



THE COLLEGE MUSIC SOCIETY

GREAT PLAINS REGIONAL CHAPTER 38th CONFERENCE



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Coe College
Cedar Rapids, Iowa

March 2–3, 2019

CMS Great Plains Chapter Conference
Main Program

All events will be held in Marquis Hall unless otherwise noted.
Local Host: Loralee Songer, Coe College

Saturday, March 2

<p>8:30-11:00am Registration, Sinclair Lobby</p> <p>8:45am Welcome (DK Auditorium): Loralee Songer, President, CMS Great Plains Chapter</p> <p>9:00-10:30am SESSION 1 (DK Auditorium): Michelle Blair, Chair (Coe College)</p> <p>9:00am Developing Variation in Late Works of Morton Gould and Why It Matters: J. Wesley Flinn (University of Minnesota Morris)</p> <p>9:30am With a Click, With a Shock: West Side Story as Verismo: Isaac Brinberg (University of Missouri-Kansas City)</p> <p>10:00am Duos for Viola and Clarinet: Old and New: Emily McIvor (University of Nebraska at Omaha) and Amanda Wilton (Creighton University)</p> <p>10:30-10:45am BREAK (Marquis Hall 1st Floor)</p> <p>10:45-12:15pm: SESSION 2 (DK Auditorium): Loralee Songer, Chair (Coe College)</p> <p>10:45am Applied Music Pedagogy and Emotional Engagement: Luke Tyler (Loras College)</p> <p>11:15am Pianolates—From the Mat to the Bench! A Guide for Physical and Mental Warm-UPS: Anna Siampani (University of Wisconsin-Madison)</p>	<p>12:15-1:45pm LUNCH (On Your Own)</p> <p>1:45-2:45pm KEYNOTE ADDRESS (DK Auditorium): Issues of Access: Trying to Find Equity in Online Education: David Moskowitz (University of South Dakota)</p> <p>2:45-3:00pm BREAK (Marquis Hall 1st Floor)</p> <p>3:00-3:30pm BUSINESS MEETING (Room 201)</p> <p>3:30-5:00pm SESSION 3 (DK Auditorium): Paul Lombardi, Chair (University of South Dakota)</p> <p>3:30pm Undiscovered Gems of Canadian Pedagogical Piano Literature: The Piano Works of Violet Archer, Jean Coulthard, and Barbara Pentland: Dr. Adrienne E. Wiley (Central Michigan University)</p> <p>4:00pm R-E-S-P-E-C-T: Student Teachers Embrace Equity in Student Lyrics: Rachel D. Hahn (University of Missouri)</p> <p>4:30pm Improvisation and Developmental Learning: Chris Reyman (University of Texas at El Paso)</p> <p>5:00-7:00pm DINNER (On Your Own)</p> <p>7:00pm CMS COMPOSERS' CONCERT (DK Auditorium - See Composers' Concert Program)</p>
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Sunday, March 3

<p>9:00-11:00am Registration (Sinclair Lobby)</p> <p>9:00-10:30am SESSION 4a (DK Auditorium): Angela Miller-Niles, Chair (Wayne State College)</p> <p>9:00am A Commitment to Choral: A Survey of Brazil's Ensemble Singing Habit: Sarah Tyrrell (University of Missouri-Kansas City)</p> <p>9:30am Ernestina Lecuona: A Study About Her Music and Cuban Gender Inequality in Musical Industry: Po Sim Head (Kansas City, Missouri)</p> <p>10:00am Works for Trio d'Anches by Women Composers: Amanda McCandless (University of Northern Iowa) and the Kairos Trio</p> <p>9:00-10:30am SESSION 4b (Room 201): Lorelee Songer, Chair (Coe College)</p> <p>9:00am Three Works for Solo Drum: Christopher Wilson (Southeast Missouri State University)</p> <p>9:30am Bodies in Tune! Reaching Your Optimal Performance Beyond Physical Practice: Anna Siampani (University of Wisconsin-Madison)</p> <p>10:30-10:45am BREAK (Marquis Hall 1st Floor)</p>	<p>10:45-11:45am SESSION 5a (DK Auditorium): Michelle Blair, Chair (Coe College)</p> <p>10:45am Contemporary Korean Piano Music and Its Western Influences: Hyunki Yoon (Rockhurst University)</p> <p>11:15am Embracing Uncertainty: Roger W. Petersen (Del Mar College)</p> <p>10:45-11:45am SESSION 5b (Room 201): David Moskowitz, Chair (University of South Dakota)</p> <p>10:45am Body Awareness and Physical Well-Being in Private Studio Instruction: Danielle Moreau (Rochester, New Hampshire)</p> <p>11:15am Contemporary Catholic Liturgical Music in the American Mass: Sarah Amos (University of Missouri)</p> <p>11:45am CONFERENCE ADJOURNED: SEE YOU IN 2020</p>
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COMPOSERS' CONCERT

Geamennan Aotrom (Light Games)

Timothy Michael Rolls

Benjamin Cline, cello

Karawane (Caravan)

Janice Misurell-Mitchell

Text by Hugo Ball

Janice Misurell-Mitchell, alto flute/voice/electronics

At the Marion Opera House

Tayloe Harding

- I. On the Pink Tea
- II. In the Courtroom/Jail
- III. From the Firehouse

Craig Hultgren, cello
Jessica Paul, piano

PROGRAM NOTES

Geamennan Aotrom (Light Games)

Geamennan Aotrom is Scottish Gaelic for Light Games. This work is a computer assisted work created using the software Opusmodus and uses a select number of predefined rhythms with the overtone series extracted from a recording of sea waves. As I was composing this work, and had run into trouble with how to finish it, I came across a video of the northern lights as seen one night from northern Scotland. The flickering light and the reflection on the unusually calm sea gave me an idea of inverting the source material. When the inverted form of the series was combined somewhat randomly with the rhythms of the opening section, it produced a section that seems reminiscent of the opening, but filling in the unused pitch field in the low area of the opening. This work has an electronic component comprising mainly of an infinite reverb with ring modulation created in MAX/MSP.

Karawane (Caravan)

This performance is based on the poem, "Karawane" (or Caravan), written and first performed by Hugo Ball in February, 1916 at Cabaret Voltaire in Zurich; it is considered to be one of the first sound poems. In that same year Ball wrote the Dada Manifesto, and was one of the prime architects of the Zurich Dadists for about two years. He is the author of numerous Dada poems, some that are sound poems and others that deal with the Dada sensibility abstractly. Shortly after reading through the poem I realized that I could fit many of the lines into the tune, "Caravan", by Duke Ellington. I've created several musical motives for voice and alto flute to highlight this relationship. Ball's inaugural performance, in a costume resembling the Tin Man from the Wizard of Oz, is on Youtube, but apparently, in the performance he was taken over (by design) physically, by several colleagues and completed the poem in a rush of piano noise and shouting; my soundtrack will pay homage to this performance. The performer is required to speak the

poem first, and then to interact with the soundtrack using the guidelines of the themes provided and following the musical score, written in graphic notation with a timeline.

