

2021 CMS Great Lakes Regional Conference

April 16-17

Abstracts

Oakland University

via Zoom

***all times are in EDT**

Friday, April 16

12:45 President's Welcome (Nicholas Ross, Otterbein University)

1:00 Workshop: Welcome Home: Empowering our Youth through Emotional Awareness
(Nicholas D. Sienkiewicz, Student Member, Indiana University)

Abstract: Emotional awareness refers to the ability to recognize and make sense of your emotions, and the emotions of others. Through music teaching, we can empower our youth at any age to develop their own emotional awareness, become more shame resilient, vulnerable, and authentic. Many youth do not have access to adequate mental health resources, especially those that come from economically disadvantaged backgrounds. Furthermore, many adolescents are not given the tools necessary through childhood to effectively understand, express, and regulate their own emotions. By first understanding what emotional awareness includes, we can provide students with the tools that allow them to effectively regulate their own emotions and become more shame resilient. This practice is not something that needs to be done outside of music teaching, but can be done through music teaching. We can apply concepts and ideas that we already do as music teachers and broaden them to allow students to establish specific emotional awareness concepts. With an understanding of the ideas of emotional awareness, shame resilience, vulnerability, and authenticity, we can craft specific musical activities to develop positive coping mechanisms within our students. Developing these skills creates more empathetic human beings. Furthermore, using more positive coping practices has been shown to reduce the effects of Music Performance Anxiety, resulting in a more connected musical performance.

Nicholas Sienkiewicz is a Choral Conductor and Researcher currently based in Bloomington, Indiana. Nicholas holds a Bachelor of Science in Biochemistry and a Bachelor of Musical Arts in Voice from Western Michigan University (WMU). On the scientific side, he has served as a Research Assistant in the Teske Laboratory at WMU, along with a Supplemental Instructor and Undergraduate Teaching Assistant for various organic chemistry courses. Nick has held the position of Protein/Vaccinology Intern at Zoetis Inc., and most recently as Camp Leader for the American Chemical Society's Project SEED Program. Musically related, Nick has been the Music Director for the Unitarian Universalist Community Church of Southwest Michigan for the last three years. Nicholas was also the Choral Director for the Kalamazoo Children's Chorus' Coro de Niños during the 2019-2020 academic year. He has worked on many musicals at various educational and regional playhouses, some of which include Timber Lake Playhouse, Farmers Alley Theatre, and Kalamazoo College. He is currently the Executive Director and Co-Founder of Open House Theatre Company and Assistant Conductor for University Choral Ensembles at Indiana University Bloomington. Most notably, Nicholas has been featured on WMUK Radio and the Choralosophy podcast as an advocate for scientific literacy within musical communities. His article

entitled *The Biochemical Power of Choral Singing* was published in the October 2020 issue of the *Choral Journal*. Nicholas is currently pursuing his Master of Music in Choral Conducting at Indiana University Bloomington, where he is also a member of the Music and Mind Laboratory.

International Musics

2:00 Lecture/Recital: Fusion, Elevation, Appreciation, or Appropriation: Asian-American, Catalan, and Colombian Songs
(Eric Hung, Music of Asian American Research Center; Amy W. Hartsough, Independent Scholar)

Abstract: In 1988, Gayatri C. Spivak asked a simple question, “Can the subaltern speak?” Can we truly hear the ideas and emotions of those without any power? Or can they really only speak through intermediaries—media organizations, university professors—who might subvert their messages? In the world of Western Classical Music, the subaltern’s messages are filtered through composers, performers, and institutional practices who often have different backgrounds. In this lecture-recital, we ask: how can composers ethically use elements of musical cultures with which they are not intimately involved? Should performers—and how should we—present works that mishandle elements of different cultures (e.g., taking sacred rituals into concert halls)? Can we—and how can we—continue to perform works that perpetuate harmful stereotypes? In short, where are the lines between cultural fusion (where different traditions are intimately intertwined), cultural elevation (where composers condescendingly “improve” the music from lower classes), cultural appreciation (where distinct traditions respectfully coexist), and cultural appropriation (where elements of a marginalized culture are misused by members of a more dominant culture)? To create a more equitable musical culture, we need to investigate and struggle with these difficult questions. We will first present the models on cultural borrowing and cultural appropriation presented by theorists George Lipsitz, Robin Armstrong, Barış Büyükokutan, and Jason Chu. Afterwards, we will apply the models to and perform extended excerpts of Melissa Dunphy’s *Come, My Tan-Faced Children*, P.Q. Phan’s *Spring Confessions*, Xavier Montsalvatge’s *Cinco canciones negras*, and Colombian composer Antonio María Valencia’s *Songs of Loss*.

Eric Hung (he/him/his) is Executive Director of the Music of Asian America Research Center, and Adjunct Lecturer in the College of Information Studies at the University of Maryland. His research focuses on Asian American music and public musicology. He is also an active pianist and conductor who has performed in Germany, Austria, Hong Kong, Australia and throughout North America. Prior to joining the nonprofit world full-time, he was a tenured professor at Westminster Choir College of Rider University. Hung holds a Ph.D. in musicology from Stanford University and an MLIS in Archives and Digital Curation from the University of Maryland.

Amy W. Hartsough, Director of Music at Bethel Lutheran Church, Madison WI, received her Bachelor of Music Performance cum laude from the UW-Madison (pipe organ/piano/voice), and continued her studies at Guildhall School of Music and Drama in London, England (avant garde/cabaret voice). In London, she performed as the Sorceress in the Nonesuch Orchestra production of *Dido and Aeneas*, and was the mezzo soloist in Charpentier’s *Mass in C Minor* at Westminster Abbey. She then received her MM (vocal performance) followed by her Professional Artist Certificate (opera) as a Fellow in the A.J. Fletcher Opera Institute, at the University of North Carolina School of the Arts. She debuted with Piedmont Opera as Annina in Verdi’s *La Traviata*, and was the mezzo soprano soloist in Mozart’s *Vesperae Solennes de Confessore* K. 339 with the Winston-Salem Symphony. Ms. Hartsough has performed with Present Music (Milwaukee), Voces Aesteticas (Madison), The Madison Choral Project, and produces salon/cabaret-style solo performances throughout the Madison area, featuring the works of

Satie, Weill, Takemitsu, Britten, and Bolcom. She is finishing several studio recordings: a CD of newly-composed jazz featuring saxophonist Anders Svanoe, and a live cabaret performance with pianist Patrick Kenney. She was a guest lecturer/recitalist with pianist Dr. Eric Hung at CMS 2019. She also had the honor of judging piano for the 2019 and 2020 Madison Bolz Concerto competitions, and advanced voice for the 2019 WMTA State competition. She teaches a private voice and piano studio, and accompanies several young musicians for competitions, recordings, and recitals.

2:30 Paper: The Five Greek Folksongs in Greek and Tripatos, the Sixth Greek Song by Ravel
(Lisa Lowry, Chowan University)

Abstract: Singers are very familiar with the French Five Greek Folk Songs by Ravel. However, there is a sixth called “Tripatos.” Why is it not part of the original set of five and why is it relatively unknown while the other five are famous? What are the linguistic considerations when performing them in Greek? Both topics are relatively unaddressed in English articles, though French publications shed light on the answers. The answer to the first question lies in the history of how these songs came to be. These are not compositions but harmonizations of existing folk songs. Ravel actually harmonized three other Greek folk songs that were never published, and “Tripatos” was harmonized after the five were published as a set. It remained unpublished until after Ravel’s death. When performing these songs in Greek, one must recognize both pronunciation and proper syllabic stress. Although these songs were not compositions, it is probable that some rhythmic distortions happened along the way between their collection and Ravel’s publication; in many instances, the syllabic emphasis is incompatible with the metrical accent of the music. Singers must be aware of this and compensate for the awkward setting. Despite this, performing these songs in Greek is a worthwhile ambition for singers who wish to expand their linguistic experience.

Soprano **Lisa Lowry** completed her Doctor and Master of Music degrees, and a Performer Diploma in Voice at Indiana University. Lisa has performed in concerts, operas, and musicals in Canada and the United States. Roles have included Lucy in *The Telephone*, Jasmine in *Baghdad Café*, Marie in *The Most Happy Fella*, Alice Ford in Verdi’s *Falstaff*, and Fire in *L’Enfant et les Sortilèges* by Ravel. Concert or oratorio works have included Mark Hayes’ *Spirit Suite*, Haydn’s *Creation* (Gabriel), Orff’s *Carmina Burana*, and Vivaldi’s *Gloria*. She has appeared with the Canadian chamber groups Land’s End and Rosa Selvatica, singing modern works such as Joseph Schwantner’s *Sparrows, this is a beautiful way* by Peter Jancewicz, and other new Canadian music. She recently premiered and recorded Paul Pisano’s *Seven Limericks*. She teaches at Chowan University and previously taught at Indiana State, Southern Virginia, Vincennes Universities, and Wabash College.

3:00 Paper: The Accompanied Soprano Madrigals (1601) of Luzzasco Luzzaschi
(Jason Thoms, Bismarck State College)

Abstract: Luzzasco Luzzaschi is a moderately well-known composer and teacher from the late Italian Renaissance. During his career he was most famous for his keyboard playing including organ and harpsichord. Luzzaschi spent his career in Ferrara, and so was closely connected to the poets and musicians in the Court. Luzzaschi’s accompanied madrigals have a somewhat unique notation for the harpsichord which could be seen as for two plucked string instruments, though they generally fit the hands of a keyboardist well. This new critical edition looks at the possibility of using continuo (cello and harpsichord) as the accompaniment, and also explores the harmony and melodic devices used to connect the text to the music. These are interesting pieces which straddle the line between the eras. All of this is connected to the “concerto della donna” which was the maybe the first professional women’s ensemble and who performed many pieces of Luzzaschi to the text of Guarini (whose daughter was in the ensemble). Interesting music for the virtuoso singer.

