



**THE COLLEGE MUSIC SOCIETY
GREAT PLAINS CHAPTER**

39th Annual Regional Conference

**Friday and Saturday, March 20-21, 2020
University of Kansas School of Music
Lawrence, Kansas**

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ACKNOWLEDGEMENTS

The Great Plains Chapter would like to thank all of the following contributors who helped to make the 2020 Conference a success:

Site Host: Paul Laird (University of Kansas)

Program Chair: Amanda McCandless (University of Northern Iowa)

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AND A SPECIAL THANK YOU TO PETER PARK AND THE CMS NATIONAL STAFF!!!!

Information

Parking:

Friday afternoon events (except for evening concert):

Parking will be in the Allen Field House Garage. You will pay at the kiosk where you will enter your license plate number. Payment is by credit card only. It is \$1.75 for the first hour and \$1.50 for each additional hour.

For the Friday evening concert and all Saturday events:

Attendees should part in Lot 54, which is across Naismith Drive from Murphy Hall, entered from Irving Hill Road across from the parking garage.

Dining:

Immediately across the street from Murphy Hall is the DeBruce Center, home of James Naismith's original hand written rules of basketball, which includes a full service food court and coffee bar. Food service is available 8:00am to 5:30pm weekdays and Saturday.

For off-campus options, please visit the following web site:

<https://www.downtownlawrence.com/explore-downtown-lawrence/dining/>



Message from the President

Dear Colleagues,

I'm so thrilled you could join us for the next two days as we celebrate scholarship from the Great Plains Region of the College Music Society! I am particularly excited about the number of student presenters we have this year as well as the diverse topics about the past, present, and future of our profession.

If you have any questions or suggestions for our conferences moving forward, please don't hesitate to come talk with me during our conference. I hope you enjoy and come away from the event with new ideas to explore.

Sincerely,

Dr. Amanda McCandless
College Music Society Great Plains Chapter President
Associate Professor of Music – Clarinet
University of Northern Iowa

Schedule of Events

Friday, March 20, 2020	
Time and Location	Event and Presenter
12:00-12:55 pm 238 Murphy Hall	Bodies In Tune! Reaching Your Optimal Performance Beyond Physical Practice Anna Siampani
1:00-1:25 pm 238 Murphy Hall	"More Mexican than the Mexicans, and more American than the Americans...": Selena Quintanilla-Perez and the Cultivation of the Female Tejano Spirit Kirsten Westerman
1:30-1:45 pm	Break
1:45-2:40 pm 238 Murphy Hall	Interdisciplinary Perspectives on the Golden Ages of Silent Film Music Colin Roust, Jacob Dakon, Brent Ferguson, Matt Gender
2:45-3:10 pm 238 Murphy Hall	Indian Elements in the Compositions of Alan Hovhaness Craig B. Parker
3:15-3:30 pm	Break
3:30-5:00 pm 238 Murphy Hall	Keynote Address: Where Do We Go from Here? The Future of Orchestras in the US Delta David Gier: Music Director, South Dakota Symphony Orchestra
5:00-5:30 pm 238 Murphy Hall	Business Meeting
5:30-6:30 pm	Dinner (on your own)
6:30-7:30 pm 238 Murphy Hall	Poster Exhibition
7:30-8:30 pm Swarthout Recital Hall	Composer's Concert

Saturday, March 21, 2020	
Time	Event and Presenter
9:30-9:55 am 238 Murphy Hall	Towards Equity in Education: Supporting Korean Learning Styles in American Music Classrooms Cameron Dawn Fuhrman and E-Na Song
10:00-10:25 am 238 Murphy Hall	Race and the Queer Identity in Classical Music in the Portland Piano Community Nicholas Garcia
10:30-10:45 am	Break
10:45-11:10 am 238 Murphy Hall	Are High School Band Programs Missing the Mark? An Analysis of Band Repertoire in Relation to the National Core Arts Standards Robert Pippin
11:15-11:40 am 238 Murphy Hall	Treatment and Prevention of Musculoskeletal Injuries for Conductors Chase Shoemaker
11:45 am-12:10 pm 238 Murphy Hall	The Sounds of Suffrage Alexis Tuttle
12:15-1:45 pm	Lunch (on your own)
1:45-2:10 pm Swarthout Recital Hall	Pedagogical Strategies for Introducing Atonal Melodies in Aural Skills Curriculum Natasa Kaurin-Karaca
2:15-2:40 pm Swarthout Recital Hall	Cue Next Scene: New Works for Trumpet and Interactive Electronics for the Intermediate Trumpeter Evan Fowler
2:45-3:10 pm Swarthout Recital Hall	Showcase Recital
3:15-3:30 pm	Break
3:30-3:55 pm Swarthout Recital Hall	The Fusion of the East and West in Zhou Long's Piano Music Xinshuang Jin
4:00-4:25 pm Swarthout Recital Hall	Flute and Clarinet Duos of the Twenty-First Century Madelyn Moore and Dorothy Glick Maglione
4:30-4:55 pm Swarthout Recital Hall	Works for Horn and Piano by American Female Composers Katey J. Halbert, Hsin-Hui Liu
5:00-5:25 pm Swarthout Recital Hall	Uncertainty, Loss, and Excitement: Placing Aaron Copland's Sonata for Violin and Piano in the Context of World War II Paul Zeller

Session 1

Session Chair: Amanda McCandless, University of Northern Iowa

12:00-12:50 pm

238 Murphy Hall

Bodies In Tune! Reaching Your Optimal Performance Beyond Physical Practice

Anna Siampani, University of Wisconsin at Madison

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.

1:00-1:25 pm

238 Murphy Hall

"More Mexican than the Mexicans, and more American than the Americans...": Selena Quintanilla-Perez and the Cultivation of the Female Tejano Spirit

Kirsten Westerman, University of Cincinnati

Mere months before being murdered by her fan-club president, Tejano superstar Selena Quintanilla-Perez was being celebrated as, "the next Gloria Estefan" and the immense rising popularity of Tejano music in the United States was dubbed a direct result of the singer's meteoric rise. Indeed, despite the majority of her career existing within the Tejano musical sphere, Selena herself lived within multiple worlds: she was born in Corpus Christi, but toured extensively throughout Mexico; nearly all of her original music was in Spanish despite it being her second language; and she was a woman navigating a largely male-driven genre. Notwithstanding the sensation surrounding her life and death, scholarship on the "Mexican Madonna" remains scarce, excepting Deborah Paredez's groundbreaking work, "Selenidad: Selena, Latinos, and the Performance of Memory," which critically examines the collective mourning and subsequent memorialization of Selena. As Paredez writes in the introduction, the book,

"is not about Selena's life." While much of Selena's memorialization is a direct result of the Latinx collective mourning, Selena's iconization was already well underway while she was still alive. This paper examines how Selena cultivated an identity that resonated with a largely marginalized group: the Mexican-American woman. By investigating Selena's calculated public image and persona within those seemingly dichotomous worlds she so strategically navigated, this paper illustrates how Selena transcended boundaries within Tejano and American mainstream musical spheres, becoming an icon of Mexican-American female identity.

Session 2

Session Chair: Paul Laird, University of Kansas

1:45-2:40 pm

238 Murphy Hall

Interdisciplinary Perspectives on the Golden Ages of Silent Film Music

Jacob Dakon, University of Kansas

Brent Ferguson, University of Kansas

Matt Gender, First Lutheran Church-Albert Lea, Minnesota

Colin Roust, University of Kansas

The past forty years have seen a revival of interest in silent films and the music that accompanies them. After an initial wave of scholarship in the 1980s and 1990s (especially by Martin Marks, Richard Abel, and Rick Altman), current silent film music scholarship has begun to focus on variations in localized practices, both in the United States and beyond. Libraries and archives have taken steps to preserve and make available surviving copies of the photoplay music used by musicians working in local theatres. Silent film festivals have emerged around the world, to showcase classic and newly rediscovered or restored films. Composers such as Carl Davis, performers such as Ben Model, and ensembles such as the Mont Alto Motion Picture Orchestra have dedicated their careers to historically informed performances of silent films. Others—such as the Alloy Orchestra, the Club Foot Orchestra, and the Jack Curtis Dubowsky Ensemble—have brought silent films into the contemporary music scene.