At the Marion Opera House

The first performance by the Jesselson/Fugo duo was in 1981 at the Marion (SC) Opera House. Each of the work's three movements has a very specific former public use of the Opera House as its title and inspiration.

It was at The Pink Tea event that Marion selected its annual participants who would be sent to represent the community at a debutante fashion event in NYC. The first movement is inspired by the formality and etiquette for which this tea was locally famous. Early in the Opera House's history, a part of the main floor was devoted to an almost old-west-style courtroom and jail. Persons accused of every conceivable crime were tried in this courtroom and many of them served time in its long-gone jail cell behind the "bench." A lament for the duo is the result of my imagining what such an occurrence might have been like here. Marioners tell me that the Firehouse in the building saved many a locality in its day and what better way to capture the madhouse of volunteers rushing to a town blaze from the old-fashioned fire station than with a circus march. The duo presents the rousing march to close.

COMPOSER BIOGRAPHIES

Timothy Michael Rolls (b. 1967) is Associate Professor of Music Theory and Composition at Fort Hays State University in Hays, Kansas, where he has taught since 2008. Prior to that, he has held positions at Western Carolina University, Northern Arizona University and Binghamton University (SUNY). His works have been performed both nationally and internationally, including Japan, Brazil, and Finland. His primary interests in composition are in electro-acoustic music and computer assisted composition. He holds a BA from the State University of New York at New Paltz, an MM in composition from Binghamton University, and a DMA from the University of Houston. His teachers have included Gundaris Poné, David Brackett, and Michael Horvit.

Janice Misurell-Mitchell, composer, flutist and vocal artist, teaches at the School of the Art Institute of Chicago. She has taught and performed in the US, Europe, Morocco, Lebanon, Palestine, Israel and China; and she has been a featured performer at the 20th International Symposium of Mexico City's Institute of Critical Studies, and in India at the National Centre for the Performing Arts in Mumbai. For over twenty-five years she performed in Chicago as a member and Co-Artistic Director of CUBE Contemporary Chamber Ensemble; she is now a member of the Chicago group, the 6Degrees Composers. Her honors include grants from Meet the Composer, the Illinois Arts Council, the Chicago Department of Cultural Affairs, residencies at the Atlantic Center for the Arts and the Ragdale Foundation, and awards and commissions from the National Flute Association, the Youth Symphony of DuPage, the International Alliance for Women in Music, Northwestern University and numerous performers. Her most recent CD, *Vanishing Points*, music for solo, duo, quartet was described by Frank J. Oteri on NewMusicBox.org as "seamlessly weaving elements from high modernism with jazz, Latin, blues, and even funk into an amalgam that is completely its own thing". Her solo CDs are on the Southport Records label; other recordings are on MMC, OPUS ONE, Capstone, meerenaishim.com and Arizona University Recordings. Her videos *Karawane*, *After the History*, *Sermon of the Spider* and others are available on Youtube; an interesting footnote is that her video, *Scat/Rap Counterpoint* now has over 126,000 hits. <https://www.jmisurell-mitchell.com>

Tayloe Harding, composer, is Dean of the School of Music at the University of South Carolina. A passionate advocate for advancing the impact of higher education music on American communities, he is devoted to organizations whose missions are consistent with this advocacy. As President of the College Music Society (CMS) from 2005-2006 and as President of their foundation, The CMS Fund from 2009-2015, he helped create the Engagement and Outreach Initiative where efforts of the music professoriate are articulated with national partners to meet common musical and civic goals. He serves as national Secretary of NASM and as national President of Pi Kappa Lambda. At Carolina he brought a bold idea to fruition: to more fully prepare tomorrow's professional musicians by combining conventional professional music study with a systematic curricular and co-curricular exploration of music advocacy, music entrepreneurship, and community engagement by forming SPARK: Carolina's Leadership Laboratory. His 2014 TedX talk "Music and Hope: Towards a More Musical America," <http://www.youtube.com/watch?v=IKZKGFflwyI>, constitutes a public expression of his interests and work. He is a frequent presenter on futures issues for university music units and their leadership, remaining active as a composer earning commissions, performances, and recordings for his works around the world.

PERFORMER BIOGRAPHIES

Benjamin Cline is an American cellist who has performed in dozens of venues in the United States, Europe, Near East, and Asia. He has appeared as soloist with many orchestras, including the Kaohsiung City Symphony Orchestra in Taiwan, was featured in performance on Public Radio's WXXI "Live from Hochstein" in Rochester, and has collaborated with many noted musicians, including Yumi Hwang-Williams, Theodor Kuchar, Richard Fuchs, and Tali Morgulis. A highly versatile musician, he has performed as recitalist, soloist, orchestral principal, and chamber musician. His repertoire is equally diverse, spanning from the 17th century works of Gabrielli to 21st century electroacoustic works for cello. Mr. Cline currently teaches at Fort Hays State University as Associate Professor of Cello and Bass, and serves as Department Chair. He studied with Alan Harris at the Cleveland Institute of Music and Jim Fittz at the University of Northern Colorado. Master classes and additional studies were undertaken with Norman Fischer, Gordon Epperson, Anne Epperson, and members of the Cleveland and Julliard String Quartets. Mr. Cline resides in Hays with his wife and enjoys spending his free time gardening, fishing, and cooking. He plays on an Italian cello by Luigi Bajoni.

Craig Hultgren is an American cellist and improviser. Hultgren graduated from the University of Iowa and at Indiana University. He has taught at Birmingham-Southern College, the University of Alabama Birmingham and the Alabama School of Fine Arts, as well as teaching privately. Hultgren is a cellist with the Alabama Symphony Orchestra and has been a member of several chamber groups such as the Chagall Trio, the Luna Nova Ensemble, and the Ensemble for contemporary chamber music Thamyris. He is an active performer and performs regularly as a soloist on the cello and e-cello. Hultgren also made a name for himself among improvisational musicians.

Jessica Paul, a native of Chicago, holds a Bachelor of Music in piano performance from Northwestern University, where she studied with pianist and vocal coach Laurence Davis. Ms. Paul went on to the University of Illinois as a student of John Wustman, eventually earning the Master of Music and Doctor of Musical Arts degrees in vocal coaching and accompanying. She is frequently engaged as a collaborative pianist and guest clinician and has been on the coaching staff Pittsburgh Opera Theatre, Opera Theatre of Illinois, National Opera Company, Cleveland Opera Theatre, Virginia Opera, Lake George Opera Festival, Cedar Rapids Opera, and Pine Mountain Music Festival. She is the former Principal Conductor and

Artistic Director of the Dorian Opera Theatre and is now Professor Emerita of Luther College after thirty years as vocal coach, collaborative pianist, and teacher of accompanying.