Dr. **Jason Thoms** is the Director of Choral Activities and Assistant Professor of Music at Bismarck State College. Dr. Thoms has also served as Director of Choral Activities at Mississippi University for Women, and Concordia College New York. At Concordia, Dr. Thoms embarked on 14 tours across 49 states, Canada and Germany. Dr. Thoms is a professional bass-baritone soloist and chorister. He is a member of many professional choral ensembles across the US and is frequently contacted to sing as an "octavist" in music of the Russian and American Orthodox traditions. Dr. Thoms is also a published composer of choral music which publications with GIA Music and in 2021 Paraclete Press. Dr. Thoms is a graduate of St. Olaf College and Michigan State University, and holds a DMA in Choral Conducting.

3:30-3:45: Break

Solo Voices

3:45 Performance: Lera Auerbach's "Prayer for Solo Bass Clarinet" (David Cook, Millikin University)

Notes: Russian-American composer, pianist, poet, and visual artist Lera Auerbach defected while on a concert tour of the United States in 1991. She subsequently earned degrees in composition and piano performance from the Juilliard School and the Hochschule für Musik Hanover. In addition to her background as a composer, she is equally adept in literature, painting, and sculpture, having published three books of poetry in Russian and a fourth in English, while her visual art has been featured at performances of her musical works as well as solo exhibitions. Auerbach originally composed "Prayer for English Horn" in 1996; she later transcribed the piece for clarinet or bass clarinet in 2008 (transcriptions also exist for the common members of the saxophone family). Beginning with a simple three-note gesture marked *espressivo lamentoso*, Auerbach spins this into increasingly elaborate phrases, with the lamenting quality enhanced by the grace notes decorating the melodic line and providing a vocal aspect to the melody. She alternates these quasi-vocal lines with impassioned cascading flourishes derived from the octatonic scale, often relying upon rhythmic diminution to suggest a sense of forward momentum. A third idea, based upon repeated articulated motives, further contrasts the first two motives and sounds the most like the spoken word. The radically different characters of these ideas remind the listener that the idea of prayer means different things to different people, at times being both quiet yet powerful, passionate yet introverted, animated yet dramatic.

4:00 Performance: "Douze Monologues Pascaliens" by Nicolas Bacri (James Thompson, Ball State University)

Notes: Nicolas Bacri (b. 1961) is one of the most prolific and highly regarded living French composers. Although Bacri has composed more than a dozen works for the flute, he remains largely unknown to American flutists. Among his works is a collection of twelve miniature movements for solo flute, *Douze monologues pascaliens* ("Twelve Pascalian Monologues"). This piece, composed in 2004, was originally meant to accompany a book-on-tape recording of Blaise Pascal's "Pens, es" ("Thoughts"), a monumental collection of writings concerning Christian theology. Pascal's work is very dense and deeply philosophical, and Bacri felt that listeners would need moments of repose to digest the readings. He imagined hearing a cool spring of fresh water running between passages of the "Pens, es," allowing listeners to breathe. "C'est la flûte" ("That's the flute"), he said. The short, abstract style of Bacri's monologues reflects the fragmentary and incomplete nature of Pascal's work. In a concert setting, the piece can be played with or without readings from the *Pens, es* in between each movement. The performer

can choose to read any passages they desire, as Bacri's twelve monologues were not composed in relation to specific parts of Pascal's writing. If performed without readings, the listener will notice that each movement begins on the same pitch that the previous movement ended on, lending the piece an overarching sense of unity.

An energetic and passionate flutist and teacher, Dr. **James Thompson** has performed on three continents in diverse venues ranging from LA's Walt Disney Concert Hall to medieval Italian churches to the Great Wall of China. James has been named a winner of the National Flute Association's Graduate Research and Masterclass competitions, and has appeared as a concerto soloist with the New Chicago Chamber Orchestra, the Southern Illinois Symphony, the Ball State University Symphony Orchestra, and the Illinois State University Symphony Orchestra. An avid chamber musician, James performs in a duo with his father and first flute teacher, Paul. The duo has been invited to perform at the National Flute Association convention and the College Music Society National Conference. James performed at a further four National Flute Association conventions as a member of the flute ensemble, "Calliope," has also performed with the Southern Illinois University Faculty Quintet and the Ball State Graduate Wind Quintet. During the summers, James keeps an active schedule performing and teaching in music festivals such as Domaine Forget, the Southern Illinois Music Festival, Festival Suoni d'Abruzzo (Italy), the Southeast Orchestra & Chamber Music Institute, and the Fresno Opera & Orchestra Summer Academy. James resides in Muncie, Indiana, where he is adjunct Music History faculty at Ball State University. He also serves as Education Coordinator for the Muncie Symphony and maintains an active flute studio. James's degrees are from Ball State University (D.A.), Illinois State University (M.M.), and Truman State University (B.M.).

Pedagogy I

4:15 Paper: Music Teacher Instructional Practices that Foster Successful Singing: A Survey of Elementary Music Educators (Whitney Mayo, Student member, Michigan State University)

Abstract: Teaching elementary general (EG) music requires specialized knowledge that encompasses educational practice, music content, and unique instruction strategies. This intersection of knowledge areas comprise what Shulman (1986, 1987) called pedagogical content knowledge (PCK). This combination of knowledge bases is vital to the success of an educator, as being a master of content does not always translate to being a masterful teacher (Millican, 2008). PCK sets are in development for band (e.g. Millican, 2016) and choir (e.g. Chandler, 2012), but little research exists focusing on the specialized knowledge sets required for EG music educators. EG music covers a vast array of topics, presenting the need to begin investigation focusing on a specific PCK (Veal & MaKinster, 1999). The purpose of this study was to investigate teaching practices currently being used to foster singing in EG music classrooms. I developed a survey to collect initial data that could inform the development of a PCK base for singing instruction. I selected three common instructional practices for inquiry in the survey: Curwen/Glover hand signs, tonic solfa (solfege), and rhythm syllables. The National Association for Music Education (NAfME) approved and distributed the survey to 5,000 currently practicing EG music teachers nationwide. In a field as complex as education (Shulman, 1987), it is vital that we continue to redefine and reexamine our practices. The results of this study present implications for practicing EG music teachers and music teacher educators.

Whitney Mayo is a second-year PhD student in Music Education at Michigan State University. She earned her Bachelor of Music Education from the University of Mary Hardin-Baylor and her Master of Music in Music Education from Baylor University. She spent six years teaching PreK 3 (three-year-old)

through third grade music on Fort Hood, Texas. She continues teaching early childhood (birth-8) music classes at the Community Music School, affiliated with MSU, in both East Lansing and Detroit. Whitney has completed Orff Levels 1 and 2, as well as Music Learning Theory Early Childhood Level 1 and Elementary General Level 1. At MSU, Whitney serves as a student teacher supervisor, co-teaches Methods and Materials for Elementary Music (non-majors), conducts individual and collaborative research, and takes coursework regarding music education and ethnomusicology. Her research interests include early childhood and elementary music, including teaching practices, caregiver interactions and perceptions, and teaching methods, rural music education, and equity of access to music education programs.

4:45 Paper: When American Music Teaching Leaves America: Grounded Theory
(Bethany Nickel, Student Member, Case Western Reserve University)

Abstract: The purpose of this grounded theory was to explore K-12 American music teachers’ perspectives on teaching music in international schools, from a practical view on pedagogical strategies and a sociological view on the music program’s sense of place. The research questions focused on how international music teaching positions and pedagogy differed from American positions, on the international music program’s sense of place in the school community, and on how the music teacher incorporated aspects of the home country’s culture. Data collection included 20 interviews with K-12 American music teachers who are currently teaching or have recently taught in international schools. The international postings these music teachers have experienced represent 18 different countries throughout Central America, South America, Europe, Asia, Africa, and Oceania. Results included pedagogical strategies that represent the flexibility of teachers who have taught in widely disparate music programs, and perspectives on how the place music holds in a school community can vary based on the musical and educational culture of a specific country and school. Through the results of this study, we can consider how music teachers may engage with multicultural teaching, as well as how collegiate music teachers can share international perspectives on teaching with preservice music teachers.

Bethany Nickel is a Ph.D. candidate in music education at Case Western Reserve University in Cleveland, Ohio. Prior to CWRU, she received a Master’s degree in music education from the University of Colorado Boulder and a Bachelor’s degree in music education from the University of North Texas. Nickel’s research interests include music literacy, administration and teacher communication, international music teaching, and woodwind pedagogy. She has taught middle and high school band, guitar, and music technology in Kansas, Colorado, and Ecuador.

5:15-5:45 Optional Unstructured Social

5:45-8:00 Dinner

8:00 Concert

	Program	
DuoTube (2018)		Ralph Lewis
	DuoBunch	
Tea in the Sahara from <i>The Sheltering Sky</i> (2015)		Alexis Bacon

Alta Dantzler, mezzo-soprano
Alexis Bacon, piano

Llanto por Ignacio Sanchez Mejias (2018)

Bret Hoag, guitar

Sebastian Anthony Birch

Crosswinds (2014)

Andrea Cheeseman, clarinet

Kyle Vanderburg

Inventions for Eb Alto Saxophone and Piano (2017)

Harry Bulow, alto saxophone
Ellen Bulow, piano

Harry Bulow

Danger Tree (2019)

Bruce Bonnell, french horn

Jay C. Batzner

DuoTube (2018) DuoTube is inspired by flutist Robin Meiksins' use of YouTube as a music community building space with her 365 Days of Flute and 52 Weeks of Flute projects. In particular, what connected with me was Robin's deep devotion to collaborating with composers and her aim to move YouTube and other digital music spaces from being mostly archival to more creative circumstances. DuoTube uses YouTube's video shortcut keys to allow a viewer to play a video like an instrument. By pressing numbers 1 through 0 on the keyboard, fragments and loops of the original video are created out of a solo deliberately written as source material for this piece. In its original conception that was meant for a casual viewer at home, you would have one copy of the video playing the original flute solo as a fixed media with the score instructions visible while playing the score's directions on a second copy of the video. In our concert, the performance part has been expanded to include several laptop performers placed throughout the audience. After the concert, you are invited to explore the piece yourself on Ms. Meiksins' YouTube channel. If you do, I hope you enjoy performing music using this everyday website and discovering this hidden instrument within your computer.