The first paper in this panel draws on the Chuck Berg Silent Film Music Collection, preserved at the University of Kansas, to explore the musical practices at the Dubuque Grand Opera House, one of the largest picture palaces in Iowa in the 1920s. The second paper examines the relationships between silent film scores and music for school orchestras in the 1930s and 1940s. The third and fourth papers turn to contemporary practices, examining current practices of, respectively, composing and improvising soundtracks for silent films.

2:45-3:10 pm

238 Murphy Hall

Indian Elements in the Compositions of Alan Hovhaness

Craig B. Parker, Kansas State University

Alan Hovhaness (1911-2000) ranks among the most prolific American composers, having written 434 opus numbers, including 67 symphonies. His unique style incorporates the modal sounds of Armenian music, Renaissance-like polyphony, and various Asian musics. Hovhaness became interested in Asian music during the 1930s, partially through his exposure to Indian musicians then living in Boston.

During 1959-60, Hovhaness lived in India, made numerous field recordings, collected over 300 ragas, learned to play the veena, and composed several works incorporating Indian elements. This paper examines the interactions between Hovhaness and various Indian musicians, and discusses how these associations influenced such Hovhaness compositions as "Shalimar" for piano, "Symphony No. 7 (Nanga Parvat)" for wind symphony, and "Shambala, a double concerto for sitar, violin, and orchestra.

Keynote Address

3:30-5:00 pm

238 Murphy Hall

Where Do We Go from Here? The Future of Orchestras in the U.S.

Delta David Gier, Music Director, South Dakota Symphony Orchestra

What is the purpose of a symphony orchestra? Is classical music relevant in 21st century America? How can we think differently — more relevantly, impactfully — about the music we make? This session will explore the model of the orchestra as community-builder, illustrated with examples of innovations which demonstrate how an orchestra can serve its unique city and region in ways which harness the power of music for change.



Delta David Gier has been called a dynamic voice on the American music scene, recognized widely for his penetrating interpretations of the standard symphonic repertoire, passionate commitment to new music, and significant community engagement.

Orchestras Mr. Gier has conducted include the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Chicago Symphony, the St. Louis Symphony, and the Minnesota Orchestra. In Europe, past engagements include the Bergen Philharmonic (Norway), the Polish National Radio Symphony (with which he has several recordings), and the Bucharest Philharmonic, along with many other orchestras in Italy, Hungary, Poland, Romania, Slovakia and Turkey. In the Americas, he has had a long relationship with the National Symphony Orchestra of Costa Rica and

has conducted several orchestras in Mexico, including the Orquesta de Camera de Bellas Artes. In Asia, Mr. Gier's engagements have included the Singapore Symphony and the Thailand Philharmonic, where he will return three times this season. Last season he conducted the American Composers Orchestra in the inaugural concert of the China-U.S Composers Project in Washington, D.C. Traveling to China the summer of 2016 he conducted the symphony orchestras of Qingdao and Hebei in programs featuring American music.

Since 2004, Mr. Gier has been music director of the South Dakota Symphony Orchestra. During that period the orchestra has been lauded for its programming (including seven ASCAP awards). His series based on the Pulitzer Prize was called "an unprecedented programming innovation" by the Wall Street Journal and has included residencies with composers Jennifer Higdon, Steven Stucky, Zhou Long, and Paul Moravec. Under his direction, the SDSO has expanded its offerings with a cycle of Mahler symphonies and an annual semi-staged opera.

The Lakota Music Project was developed under Gier's direction to address racial tensions between Native Americans and whites in the region the SDSO serves. Now in its sixth year, the LMP is a side-by-side program with the SDSO and Lakota musicians which explores the role music plays in their respective cultures, seeking to engender understanding and healing between estranged peoples. Other engagement projects with the SDSO have included Arab (with Simon Shaheen), Chinese (with composers Chen Yi and Zhou Long) and Sudanese/Somali refugees (with the Bernard Woma Ensemble). For 15 seasons, Delta David Gier served as an assistant conductor of the New York Philharmonic. He studied at the University of Michigan under the renowned conducting teacher Gustav Meier, along with studies at the Tanglewood Music Center and Aspen Music Festival. He was a Fulbright scholar in eastern Europe from 1988-90. Also in demand as an educator, Mr. Gier has served as guest faculty at the Curtis Institute, Yale School of Music, San Francisco Conservatory, and SUNY Stony Brook. He has chaired the music jury of the Pulitzer Prize and is a frequent panelist for the League of American Orchestras.

Poster Session

6:30-7:30 pm

238 Murphy Hall

Aesthetic Theory & Beethoven's 7th Symphony

Kellie J Hedberg, Bethel University

Noticing and appreciating beauty is an integral part of the human experience. Many different thinkers and philosophers have wondered what it is that makes art beautiful to the beholder. Various theories, including realism, formalism, and expressionism, have been developed as the products of such attempts and have provided a language to use when approaching works of art. This poster presentation will display an analysis of Beethoven's 7th Symphony through the lens of several aesthetic theories. It will seek to answer the question: "In what ways does aesthetic theory give language to the beauty of Beethoven's 7th Symphony?" In answering this question, this work will be analyzed under the stipulation of several different aesthetic theories, displaying how the beauty and fullness of the work can only be communicated through the employment and combination of several theories. Many of these theories are discussed in the writings of Aristotle, Kivy, Kant, and other significant philosophers and thinkers. This presentation is interdisciplinary in its use of philosophical and musical resources to fully understand the requirements of the theories employed. The presentation will connect these findings to the form, history, and other musicological aspects of this work. The findings of this presentation will display how a robust aesthetic theory increases the capacity for appreciation of music for the listener.

Connecting the Modern Audience to Classical Music: An Interdisciplinary Approach

Abigail Mullis, Central Michigan University

Today many art programs are struggling to survive and the audience for classical music is becoming smaller and more exclusive. However, this type of music possesses inherent beauty, which is why music director of the California Symphony, Donato Cabrera, argues "we need to change the experience, not the repertoire." Musicians must consider how to create a concert experience that will intrigue today's listeners in a way that is meaningful to them. I believe the key to engaging new audiences lies largely in encouraging collaborations with other artists and art forms to develop interdisciplinary events.

This poster presentation offers condensed examples of composers such as Frederic Chopin (1810-1849) and Modest Mussorgsky's (1839-1881) who collaborated with other artists, writers, and philosophers of

the time to offer all-inclusive concerts. Yara Ensemble and pianist Daniil Trifonov provide 21st-century examples of musicians who incorporate various art genres and technologies in their performances. Lastly, my project “Reviving a Tradition of the Past: An Interdisciplinary Piano Recital” illustrates the creative process involved in engaging student artists from different universities and areas of study in producing an interdisciplinary piano recital. My mission is to share these ideas with other professionals in the art fields to continue the discussion of how to engage the younger generation in music.

Composers Recital

7:30 pm

Swarthout Recital Hall

In a Fall Moment and Other Songs (2016)**Darlene Mitchell**

Peggy Holloway, soprano
Darleen Mitchell, piano

The text for *In a Fall Moment and Other Songs*, a song cycle for voice and piano, was written by my daughter, a well-known sculptor in Chicago, an avid gardener, and a developing poet. The texts include various ideas and emotions centered around gardening and its fruits, from an intimate, personal and young woman’s point of view. *In a Fall Moment* describes clouds and colors, blowing seeds and flying creatures, “contaminating my nose in clouds of fragrance.” The second song, *The Bite*, is an ecstatically sensual experience of the first bite of an organic, heirloom tomato. The final song, *Things in Jars*, the canning experience jogs her memory of various things saved in jars as a child, like caterpillar and fireflies, as a youth, buttons and crayons, as an adult, jelly, pickled onions and sauces, and then experiences and memories. The entire song cycle is unified by the use of the material generated from three sonorities which could be described as extended tertian harmonies. These are arpeggiated in the beginning of the first song in rhythmic groups, and so the ‘chords’ somewhat bleed into each other, ultimately forming a row which are then broken down into sets of 3, 4, or 5 pitches and used throughout the cycle. While the musical materials may sound dissonant at times, the piece often has a sense of non-functional tonality.