CONFERENCE PRESENTATION ABSTRACTS

Sarah Amos: Contemporary Catholic Liturgical Music in the American Mass

The musical practices revealed in the American Mass since 1970 reflect a divided culture that seeks reconciliation between tradition and contemporary relevance. Since the approval of the Second Vatican Council constitution “Sacrosanctum Concilium” in 1963, music of the Roman Catholic Mass has undergone rapid change in accordance with the call to communicate the liturgy to the faithful as prescribed in the document. Prompted by a desire for timely liturgical music yet misunderstanding of the call to preserve the practice of plainchant also stressed in “Sacrosanctum Concilium,” American bishops sought an entirely new style of liturgical music that would have contemporary appeal and foster congregational participation. With official permission granted to adapt popular styles, composers drew from the musical characteristics of the American folk revival that coincided with Vatican II, and a folk-influenced liturgical genre came into practice that focused on an aesthetic simplicity of improvisatory melody, uncomplicated harmony, and previously unorthodox acoustic guitar accompaniments.

For this study, I will identify the folk-inspired musical elements of the first post-conciliar wave and its influence on subsequent styles of music; expose the problems that the English-language Mass has caused for composers; and provide examples of solutions for these problems. Through this method I will present an overview of the characteristics of contemporary Catholic music and the challenges it poses for both composers and congregants. Though unique to the Catholic Church, this phenomenon is not without historical precedent; the model of contemporaneous secular music was embraced by Luther and the early Protestants.

Isaac Brinberg: With a Click, With a Shock: West Side Story as Verismo

Verismo, a literary movement originating in mid nineteenth-century Italy, became a hallmark of late nineteenth-century Italian opera through works akin to Mascagni’s *Cavalleria Rusticana* (1890), Leoncavallo’s *I Pagliacci* (1892), and Puccini’s *Tosca* (1900). These operas exhibit quintessential verismo qualities through a greater integration of the orchestra in conveying the drama than in earlier works, the appearance of vernacular dialects in the libretti, and unabashed realism in both the stagings and the stories. This presentation explores how the iconic Broadway musical *West Side Story* (1957, concept by Jerome Robbins, book by Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim), is replete with verismo elements, including a distinctive use of the orchestra as part of the drama, Latin American-inspired music and dance, teenage slang in the dialogue and lyrics, and the unapologetic, though stylized, depiction of gang violence. Additionally Bernstein, in *West Side Story*, emulates Puccini’s musical dramaturgy through techniques such as reminiscent motives and musical foreshadowing. The presentation will also investigate how recent and planned productions of *West Side Story*, particularly the one directed by Francesca Zambello that originated at Glimmerglass Opera in 2018, the proposed 2019 Broadway revival directed by the avante-gardist Ivo Van Hove, and Stephen Spielberg’s highly anticipated film adaptation, can highlight these verismo attributes and rekindle the darker, grittier elements of *West Side Story* to ensure that they remain shocking and relevant in modern times.

J. Wesley Flinn: Developing Variation in Late Works of Morton Gould and Why It Matters

This project examines certain motivic transformational techniques used by American composer Morton Gould (1913 – 1996) in two of his last works, *Stringmusic* (1993, winner of the Pulitzer Prize) and

Remembrance Day: Soliloquy for a Passing Century (1995). These techniques, which can generally be filed under the principle of developing variation, are: 1. Mirroring and reversal; 2. Rotation; 3. Motivic expansion and contraction; 4. Additive sets; and 5. Unequal injection.

By choosing two pieces from the very end of his career, and drawing upon the work of Lewin, Saslaw, Carpenter, and others, we see that Gould, once the foundations of his craft were in place, chose to refine what he had already developed rather than necessarily seek out new techniques. This places him in opposition to composers like Copland and Stravinsky, who were adapting other techniques and methods throughout the entirety of their compositional careers. Gould wrote only one explicitly serial work (Jekyll and Hyde Variations, 1956), and while he adapted popular and other musics throughout his life there is no evidence of a major shift in approach. He did not shy away from experimentation with timbre and resources, as works like the Tap Dance Concerto (1952) and The Jogger and the Dinosaur for rapper and orchestra (1992) show, but the techniques remained remarkably consistent throughout his life. This has especially strong implications for ensembles performing his more famous wind band works, and this project should encourage ensemble directors to incorporate more music theory into their teaching.

Rachel D. Hahn: R-E-S-P-E-C-T: Student Teachers Embrace Equity in Student Lyrics

Although multi-cultural and popular music genres have become increasingly prevalent in the K-12 curriculum, student teachers often struggle to adapt methods and materials used in collegiate coursework to specific community needs. Collegiate music education courses often facilitate experiences with diverse musical styles. However, familiarity with global music is a topic too broad in scope for any degree program. This session will demonstrate that whether they're teaching the music of Aretha Franklin, Mozart, or Lin-Manuel Miranda, preservice teachers foster equity, opportunity, and respect in the classroom by helping students to develop personally meaningful lyrics.

Attendees will be given the tools to adapt lyrics for any repertoire piece, song, or exercise as a method for developing life-long musicianship. This practical demonstration will combine personal experience and research on this topic to assist music faculty, student teachers (and ultimately their students) in channeling their inner librettist or songwriter. Writing text for music of any style or genre can serve as a means to improve rhythmic accuracy, recognize phrase and form structures, and enhance creative engagement as a means of community outreach. In addition, lyrics can be used to expand vocabulary, internalize pulse, discover musical "hooks," and establish routines for learning, practicing, and refining performances.

By following a few basic guidelines, music teacher educators and preservice teachers should feel empowered to foster equity and opportunity in the music classroom and community with personally meaningful text creation. All music faculty members must provide students with culturally responsive teaching tools that are adaptable to diverse environments.

Po Sim Head: Ernestina Lecuona: A Study About Her Music and Cuban Gender Inequality in Musical Industry

"I've been a woman for a little over 50 years and have gotten over my initial astonishment. As for conducting an orchestra, that's a job where I don't think sex plays much part."

This was Nadia Boulanger's answer when asked how she felt about being both a woman and a conductor after directing the male-only members' orchestra in Boston. This "initial astonishment" related to a female being accepted into a traditionally male-dominated music world, and Boulanger of course went on to become a prominent twentieth-century female musician.