Ralph Lewis is a doctoral candidate in music composition at University of Illinois at Urbana-Champaign who is passionate about exploring, supporting, and understanding new musical expression. Active as a composer, music theorist, and educator, his work is often centered on creating welcoming, inclusive spaces and engaging less discussed music and technology. In 2019, he received one of ten Phi Kappa Phi Graduate Research Grant awarded throughout the US to support his music theory dissertation research about Aaron Cassidy's Second String Quartet at the University of Huddersfield. Lewis's community composition workshop All Score Urbana has served Champaign-Urbana residents since 2016, with its programs being supported by the Theodore Presser Graduate Music Award and a Urbana Arts and Cultural Grant. Most recently, All Score Urbana's partnership with Urbana High School's orchestras received one of the 2019 College Music Society Community Engagement Seed Grant Awards. Lewis's compositions have been performed at festivals and conferences throughout the United States, United Kingdom, Canada, France, Italy, and Australia, including SCI National Student Conference, Electronic Music Midwest, SEAMUS, College Music Society, Radiophrenia Glasgow, Boston Microtonal Society,

the International Conference on Technologies for Music Notation and Representation (TENOR), and the Music for People and Thingamajigs Festival. Previously, he received an M.F.A. in Electronic Music and Recording Media and an M.A. in Music Composition from Mills College, a B.M. in Music Composition from Oberlin Conservatory, and a B.A. in Classical Civilization from Oberlin College.

DuoBunch is an ensemble co-directed by flutist Robin Meiksins, TJ Milne, and Ralph Lewis. It is comprised of people from around the United States and Ireland interested in performing DuoTube, MoxTube, and upcoming YouTube instrument works in this series. Members include percussionist Mike Minarcek, singer Liz Cochran, computer programmer Chris Cochran, hornist Anna Marshall, composers Benjamin Koller, Han Hitchen, Dave O Mahony, Joshua Mallard, P.R. Martin, Daniel McKemie, David Nguyen, and Eric Zurbin, and saxophonist/composer Nick Ortiz.

Tea in the Sahara (from The Sheltering Sky) (2015) “The Sheltering Sky” is a three-song cycle for soprano or mezzo soprano and piano. The titles and lyrics are drawn from the 1949 novella “The Sheltering Sky” by Paul Bowles, adapted for voice by the composer. Bowles’s work explores themes of colonialism, alienation, and death as three wealthy Americans travel through North Africa after World War II. Though the song cycle doesn’t have a straight narrative, it parallels the emotional journey of the protagonist, Kit, as she veers from anxiety towards madness. (Text used with permission from the Wylie Agency. For performance rights, please contact the composer.)

Alexis Bacon is a composer recognized nationally and internationally for both her acoustic and electroacoustic music. Her work draws inspiration from a diverse array of sound worlds, including vanishing American oral traditions, medieval Provençal poetry, Norwegian fiddle music, and Afro-Brazilian religious ceremonies. Throughout her career, she has won awards including the IAWM Search for New Music Pauline Oliveros Prize, the Ossia International Composition Prize, the ASCAP/SEAMUS student composition commission, and most recently an honorable mention in the 2018 Hildegard Competition. Her work has been supported by awards and grants from the Indiana Arts Council, the Percussive Arts Society, the American Music Center, and the American Society of Composers, Authors, and Publishers, and commissioned by ensembles and artists including National Sawdust, Burning River Baroque, Due East, the Bro-Fowler Duo, violinist Robert Simonds, and several commissioning consortiums comprising dozens of commissioners. A Fulbright scholar in France, she completed undergraduate studies in music composition and viola performance at Rice University and graduate studies in music composition at the University of Michigan. She is currently Assistant Professor of Music Composition at Michigan State University.

Dr. **Alta Dantzer**, mezzo-soprano, is an active performer of opera and concert works, having appeared as a soloist at venues across the country including Avery Fisher Hall at Lincoln Center and Carnegie Hall, and with opera companies and symphonies in diverse repertoire encompassing Bach through Sondheim. A frequent recitalist and performer of American operetta, she can be heard on many cast recordings on both the Albany Records and Operetta Archives Labels. As a lecturer she has travelled the country presenting on Hildegard of Bingen, Operetta Repertoire for the Undergraduate Voice Studio, Goal Centered Practice Techniques, and on Uses of Technology to Track SMART Goals in the Voice Studio. She holds degrees from Skidmore College, The Eastman School of Music, and The University of Texas at Austin. Dr. Dantzer is an Assistant Professor of Voice at Oakland University in Rochester, MI, where she teaches Lyric Diction.

Llanto por Ignacio Sanchez Mejias (2018) is a collaboration with narrator M.J. Albacete and guitarist Adam Larison. It was just a few months ago that Manuel Albacete asked if I could help him find guitar music suitable to accompany a reading of Gracia Lorca’s famous poems. Since guitarist Adam Larison had joined our faculty and having heard his virtuoso playing in recital, I took advantage of the situation and offered to write music to accompany the poems. Once Manuel Albacete gave me a recording of his

stunning reading of the poetry I began composing. Special thanks go to Adam who, with much patience, spent many hours trying out my sketches and suggesting idiomatic ways to realize my musical ideas on the guitar. The work starts with a long virtuosic guitar solo that introduces the poems. The remaining poems are each framed by a short prelude and coda. This work was written to introduce a reading of *Llanto por Ignacio Sanchez Mejias*, the famous set of poems by Federico Garcia Lorca (1899-1936) that includes (in order):

A las cinco de la tarde.

Eran las cinco en punto de la tarde.

Un niño trajo la blanca sábana

A las cinco de la tarde.

Una espuerta de cal ya prevenida

A las cinco de la tarde.

Lo demás era muerte y sólo muerte

A las cinco de la tarde.

I never could have imagined a better source of inspiration for composing guitar music: the rhythm, the pacing, the tone, the energy, and the phrasing are true music. This composition incorporates these elements to build a sound space that can host the poem. The opening chord imitates the repeating initial verse of the poem (an anaphora), and is interspersed throughout the piece with a variety of other contrasting material. These different musical elements include a triplet figure, tapping of the guitar, a chaconne-like chord progression, and an ostinato bass. It is unnecessary to “music paint” the poems, so it is my intent to have the listener pair up the musical elements used with the different characters, events, moods and dynamics of the poems.

Sebastian Anthony Birch, a native of Ohio, was brought up in Italy where he began his musical training. He holds a master’s degree in music from Cleveland State University, studying with Edwin London and Bain Murray, and a doctor of musical arts degree from the Cleveland Institute of Music where he studied composition with Donald Erb. Dr. Birch has composed numerous works for the stage including the opera *Ligeia* and the musical, *Cricket on the Hearth*. He has been commissioned for electronic and acoustic works by Cleveland Ballet, The Tom Evert Modern Dance Company, The College of Wooster, and the University of South Florida. Other commissions include *The Hidden City*, a suite for piano commissioned by the city of Cleveland, premiered by Anita Pontremoli, and *Argentum*, a work for “flutes and silverware” commissioned by the Cleveland Museum of Art and first performed by Mary Kay Fink and Mel Csicila. The song cycle, *Trois Chansons*, a setting of poems by Charles Baudelaire for soprano and piano, was performed at the New Music and Art Festival in Bowling Green, Ohio. *Detectio Sonoris* for flute and piano was performed by Kelly Wilson at the Greater Cleveland Flute Society Composers Connection Concert and has been recorded by Iwona Glinka and will soon be released on CD by the Phasma Music label. Currently an associate professor of music at Kent State University at Stark, Dr. Birch teaches theory, composition and piano.

Bret Hoag is a Special Lecturer of classical and jazz guitar at Oakland University. A regular solo performer, Bret specializes in performance of new music; he has premiered works by many composers, including P.Q. Phan, Anthony Lanman, Rafael Hernandez, Mitsuhiro Ogino, Terry Herald, Brian Hulse,

and John Hall. Aside from solo engagements, Bret frequently performs in chamber settings. Most recently, collaborators have included Jeffery Zook, flutist; Lori Newman, flutist; George Stoffan, clarinetist; Drake Dantzler, tenor; Kelly Holst, soprano; and Davis Brooks, violinist. At Oakland University, Bret directs the Oakland University Guitar Ensemble, teaches all levels of guitar classes for non-majors, and recruits and maintains an active studio of guitar majors. In addition to teaching courses intended for guitar majors (including Guitar Pedagogy and Guitar Literature), Bret also teaches online sections of MUS200, History of Rock and Roll. Bret earned a bachelor's degree in guitar performance from Oberlin Conservatory, and a master's degree in guitar performance from the Indiana University Jacobs School of Music. Prior to his appointment at Oakland University, Bret held a full-time position at Indiana University-Purdue University at Indianapolis (IUPUI), where he was coordinator of guitar and directed the IUPUI Guitar Ensemble, in addition to holding a position as applied instructor of guitar at the University of Indianapolis.

Crosswinds (2014) represents a melding of the traditional woodwind sound of the clarinet with digital live electronic techniques, and the piece explores the potential for this relationship in three parts. From a sustained breath and a single sustained note at the beginning of the piece, the computer derives all the subsequent elements it will play. The stage performer then leads the digital elements, playing a virtuosic and haunting theme which mentors and is augmented by the electronics. Even as the relationship between the live performer and the digital components is established patiently throughout, the listener is invited to consider the interplay between them. *Crosswinds* is, in many ways, an experience of the history of our music through the relationship between traditional clarinet and modern digital techniques: the common elements they share, the singularity of their own particular strengths, and the beauty that can be experienced when they collaborate.

Composer **Kyle Vanderburg** (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts, his acoustic works feature catchy melodies and too many time signatures. He holds degrees from Drury University (BA) and the University of Oklahoma (MM, DMA), and has studied under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others. When not composing, Kyle runs the musical workshop NoteForge where he creates and maintains Liszt, a web-based conservatory management application. He'd be delighted if you checked out KyleVanderburg.com to learn more.