Weather Report (2017)**Ken Davies**

Richard Kravchak, oboe

Forecasting the weather is an inexact science at best. These five atmospheric vignettes flow unbroken from one to the next with the weather forecaster’s voice occasionally audible as the work progresses.

1. *Nimbus Clouds* - Bottled-up storm clouds begin to break with sporadic flashes of lightning as the oboist plays the Greek god Zeus, aggressively throwing his vigorous and violent lightning flashes in rapid succession against a background of slow moving, increasingly threatening clouds.
2. *Night Freeze* - A downpour has cloaked the town in sheets of ice. Hear the ice crackles as a freezing, biting night wind whips across cracking ice-laden branches and they crumble to an ice-crusted ground.
3. *Snow Flurries* - Beginning their dance slowly with just a few tiny flurries, snow flakes dance gently through the air. Their steady accumulation bathes the town in magical white frost that shimmers with the splendor of spun glass, gleaming like freshly scrubbed diamonds.

4. Sunshine - Morning arrives and the sun shines with a radiance that reflects, mirrors, sparkles, twinkles as it crinkles with a bright glare. Through a smokey film, snow has faded into oblivion as yesterday's spun glass dances first in the air, then on the ground, its sunny warmth melting winter's remains into a reflective sunswept pool 'neath its powder-dusted blue sky.
5. Windstorm – A severe windstorm, such as a hurricane, can quickly capture your full attention as howling winds swirl violently, rain pours in sheets, bridges sway, buildings collapse, and remnants of trees and homes whip through the air.

The Continuing Path (2019)**David D McIntire****David D McIntire, baritone saxophone**

The Continuing Path is a transcription and adaptation of an improvisation that I played at Buffalo's Silo City, in 2017. I was on tour with my trio, the Ensemble of Irreproducible Outcomes, and we spent three days recording and performing in its spaces. Playing there was a profoundly moving experience, experiencing the tremendous reverberance and the haunted desolation of the abandoned structures. Listening to our recordings afterwards, I found myself wanting to reproduce the experience (however imperfectly), in more traditional performance spaces. This piece utilizes some fixed media, as well as real-time processing of the saxophone using Ableton Live.

Rules (2019)**Daniel Swilley****Kramer Milan, percussion**

Rules (2019), for solo percussion, draws inspiration from non-linear narrative and the works in progress of Walt Whitman - his drafts, notes, and editorial marks, etc. This work uses the text from one of these works in progress - Rules for Composition (early 1850s). This work explores the use of non-linear narrative as an aleatoric device for musical structure to simulate the creative process evident in Whitman's works in progress.

Session 3

Session Chair:

9:30-9:55 am

238 Murphy Hall

Towards Equity in Education: Supporting Korean Learning Styles in American Music Classrooms

Cameron Dawn Fuhrman, Eastman School of Music

E-Na Song, Eastman School of Music

In 2017, American colleges and universities awarded more Performing Arts degrees to non-resident students from Korea than from any other country. Cultural differences between Korean and American educational systems create barriers to Korean students' learning in American classroom settings. Based on research including extensive interviews with Korean music students studying in America and American music educators teaching Korean students, this presentation explores points of friction between the two educational systems and suggests methods by which educators can help Korean students thrive in American music classrooms.

Students from the Korean educational system tend to be fact-focused — strong at memorization and less accustomed to American-style independent thinking and argument development. They possess great respect for their teachers; they look to teachers to supply opinions, are accustomed to step-by-step instructions, and often feel discomfort voicing their own ideas. Korean students usually prioritize finding “the” right answer and would rather express no opinion than one that might be wrong.

Music teachers in American college classrooms can support Korean students' learning through short- and long-term strategies, including: abundant low-stakes assignments geared toward helping students learn to develop and support their own ideas; step-by-step instructions to coach the process of independent thinking and problem solving; individual meetings with students to create comfort with and assign value to an open exchange of ideas; and encouraged prioritization of creative thought over a single right answer, demonstrated through teaching style and praise given in public and on assignments.

10:00-10:25 am

238 Murphy Hall

Race and the Queer Identity in Classical Music in the Portland Piano Community

Nicholas Garcia, Portland State University

While volunteering with Portland Baroque Orchestra, with the eagerness to feel more included in a classical music community and meet other musicians like myself, I started to notice how different I was from the patrons, performers, and other volunteers. As a queer person of color, I felt different. I then started to become fascinated with meeting other classical pianists QPOC (queer people of color), but was struggling to find them.

In this paper, I will show through interviews with QPOC how they are represented in the Portland, Oregon classical piano music community. I will use interviews to develop a case study that examines moments in which race, gender and sexual identity, and community, converge to develop our perspective about these different intersections. The foundation of this paper is intersectionality, described in the literature as experiences shaped not by a single axis of social division, (race, gender or class), but by many axes that work together. I will also address and discuss challenges such as access and microaggressions that QPOC face while living and working in this junction. The data of this case study will be analyzed through the scope of queer and sociological theory to better understand the need and

opportunities for QPOC participating in the classical piano music community. My goal for the listener, reader, and myself is to find a “belonging in the insecure conditions of modern society” exemplified in the Portland, OR classical piano population.

Session 4

Session Chair:

10:45-11:10

238 Murphy Hall

Are High School Band Programs Missing the Mark? An Analysis of Band Repertoire in Relation to the National Core Arts Standards

Robert Pippin, Northwest Missouri State University

In recent years, the world of wind band music has witnessed an explosion in publishing of new compositions at the secondary level. Many of these pieces are quality compositions that are very popular for school and contest performances, and are becoming the core repertoire of many high school programs. This canon of new wind band compositions is not representative of a “...varied repertoire of music representing diverse cultures, styles, genres and historical periods” (NCCAS National Core Arts Standards, 2014), and the current practice of high school band programs focusing primarily on performance of this literature results in generating students who are not prepared to understand and engage in the continuum of music in a historical and cultural context. Analyzing this in-depth study of prominent state band repertoire lists and various scholarly research projects compiling lists of “quality” band repertoire, the Historical Band Repertoire Compendium has been created as a free resource for band directors to better meet the needs of secondary band programs through more historically comprehensive literature selection.

This session will also include a presentation of the Historical Band Repertoire Compendium, with a link to this and other free online teaching resources from the presenter.

11:15-11:40 am

238 Murphy Hall

Treatment and Prevention of Musculoskeletal Injuries for Conductors

Chase Shoemaker, Portland State University

Musculoskeletal disorders affect everyone who experience repetitive movements in their day-to-day lives. There is research on the study of performance-related musculoskeletal injuries (PRMDs), however, the majority of the research is on instrumental performers. While this is important, there is a lack of research on the effects of musculoskeletal injuries on conductors. With so much relying on a conductor’s ability to communicate non-verbally using their body, it is vitally important to the sustainability of their career to ensure that they are not restricted by negative impacts on their physical health. Even though there are preventative measures and treatments for musculoskeletal disorders and injuries, little research has been done on the best methods for musicians. Without considering a conductor’s routine and how they utilize their body, a doctor or physical therapist cannot hope to effectively treat those who are experiencing a musculoskeletal injury.

The aim of this paper presentation is to explain: what performance-related musculoskeletal disorders are; to highlight specific research that has been done on orchestral instrumentalists experiencing musculoskeletal injuries; to outline the treatment and prevention strategies used for musculoskeletal injuries; and to analyze and apply this information to the practice and performance habits of

conductors. The hope is that this research could be used as a stepping stone for further research to specify the types of injuries that conductors are sustaining and to find what treatments or prevention methods could be used to keep musculoskeletal injuries from continuing to occur in the conducting community.