In Cuba, Ernestina Lecuona (1882-1951), sister of the 'Cuban Gershwin' Ernesto, inspired and taught her young brother piano and composition; in fact, she was not only Ernesto's mentor but was a composer and a pianist in her own right. As such, her music gained popularity during her lifetime in Cuba. In a field dominated by men, not many female composers or conductors are recognized. Boulanger was recognized as composer, conductor, and pedagogue only much later, after she had gained adequate career success. Ernestina Lecuona, however, failed to receive the international recognition she deserved, despite entries in the most prominent music dictionaries that tout her fame as a composer. This presentation will survey how gender inequality affected the music industry, particularly impacting female musicians in Cuba between 1900 and 1950. By framing Lecuona's life and work within correlative experiences shared with a woman like Boulanger, I will reveal insightful, relevant details about a productive female Cuban artist

Danielle Moreau: Body Awareness and Physical Well-Being in Private Studio Instruction

Physical health and injury prevention are paramount to the longevity of a musician's career. However, these practices are often overshadowed in lesson settings by seemingly more urgent matters such as technical control, musical phrasing, time management skills, and ensemble playing. "Body Awareness and Physical Well-Being in Private Studio Instruction" seeks to provide educators with tangible strategies for incorporating injury prevention methods into their students' lessons and daily practice routines. Discussion topics will include basic anatomy and muscle function, common repetitive stress injuries for musicians, and practice habits for combatting or reducing the risk of injury. Furthermore, we will examine several approaches to physical health for musicians, including body mapping, eating habits, stretching, and kinesiology taping. It is my hope that through this presentation, educators will be able to express these concepts and help prevent potential trauma related to their students' playing.

Roger W. Petersen: Embracing Uncertainty

Instructors of music theory continuously grapple to determine the amount of information they should share with students, when abundance could blur and simplification might mislead, with both potentially hindering achievement of a classes' core objectives. On a different but parallel path, students struggle to force an alternate reality of constructs and absolutes within a musical world of very few certainties; preferring the comfort of irrefutable laws over tendencies. Through the prism of traditional common practice voice leading, this demonstration will show how these two different but intertwined tracts of faculty and student experience contribute to classroom dynamics; students reinterpreting instruction, attempts at counterproductive simplification, and an overall experience that alienates. To combat this frustrating environment, I proffer mindfulness as the first step to understanding student emotion, before embracing apparent instructional and music contradictions as the interesting and transcendent source of our mutually shared joy for music, rather than frustrating obstacles to a good grade. As an example, when instructors convey that keeping common tones in the same voice or that complete chords are "often" preferable as part of a best practices approach to traditional voice leading, many students transform the information into an unconditional law of nature that later becomes counterproductive. Qualifiers like "often" or "usually" seem perfunctory in comparison to the main musical concept being taught. However, perhaps these seemingly incidental passing words are as essential as the main concept and can be addressed more explicitly in the present to preemptively soften future frustrations.

Chris Reyman: Improvisation and Developmental Learning

In this paper, I will discuss how I use my experience as an improvising performer as a pedagogical tool to promote developmental learning environments. Three aspects of improvisation that are particularly relevant to developing this way of teaching are (1) building with what's available, (2) beginning the activity without knowing what the outcome will be, and (3) shifting the focus from the product to the process. In this way, I use students' skills and experiences as the departure point while pushing them to move beyond their comfort zones, fostering an openness to other aesthetics and ideas. The product is treated less

preciously, enabling students to create without worrying about the outcome. How a student creates becomes the focus, rather than what the student creates. Framing this pedagogy through the lens of social therapeutics - an approach to human development and social change that relates to people of all ages and life circumstances as social performers and creators of their lives - has helped me understand the value of co-creating developmental spaces where students are related to as both who they are (music students) and who they are becoming (professional musicians). At the core of social therapeutics is the tool-and-result methodology, in which how the result is achieved and the result itself are created simultaneously. The learning environment and what students are learning arise interdependently, taking into consideration the different abilities of students, thus creating an inclusive environment where students take ownership and responsibility of the class' learning.

Anna Siampani: Bodies in Tune! Reaching Your Optimal Performance Beyond Physical Practice

Ensemble playing is an integral component of comprehensive music making, adding to the performer's individual growth. Playing in groups requires much more than rhythmic synchronization and vertical alignment. This interactive session aims to engage participants in a "multi-sensory rehearsal" that will open up their musical palette through somatic awareness, emotional creativity and imagery. Starting with the most fundamental element of a successful collaboration, the breath, attendees will focus on developing a physical understanding of their partner's body structure and natural impulse. Through embodying exercises that heighten kinesthetic and proprioceptive feedback, they will deepen the connection between themselves and their collaborators, facilitating the process of "reading" each other's body language, and by extension, their musical intuition. Developing awareness of how facial expressions and eye movements impact communication, participants will be introduced to a whole new world of visual creativity. In order to gain clarity and precision during performance, they will explore widening their musical language with gustatory and olfactory feedback. Through experimentation with vocal resonance and inflection, they will learn how to connect with their partner's emotional intent, going beyond the score, aiming for a more powerful and creative synergy. Lastly, drawing on active listening as an integral part of their training routine, participants will gain a precise awareness of the "sound," creating more organic, balanced and engaging performances.

Anna Siampani: Pianolates--From the Mat to the Bench! A Guide for Physical and Mental Warm-Ups

In piano performance, movement is a crucial component in the production of sound and ultimately, for musical expression. Since the middle of the 20th century, there has been a significant increase in research concerned with finding ways to develop a healthy, ergonomic piano technique that maximizes artistry and reduces the risk of injuries. Somatic practices such as Alexander Technique, Feldenkrais, Tai-Chi and Yoga have proven beneficial for musicians, cultivating proprioceptive awareness, identifying hidden tension and overall misalignment. However, the connection between Pilates and musical performance remains relatively unexplored.

In this interactive session, I will explore how the six core principles of Pilates relate to piano playing, cultivating greater somatic awareness, attaining better balance and improving the mind-body connection. Starting with the most basic and effective tool, the breath, Pilates helps connect breathing with musical gestures, integrating physical choreography and artistic intent. Pilates centering is vital to piano posture, preventing and realigning any unstable and faulty body mapping. The "Pilates Box," used as an image in the exploration of the torso, creates a square that aligns the body. This new "Power House" serves as home for our energy and emotions while we embody the music.

There are no mindless or careless moments in Pilates; with precision and concentration, we mindfully explore every motion. Embodying Pilates flow can serve as an antidote to vertical phrasing in piano

playing. As an “Art of Control,” both Pilates and piano playing share the important aim of unifying body and mind in the service of artistry.

Luke Tyler: Applied Music Pedagogy and Emotional Engagement

As teachers, we focus on the concrete facets of pedagogy (gesture, technique, memorization, practice routines, and score interpretation) in order to develop our students. These are the easiest topics to teach and methods to learn as a pedagogue. However, we often forget about one of the most important and engaging elements of music-making: emotion. Emotional expression is one of the most difficult aspects to teach in the intermediate to advanced student. Limited life experience and the abstract nature of textless music are particularly difficult for both younger and older students to address. However, emotional expression is the very essence of why we make music. This presentation will use an emotionally varied, abstract piece of literature to provide a background on the difficulty – and importance – of teaching students to interpret and realize the emotional capacity of their repertoire. I will provide specific techniques and literature for engaging emotion while highlighting the importance and challenges of addressing it with each student. I will specifically examine Beethoven’s Op. 109, Movement III, to show how a piece of music might be interpreted in a variety of different ways while demonstrating that many musical idiomatic tendencies are not universally true. By teaching our students to explore their own interpretations and to invest emotional capital into every section of every piece and by demonstrating our own process for emotional development, we can not only improve pedagogy, practice, and performance; we can better inspire and retain students.