Andrea Cheeseman is a clarinetist and teacher living in Columbia, South Carolina. Throughout her career, she has been committed to playing good music and collaborating with inspiring people who challenge her. A versatile performer, Cheeseman frequently performs as a soloist and chamber musician. Although she regularly performs traditional repertoire, she is an advocate of new music and is a sought-after performer of electroacoustic music written for clarinet and bass clarinet. Wishing to promote electroacoustic music, she has toured extensively, giving recitals and masterclasses throughout the country. Additionally, Cheeseman has been a featured performer at festivals such as the Third Practice Electroacoustic Music Festival and the Electroacoustic Barn Dance and has appeared at SEAMUS (Society of Electroacoustic Music in the United States) conferences. She has been described as "a skilled performer with an ability to connect to the audience. And comfortable in her own skin, she has the uncanny ability to slide into the soundscape as if she were physically part of it." Cheeseman has premiered pieces by today's leading composers and released her debut album *Somewhere* in September 2019 (Ravello). From 2009 to 2019, Cheeseman served on the faculty of Appalachian State University where she taught studio lessons and a methods course as well as coached chamber music. Prior to her

appointment at ASU, Cheeseman was on the faculties of Delta State University, Alma College and Hillsdale College. Cheeseman earned the Doctorate of Musical Arts and Master of Music degrees in clarinet performance from Michigan State University and the Bachelor of Music degrees in clarinet performance and music education from Ithaca College. When not teaching or performing, Cheeseman spends her time gardening, swimming, practicing ashtanga yoga and perfecting her kimchi recipe.

Inventions for Eb Alto Saxophone and Piano (2017) consists of three basic sections, Allegro Moderato, Adagio Expressivo Ad Libitum and Allegro Moderato. The work is highly chromatic emphasizing the intervals of major and minor seconds, minor thirds, major sevenths and tritones. In large measure the work is a study on building expressive intense lines and coloristic harmonies by interconnecting and combining these intervals with each other. There are a number of figures and motives that build unity in the work. A common motive or figure is Ab-G-Bb or similarly B-G-Bb. This can be found throughout the work and it is frequently refigured with one of the intervals being changed or altered. The first section is characterized by spatial notation that allows the performers to interact with each other without being rigorously tied to a particular meter or rhythmic orientation. This adds to its intensity and sense of freedom while still holding to clear defined points of arrival. The second section or invention is slow and features an increasingly intense contrapuntal line reflective of that of J.S. Bach, only in a more contemporary idiom. The final movement is an aggressive Allegro Moderato starting off similarly to the first invention. The ostinato in the piano part has a jazz-like feel to it which is common among many of Bulow's other works. The composition ends on concert Bb which is where it began.

Harry Bulow received his B.A. with distinction in music from San Diego State University (1975), and his M.A. and Ph.D. in music theory and composition from UCLA (1978, 1983). Bulow also holds a Performer's Diploma in Saxophone Performance from Trinity College of Music, London, England. His principal composition teachers include Aaron Copland, Peter Mennin, Henri Lazarof, Roy Travis, David Ward-Steinman and Henry Mancini. His principal saxophone teachers include Gary Gray, Gene Corporon and Harvey Pittel. His music is published by Alfred Publications, Roncorp/Northeastern Music Publications, Imagine Music and Silver Mace Publications. Recordings of his works can be heard on North/South Consonance Records, Beauport Classical Records, Kickshaw Records and Crest Records. He is Professor of Music and Chair of the Department of Music at Purdue University in West Lafayette, IN.

Ellen Bulow received her BA in Music from University of Hawaii, MM in Piano Performance from Winthrop University, DMA in Music Education from Boston University, as well as a Performance Diploma in Piano from Trinity College of Music, London. She currently teaches piano at Purdue University.

Danger Tree (2019) I was approached by Bruce Bonnell to compose this piece based on the experience of his great uncle during the Battle of the Somme in 1916. The piece uses two Newfoundland folk tunes, "The Ryans and the Pittmans" and the "Ode to Newfoundland" to portray the emotional arc of a young soldier going overseas to one of the most horrific battlefields of World War I. The soldier is one of the few to survive the first wave of the battle, having made it to a spot in No Man's Land known as the "danger tree."

Jay C. Batzner (b. 1974) is a composer and zazen practitioner. Jay is currently on the faculty of Central Michigan University where he teaches composition and music technology courses. He holds degrees in composition and/or theory from the University of Kansas, University of Louisville, and University of

Missouri – Kansas City. He reads too many comic books and tries to find time for sewing and other various hobbies. Jay likes playing chess but loses a LOT of games. Jay's frequent interdisciplinary collaborations with choreographer Heather Trommer-Beardslee have led to several dance works based on student veterans, ecological succession, the Larry Craig scandal, and hyena behaviors. The hyena piece even includes puppets. As you might expect, there are scores and recordings available at his website: jaybatzner.com.

A chamber music specialist critically acclaimed for his “unfailing beauty of tone” and “utmost sensitivity,” **Dr. Bruce Bonnell** has enjoyed a successful career as orchestral performer, soloist, clinician and pedagogue on the horn and natural horn throughout North America and Southeast Asia. Born and raised in Newfoundland, Dr. Bonnell has been professor of horn at Central Michigan University since 2000. In 2015 he released Chamber Music for Horn, Violin and Piano with Hai Xin Wu, violin and Zhihua Tang, piano which was lauded by critics in the US and Britain. In May of 2008, Dr. Bonnell released Souvenirs: Chamber Music for Horn, Flute and Piano with Italian flute virtuoso Vieri Bottazzini and acclaimed Canadian pianist Dr. Peter Green on Centaur Records. The recording garnered rave critical reviews internationally and was nominated for the 2009 “Classical Recording of the Year” award by the East Coast Music Association. Dr. Bonnell is featured on Double Star - the Music of David Gillingham performing the Concerto for Horn and Symphonic Band with the CMU Symphonic Wind Ensemble (2010, White Pine Records).

Saturday, April 17

10:00 **Demonstration:** Trumpet and Language of Music: The Philosophy Behind the Method (Brent Nolte, Ohio Christian University)

Abstract: I will present the philosophy behind a method book written by my former trumpet teacher, Ralph Schwartz. The method is entitled "Trumpet and the Language of Music." Ralph earned his undergraduate degree at St. Olaf College and his master's in trumpet performance at the Manhattan School of Music. He was a highly successful freelance musician in New York and Minneapolis/St. Paul during his career. He passed away in 2007. Schwartz's work combines a very healthy physical approach to trumpet playing and bugle harmonics with a manner of dealing with accidentals that enables the player to become fluent in all key signatures. I will share the benefits that this approach has for brass players' physical and musical development.

Brent Nolte serves as music department chair at Ohio Christian University, where he teaches music theory, music history, fine arts appreciation, and conducts the University Band. Prior to teaching at OCU, Nolte was music department chair at Talladega College in Talladega, Alabama. He has also served as an adjunct brass instructor at Martin Luther College in New Ulm, MN. Nolte is also an organist and holds master's and doctorate degrees in organ performance. He remains active as a trumpeter in a variety of settings.

11:00 **Recital:** Soundscape Reflections: Music for Clarinet and Computer (Andrea Cheeseman, Clarinets)

	Program	
Somewhere (2015)		Matthew McCabe
Penelope's Song (2008)		Judith Shatin
Breath (2005)		Joseph Harchanko
Favorable Odds (2018)		Mark Phillips

somewhere is loosely based on the e.e. cummings poem "somewhere I have never travelled". The piece is not inspired by the text itself, but a reading aloud of that text, which was recorded and used to craft the pitch materials used in the piece. *somewhere* was commissioned by the Third Practice Electroacoustic Music Festival and was composed for Andrea Cheeseman. — M. McCabe

Penelope's Song is a tribute to Penelope, Queen of Ithaca and wife of Odysseus. It was inspired by Homer's *Odyssey*, which tells of the travails of Odysseus, including his ten years at war in Troy and then, due to the sea-god Poseidon's wrath, ten more years before his return home. There is little focus on Penelope, left waiting for all that time, with many greedy and arrogant suitors attempting to woo her so they could become

king. To stave them off she devised excuses. She said she would take no suitor until she finished weaving a shroud for her husband's aged father, Laertes. But, since she unraveled at night what she wove by day, she made no progress. This piece sings of her, giving voice to her experience and response to her own challenges. The electronics were created from recordings I made of Charlottesville weaver Jan Russell working on her wooden looms. I processed and shaped these, weaving a new sonic fabric, and then treated the acoustic and digital elements as warp and weft of a new tapestry. *Penelope's Song*, in the original scoring for amplified viola and electronics, was premiered by Laura Wilcox at the Musica Viva Festival in Portugal in 2003. Since then, I have made additional versions for amplified flute, soprano saxophone, violin, and cello, as well as this version for clarinet. — J. Shatin

Breath Breathing is the focal point of Vipassana meditation, training the mind to focus on one of the simplest and most routine aspects of our lives. *Breath*, for clarinet and computer, focuses on the beauty of simplicity and reflects the ebb and flow of mind and thought. — J. Harchanko

Favorable Odds (2018) The title derives its name from the fact that the overtone structure of the clarinet has only odd harmonics (frequencies that are 1, 3, 5, 7, etc. times the fundamental pitch played by the performer). It shares this characteristic with square waves and triangle waves. All sounds in the accompaniment have some connection to this sonic signature or to non-traditional clarinet noises. Among the techniques utilized are synthesized triangle and square waves, filtering, granular synthesis, live processing, sampling, and physical modeling. The rhythmic engine in the final section of the piece consists of bass clarinet samples I recorded in my first-ever encounter with the instrument as a "performer," having had no prior experience playing any reed instrument. — M. Phillips

Andrea Cheeseman (see above)

12:00-12:15: Break

Trauma and Reconciliation

12:15 Paper: "The Terror Implicit" in New Hope Valley: The Dialectic of Trauma in Carlisle Floyd's *Susannah*
(Kate Hamori, Student Member, Indiana University)

Carlisle Floyd's *Susannah* chronicles the sharp decline of innocent Susannah Polk into a world of shame and isolation. Although scholars have discussed opera's themes of victim-blaming and sexual assault, Susannah's emotional deterioration has yet to be connected with the ideas of madness and hysteria prevalent in nineteenth-century opera. Whereas the hysteric madwomen of the nineteenth century were created to delight and disturb, Floyd intended for *Susannah* to inspire sympathy in the context of rampant McCarthyism during the Second Red Scare. In doing so, Floyd set aside the lurid, gendered tropes that accompany hysteria, imbuing *Susannah* with a madness that aligns with the post-traumatic symptoms of constriction and dissociation. *Susannah*'s madness is unique amongst madwomen because it does not conform to the ideas of sexual excess that have historically dominated operatic representations of hysteria. By analyzing *Susannah*'s descent into post-traumatic stress using trauma theory, I place her psychological deterioration in the context of the operatic madwoman to demonstrate how Floyd's treatment of her psyche compares to previous composers' treatments of the hysteric soprano. This analysis recontextualizes "The Trees on the Mountains" as a modified mad scene in which musical

representations of hysteria (as defined by Susan McClary) are replaced with representations of constriction and dissociation (as defined by Judith Herman). By bridging the gap between the role of hysteria in pre-twentieth century opera and the role of trauma in post-twentieth century opera, I seek to show how representations of madness might develop into more ethical representations of trauma in modern opera.