11:45 am-12:10 pm

238 Murphy Hall

The Sounds of Suffrage

Alexis Tuttle, University of Iowa

This paper presentation will explore the ways that song was utilized throughout the lengthy suffrage movement in the United States. Song was an important way for those on both sides of the issue to spread their message and attempt to rally support. Pro-suffrage songs often relied on portraying suffragists as motherly, responsible, and patriotic individuals worthy of voting rights. Anti-suffrage songs painted suffragists as frivolous, nagging, unladylike, and undeserving of the privilege of voting. After previous failed campaigns, suffragists' aim was to educate others on their goals and the benefits of women's suffrage while making a conscious effort to recreate their image. The (mid)western U.S. was the key battleground for rallying support. The negative perceptions of suffragists were not helping their cause, so famed suffrage speaker Emma Smith DeVoe formulated a new approach: by dressing in the newest fashion when appearing in front of audiences, she utilized her beautiful singing voice to charm anyone in front of her. Her husband, J.H. DeVoe, composed original works for her to sing at suffrage events. The most notable of these is "A Soldier's Tribute to Woman," which tapped into the notion of thanking women for their work during the Civil War by supporting the suffrage cause. While many suffrage songs were parodies of popular tunes re-worked with new lyrics, newly composed songs with original melodies were less common. This song and others originating from the Midwest will be examined in this presentation, in addition to examples of anti-suffrage songs.

Session 5

Session Chair:

1:15-2:10 pm

Swarthout Recital Hall

Pedagogical Strategies for Introducing Atonal Melodies in Aural Skills Curriculum

Natasa Kaurin-Karaca, Oklahoma State University

Aural Skills curriculum in current undergraduate sequence is almost as diverse as the background of instructors who are teaching this subject or the profiles of students who attend them. What most teachers have in common is the focus on teaching functional approach to singing tonal melodies through specific scale degree relationships. The two-year sequence usually ends with singing remote modulations and advanced chromaticism, leaving the atonal singing as incidental and marginalized. In addition, current textbooks do not offer clearly defined strategies for bridging the extended tonality and introducing atonality, thus impeding the further growth of students interested in further self-improvement in this field.

Much of the resistance to inclusion and more systematic approach pedagogy of these types of melodies stems from the misguided belief that students cannot be fluent in both functional and intervallic methods during the Aural Skills sequence, as well as from the continuing "moveable" vs. "fixed do" debate.

My goal is to show how well designed preparatory exercises should always precede singing activities, and ultimately lead to a successful application in reading excerpts from music literature.

In this talk I would like to offer several strategies for early introduction to singing atonal melodies through specific preparatory models and gradual introduction of intervallic singing from simple atonal exercises to more advanced strategies like octave displacement, including enharmonic equivalents, segments with temporary tonal references, etc. Ultimately, participants should be able to approach atonal music with a sequence of methodologies that would help them perform atonal music beyond rote repetition.

2:15-2:40 pm

Swarthout Recital Hall

Cue Next Scene: New Works for Trumpet and Interactive Electronics for the Intermediate Trumpeter

Evan Fowler, Kirkwood Community College

The use of interactive electronics is growing in both commercial and classical music genres. Cue Next Scene: New Works for Trumpet and Interactive Electronics explores the way this technology can be used to create and enhance music for solo trumpet through a series of new music for the trumpet and computer. The use of technology in live performances creates a sense of excitement for listeners and new learning opportunities for performers.

Ted Moore's "squall" for amplified trumpet and fixed media is a high energy work requiring the use of extended techniques by the trumpeter to imitate and interact with the fixed media track. The amplification blends sub tones, tongue compression, and valve clicks to sound as though they are part of the fixed media track. In "fiery walls", Moore uses the program SuperCollider to process the sound of the trumpet in a meditative soundscape that invokes the darkness of Edgar Allen Poe's The Pit and the Pendulum.

"Daybreak" borrows from popular music and hip-hop culture by using Ableton Live Suite in the creation of a multi-layered loop track for the performer to improvise over. The effects placed by Ableton Live on the improvised flugelhorn are selected randomly by the software to create a unique performance every time. Through this performance, listeners will gain a greater appreciation for the various types of interactivity involved in electro-acoustic performances.

2:45-3:10 pm

Swarthout Recital Hall

Showcase Recital

Solo Piece for Trumpet (premiere) for trumpet and fixed media

Jeffrey Boehm

James Zingara, trumpet, University of Alabama at Birmingham

Solo Piece for Trumpet is a new work for trumpet and fixed media by Bath Spa University composer Dr. Jeffrey Boehm. The piece explores the many different timbres and effects of the instrument through the use of space and percussive effects as well as more traditional techniques such as mutes, flutter tongue and rapid contrasts of dynamics and expression. Elements of jazz can be heard throughout the work amid extended techniques and short motivic improvisational episodes for the trumpet. Designed as a "plug and play" work, this piece is intended to provide the professional as well as the student the flexibility to take new music to any venue without the need for accompanying performers and complicated computer programs. This performance represents the world premiere of this work.

Recital Suite for Djembe (1997)**B. Michael Williams****Christopher Wilson, djembe, Southeast Missouri State University**

B. Michael Williams is a percussionist as well as an expert in West-African drumming and mbira. In his *Recital Suite for Djembe (1997)*, Williams explores three distinct dance styles. The first movement is based on djole, a Temine mask dance; the second on yankadi, a Susu courtship dance; and the third on lenjengo, a Mandinkan harvest dance.

Get Down**Lori Ardovino**

Lucas Willsie, bass clarinet, Central Methodist University
Shiana Montanari, bass clarinet, University of Nebraska-Lincoln

Get Down is the composer's first large work for two unaccompanied bass clarinets, commissioned in 2019. The title of this three-movement piece is jazz slang for "to play or dance superlatively with abandon," which is reflected in the jazz-inspired themes of this piece.

Session 6

Session Chair: Paul Lombardi, University of South Dakota

3:30-3:55 pm

Swarthout Recital Hall

The Fusion of the East and West in Zhou Long's Piano Music

Xinshuang Jin, Florida State University

Zhou Long is a prolific and internationally recognized American-Chinese composer with varieties of compositions including orchestral, choral, and chamber works. He is currently a professor of composition at the University of Missouri and Kansas City Conservatory of Music and also a recipient of 2011 Pulitzer Prize. Zhou Long received his childhood musical education in China and earned his DMA degree in Columbia University. Because 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. This lecture recital of his piano work *Pianobells (2012)* creates deeper understanding of the fusion process in Zhou Long's work and illustrate how he brings together the aesthetic concepts and musical elements of the East and West.

4:00-4:25 pm

Swarthout Recital Hall

Flute and Clarinet Duos of the Twenty-First Century

Madelyn Moore, New Mexico State University

Dorothy Glick Maglione, William Jewell College

For I Have Come to Know Your Soul is a musical portrait of two souls intertwining over the course of a lifetime. As the relationship evolves, the work flows from an initial meeting, through courtship and marriage, to the confrontation of loss. The composer describes the final movement as a realization that "although someone may be physically gone, if they have touched your soul, a part of them will always

be with you.” This piece was commissioned by The Violetta Duo in 2016 and is available on iTunes.

The Violetta Duo commissioned Ian David Coleman to write *Outburst!* for the 2019 International Clarinet Association Clarinetfest in Knoxville, TN. The work explores one of the biggest challenges in contemporary society—our fast-declining ability to have strong yet respectful dialogue with those whom we disagree. There is no attempt to find a ‘resolution’ at the end, simply to present the concept that good dialogue never leaves the initial ideas the same, but always results in new thinking and new ways of understanding.

4:30-4:55 pm

Swarthout Recital Hall

Works for Horn and Piano by American Female Composers

Katey J. Halbert, University of Iowa

Hsin-Hui Liu, University of Iowa

Gena Branscombe was inspired to write *Pacific Sketches* following a trip to the Hawaiian Islands in 1955. According to her personal diary, “she found Kona particularly impressive and was fascinated by the bells which played gospel hymns in the evenings...”. It was first performed on the WNYC 17th Annual American Music Festival February 12-22, 1956.