Sarah Tyrrell: A Commitment to Choral: A Survey of Brazil’s Ensemble Singing Habit

Choral music creation and consumption have solid footing in Brazil, but the function and focus of group singing has transformed over time. Historically, choral music making has served essential functions in Brazilian culture: 1) educate practitioners and listeners about Brazilian musics, thus engaging the community in a national cultural activity; 2) instill in groups, adult and youth, a camaraderie and sense of purpose via team-building applications; and, 3) provide a logical medium for nationalist composers to perpetuate indigenous or other distinctly Brazilian elements.

As a chronological and cultural survey, this presentation considers 1) Villa-Lobos’ “Orfeonic” singing projects conducted during the Vargas dictatorship (1930-45); 2) the focused re-insertion of music study into the country’s general education curriculum (when choral music was re-imagined as a valuable educational tool); 3) the “company choir” phenomenon (which installs vocal ensembles in corporate settings toward fostering socialization, teamwork, and relaxation); and, 4) the contemporary FUNARTE government project to solicit and make available new choral scores, as well as resources to guarantee performance of them.

Since 20th and 21st-century Brazilian composers seem dedicated to contributing to a choral repertoire, and government agencies direct financial support to sustain choral music making, this presentation will also survey choral works that demonstrate the above commitments. This production and aligned assistance asserts that there is a concerted effort to make scores and other resources, like pronunciation guides, available inside and outside of Brazil, toward solidifying a national repertoire, appropriate for singers of all ages and abilities, and to encourage international consumption.

PERFORMANCE ABSTRACTS

Amanda McCandless and the Kairos Trio: Works for Trio d'Anches by Women Composers

The contributions of women composers to woodwind chamber music repertoire are vastly underrepresented. While there have been fine works written for winds, they are largely overshadowed by the works of more famous men. We are bringing three works to light that represent the past, present, and future of the trio d'anches repertoire. Suite en Trio (1980) by Claude Arrieu is a late work by a composer who wrote for the original trio d'anches, Trio d'Anches de Paris. It is light and pleasing, typical of the first works written for this ensemble. Suite for Reeds (2010) is a work by Iowa composer Nancy Hill Cobb written for Trio Canna. The work is emotional and expressive, describing loss and resiliency. The third work, Chron3affect (2018) by Theresa Martin, was commissioned by the Kairos Trio with a grant from the University of Northern Iowa. Martin's modern language is a departure from the usual trio d'anches fare. It focuses on perfect timing and synchronization of rhythms and the musical lines. We hope that these works are performed more often and are adopted as standards of this repertoire. We also hope we inspire others to commission works from women composers, so in 50 years programming works by women composers is commonplace.

Emily McIvor and Amanda Wilton: Duos for Viola and Clarinet: Old and New

There are many deserving works for clarinet and viola, with or without piano, that do not receive as much attention as they should. We would like to feature two duos for clarinet and viola: "Prelude, Allegro and Pastorale" by Rebecca Clarke, and "Duet" by Shawn Head, to showcase a more established work and a nearly-new work for this ensemble.

Rebecca Clarke was an exceptional violist who wrote many pieces featuring the instrument. Born in England, she settled permanently in the US after finding herself unable to return to England when World War II began. The "Prelude, Allegro and Pastorale," written in 1941 and intended for her brother and sister-in-law, displays a neoclassical influence.

Shawn Head is an internationally known shakuhachi performer and composer, currently based in Houston. His "Duo" for clarinet and viola was composed in 2016 for Violet, a clarinet-violin duo featuring Elizabeth Crawford on clarinet and Katrin Meidell on viola.

Adrienne Wiley: Undiscovered Gems of Canadian Pedagogical Piano Literature: The Piano Works of Violet Archer, Jean Coulthard, and Barbara Pentland

Three Canadian women, representing the broad expanse of the Canadian frontier, made a profound impact on the music and composition scene as a whole and also paved the way for future women composers: Violet Archer (b. 1913, Montreal), Jean Coulthard (b. 1908, Vancouver B.C.), and Barbara Pentland (b. 1912, Winnipeg). All three of these women were driven to study and write music, and pursued their education in universities in Canada to achieve their goal. All three also studied the traditional compositional styles of English and French composers, the predominant influence in Canada in the early twentieth century. All three women, interestingly, also studied with other non-Canadian composers such as Bartok, Hindemith, Copland, and Schoenberg. In addition, these women crafted a unique compositional style unrelated to any of their predecessors, thus carving a new niche of sound and style.

While Archer, Coulthard, and Pentland wrote works for all media and instruments, they were heavily invested in writing educational piano music for young pianists. In fact, their piano music may be considered premier works of educational music for young pianists, and these works may be considered as

historical value in that they provide a window into the early creative efforts of pedagogical Canadian piano literature. They paved the way for future Canadian women composers of educational piano music and stand as a testimony to quality composition.

This presentation will feature selected early level to later intermediate piano works of Archer, Coulthard, and Pentland. A bibliography list of repertoire will also be provided.

Christopher Wilson: Three Works for Solo Drum

B. Michael Williams - Recital Suite for Djembe (1997)

B. Michael Williams is a percussionist as well as an expert in West-African drumming and mbira. In this work for solo djembe, Williams explores three distinct dance styles.

John Cage - Composed Improvisation for Snare Drum Alone (1987)

This work is one of several composed improvisations written by John Cage. These compositions are simply written instructions for how to create a piece of music using chance procedures. The score for this piece is two pages of directions on how to design the structure of the performance, as well as other details the performer must abide by. Cage supplies that the performance must be eight minutes long with three movements. From there, the performer uses chance operations to create the length of each movement, how many events are included in each movement, what will be used to strike the drum, and a limit or minimum number of times the drum will be struck.

Pius Cheung - Nian3 (2016)

Pius Cheung's Nian3 is an intense work for solo bass drum. Nian is a Mandarin word which can be translated to either reminisce or meditation. The piece makes use of the extreme nature of the instrument, with sections of quiet precision and moments of intense, taiko inspired rhythms.

Hyunki Yoon: Contemporary Korean Piano Music and Its Western Influences

Koreans have a long history of traditional native music; however, there are many trends in current Korean popular and art music that are heavily influenced by Western traditions. Western culture was first introduced to the Korean peninsula around the 19th century by Christian missionaries. This cultural exchange was accelerated by the forced Japanese colonization in the early 1900's and the Korean War in 1950. This trend has continued through today especially considering the current political situation in the Korean peninsula.