Kate Hamori is currently pursuing an MA in musicology at IU Jacobs School of Music. A graduate of the University of Indianapolis, her recent musicological work focuses on the cultural impact of children's music and dolls as representations of gender in ballet and opera. Kate is currently the Student Representative for the College Music Society Great Lakes Chapter. In addition to her musicological studies, Kate is a pianist and professional chorister. Given current restrictions to choral singing, she has spent the majority of 2020 creating educational content in her role as a choral scholar at Second Presbyterian Church in Indianapolis.

12:45 Paper: Chronicling Trauma Beyond Pain: Two Asian American Musicians Work to Document Fuller Lives
(Eric Hung, Music of Asian America Research Center)

Trauma studies scholars often have a propensity to emphasize pain in their writings. This is understandable, given the nature of available archival sources and some scholars' appeal for action, but it is also problematic. As Tuck/Yang (2014) wrote, "Academe's demonstrated fascination with telling and retelling narratives of pain is troubling, both for its voyeurism and for its consumptive implacability." This presentation focuses on two works that attempt to recover the full lives of people who have lived through trauma. Zain Alam's "Lavaan" juxtaposes and overlays home videos (1959-71) of the biracial Sikh-White Dhillonn family with archival clips of television news stories about anti-Sikh violence. Its soundtrack combines the Sikh "Lavaan" chant and Alam's original electronic music. Together, they not only reveal the family's struggles to determine the extent to which they should preserve Sikh traditions, assimilate, create new hybridities, and resist, but also help the Dhillonn children see that their childhoods might have been a bit happier than what they remember. Bochan Huy's "Hello Hi!" is a remake of a song that her refugee father Chhan Huy wrote in 1987. In Cambodian diasporic communities, pre-Khmer Rouge Cambodian rock music remains central to the idealized homeland that many work to keep alive. Growing up as a member of her father's band, Bochan remembers singing the same pre-Khmer Rouge songs in "always sung the exact same way." Bochan's remake demonstrates that members of her community have used creativity to come to terms with life in the United States for several decades.

Eric Hung, see above

1:15 Performance: The Fusion of the East and West in Zhou Long's Piano Music
(Xinshuang Jin, Student Member, Florida State University)

Notes: Zhou Long (b.1953) is an internationally recognized American-Chinese composer. Due to his unique experiences in both eastern and western cultures, his compositions merge the essences of eastern and western musical traditions to transcend cultural and musical boundaries. In the solo piano work *Pianobells* (2012), Zhou Long combines national style of China such as pentatonic scales and symbolism of Chinese poetry with avant-garde style including glissando inside the piano and clusters, which seamlessly brings together the aesthetic concepts and musical elements of the East and West. *Pianobells* was inspired by two ancient Chinese poems. The first poetry line Zhou Long refers to is "Upon the Mountains of Plenty, Nine Bells ring with Knowledge of the Frost." from *The Classic of Mountains and Seas*, a Chinese classic book from pre-Qin Dynasty (221 to 206 BC). Corresponds the Nine Bells in the

first poetry, the music starts in 9/4 meter. The glissando inside the piano and the palm struck in the low registers create deep sound waves imitating the Mighty Bells.

The second poem that inspired Zhou Long is called “Listening to Jun, the Monk from Sichuan, Plucking the Transverse Lute.” by the Tang poet Li Bai (701-762). Li Bai used Frost Bells as a symbol for the union of Heaven and Earth in his poetry. Zhou Long uses fast running passages and repetitive chords in the high register in Pianobells to represent “Frost Bells”.

A native of China, **Xinshuang Jin** is an active soloist, accompanist, and chamber musician in both Asia and United States. Xinshuang is prolific with a wide range of repertoire and styles, and has successfully given numerous solo concerts and ensemble performances. She won the Honor Student Scholarship from Middle School attached to Shenyang Conservatory of Music and was selected into the Ameri-china International Elite Class of 2010 by world-renowned concert pianist Chu-Fang Huang. Xinshuang received her Bachelor of Music degree from East Tennessee State University and graduated summa cum laude. Xinshuang received her Master’s Degree from Texas Christian University and she is currently pursuing her Doctor of Music in Piano Performance at Florida State University. Apart from her performing and accompanying career, Xinshuang is also a devoted instructor with ten years of teaching experience and works with piano students of a wide age range both in the United States and China. As an educator, she has participated in conferences and given presentations for Music Teachers National Association and Florida State Music Teachers Association. Xinshuang has participated in and performed solo pieces and chamber music at Brevard Music Festival, Heartland Chamber Music Festival, and Chautauqua Music Festival. She also won prizes in various competitions including FSU X. Annual Competition, TMTA Collegiate Piano Solo Competition, TMTA Collegiate Piano Ensemble, II Future Stars International Piano Competition, the North International Music Competition and the V Paderewski International Piano Competition.

1:30-1:45 Break

New Directions in Song

1:45 Poster: Popular Songwriting in Secondary and Post-Secondary Music Courses (Bethany Nickel, Student Member, Case Western Reserve University)

Abstract: Elective music composition courses at the secondary or post-secondary level are often exploratory endeavors for music teachers with little experience in composing. These courses may include any mixture of music technology, popular or classical music, music theory, and songwriting. The composition activities presented to students in these courses may or may not include lyric-writing, rock band instrumentation, informal or formal instruction, and individual or group collaboration. The purpose of this literature review is to synthesize existing research regarding composition, songwriting, and popular music learning strategies, as well as to consider free online songwriting resources, in order to identify areas for the support of music teachers who are teaching popular songwriting. Specific questions to be addressed include: 1. How has the topic of popular music composition and songwriting been explored through research? 2. According to existing research, what successful pedagogical strategies are in use for popular music composition and songwriting courses in high school and college? 3. How can songwriting resources help define the pedagogical strategies that prepare students to compose popular songs with lyrics?

Bethany Nickel, see above

2:00 Poster: The French Canadian Song Alternative
(Lisa Lowry, Chowan University)

Abstract: Have you noticed the difficulty of most French mélodies for young singers? Have you ever wished for musically simpler songs for beginners learning French pronunciation – a repertoire other than the few early bergerettes such as “Jeune Fillettes?” Learn about repertoire that Canadians have been using for some time now in their Royal Conservatory and Conservatory Canada graded publications. French Canadian simple folk and art songs are a wonderful source for this very purpose. Their simplicity allows students to focus more fully on the language. The publications listed above can be purchased according to conservatory grade levels, and other folk song arrangements as well as Canadian-composed mélodies are available to borrow free of charge from the Canadian Music Centre. Use of French Canadian repertoire need not stop there. There are many more complex, wonderful compositions and folk song arrangements for the more advanced singer. For the linguistically adventurous, learning these folk songs with French Canadian pronunciation is an interesting challenge in the same vein as those who sing Joseph Canteloube’s Les Chants d’Auvergne in the region’s authentic French dialect. There is a wealth of worthy French language repertoire from our neighbors to the North that can expand our teaching and performing options.

Lisa Lowry, see above

Spatial Concepts

2:15 Paper: Brokering Reflective Spaces in Experiential Learning: Interdisciplinary Engagements in a Summer Opera Program
(Kelly Bylica, Western University Don Wright Faculty of Music; Sophie Louise Roland, Western University Don Wright Faculty of Music; and Laura Benjamins, Student Member, Western University Don Wright Faculty of Music)

Abstract: Formal music performance studies within university settings strive to prepare the next generation of performers and pedagogues for musical engagement beyond university. Yet literature suggests that these spaces of study rarely lead to a sense of readiness for potential professional worlds (Rowley, Bennett, & Reid, 2017). Experiential learning opportunities offer a possibility for students to engage in a community of musical practice (CoMP) (Kenny, 2016; Wenger, 1998) outside the traditional university setting. When partnered with ongoing, deliberate reflection (Finlay, 2008), experiential learning opportunities may contribute to the development of skills needed to support a variety of career pathways. This session explores student conceptions of reflection in university settings and the ways in which a greater understanding of reflection in a CoMP deepens learning. These findings may then help universities better prepare music students for potential multiple professional roles outside of the academy. This phenomenological qualitative case study, an interdisciplinary collaboration between music education and music performance, used the setting of a summer opera intensive program as a CoMP to explore the role of a ‘broker’ (Davies, 1998). The broker managed both membership and nonmembership in this community of practice, facilitating reflection activities throughout the course of the summer. Preliminary findings suggest that the broker not only encouraged deeper learning for participants, but also facilitated insight and realization of individual progress and development as it relates to the professional world. In this session, we explore these findings and offer suggestions for the application of these relationships to the university setting.