Dorothy Dushkin’s *Sonata for Horn and Piano* was written in 1974. The first movement starts at a slow and deliberate tempo with a theme stated in the horn that reoccurs throughout the movement. The movement transitions into a 6/4 meter that is very revered and chant-like. The opening theme comes back in a triumphant statement that extends over the top of the range before ending in a somber echo of the B-theme chant.

Kay Gardner’s work for horn and piano was written in the fall of 1986 and was inspired by a poem by Robert Graves called *The White Goddess*. She describes the horn as a small deer, whose theme is stated right at the beginning of the work by the horn alone. The piano (which is the hunter) starts the next movement aptly named “*The Chase*”.

The three movement work by Catherine McMichael was commissioned in the Fall of 2018. The work is inspired by the Upper Peninsula of the state of Michigan, which is the composer’s home state. The first movement, entitled “*Color*”, states the grandeur of the Lake Superior shoreline and the vibrant colors of the Pictured Rocks landmark.

5:00-5:25 pm

Swarthout Recital Hall

Uncertainty, Loss, and Excitement: Placing Aaron Copland’s *Sonata for Violin and Piano* in the Context of World War II

Paul Zeller, University of Nebraska at Lincoln

As America engaged in World War II the country experienced a period of anxiety, uncertainty, and personal loss while still energetically supporting the emerging wartime efforts. During the first year of the war, America saw more defeats than victory as the challenges of wartime – both abroad and at home – quickly became reality. While much has been said regarding Copland’s ballets and Piano Sonata in relation to World War II, less has been written about the *Sonata for Violin and Piano* as one of his wartime works. Supported by existing scholarship on Copland’s Piano Sonata and Appalachian Spring,

this paper offers an interpretive analysis of the Sonata for Violin and Piano within the context of World War II. More specifically, it demonstrates how Copland evoked the charged atmosphere of the home front as America formally entered the war. This argument considers several intersecting facets of life on the home front which are present in the Sonata for Violin and Piano. Some of the musical devices identified are Copland's use of tonal ambiguity, melodic inflection, rhythmic energy and impulse, and motion and immobility in music. Understanding these musical elements in relation to the anxiety, uncertainty, and excitement that gripped America in 1942-43 promotes a more meaningful interpretation of this work for both performers and audiences. In viewing the Sonata for Violin and Piano through a contextual lens, this paper seeks to elevate this piece alongside Copland's other significant wartime works.

End of Conference – see you in 2021 at the University of South Dakota!!!

Presenter Biographies

Jacob Dakon teaches music education at the University of Kansas, with an emphasis in string techniques, methods, conducting, and human life-span development. His research examines music education from a microhistorical approach, focusing specifically on the development of string classroom education between 1910 and 1940, and can be found in such journals as the *Journal of Research in Music Education*, *British Journal of Music Education*, and the *Journal of Historical Research in Music Education*.

Wisconsin native **Ken Davies** (www.kendavies.net) has had acoustic and electronic works performed at numerous new music festivals such as the Society of Composers, Electroacoustic Barn Dance, Southeastern Composers League (he is a past president), Electronic Music Midwest, International Trombone Festival, National Association of Composers USA, Christian Fellowship of Art Music Composers, Parma Music Festival, London New Wind Festival (UK), and Sonic Coast (UK). Since 2002, he resides in coastal south Mississippi. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (3 times), the Mississippi Music Teachers' Association's Commissioned Composer Of The Year, and winner of the American Trombone Workshop National Composition Competition. His music studies were at the University of Wisconsin at Madison, Yale School of Music, Middle Tennessee State University at Murfreesboro (MA trombone), and the University of Colorado at Boulder (MM composition). A writer and publisher member of ASCAP, his music is published by Kenvad Music.

Brent Ferguson teaches guitar at Washburn University and is a PhD candidate in music theory at the University of Kansas. His dissertation is entitled "Movie Music Videos: Interaction between Multiple Intertextual Levels" and reflects his research interests in music and multimedia. As a composer, his work has been performed across the United States and in Germany, Japan, New Zealand, and the United Kingdom. He has also taken up the role of impresario, organizing festivals featuring new scores composed for Charlie Chaplin films.

Evan Fowler is an Iowa based trumpet teacher and performer. He currently serves as the Adjunct Instructor of Trumpet at Kirkwood Community College in Cedar Rapids, Iowa, and is a DMA candidate at the University of Iowa where he studies trumpet with Dr. Amy Schendel. Evan has performed as a member of the Iowa Brass Quintet, coached the University of Iowa Trumpet Ensembles, and performed as a soloist in the graduate division of the National Trumpet Competition. His thesis project, an album of new works for trumpet and interactive electronics, is expected to be completed this Fall.

Born in rural Central Oregon, **Cameron Fuhrman** began taking piano lessons at age five and teaching them at age eleven. She is currently pursuing a Doctor of Musical Arts degree in Piano Performance and Literature, with a minor in Chamber Music, under the tutelage of Natalya Antonova at the Eastman School of Music. Active as a pedagogue, Cameron maintains a private piano studio, acts as a class piano instructor at Eastman, and serves as Professor Antonova's teaching assistant. After teaching undergraduate theory and aural skills at Eastman, she competed a semester-long residency as Visiting Professor of Music Theory at Hillsdale College, teaching long-distance via Skype. She specializes in tutoring international students. Cameron performs across the country in a variety of venues, ranging

from traditional concert halls to museums to school assemblies. Recently, she was a Fellow at The Art of Piano Festival, a featured artist at the Yellow Springs International Piano Festival, and an artist-in-residence at Hillsdale College. Her live recordings have been featured on Classic FM radio. Cameron's scholarly research centers on the relationship between performance and music theory. She has written and presented numerous papers exploring the use of analysis as an aid to performance. Cameron earned a BA in Music from Hillsdale College, graduating Summa Cum Laude. She received an MA in Music Theory Pedagogy and an MM in Piano Performance and Literature from the Eastman School of Music. She is a member of Pi Kappa Lambda and a P.E.O. Scholar.

Nicholas Garcia is currently a resident of Portland, Oregon where he is a first year Masters of Music student at Portland State University studying piano performance. At PSU he is currently a student of Dr. Elise Yun. Nicholas is a native of Colorado and after graduating from a performing arts high school in Denver, he went on to graduate from the University of Colorado at Boulder with a Bachelor's of Music in piano performance. While at the CU Boulder, Nicholas was able to study with multiple piano faculty members, but his primary teacher was Dr. Alejandro Cremaschi. For work, he is a piano instructor at Ethos, a non-profit music center that provides music access to Portland, and the state of Oregon. He is passionate about teaching and providing a space for students to learn and develop an affinity for music. Outside of developing and teaching his passion for piano music, Nicholas is also passionate about food. As an amateur cheese maker, he has explored various styles of cheeses and cheese making techniques. He also enjoys cooking and throwing dinner parties for friends and family. One of his largest entertaining accomplishments was cooking a three course meal from scratch for forty-five people. Nicholas is eager and passionate about classical music and enjoys sharing his love for music with friends, family and students.

Matt Gender is a concert organist and choir director based in Albert Lea, MN. In addition to performing and composing, he is a celebrated improviser, having taken second place in the 2016 American Guild of Organists' National Competition in Organ Improvisation and first place in the 2017 University of Michigan Organ Improvisation Competition. He has performed live improvisations for silent films throughout the Midwest and Southeast.

Hornist **Katelyn J. Halbert** is a performer, teacher, and clinician living in Iowa City. She currently is on faculty at Central College in Pella, Iowa. Previously, she has held teaching positions at Muskingum University, Marietta College, and Mount Vernon Nazarene University. A frequent soloist, she has been featured at the Ohio Music Educators Conference, the Mid North Horn Workshop, and recently gave a solo recital at the 2019 International Women's Brass Conference. An advocate for female equality in the music community, Mrs. Halbert has maintained a blog entitled "Brassy Ladies" which highlights female brass players both currently and historically, and commissioned and advocated works by female composers.