American influences have been particularly important since the Korean War. Many South Korean musicians worked on US military bases as entertainers. These Korean musicians attempted to replicate American performance styles. I have selected two Korean composers who used Western forms and techniques but kept Korean melodies and motives in their works. Chung-Gil Kim explores Korean cultural practices in his piece, and Quentin Kim uses a traditional Korean song for his piano variations. I would like to introduce the music of these Korean composers, explore the musical means by which these specific composers have brought together Western education and Korean tradition, and illustrate how they combine Western musical structures and traditional Korean tunes and melodies in their works.

BIOGRAPHIES OF CONFERENCE PARTICIPANTS

PERFORMER BIOGRAPHIES

The Kairos Trio, comprised of oboist Heather Peyton, clarinetist Amanda McCandless, and bassoonist Cayla Bellamy, is a nationally touring ensemble dedicated to new music for trio d'anches. They are in regular residence at the University of Northern Iowa School of Music and has recently been featured as guest performer at the National Association for Wind and Percussion Instructors National Conference in Santa Fe, New Mexico, as well as the 2016 regional conference in Sioux Falls, South Dakota. Last season included invitations for a recital-masterclass residency at Washington State University, as well as a featured performance at the College Music Society Great Plains Conference and University of Northern Iowa Reed Day. For more information about the trio, please visit <http://kairos trio.weebly.com/>.

Amanda McCandless is Associate Professor of Clarinet at the University of Northern Iowa. McCandless has performed recitals throughout the U.S. and abroad. She has performed at the China Conservatory of Music in Beijing, China and the Sichuan Conservatory of Music in Chengdu, China. She appeared as a guest soloist with the UNI Wind Symphony during their tour of northern Italy. She has also been a guest artist and teacher at the Universidade de Brasília (Brazil), the Universidade Federal de Goiás (Brazil), the Bolivian National Conservatory of Music in La Paz, Bolivia and at the University of Puerto Rico Mayaguez. She has been a guest artist at many international, national and regional clarinet events, including the International Clarinet Association's ClarinetFest, the College Music Society's National and Regional Conferences, the NACWPI National Convention, the University of Oklahoma Clarinet Symposium, Michigan State University's Clarinet Spectacular and the Eastern Kentucky University Clarinet Festival. She has been a guest recitalist and clinician at many universities throughout the United States. Dr. McCandless is a member of the Waterloo/Cedar Falls Symphony Orchestra. Her research interests include research and performing works for clarinet and woodwind chamber ensembles by women composers. She released her first c.d., *Unaccompanied Clarinet Works by Women Composers*, in 2012. McCandless holds a Doctor of Musical Arts degree and Master of Music degree from Michigan State University, where she was a student of Elsa Ludewig-Verdehr.

Dr. Emily McIvor is a clarinetist, bass clarinetist, and collaborative pianist based in the Omaha, NE, area, where she is the Artist-Instructor of Clarinet at the University of Nebraska at Omaha (UNO) and the Clarinet Instructor at Creighton University. She is also active as a freelance performer and accompanist and runs a thriving private studio of clarinet and piano students. Recent performances have taken place locally in Nebraska, Kansas, Illinois, Iowa, and Missouri, and internationally in Saarburg, Schmelz, and Irsch, Germany.

Dr. McIvor has a Doctor of Musical Arts in Clarinet Performance from Arizona State University. She also completed a Master of Public Administration from UNO; a Master's Degree in Music from Indiana University; and a Bachelor of Music from UNO. Her research interests include administrative training for university faculty members in arts disciplines; the benefits and applications of mindfulness training for musicians and music educators; and learning and performing solo and chamber works by female composers.

Adrienne Wiley is currently Professor of Music at Central Michigan University where she teaches and administers the piano pedagogy program at the bachelor's degree level, and teaches applied and class piano. Dr. Wiley received her bachelors and master's degrees in piano performance from the University of

Kansas, and her doctor of musical arts in piano performance and pedagogy from the University of Oklahoma. Dr. Wiley's dual focus on performance and pedagogy keeps her active in both areas: she maintains an active performance career as a soloist and collaborative pianist, and also has given workshops, presentations, and lectures throughout the state, mid-west, national, and international levels. Dr. Wiley is certified through the Music Teachers National Association at the state and national levels. She has served MTNA at the national level in many capacities, as well as her state association, Michigan Music Teachers Association. She has authored articles for the American Music Teacher magazine and Clavier/Companion, She is a frequently invited reviewer of piano music and books for the American Music Teacher magazine. Dr. Wiley's specialty is one-handed piano music: she has written articles on the topic, delivered workshops at the state, mid-west, national and international levels. She was invited to present at the International Society of Music Education in Brazil, 2014, and at the Canadian Federation of Music Teachers National Conference in Canada (2015). In addition, she has been invited to present again at the International Society of Music Education in Glasgow, Scotland (2016).

Percussionist **Christopher Wilson** is an adjunct instructor at Southeast Missouri State University. As a soloist Dr. Wilson has helped to introduce the marimba to public audiences in settings outside of the concert hall, including coffee shops, libraries, art galleries, assisted living centers. He has also appeared as guest artist at the Percussive Arts Society International Conference, the College Music Society national conference, and multiple collegiate campuses. He is an active chamber musician, most notably as a member of the Wilson Duo with wife, bassoonist Jacqueline Wilson. The Wilson duo has presented recitals at the International Double Reed Society Convention and on Wisconsin Public Radio.

Dr. Wilson received his Doctor of Arts from the University of Northern Colorado. His primary area of study was percussion performance, and his secondary area was wind conducting. Dr. Wilson's dissertation, *An Analysis of Beginning Percussion Education Through Wind Band Repertoire and Method Books*, is a survey of commonly-used first-year method books and their ability to introduce instruments and technical concepts according to recent trends in Grade 1 band literature. He is also a graduate of the Boston Conservatory and Eastern Washington University. His principal teachers include Gray Barrier, Nancy Zeltsman and Martin Zyskowski. He is a proud endorser of Pearl Drums and Encore Mallets.

Resident Assistant Professor and Director of Strings **Dr. Amanda Wilton** holds degrees from the University of Houston, University of Maryland, University of Missouri-St. Louis, and the Escola Superior de Música de Catalunya in Barcelona, Spain where she studied with the Casals Quartet as a Fulbright Researcher. She has performed as a soloist and chamber musician in nearly every city in Spain, Switzerland, and Germany, and in recitals in Houston, Chicago, and West Michigan. As an orchestral musician, Amanda was Principal Viola of the Brazos Valley Symphony and Cedar Rapids Symphony, and member of the viola sections of the Symphony of Southeast Texas, Dubuque Symphony, and Quad City Symphony. In addition to her active performance career, Dr. Wilton has researched several topics in the field of musicology, and as a winner of the Dalton Research Competition her article "The Viola in Harold in Italy" was published in the Journal of the American Viola Society. Past teaching appointments include Lone Star College-Tomball and private violin and viola lessons in the Houston area. Each summer, Dr. Wilton teaches many talented young violists at Blue Lake Fine Arts Camp in her home state of Michigan.