Dr. Roland (Indiana University, 2008) currently holds the rank of Associate Professor of Music in the Don Wright Faculty of Music at Western University, where she is Chair of the Music Performance Studies Department. Dr. Roland's students have won National and International competitions such as Metropolitan Opera Auditions, NATS Regional and District Auditions, the NATSAA Competition, and the Jacqueline Desmarais Foundation. She is also the General Director of the both the Canadian Operatic Arts Academy and the Accademia Europea Dell'Opera. Most recently, she has been appointed as one of Western University's Teaching Fellows, a prestigious award and grant promoting and rewarding excellence in research on teaching. She has also received a number of SSRHC grants to support research projects in experiential learning. Hailed for her "excellence, purity of voice and emotional intensity," Dr. Roland sang roles such as Maddalena, Maurya in Vaughan Williams' *Riders to the Sea*, Carmen, Ms. Quickly, Dido and the Sorceress in Purcell's *Dido and Æneas*, Storge in Handel's *Jeptha*, Suzuki, Cornelia in *Giulio Cesare*, and Nicklausse. Dr. Roland's lush voice, dazzling coloratura, engaging stage presence, and deeply expressive musicality have captivated audiences throughout North America and abroad. In addition to her operatic credits, Dr. Roland has appeared in concert with ensembles such as Orchestra London, Orchestre symphonique de Trois-Rivières, the Windsor Symphony, the Guelph Chamber Choir, the Evansville Philharmonic Orchestra, The Indianapolis Chamber Orchestra, Symphony Hamilton, London Fanshawe Symphonic Orchestra, and the Kitchener-Waterloo Symphony. Dr. Roland's recordings include Jean-Claude Labrecque's film, *Infiniment Québec* and *Jorane X*.

Kelly Bylica completed her education at Western University in London, Ontario. Her research interests have developed from her experiences as a K-8 general and choral music educator in the Midwestern United States. Her work examines the potentials and limitations of critical and creative learning projects for incorporating multiple ways of knowing and understanding in music classrooms. Kelly's research interests also include experiential learning and issues relating to diversity and inclusion in the classroom. She also holds degrees from Valparaiso University, Indiana (B.M.E. Music Education, Humanities) and Northwestern University, Illinois (M.M. in Music Education with honors, choral concentration). Kelly has presented on critical pedagogy, learning projects, composition, and experiential learning at national and international conferences. She has published chapters in *Leadership In And Through Higher Music Education* and *Gender and the Music Industry*, as well as in the *Journal for Popular Music Education* and the *Canadian Music Educator*. You can learn more about Kelly's work by visiting her website www.kellybylica.com.

Laura Benjamins is a Ph.D. student in music education at Western University in London, Ontario. She holds undergraduate degrees in piano performance and education (Redeemer University), an A.R.C.T. in piano performance through the Royal Conservatory of Music in Toronto, and a M.Mus. in music education (Western University). Laura has experience as both a private and elementary school music education, as well as an extensive background in church music. Her research interests surround informal music learning in the church, specifically through contemporary worship as a site of popular music education. Laura has presented on curriculum, informal music learning, and church music in various national and international conferences and has been invited as a guest lecturer for several undergraduate church music courses. Some of her articles can be found in the *Canadian Music Educator* and *The Recorder*, a publication of the Ontario Music Educators' Association.

2:45-3:00 Break

Pedagogy II

3:00 Paper: Gamifying the Music Theory Curriculum

(Lynnsey Lambrecht, Bradley University and Alexandra Jonker, McGill University)

Abstract: As Generation Z is entering college, the use of gamification—integrating game-design elements in non-game contexts—is becoming more widespread as a way of motivating and improving their learning. Recent research on gamification (Kapp 2012) shows that instructional games are effective for a variety of learners as they promote participation, engagement, and both lower- and higher-level thinking. Gamifying learning activities increases relevance, immersion, and assists with the transfer of learning to real-world situations.

In this paper, we provide examples of four ways in which gamification can be incorporated into the undergraduate music theory curriculum to support Gen Z learning. Online skill-building resources, such as Inquisitives and Music Theory Skill Builder increase engagement by allowing students to reach levels, earn bonus points for having a correct answer streak, and raise the points earned or lost for each question based on their confidence level. Puzzles enable students to get hands-on practice understanding abstract concepts, especially formal structures. Instructors can use in-class game shows, such as “Family Feud,” “Jeopardy,” escape rooms, and score speed dating, to provide a refreshed perspective on traditional content. Speed quizzes can be created through online platforms, such as Kahoot, to reinforce topics, improve students’ motivation, and increase retention. Since many traditional teaching methodologies are no longer adequate for Gen Z learners, online skill-builders, puzzles, in-class game shows, and online speed quizzes are four sample ways that instructors can incorporate gamification into their music theory curriculum to accelerate learning for this new generation of college students.

Lynnsey Lambrecht has presented her research and compositions at international, national, and regional conferences throughout North America, including the International Conference on Music Perception and Cognition, The Midwest Clinic, the International Conference on Music by Women, and the College Music Society Great Lakes Regional Conference. Lambrecht graduated from Michigan State University with a Doctor of Musical Arts in composition and a Master of Music in theory. She also holds a Master of Music in theory and composition from the University of Northern Colorado and graduated summa cum laude from Colorado Mesa University with a Bachelor of Arts in music education. Her research has been published in the Routledge Companion to Music Theory Pedagogy and the International Conference on Music Perception and Cognition proceedings. Lambrecht’s compositions and arrangements are published by Grand Mesa Music Publishers, Eighth Note Publications, Pámpano Publications, and Blue Note Music Press. At Bradley University, she is an Assistant Professor of music theory and composition. Previously, she has been an instructor of music theory at Western Michigan University and an instructor of music theory and history at the Interlochen Arts Camp.

3:30 Paper: Teaching Music During Covid-19: An Investigation of Educators’ Cognitive Flexibility During Crisis

(Erika Knapp, Student Member, Michigan State University)

Abstract: COVID-19 has been referred to as a once in a lifetime crisis; however, the effects of it on educational practices will remain for a long time. In Spring 2020, music educators made a sudden transition from in-person to online instruction. This transition presented many challenges and forced music educators to reconsider things like delivery of instruction and assessment, all while facing increased stress in their personal lives. Due to the performative nature of most music instruction, it is likely that music educators faced even greater challenges than most general education teachers. There is little research on the ways crisis affects work environments, except in fields where trauma-related situations are common, such as firefighting (Wagner, 2005). McCubbin & Patterson’s (1982) Double ABC-X model of family crisis provides a model to examine this intersection of work and familial stress for teachers. Coping with stress leads to a form of adaptation, (McCubbin & Patterson, 1982). This ability to adapt is referred to as cognitive flexibility (Lauriero-Martínez & Brusoni, 2018). The purpose of this

ethnographic case study (Yin, 1993) is to examine music educator perspectives of their online teaching experiences and what effect this took on their lives. This study also examined the necessary characteristics for a music educator to be successful in adapting and demonstrating cognitive flexibility. While results are not generalizable to all music teachers, insights may demonstrate ways music educators adapted to crisis. This may prove relevant to other music educators' as they reflect on their own teaching practice and experiences.

Erika Knapp (she/her) is a second year Ph.D. student in Music Education with a cognate in ethnomusicology. A Texas native, Erika holds a B.A. from Austin College, with a double major in Music and Religious Studies and she earned a double master's degree in Choral Conducting and Music Education from Central Michigan University. She taught 14 years in the Mid-Michigan area, teaching elementary music, middle school choir, music appreciation and beginning ukulele, as well as serving as adjunct faculty for Central Michigan University. She currently serves as a choral director and ukulele instructor for the MSU Community Music School. Erika has certification in Orff-Schulwerk and is a Level I pedagogy teacher for the American Orff Schulwerk Association. She is a regular presenter, clinician and guest conductor at the local, state, national, and international level. She recently presented sessions at the Michigan Music Conference, Big Ten Academic Alliance Conference, American Orff Schulwerk National Professional Development Conference, and the New Directions in Music Education International Conference. Her research interests include disability studies, anti-racist pedagogy, teacher professional development and issues of intersectional identity in the classroom.

4:00-4:15 Break

Anniversaries and Celebrations

4:15 Lecture/Recital: Clara's World—Four Fleeting Pieces (Susan Wheatley, Retired Member, Indiana University of Pennsylvania)

Abstract: This lecture/recital promotes the inclusion of Clara Schumann's Four-Fleeting-Pieces, Op.15 (Quatre-Pièces-Fugitives) as part of pianists' standard repertoire. Clara's pieces highlight well the Romantic style of 19th-Century masterpieces. They are suitable pieces for collegiate pianists and may be enhanced with a paired study of Robert Schumann's Op.15, Kinderscenen. Although Clara's pieces are longer, more developed with contrasting themes, they can be shown to share motivic characteristics with her husband's wistful miniatures. Clara Wieck Schumann (1819-96), dubbed "Queen of Music" in her day, was perhaps the most coveted piano virtuoso in the 19th-Century. Born in Leipzig, she was a pianist/composer, child prodigy taught exclusively by father, Friedrich, a self-made-promoter determined to profit from Clara's legacy, which subsequently supported him, her composer/husband, eight children, and six grandchildren. She concertized at age nine, composing over 90 works, performing her own piano concerto at 13. She gave up composing at 37, by necessity, when her husband died after lengthy mental illness, supporting her large extended family by continuous performance tours throughout Europe for over 60 years. And yet, the inclusion of her music in the standard repertoire has been at best 'fleeting'—true of numerous historical women composers in an ominous synchronicity with Clara's title. Performing Clara's Fleeting Pieces can inspire a discussion of musical diversity and the social exclusiveness of gender bias in historical western music. This session will examine score samples from both Clara's and Robert's works, and will conclude with a performance of Quatre-Pièces-Fugitives.