Kellie Hedberg is a senior undergraduate student at Bethel University in St. Paul, Minnesota, studying Music and English Education, graduating December 2020. Kellie aspires to study Musicology. Her primary instrument is piano. Characterized by a love of the humanities, Kellie finds great joy in discovering the interconnectedness of humanity and the arts. Much of Kellie's musical interest is grounded in her love of the story of music history, and how music has developed throughout the

centuries. Kellie grew up in the suburbs of Minneapolis and attended a small private school there. Throughout her years at Bethel University, she has grown in her love of classical music, participated in Women's Choir, and grown as a musician and pianist under the tutelage of Dr. Herbert Johnson, director of Keyboard studies.

Soprano **Dr. Peggy Holloway** earned her Doctor of Musical Arts degree from the University of Nebraska-Lincoln. She received the Bachelor and Masters of Music in Vocal Performance from the University of Nebraska at Omaha and a BS in French and Education from Nebraska Wesleyan University. Dr. Holloway served as Assistant Dean for Student Affairs at the University of Nebraska-Lincoln's College of Fine and Performing Arts, Assistant Professor of Music at Wayne State College, Associate Professor of Music at Dana College and Visiting Associate Professor of Music at Midland University. Following her retirement from full-time teaching in 2012, she served as an adjunct on the voice faculties of the University of Nebraska at Omaha, Iowa Western Community College, and the Concordia School of Music. A coloratura soprano, she is an active performer in musical theatre, concert music, and solo recitals, often featuring new music by regional composers. Specializing in research on art songs by women composers, she is recognized as the leading authority on the songs of Marion Bauer. She has regularly presented lecture-recitals on her research topics at regional, national, and international conferences. An active member of CMS for 25 years, she has served as Treasurer, President, and Program Committee Chairperson for the Great Plains Regional Chapter.

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. She is currently a graduate assistant teaching Secondary Applied Piano lessons. 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 scholarships, grants, and prizes in various competitions including FSU X. Annual Competition, TMTA Collegiate Piano Solo Competition, FSMTEA enrichment grants, TMTA Collegiate Piano Ensemble, and "Young Masters" of the II Future Stars International Piano Competition.

Ms. Nataša Kaurin-Karača is a Clinical Associate Professor at Oklahoma State University where she has taught Aural Skills, Class Piano and Music Appreciation since 2006. In addition to her teaching, Nataša is a music director of Stillwater Chamber Singers, an auditioned group of advanced singers from Oklahoma. She was also one of the founders and directors of "Frontiers," ensemble for contemporary music. Her music education started in the choral and solfeggio tradition in former Yugoslavia, and her early training in Kodaly and Elly Bašić aural skills methods shaped her current research interests which encompass different approaches to aural skills acquisition and pedagogy. She has presented and

organized aural skills workshops and conferences in Bosnia and the United States. Nataša's teaching experiences include leading music education and choral programs at the elementary, high school and college levels. Prior to coming to Oklahoma State University she worked as an Artist in Residence for the Greater Columbus Arts Council in Columbus, Ohio and sang with the National Theater Opera Chorus in her native Sarajevo, Bosnia. Nataša received her Bachelor of Music degree in Music Theory and Aural Skills Pedagogy from the University of Novi Sad, Serbia, and her Masters of Music degree in Choral Conducting from The Ohio State University under the tutelage of Dr. Hilary Apfelstadt. In order to complement her studies, she participated in masterclasses and took individual studies with renowned artists, such as Simon Carrington, Charles Bruffy, Dale Warland, Robert Sund, and Jaakko Maantyarvi.

Dr. Richard Kravchak has been heard as an oboe soloist, chamber and orchestral musician around the world, performing concerts throughout Europe, Asia, and the Americas. He has appeared as a soloist with ensembles as diverse as The Dubuque Symphony, The University of Hawaii Wind Ensemble, The Carson Symphony, Banda Espinia de Portugal and the Orquesta Sinfonica de El Salvador. The Dubuque Telegraph Herald has written: "Kravchak's playing revealed a real beauty of tone, not monolithic, but always changing in color and intensity. He makes even the most difficult lines seem almost effortless." The Florida Flambeau raves "Kravchak made a good case for his virtuosity." Dr. Kravchak has been invited to present solo performances at conferences and festivals including The International Double Reed Society, The North American Saxophone Alliance, Festival Forfest, the International Clarinet Society, and many others. He specializes in contemporary music, with over 100 compositions being created for him, and HIP (Historically informed practice) frequently performing period music on oboes of the Renaissance, Baroque, Classical, Romantic, and early 20th century. Kravchak holds performance degrees from the Eastman School of Music, the Juilliard School, and Florida State University. Richard Kravchak has been chair of the Department of Music at California State University Dominguez Hills and was the founding Director and Professor of Oboe of the School of Music and Theatre at Marshall University in Huntington, West Virginia. Currently Dr. Kravchak serves as Profess of Music at the University of Southern Mississippi.

Hsin-Hui Liu is a DMA candidate and teaching assistant at the University of Iowa under the tutelage of Dr. Uriel Tsachor. She earned her Master's degree from The University of British Columbia and graduated summa cum laude from the Lynn University Conservatory of Music with a degree of Bachelor of Music. She is the recipient of Eleanor Gray Memorial Scholarship in 2016 as well as the Faculty of Arts Graduate Award from the UBC. Liu received gold medal at the Montecito International Music Festival in the summer of 2018. She is the winner of the 2012-2013 Ars Flores Concerto Competition.

Dorothy Glick Maglione is the Associate Director of Bands at William Jewell College in Liberty, Missouri where she teaches world music and music education courses in addition to working with the athletic bands. She is an active performer in the Kansas City area on both modern and baroque flute. Currently, Maglione is a Doctor of Philosophy Candidate in Musicology at the University of Kansas and her research examines the intersection of immigration and music, offering an analysis of the aspects of race, ethnicity, gender, class, and religion evident in early-twentieth-century concerts that occurred on Ellis Island for detained individuals. Maglione recently presented original scholarship at the KU Lenny-Centennial, Society for American Music Annual Conference, Wisconsin Flute Festival, Michigan Music Research Conference, and the American Musicological Society's Annual Meeting.

David D. McIntire is a sound artist and educator based in Kansas City. He holds music degrees from Nazareth College of Rochester, Ithaca College and University of Missouri-Kansas City. He played clarinet and saxophone in the Colorblind James Experience and currently leads the Ensemble of Irreproducible Outcomes, a trio of composer/performers who explore structured improvisation and other methods of indeterminacy. Since 2010 he has been the proprietor of Irritable Hedgehog, a label dedicated to minimal and electroacoustic music. He is an Associate Professor of Music at Missouri Western State University.

As Instructor of Percussion at the University of Northern Iowa, **Kramer Milan** cares deeply about the responsibility to share his passion for music with the next generation of aspiring percussionists. He holds the Principal Percussion position in the Waterloo-Cedar Falls Symphony and is a member of the percussion chamber group, The Percussion Collective. His wide experience ranges from performances with Aretha Franklin to the American Brass Quintet. Kramer holds degrees from Yale University, the Peabody Conservatory, and is a D.M.A. candidate at Michigan State University. He performs exclusively with Vic Firth drumsticks, Zildjian Cymbals, Pearl/Adams percussion products, Evans Drumheads, and Black Swamp Percussion Accessories. Kramer will publish his first book on percussion history and pedagogy under Apaka Music in 2020. For more information, visit KramerMilan.com.

Darleen Mitchell pianist and composer, has written over 140 compositions for instrumental and vocal combinations, from solo flute to orchestra and chorus. Her compositions have been performed throughout the United States and in Europe, including at regional and national College Music Society Conferences, Society of Composers, Inc. Conferences and the New Music Festival of the American Composers Alliance in New York. Dr. Mitchell has been the recipient of many awards, including the Distinguished Artist Award from the Nebraska Arts Council in 2005 and 2011, and the National League of American Pen Women Composition Competition for her tuba concerto Visions, after ideas from Hildegard of Bingen. Several works have won prizes and contests, including Watery Moon for alto/bass flute and vibraphone, Alto Flute Composition Competition, Royal College of Music, London, England; Images for violin and guitar, Duo 46 Composition Competition, Hermoupolis, Greece; O Felix Anima, for Soprano, Flute, Clarinet and Piano, Chicago Ensemble Discover America III Composition Competition. She received a Ph.D. in Music Composition from the University of Chicago where her teachers included Ralph Shapey and Pulitzer Prize winner Shulamit Ran. She retired from teaching in 2014 as a Professor of Music at the University of Nebraska at Kearney where she coordinated the music theory and composition programs, directed the New Music Ensemble and the annual New Music Festival. Dr. Mitchell is a past president of the CMS Great Plains Chapter.