"Marvelous mood and spirit and model of clarity and good sense" was the description from judges of the American Prize Completion in 2014 where pianist **Dr. Hyunki Yoon** was the third-place winner of the concerto division and a winner of the solo piano division.

In 2015, he was a second-place winner in the American Protégé International Competition. That same year, he made his Carnegie Hall debut and performed with the Ho Chi Minh City Ballet Symphony Orchestra and Opera at the Ho Chi Minh City Opera House.

In the summer of 2016, he had a performance tour of Europe, which featured performances at the Korean Kulturhaus Österreich (Korean Culture Center in Vienna), Bezirksmuseum Floridsdorf (Vienna Museum-Concert Hall); Saint Michael's Church in Budapest, Hungary; Kefestast (Catholic Music Festival) in Brno, Czech Republic; and Cultural Centre Kunsthause-Berlin-Marbella in Spain.

Dr. Hyunki Yoon was born in Seoul, South Korea. He was the winner of the 1999 Eumyun Piano Competition and the 1998 Music Education Newspaper Competition. He Yoon holds degrees from Chugye University for the Arts in Seoul (B.M.), Rolf Ibach Akademie in Germany (Diploma), University of Missouri – Columbia (M.M.), and University of Missouri – Kansas City (D.M.A.). His teachers included Prof. Roland Proll, Dr. Inmee Park, Dr. Peter Miyamoto, and Dr. Robert Weirich.

Currently, Dr. Yoon is an associate director of Eine Ensemble in Korea. In Kansas City, he is an Adjunct Professor of Piano and a Liturgical Musician at Rockhurst University.

PRESENTER BIOGRAPHIES

Sarah Amos is a Master's Degree student in musicology at the University of Missouri-Columbia. She holds a BM in Piano Performance from Western Michigan University (2016) and an MM in Collaborative Piano from University of Missouri (2018) as well as the AGO Colleague Certification through the American Guild of Organists (2018). Sarah is interested in hymnology and the study of congregational singing in the United States. In her thesis, she focuses on the modernization of Catholic plainchant through the use of nineteenth-century harmony in "Hymns Ancient and Modern."

Isaac Brinberg is currently pursuing a Masters of Music in Wind Conducting at the University of Missouri-Kansas City Conservatory of Music and Dance, studying with Professors Steven D. Davis and Dr. Joseph Parisi. He serves as a Graduate Teaching Assistant for the Bands at the Conservatory and appears as a guest conductor with the Conservatory Wind Symphony and Conservatory Wind Ensemble.

He holds his Bachelor of Music Education degree with a Minor in Wind Conducting from the Indiana University Jacobs School of Music, graduating with High Distinction. While at Indiana, Isaac studied tuba with Daniel Perantoni at Indiana University and pursued additional conducting studies with Dr. Eric Smedley and Dr. Jeff Gershman.

Isaac is active in continuing education through speaking engagements on the first year teacher experience and through scholarship, such as his article on first year teaching featured in *The Instrumentalist* in December 2017. Isaac has participated in many conducting symposia including the University of Michigan Wind Band Symposium, the Northwestern University Wind Band Symposium, and the University of Illinois Wind Band Symposium, working with clinicians such as Mallory Thompson, Michael Haithcock, Stephen Peterson, and Travis Cross.

J. Wesley ("Wes") Flinn (b. 1973), a native of Pinhook, IN (pop. 19), holds degrees from Morehead State University and the University of Cincinnati College-Conservatory of Music. He has held teaching positions in Kentucky, Massachusetts, Ohio, Georgia, and Minnesota. Currently he is Associate Professor

of Music at the University of Minnesota-Morris, where he teaches theory and composition and is also Coordinator of the Music Discipline. His works have been performed throughout the United States and in France, Slovenia, Germany, and Austria, and his research has been published in Music Research Forum and the Journal of Band Research. He lives in Morris, MN with his wife Amanda and two cats.

Rachel Hahn, NCTM is group piano coordinator, pedagogy instructor, and a doctoral candidate at the University of Missouri. An active performer, teacher, and researcher, her interests include digital nativism, community outreach, and classroom technology use. She graduated summa cum laude with a Bachelor of Music degree in Piano Performance and a Concentration in Pedagogy from Vanderbilt University in 2014 and received her Master of Music degree in Piano Performance and Pedagogy from Southern Methodist University in 2016. At the University of Missouri, she teaches and develops curriculum for collegiate group piano and keyboard skills courses, undergraduate and graduate pedagogy, applied collegiate lessons, and community music programs. She also supervises Master's level graduate teaching assistants.

Recent publications have appeared in Clavier Companion, American Music Teacher, Piano Pedagogy Forum, and Missouri Journal of Research in Music Education, and her conference presentations have been given at the Music Teachers National Association (MTNA) National Convention, National Conference on Keyboard Pedagogy (NCKP), Group Piano and Piano Pedagogy Forum (GP3), MTNA Collegiate Chapters Piano Pedagogy Symposium, and National Association for Music Education (NAfME, formerly MENC) National Conference. Many of her research and teaching practices are based on student feedback. In addition to her undergraduate and graduate teaching appointments, Hahn has taught at the Missouri Fine Arts Academy (Springfield, MO), Pianos for People (St. Louis, MO), and W.O. Smith Community Music School (Nashville, TN). She is also the founder of a piano outreach program taught by SMU graduate students in Dallas public schools.

Po Sim Head interests in music related to social issues, especially music related to the First World War and gender inequality of music industry. In 2018 Head presented her paper "Nadia Boulanger and gender inequality" at the Midwest Music Research Collective. She is currently working on her thesis about a Cuban female composer, Ernestina Lecuona, and music nationalism in Cuba.

Head earned her Bachelor of music composition and production in the Baptist University of Hong Kong. She is currently pursuing her Master degrees of piano performance and musicology. She is an active piano performer in Kansas City. She performs widely as a soloist and collaborates with different musicians. Her goal as a performer is to share music to more people and she particularly likes to perform in nursing homes.