Susan Wheatley, pianist, has been invited as performer and music educator throughout the United States, Europe, and Asia. Dr. Wheatley has an active interest in research about women in music and received a

Fulbright to transcribe Gunild Keetman's dance pieces at the Orff Institute in Salzburg. She co-founded Indiana University of Pennsylvania's prestigious Festival of Women Composers, performing the music of Libby Larsen, Judith Zaimont, Katherine Hoover, Clara Schumann, Cecile Chaminade, Lili Boulanger, Louise Talma, Germaine Tailleferre, Amy Beach, Ruth Crawford, and Marian McPartland, among others. Dr. Wheatley holds a Ph.D. in music from the University of Michigan and has served on the faculties of Oakland University in Michigan and Indiana University of Pennsylvania. She has received grants from the American Association of University Women, National Endowment for the Arts, and the Pennsylvania Council on the Arts to sponsor her performances and research on the music of women composers. Internationally, her piano performances include premieres of Daniel Perlono's piano works in Salzburg, Madrid, Zagreb, South Korea, Buenos Aires, Helsinki, and Baku, Azerbaijan; as well as her performances of works by Germaine Tailleferre in Beijing, and Lili Boulanger and Marian McPartland in Vancouver. wheatleyse@gmail.com. <http://www.windoverpianomusic.com>

4:45 Performance: 70th Birthday Tribute: American Composer Nancy Galbraith
(Lisa Kozenko, Ball State University; Keith Sweger, Ball State University; and Patricia Sweger, Ball State University)

Notes: This program is in celebration of the 70th Birthday of American Composer Nancy Galbraith (b. 1951). She has been composing music since the late 1970's, creating instrumental and vocal sound praised for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. With major contributions to the repertoires of symphony orchestras, concert choirs, wind ensembles, chamber ensembles, and soloists, Galbraith plays a leading role in defining the sound of American contemporary classical music. Galbraith resides in Pittsburgh, Pennsylvania where she is Chair of Composition at the Carnegie Mellon University School of Music, and holds the Vira I Heinz Professorship of Music endowed chair. She is published by Subito Music. The composer writes, "as the title "Incantation and Allegro" indicates, this work has two very different moods. The first movement is slow, lyrical and somewhat magical sounding. It ends with a solo texture in the piano which moves attacca into the second movement. The allegro remains fast throughout, with a tonal rhythmic texture in the piano and lyrical lines in the oboe and bassoon." Due to time limitations, we are performing the first movement, "Incantation".

Critically acclaimed American oboist **Lisa Kozenko** has performed throughout the world as a concerto soloist, chamber artist and orchestral musician. She has 18 solo oboe and chamber music commissions to her credit. Her solo recording of Doubles by Judith Zaimont was named to Chamber Music America's Century List of recordings.

Ms. Kozenko was principal oboist of the New York City Opera National Company and has performed with the New York Philharmonic and the New Jersey Symphony Orchestra. She has served on the faculty of the Bowdoin International Music Festival and as an adjudicator for the 2017 Carnegie Hall New York China Orchestra and the 70th Hong Kong Music Festival.

As a member of the Manhattan Wind Quintet, she was a finalist in the Walter W. Naumburg Foundation Chamber Music Competition and prizewinner of the Coleman, Fischhoff, Monterey, Yellow Springs, and Chamber Music Chicago competitions. She was a solo prizewinner of the 15th Louise D. McMahon International Music Competition and presented her New York solo recital debut at Carnegie Hall under the auspices of Artist International.

Dr. Kozenko is Associate Professor of Performance Practice (Oboe) at Ball State University and Assistant Professor of Oboe and Chamber Music at Mannes School of Music at the New School College of the Performing Arts.

Keith Sweger is Professor of Bassoon at Ball State University. Active in the International Double Reed Society (IDRS), he is currently past president. He previously served as President, Chair of the Gillet-Fox

International Bassoon Competition and hosted the 2006 conference of the IDRS. Sweger is principal bassoon of the Muncie Symphony Orchestra and the Indianapolis Ballet Orchestra, contrabassoon of the Fort Wayne Philharmonic, and performs regularly with the Indianapolis Symphony Orchestra. He has been a recitalist at professional conferences and at colleges and universities around the US and abroad. He has recorded on the Arsis, Capstone, Albany, and Alicia labels. Strongly committed to teaching, Dr. Sweger is in demand as a clinician and guest teacher at colleges and universities and at summer festivals and camps. His students have received many honors and are playing in orchestras and teaching in universities, colleges, and public schools around the United States. Sweger was named the recipient of the 2007 College of Fine Arts Dean's Teaching Award, the 2008 Indiana Music Educators Association Outstanding University Educator Award, the 2013 Dean's Creative Endeavor Award, and a 2010 American Masterworks grant from the National Endowment for the Arts. He was a guest artist/teacher at the 2011 and 2013 Asian Double Reed Association (ADRA) conferences, the 2012 Beijing International Bassoon Festival and the 2014 Spanish Double Reed (AFOES) conference and the 2017 Brazilian Double Reed Society conference.

Patricia Sweger is a staff accompanist at Ball State University, where she regularly performs on guest artist, faculty, and student degree recital programs. A native of Milwaukee, Ms. Sweger earned a Master of Music in piano performance and collaborative arts from Northwestern University. Previous to her Ball State affiliation, she maintained a full private teaching studio for many years in the Milwaukee area and performed as a free-lance pianist. Ms. Sweger performs extensively with her bassoonist husband, Keith Sweger, throughout North America and abroad, most recently at numerous International Double Reed Society conferences as well as the Beijing International Bassoon Festival of 2012.

5:00 Lecture/Recital: 2019-2020: Clara Schumann's 200th and Beethoven's 250th Birth Years and their Improvisations
(Junghwa Lee, Southern Illinois University at Carbondale)

Abstract: 2020 marks the 250th anniversary of Beethoven's birth, an innovative composer in various aspects who also improvised cadenzas at the piano for concertos. 2019 marks the 200th anniversary of Clara Wieck-Schumann's birth, a pioneer international concert pianist and a woman composer, a mother of eight, main bread earner for the family and a family accountant, a teacher, and the organizer of her own concert tours. Through musical education by her father, Clara learned to compose and produced works from childhood to middle age. Her *Vorspiele (Preludes; 1895)* are some examples of captured improvisations each of which functioned as an improvised 'prelude' to the actual work printed in the program. She wrote some of them down at the urging of her daughters later in her life, and this presentation will introduce these to the audience with an analysis demonstrating a simple common structure to them, as well as exploring the function and meaning of a 'prelude' to her concert life. This lecture-recital will also demonstrate the overall harmonic and thematic schemes commonly appearing in Beethoven's cadenzas and also will observe unique features in each. Then, two composers 'improvisations' will be observed first in the context of common large harmonic structure, and then the details that comprise each one's unique qualities in their contexts. Clara Schumann's *Vorspiele (Preludes; 1895)* will be performed at the conclusion of this lecture-recital.

Pianist **Junghwa Lee** performs actively in solo recitals, chamber concerts and lecture recitals, and has frequently appeared in concerto performances as a soloist. Lee has presented solo performances in 16 countries including appearances at the Arts Center Concert Series at National Chiao Tung University in Taiwan, Shenyang Music Cultural Exchange Exhibition Between China and Foreign Countries Festival in China, Beethoven 32 Sonatas Recital Series in Singapore, the Dame Myra Hess Memorial Concert Series at the Chicago Cultural Center and her New York debut recital at Weill Recital Hall at Carnegie Hall as a winner of Artists International's Special Presentation Award. Winner of many competitions in Korea,

including Sonyun-Hankuk-Ilbo, Wolgan-Eumak, Seoul National University Symphony Orchestra Concerto Competition and the Korean Symphony Orchestra Concerto Competition, Lee received the Performer's Certificate from the Eastman School of Music. Lee received her Bachelor of Music and Master of Music degrees in Piano Performance from Seoul National University, and earned her Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music. Lee is currently Associate Professor of Piano at Southern Illinois University Carbondale where she is Director of Southern Illinois Piano Festival as well as SIU Summer Piano Camp and Competition. Lee recorded the Complete Piano Works by Frank Stemper, released by Albany Records titled BLUE13. The CD has received a Gold Medal from Global Music Awards. In addition, it has been selected for Global Music Awards Top Ten Albums 2015. Her Clara Schumann CD will be released soon.

5:30-6:00 Optional Unstructured Social

6:00-8:00 Dinner

8:00 Concert

	Program	
Will to Unite (2020)	Ryan Olivier, electronics	Ryan Olivier
Ich habe geschwiegen (2017)	Kelly Birch, mezzo-soprano	Daniel Morel
On a Clear Night You Can See Forever (2017)	Barton Samuel Rotberg, violin Sungeun Kim, piano	Matthew Saunders
Waiting, again, for Lady Yang (2004)	Andrea Cheeseman, clarinet	Murray Gross
Hungry (2018)	Bret Hoag, guitar Lynnae Lehfeldt, voice	Joo Won Park

Will to Unite (2020) This semi-improvisatory piece explores the relationships between the imposing will of the performer on the organizational structure of a programmatic system. Throughout the work, the performer makes decisions that inform the direction of the work. While the performer may choose to highlight and connect various musical elements within the work as it unfolds, so too does the system with which the performer is interacting.

Ryan Olivier (b. 1985) is a composer and multimedia artist. Over the years he has been fortunate to work with talented performers such as the Relâche Ensemble, the Euclid Quartet, Ensemble Concept/21, and the Cygnus Ensemble who have performed his works across the United States. In addition to his concert works, his various interests have led him to work with a wide array of media including electronics, video, and dance. These works have been featured at festivals in the United States as well as at the International Workshop on Computer Music and Audio Technology (WOCMAT) in Taiwan, the International Computer Music Conference (ICMC) in the United Kingdom, and the Punto y Raya Festival in Reykjavik, Iceland. Ryan continues to compose for both traditional concert ensembles and fixed media, but his current focus is the real-time incorporation of visualized electronic music with live performers. Deb Miller of DCMetroTheaterArts described his evening-length show *Imaginary Music* as, “a highly intelligent synthesis of the arts with science and technology, . . . an equally lofty aesthetic of transcendent beauty; . . . at once cerebral and emotive, intellectual and hypnotic.” Ryan is an Assistant Professor of Music at Indiana University South Bend, where he directs the electronic ensemble, the Audio-Visual Collective and teaches courses in electronic music composition, music theory, and music technology. Previously Ryan taught at Temple University and St. Joseph’s University in Philadelphia. Ryan holds a bachelors degree in music composition from Loyola University New Orleans as well as a doctorate from Temple University.

Ich habe geschwiegen (2017) Martin Niemöller was a Lutheran pastor whose pacifism and anti-war efforts affected several generations of activists after World War II. Imprisoned by the Nazi regime, his body of writings and speeches reflected on the inevitability and disenfranchisement of those who did not speak out against atrocities. These speeches were eventually distilled into the famous poem:

First they came for the Jews

And I did not speak out

Because I was not a Jew.