Shiana Montanari is a doctoral candidate in Clarinet Performance at the University of Nebraska-Lincoln. She performs actively with the Ligeti Split! Wind Quintet, Hijinx Clarinet Quartet, Laissez-Pair, and ppp trio. Montanari's solo career includes Guest Artist performances with the Southwest Civic Winds in February of 2019, at Wartburg College in February of 2018, and at San Juan College in January of 2012. As a chamber musician, she has performed at the International Clarinet Association's ClarinetFest in 2019; the American Single Reed Summit in 2018; the NACWPI National Conferences in 2016, 2018, and 2019; the CMS Great Plains Regional Conference in 2017; UAB's Clarinet Symposium in 2017; and UNL's Midwest ClariFest in 2017, 2018, and 2019. Montanari holds a Master of Music degree in Clarinet

Performance from the University of Nebraska-Lincoln, as well as a Bachelor of Arts degree in Clarinet Performance from Fort Lewis College.

Dr. Madelyn Moore is Assistant Professor of Clarinet at New Mexico State University. Prior to this, she held positions at Kilgore College in Kilgore, TX and Tarrant County College in Fort Worth, TX. Dr. Moore is currently a member of the Las Cruces Symphony Orchestra and has performed with ensembles including the Fort Worth Symphony Orchestra, The Dallas Pops and the Santa Fe Symphony. As a Soloist, chamber musician, and clinician, she has performed and taught throughout the United States, Belgium, Spain and China. In an effort to expand the repertoire for flute and clarinet alone, she co-founded the Violetta Duo with flutist Dorothy Glick Maglione, The Duo has commissioned and premiered several new works and has participated in national and international conferences. Dr. Moore has been published in The Clarinet journal and Carl Fischer Music currently publishes her editions of clarinet works by Heinrich Baermann.

Abigail Mullis is an undergraduate student at Central Michigan University majoring in music. She studies piano under Dr. Alexandra Mascolo-David and is the 2017 winner of Central Michigan's John Irwin Memorial Piano Competition. In 2018, she received one of Central Michigan University's Provost Awards for Undergraduate Research and Creative Accomplishments. Her research focus is in STEAM education and developing ways to incorporate the arts back into the core of educational study and of the community. She received a university grant in 2019 to fund her project "Reviving a Tradition of the Past: An Interdisciplinary Piano Recital." This concert collaborated with student artists from Western Michigan University and the Fashion Institute of Technology in New York City and was performed in multiple locations across Michigan. Currently, her music outreach projects include teaching an adult piano class for senior citizens at the Isabella County Medical Care Facility and performing STEAM Classical Music Outreach Recitals at elementary schools across Michigan and in Kentucky. Abigail intends to pursue a Masters of Community Music at the University of York, the United Kingdom, in the fall of 2020.

Craig B. Parker has taught music history and has played trumpet with the faculty brass quintet at Kansas State University since 1982. Previously, he was a member of numerous professional organizations, including the American Wind Symphony, Spoleto (Italy) Festival Orchestra, Long Beach Symphony, and the Composers Brass Quintet. Parker's primary research specialization is American music since 1945. The author of over 40 publications, he has presented and/or performed at over 100 conferences. When he was president of the CMS Great Plains Chapter, he founded the Paul Revitt Prize for the most outstanding student paper given at the chapter's annual conference. In 2011, he received the Society for American Music Distinguished Service Citation "in recognition of his sustained contributions to the society and with grateful appreciation for nurturing our national music."

Robert Pippin is Assistant Professor of Low Brass and Music Education, and Director of the Northwest Symphony Orchestra at Northwest Missouri State University in Maryville, Missouri where he teaches the low brass studio, conducting, and music education courses. Immediately prior to his appointment to Northwest, he was Director of The Johns Hopkins University Wind Ensemble, assistant conductor for the Peabody Wind Ensemble, and taught the Basic Conducting courses, while pursuing his degree at the Peabody Conservatory of The Johns Hopkins University. Before attending Peabody, Robert was a high school band director in Colorado, where he developed comprehensive curriculums with a strong

tradition of excellence in concert bands, jazz ensembles, athletic bands, and chamber music. In addition to teaching, Robert was an active performer in Colorado and Wyoming, playing trombone as a tenured member of the Fort Collins Symphony, and as a freelance artist performing classical, jazz and chamber music. Robert earned the DMA in Wind Band Conducting at the Peabody Conservatory, studying with Dr. Harlan Parker. He earned BME, and MM in Conducting degrees from Colorado State University in Fort Collins, Colorado, where he studied conducting with Dr. J. Steven Moore, Wilfred Schwartz, and Dr. Michael Schaff, and low brass with Dr. Robert Brewer. Robert has been a performer, adjudicator, and clinician with bands, orchestras, and jazz ensembles in Colorado, Missouri, Maryland, Iowa, Nebraska, and Idaho, as well as presenting clinics at the NACWPI National Convention and the Colorado Bandmasters Association Convention.

Colin Roust teaches musicology at the University of Kansas and also serves as an Officer of the Silent Film Sound & Music Archive (<http://sfsma.org>). He is the author of *Georges Auric: A Life in Music and Politics* (Oxford, 2020) and a co-editor of *The Routledge Film Music Sourcebook* (Routledge, 2012) and *William Ritter: Studies of Foreign Art* (Chicago Mahler Society, forthcoming).

Chase Shoemaker is currently in his first year at Portland State University as a M.M. Candidate in Choral Conducting. Before attending Portland State University, he was the Vocal Music Director for the Harlan Community School District. During his time in Harlan he taught 7th and 8th Grade Choir, 9th Grade Treble Choir, High School Concert Choir, Beginning and Advanced Music Theory, and two units of Music History. He was also actively involved in his community working as the music director for the Harlan Community Theatre and as vocal director for the St. Mike's Men's Choir. Chase graduated from Simpson College in 2016 with a Bachelor of Music degree in Music Education where he studied conducting with Dr. Tim McMillin and Dr. Bernard McDonald, composition with Dr. Michael Patterson, piano with Dr. Robert Larson, and voice with Prof. Matthew Lau. He is currently studying with Dr. Ethan Sperry and Dr. Debra Glaze at Portland State University. His compositional accomplishments include being awarded by the Iowa Composers Forum for his vocal piece "To Celia" in 2015, by the Morningside College Composition Festival and The Choral Project for his choral piece "Ave Maria" in 2016, and by the Iowa Directors Choral Association for his choral piece "Love Came Down at Christmas" in 2019. Outside of his musical career, Chase enjoys spending quality time with his family and friends, traveling when he is able, and playing with his three-year-old corgi, Rosie.

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. 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. Her research, centered on somatic education for musicians, and Greek keyboard repertoire, has been presented at the National Conference on Keyboard Pedagogy, the Music Teachers National Association Collegiate Piano Pedagogy Symposium, the Wisconsin Music Teachers Association State Conference as well as at regional College Music Society Conferences. Anna has been awarded multiple honors and scholarships for her performance and academic achievements throughout her studies. Among others, 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. For her graduate studies, she was honored with the prestigious Lilian Voudouri and Alexander Onassis Foundations scholarships from Greece, as well as a teaching assistantship from Penn State University and a Collins Fellowship for artistic excellence from the University of Wisconsin-Madison. In 2019, Anna was awarded the David and Edith Sinaiko Frank Graduate Fellowship for a Woman in the Arts, marking her achievements in the field.