Dr. Danielle Moreau is a percussion performer, music educator, and entrepreneur based in northern New England. She currently serves as adjunct faculty at the University of New Hampshire and percussion specialist of the Westbrook School Department in Maine. As percussionist of the Moreau | VanTuinen Duo, Danielle has been invited to perform at festivals throughout the United States and Europe, including the International Women's Brass Conference, the United States Army Band (Pershing's Own) Tuba-Euphonium Workshop, the Southwest Regional Tuba/Euphonium Conference, and the Asociación Española de Tubas y Bombardinos Festival in Madrid, Spain. A strong proponent of new music, she has expanded contemporary percussion repertoire through commissioning projects with composers such as Adam Silverman, Etienne Crausaz, Steven Snowden, James Grant, and Paul Lansky. Danielle earned a Doctor of Musical Arts degree in Music Performance from Arizona State University. Her culminating doctoral project, "Establishing a Percussion Jazz Ensemble at the Collegiate Level", aims to provide educators with historical context, curricula, resource materials, and arrangements necessary for building

and maintaining this unique group. She holds a Master of Music degree in Music Performance from Arizona State University and a Bachelors of Music degree in Music Education from the University of New Hampshire. Dr. Moreau is a member of the Percussive Arts Society and is an endorser of Black Swamp Percussion and Innovative Percussion products.

Roger W. Petersen (b. 1976) currently is an Associate Professor of Composition and Theory at Del Mar College in Corpus Christi, Texas. A San Francisco native, he holds degrees from Michigan State University (DMA/Composition and MM/Theory), San Francisco Conservatory of Music (MM/Composition), and Sonoma State University (BFA). He has studied composition with Ricardo Lorenz, Elinor Armer, and Will Johnson.

His compositions have been recorded and commercially released on a number of albums. In 2012, *Where Her Lingering Smile Resides* was recorded by conductor Gudni Emilsson and the Thailand Philharmonic Orchestra; it appears on their latest album *Faces of Love*. In 2010, *Chasing the Silence* (saxophone quartet) and *In Dreams* (saxophone ensemble) were recorded by the h2 quartet for their second album, *Times and Spaces*. Other recent recording projects include *In Dreams* (chorus), recorded by the Freudig Singers of Buffalo New York, and *Raining Light* (wind symphony), recorded by Christopher Hughes and the Mahidol University Wind Symphony for the album *Winds of Salaya*.

Commissions have come from the Thailand Philharmonic Orchestra, Contemporary Enclave, Atlantic Harp Duo, h2 Quartet, San Francisco International Music Festival, Southeastern Louisiana University, Schola Cantorum of San Francisco, Bay Area Composers' Circle, and MSU Wind Symphony. His music has been performed internationally and as part of numerous festivals, including the Thailand International Composition Festival, CMS national and regional conferences, International Saxophone Symposium, San Francisco International Music Festival, World Saxophone Congress, North American Saxophone Alliance, and the International Trumpet Guild.

Chris Reyman (DMA) comes from a musical family and began performing professionally with his father when he was fifteen. He was a self-motivated student of music and developed primarily through improvising at the piano. His most recent performances and recording projects feature drum legend Mike Clark from Herbie Hancock's *Head Hunters*. He has also composed scores for two award winning short films, *Pigeon Impossible* (2009) and *The OceanMaker* (2015) and works regularly with production companies *Attraktion!* (Vienna, Austria) and *Mighty Coconut* (Austin, Texas) on interactive and immersive media projects. He has given presentations at the International Performing the World Conference in New York City (2012, 2014, 2016, 2018), the International Drama-Theatre Education Association in Paris (2013), at the Guelph Jazz Festival Colloquium in Ontario (2014, 2016), the Texas Music Teacher National Association Convention (2015), and the CMS Rocky Mountain Conference (2017) and Great Lakes Conference (2018). He is an Institute Associate at the East Side Institute for Group Short Term Psychotherapy - an international educational, training, and research center for developing and promoting alternative and radically humanizing approaches in psychology, therapy, education, and community building - and is the co-founder and Assistant Director of the Institute for Improvisation and Social Action, an organization that uses performance and improvisation to empower communities. Chris Reyman is an Assistant Professor of Commercial Piano at the University of Texas at El Paso where he works with students on creative music practices through improvisation, composition, and collaborative music making.

Anna Siampani is a dissertator in Piano Performance and Pedagogy at UW-Madison under the tutelage of Professor Jessica Johnson. Devoted to the field of Piano Pedagogy, Anna pursues minor studies in

somatics, biomechanics and body awareness for optimal performance, while she teaches at the UW-Madison Pedagogy Lab and the UW- Madison Community Music Lessons programs.

As an active soloist and ensemble performer, Anna has appeared in festivals and recitals throughout Greece, as well as in Austria, China and the US. Most important among them are her solo appearance in the First PanHellenic Festival, as well as her solo performance in the European Transnational Program “Youth in Action,” in cooperation with the Hellenic Culture Foundation in Berlin.

Her research, centered on somatic education for musicians, and Greek keyboard repertoire, has been presented in the US at the Music Teachers National Association Collegiate Piano Pedagogy Symposium and the Wisconsin Music Teachers Association State Conference as well as in Magical Arts School Summer Academy in Beijing.

Anna has been awarded multiple honors and scholarships for her performance and academic achievements throughout her studies. As an undergraduate, she was a three-time recipient of the Superb Academic Achievement Scholarship and the First Award of Academic Excellence by the State Scholarship Foundation in Greece. As a graduate student she was honored with the prestigious Lilian Voudouri and Alexander Onassis Foundations scholarships from Greece, as well as a graduate teaching assistantship from Penn State University and a Collins Fellowship for artistic excellence from the University of Wisconsin-Madison.

Dr. Luke Tyler is a lifelong student and performer of piano. He began studying piano at the age of 3 and has never stopped playing. He received his Bachelor of Arts from Hanover College, Masters of Music in Piano Performance from Miami University, and Doctorate of Arts in Piano Performance from Ball State University, Muncie Indiana. All degrees were in piano performance.

Luke finds interest in many areas, including pedagogy, teaching music theory to “newbies,” and in church music. The liberal arts has been influential in his teaching methods and beliefs in a comprehensively inclusive education. All people should have access to a music education regardless of background or status. He currently serves as organist and director of music at Westminster Presbyterian Church (Dubuque) and cantor of Wartburg Theological Seminary.

Sarah Tyrrell is an Associate Teaching Professor at the University of Missouri-Kansas City, Conservatory of Music and Dance. She holds a Master of Music from the New England Conservatory of Music and a Ph.D. in Musicology from the University of Kansas. Her research targets the music of South America, and she has conducted seminal work on Brazilian composer M. Camargo Guarnieri. She is also conducting archival research on 20th-century American composer Paul Creston, and she is engaged in curricular initiatives for both undergraduate and graduate populations. Tyrrell’s writing appears in journals like Latin American Music Review and Musical Quarterly, and she has presented her work via webinars as well as at regional and national conferences hosted by the National Association of Hispanic and Latin Studies, the Midwest Association of Latin American Studies, the College Music Society, and the American Musicological Society. Dr. Tyrrell’s research and teaching initiatives have been supported by numerous grants, including a FaCET Teaching Enhancement award and the Tinker Field Research Grant for scholarship abroad.

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