Then they came for the Communists

And I did not speak out

Because I was not a Communist.

Then they came for the trade unionists

And I did not speak out

Because I was not a trade unionist.

Then they came for me

And there was no one left

To speak out for me.

The threat of oppression was not unique to World War II Europe. Nor is the humanist reaction to defend friends, families, and even strangers, against such encroachment. This dramatic work for solo soprano

touches on just a few of the many reactions to oppression, from World War II Europe to 1970s Latin America and the Middle East at the turn of the 21st century.

Daniel Morel is a composer, producer, and educator based in Kansas City. Garnering commissions and performances across the United States, his works are permeated with the Western sensibilities of his Colorado upbringing and draw on influences ranging from prairie thunderstorms to classic American poetry. Daniel composes orchestral, wind ensemble, vocal, and chamber music. Recent projects include *Flint Shards*, commissioned by a consortium of Missouri and Kansas wind ensembles led by the Fort Hays State University Symphonic Winds; *Kansas City Composed*, a program of regional premieres produced for Open Spaces KC; and *Old Farmer's Almanac: 1855*, a collection of harp solos commissioned by a consortium of harpists across the United States. Other recent commissions include works for Art In The Loop, Colorado State Music Teachers Association, Cherry Creek Chorale, Denver Municipal Band, La'Ventus Quartet, Lilac 94 Harp Duo, Hartt School Community Division, Missouri State University Concert Band, Western Michigan University Department of Dance, University of Missouri-Kansas City Wind Ensemble, and University of Kansas Symphonic Band. His music is published by Melody Labs Publishing. As an advocate for contemporary music, Daniel has served with a number of arts organizations, including assistant director of the UMKC Musica Nova concert series, executive director for the Hartford Independent Chamber Orchestra, festival director of the Women Composers Festival of Hartford, and head of productions for the Cherry Creek Chorale. Daniel holds degrees in music from Bucknell University, The Hartt School, and University of Missouri-Kansas City. He is currently an instructor at Avila University.

Originally from Los Angeles, mezzo soprano **Kelly Birch** is currently based out of Kansas City, Missouri where she received her DMA from the University of Missouri, Kansas City in 2017. She studies with Tenor Vinson Cole. For the 2018-2019 season she joined the Kansas City Lyric Opera as their Mezzo Resident Artist. She performed as Kate Pinkerton in Puccini's *Madama Butterfly*, Miss Todd in Menotti's *The Old Maid and The Thief*, Sally in Barber's *A Hand of Bridge*, and studied the role of Dorabella in Mozart's *Così Fan Tutte*. In the summer of 2019, Ms. Birch attended the Aspen Music Festival & School to perform the role of Desiree Armfeldt in Sondheim's *A Little Night Music* and Marcellina in Mozart's *Le Nozze di Figaro*. For the 2019-2020 season, Ms. Birch will return to Lyric Opera of Kansas City to perform the role of Alisa in their Spring production of *Lucia di Lammermoor* and Mrs. Massey in *The Shining*.

On a Clear Night You Can See Forever is a tribute to the Shafran Planetarium of the Cleveland Museum of Natural History. Within the dome of the planetarium, a clear night without city light pollution happens any time of the day or night, and enthusiasts of astronomy, like the composer, can see the incredible sights that normally happen only after bedtime. Beginning close to home, and moving further away from Earth, the music depicts first the aurora (only occasionally seen at latitude 41°N), then the elongated orbit of a comet, the stars in our neighborhood, which are seen to be part of a vast galaxy, which itself is only a basic unit in the structure of the universe. All are there just waiting to be seen on a clear night, and in the planetarium, every night is clear. This music was first performed at the Cleveland Museum of Natural History's Murch Auditorium in November 2017

Dr. **Matthew C. Saunders** has taught music from kindergarten to college in styles from madrigal to mariachi, and strives to make beautiful music for and with captivating people. He has climbed mountains, saved someone's life, and watched the moon rise over the prairie. He has loved, lost, and loved again; helped friends find salvation, and found it for himself as well; taught genius students, and learned from genius teachers. His dreams are to walk on Mars, hear a grand piano fall into an orchestra pit, make more people laugh than cry, and love his wife Becky passionately and forever. He plays trombone and is

always getting better at playing piano, and in the course of a long, love-filled, productive life, he wants to compose the Great American Symphony, ride the rails, hike the trails, read the good books, finally watch The Godfather, and storm the castles in the air. He will never write unlistenable music, stop stargazing or lose money in Vegas. He doesn't call his mother often enough, but he still tries to do a good turn daily. He is always up for a few hands of euchre or a good game of chess, likely winning the former and losing the latter. Dr. Saunders is Professor of Music and department chair at Lakeland Community College, where he directs the Lakeland Civic Orchestra. He is on the web at www.martiandances.com, but the physical Dr. Saunders lives in Willowick, Ohio with his wife Becky and their children Noah and Melia.

Violinist **Barton Samuel Rotberg** has performed in the U.S., Canada, France, Costa Rica, and Mexico. He has made solo appearances with the Erie Chamber Orchestra, Pittsburgh Philharmonic, Warren Philharmonic Orchestra, and the Lakeland Civic Orchestra. Dr. Rotberg is on the music faculty at Baldwin Wallace University, and holds degrees from Michigan State University, DePaul University, and the Peabody Conservatory. His primary teachers have included Marc Zinger, Dmitri Berlinsky, Shirley Givens, and Herbert Greenberg.

Dr. **Sungeun Kim** has given concerts in the U.S., Canada, Russia, Spain, Korea, and Italy. A first-prize winner of the Waring International Piano Competition, she is associate professor of piano at Baldwin Wallace University. She received a Bachelor of Music from Yon-Sei University with Kyung Sook Lee and a Master of Music and Doctor of Musical Arts from the Peabody Conservatory where she studied with Julian Martin and had masterclasses with Leon Fleisher.

Waiting, again, for Lady Yang (2004) In 2003 I composed a work for solo cello, Thinking of Lady Yang at Midnight, inspired by a wonderfully evocative 900-year-old Korean poem of the same name. The expressive depth and subtle language of that ancient poem reverberated within me long after the cello piece was finished, prompting this attempt to create another musical metaphor of "one who was too beautiful." Waiting, Again, for Lady Yang takes us one step beyond the actual narrative of the poem, imagining an assignation between our solitary narrator and the elusive Lady Yang. Here we find touches of impatience and irritation intruding into the lovers' dialogue. Finally, however, they disappear together into the midnight shadows.

Thinking of Lady Yang at Midnight

Watching alone by the ancient city wall,

Thinking of one who was too beautiful,

What did I see? What did I hear?

Moonlight, quivering over empty courtyards,

A voice calling out of the midnight shadows.

One name, her name, echoes across the silence.

Light feet, her feet, in shoes of peacock feathers,

Dance through the empty halls. Will they never rest?

Thinking of joys that ended and sorrows which never end

I find my white robe spangled with tears for her.

Korean, Anonymous (c. 1100 - 1150)

An award-winning composer and conductor, **Murray Gross** studied at the New England Conservatory, Oberlin College, Michigan State University, and the Hochschule für Musik in Munich. Chosen by Antal Dorati to serve as Assistant Conductor of the Detroit Symphony, he was also Music Director of Michigan's West Shore Symphony from 1982 through 2001, and a frequent guest conductor in Europe, South America, and throughout the United States. Dr. Gross is currently on the faculty at Alma College, where he teaches composition, theory, world music and film music. Compositions by Murray Gross have been heard in venues around the world played by numerous professional and collegiate ensembles including the Chamber Orchestra of Philadelphia, the New York New Music Ensemble, the Nobilis Trio, the Peninsula Festival Orchestra, and the Wisconsin Winds. His music has been broadcast over National Public Radio and received many honors including a Broadcast Music Incorporated (BMI) Award. *Urban Myth*, recorded by the North Texas Wind Symphony on the GIA Windworks series, is featured in volume 8 of "Teaching Music Through Performance in Band." Other recent cd releases include *Splash!*, recorded by the Cavell Trio, *Las Calles de Buenos Aires* with the Scott/Garrison Duo, and *The Wild, Wild West* played by the h2 Sax Quartet. A new compilation of chamber music by Murray Gross titled *Talking in my Sleep* is available on the Blue Griffin label.

Andrea Cheeseman (see above)

Hungry (2018) This piece is an intimate conversation between the guitar and the voice on being hungry and poor. The electronic part in the piece represents the hunger: it influences the person's thoughts, emotions, and actions, however subtle or disruptive it is.

Dr. **Joo Won Park** is an Assistant Professor of Music Technology at the Wayne State University. He studied at Berklee College of Music (B.M.) and University of Florida (M.M. and Ph.D.) and has previously taught in Oberlin Conservatory, Temple University, Rutgers University Camden, and Community College of Philadelphia. Dr. Park's music and writings are available on MIT Press, Parma Recordings, ICMC, Spectrum Press, Visceral Media, SEAMUS, and No Remixes labels. He also directs Electronic Music Ensemble of Wayne State (EMEWS), one of the most active undergraduate all-electronics ensemble touring multiple states.

Bret Hoag (see above)

Lynnae Lehfelddt is the Doris and Paul Travis Professor of Theatre at Oakland University where she serves as an associate professor of voice and movement in the School of Music, Theatre and Dance. She received her BA in Theatre and Film from the University of Kansas and her MFA from Wayne State University's Hilberry program. She has the distinction of being the only Designated Teacher of Linklater Voice in the state of Michigan. She has taught as an English Language Specialist for the US State

Department at Moscow State Linguistic University, Bauman Moscow State Technical University, Moscow State Institute of International Relations, and the American Center Moscow. She regularly teaches Physical and Vocal Presence for the William Beaumont School of Medicine, the Silver School of Social Welfare at New York University, and the Business School at Oakland University. She serves as an Associate Editor for IDEA (International Dialects of English Archive.) She is a member of the Voice and Speech Trainers Association, the Association of Theatre Movement Educators, the Association for Theatre in Higher Education, the Screen Actors' Guild, the Theatre Communications Group, Drama League, and Who's Who in Fine Arts Higher Education.