E-Na Song, a native of South Korea, earned her Doctor of Musical Arts in Piano Performance and Literature degree from Eastman School of Music, under the direction of Rebecca Penneys, where she also earned her Master's. Prior to attending Eastman she graduated from Seoul National University, where she earned her Bachelor's degree in Piano, studying with Hyung Bae Kim. She is the winner of American Protégé International Piano Competition and won the second prize in the International Keyboard Odysiad Competition in Colorado. She made her New York debut in Weill Hall at Carnegie Hall, as the winner of the American Protégé competition. She also appeared as soloist performing with "Torun Symphony Orchestra" in Poland, and "Mostly Philharmonic Orchestra" in South Korea. In Rochester, NY, she regularly appears on community performances, including the Eastman School of Music Piano Series at the Summit Community and the George Eastman House as a part of their annual concert series. She has taught a wide range of student as a teaching assistant for the studio of Rebecca Penneys at Eastman (2015-2017), a piano instructor at American Music Centre Performing Arts School of Music (2017-2019), and a private teacher (since 2008). E-Na currently works as a Piano Instructor at Roberts Community Music School and as an accompanist at Eastman Community Music School. She joined the staff of Rebecca Penneys Piano Festival in Florida as an Intern in 2017. Currently, she serves as the Coordinator of Student Services in the festival.

Daniel Swilley (b. 1980) is a German-American composer of acoustic and electroacoustic music. His music and research have been presented at festivals and conferences such as June in Buffalo, SEAMUS, Toronto Electroacoustic Symposium, Understanding Visual Music Symposium, NoiseFloor, New York City Electroacoustic Music Festival, Electronic Music Midwest, Studio 300, Audiograft, Electroacoustic Juke Joint, College Music Society, as well as Society of Composer's Inc. Swilley holds degrees in composition from University of Illinois Urbana-Champaign (DMA), Georgia State University (MM), and Valdosta State University (BM). His primary composition teachers have included Heinrich Taube, Sever Tipei, Robert Scott Thompson, and Scott Wyatt. Swilley is an Assistant Professor of Music (Composition, Theory, and Technology) at the University of Northern Iowa.

Alexis (Lexy) Tuttle, originally from the small town of Aurelia, IA, is currently pursuing a PhD in Musicology at the University of Iowa. She received her Bachelor of Musical Arts from the University of South Dakota in 2016; she returned to pursue a Master's degree in Music History, which she completed in 2019. Her research interests focus on American folk music, particularly women in the genre and portrayals of gender in traditional folk music. Her Master's thesis, "Feminist as Folk: Peggy Seeger's Twist on Tradition," examines the life and music of Peggy Seeger and her injection of a feminist rhetoric into the traditional folk music style. Upon completion of her degree, Lexy plans to pursue a career in higher education.

Kirsten Westerman is a PhD candidate in Musicology at the University of Cincinnati, College-Conservatory of Music. Her dissertation entitled, "Sounding a City (From Behind Closed Doors): Music Societies and Boston's 'Missionaries of the Beautiful'" critically examines musical clubs and organizations in Boston ca. 1900 and considers their role in cultivating a distinctly Bostonian musical identity. Her research been graciously funded by the Society of American Music with the Edward T. Cone Research Fellowship, and the Ohio Federation of Music Clubs through the "PhD Dissertation Research" grant. She has served as a teaching assistant at the University of Cincinnati for undergraduate and graduate courses, and has presented on a variety of topics including: narrative, performance and interpretation, and semiotics.

Dr. Lucas Willsie teaches applied clarinet and bassoon at Central Methodist University's Swinney Conservatory of Music. He completed his DMA in clarinet performance at the University of North Texas where he taught Woodwind Methods for undergraduate music education students. He has performed as a soloist across North America and Europe. Lucas has performed with the North Texas Symphony Orchestra and can be heard on several recordings as a member of the North Texas Wind Symphony including a recording of Gernot Wolfgang's Three Short Stories as bass clarinet soloist. Lucas is a member of the Hijinx Clarinet Quartet which regularly performs around the United States with the goal of bringing a hybrid of musical experiences to diverse audiences using traditional chamber music, new compositions, multimedia, and more! He has performed with the Richardson Symphony Orchestra, the Sherman Symphony Orchestra, the Lone Star Wind Orchestra, and Lincoln's Symphony Orchestra. He also performed William Bolcom's Concerto for Clarinet with the Truman State University Symphony Orchestra as a winner of the Gold Medal Concerto Competition. Lucas also holds a master's degree in clarinet performance from the University of Nebraska-Lincoln, where he was a Graduate Teaching Assistant, and bachelor's degrees in music education and clarinet performance from Truman State University. His primary teachers include Dr. Kimberly Cole Luevano, Dr. Diane Barger, and Dr. Jesse Krebs.

Percussionist **Christopher Wilson** is an instructor at Southeast Missouri State University and the director of percussion at the Lutheran Summer Music Academy. As an active soloist he regularly presents recitals, masterclasses and clinics at institutions and conferences nationally, including recent engagements at the Percussive Arts Society international conference, the College Music Society national conference, as well as at multiple CMS regional conferences. As an active chamber musician, he has been featured on numerous campuses and on radio, most notably as a member of the Wilson Duo. An in-demand educator, Dr. Wilson has given workshops and presented assemblies on all areas of percussion at hundreds of K-12 schools throughout the country. The results of his dissertation, which analyzed the ability of commonly used band method books to prepare beginning percussionists for the modern Grade 1 repertoire, have led to presentations at the National Conference on Percussion Pedagogy and at NAFME federated state MEA conferences. Wilson received his Doctor of Arts from the University of Northern Colorado studying percussion performance with a secondary area in wind conducting. He is also a graduate of the Boston Conservatory and Eastern Washington University. His principal teachers include Gray Barrier, Nancy Zeltsman and Martin Zyskowski. Dr. Wilson is a proud endorser of Pearl Drums and Encore Mallets.

Paul Zeller is a doctoral candidate at the University of Nebraska-Lincoln, where he studies piano performance with Dr. Mark Clinton. He holds both a graduate assistantship and Hixson-Lied fellowship from the University of Nebraska. Paul earned a Master of Music degree from the University of Idaho where he studied with Dr. Roger McVey. His academic interests revolve around expression in music and include performance practice and music signification. Among his recent achievements are a 2019 lecture and performance featuring Schönberg's Pierrot Lunaire and a presentation on the historical use of rubato in Beethoven's piano music at the 2017 Idaho Music Teacher's Association state conference. Paul is a founding member of the Lincoln Chamber Society, which recently received a grant to perform Aaron Copland's Appalachian Spring in its original chamber-orchestration and with the UNL dance department in the Spring of 2020. Paul also frequently gives pre-concert lectures for the Lincoln Friends of Chamber Music concert series. These well-received lectures focus on introducing substantial or unfamiliar works to audiences in a relatable and informative way.

Dr. James Zingara is currently Associate Professor of Trumpet at the University of Alabama at Birmingham where his responsibilities include applied trumpet and brass methods, coaching and conducting brass ensembles, performing with the UAB Faculty Brass Quintet and coordinating the annual UAB Brass Symposium. From 1998 to 2011 Dr. Zingara served as Associate Professor of Music at Troy University in Troy, Alabama where he taught applied trumpet, brass methods, conducted the Troy University Trumpet Ensemble and served as Coordinator of Applied Studies. He has performed in 32 states as well as England, Germany, the Czech Republic, Denmark, China, and Singapore. From 1989-1996 he served as principal cornet/trumpet soloist with the US Air Force Heritage of America Band. Former positions include the Northwest Florida Symphony, National Symphonic Winds, Sinfonia da Camera, Illinois Symphony, Virginia Symphony, Wisconsin Chamber Orchestra, Pensacola Symphony and the Cheyenne Symphony. He has recorded on the Telarc, Zephyr, Capstone and Mark labels, including a Grammy Award winning CD in 1994. His recording of modern works for trumpet entitled Textures was released on the Ravello label in March 2016. Dr. Zingara holds degrees from the University of Wisconsin-La Crosse, East Carolina University, and a Doctor of Musical Arts degree in trumpet performance with a minor in wind conducting from the University of Illinois. Dr. Zingara currently represents Bach Trumpets as a performing artist/clinician and also serves as a trumpet faculty member at the Alabama School of Fine Arts.