

**2019 Conference of the  
College Music Society – South-Central Chapter**

Thursday through Saturday, March 21-23, 2019

The University of Texas at Tyler  
3900 University Blvd.  
Tyler, TX, 75799

Registration at

FAC Lobby (Meadows Gallery Lobby),  
West side of the building

<https://www.uttyler.edu/maps/campus-map-printable.pdf>

Parking in lots P8, P7, and P6 is allowed with parking passes  
(passes available at registration desk)

**Conference Host:**

Dr. Kyle Gullings



## **Acknowledgements**

The CMS South-Central Chapter would like to thank our hosts:  
The University of Texas at Tyler

The School of Performing Arts at the University of Texas at Tyler  
Dr. Jeffrey Emge, Interim Director  
Ms. Donna Abbey, Administrative Assistant

Many thanks for generously sponsoring students or student luncheons:  
Dr. Melody Baggech  
Dr. Richard Davis  
Dr. Kyle Gullings  
Dr. Allen Molineux  
Dr. Nico Schüler  
Dr. Jeri Walker  
Dr. Jamie Weaver

Many thanks for generously volunteering to work on the program committee:  
Dr. Erica Argyropoulos  
Dr. Stefanie Dickinson  
Dr. Daniel Farris  
Dr. Kyle Gullings, Co-Chair  
Dr. Joseph E. Jones  
Dr. Jeff Loeffert  
Ms. Raven Morris  
Dr. Ruth Morrow  
Dr. Dimitar Ninov  
Dr. Nico Schüler, Co-Chair  
Dr. Jeri Walker

# Thank you!

## Travel Information

The 2019 CMS South-Central Chapter conference will be held at 3900 University Blvd., Tyler, TX, 75799, in the FAC Building.

### Directions:

Tyler is located in east Texas, approximately two hours east of Dallas (DFW and DAL airports), and 90 minutes west of Shreveport (SHV airport). Tyler is approximately 15 miles south of I-20.

Tyler Pounds Regional Airport (TYR) is a 25 minute drive from campus. Car rentals are available.

### Parking:

On weekends, and after 5 p.m. on weekdays, parking is plentiful and free in campus lots with no passes required.

At other times, parking passes allow guests to park in designated lots on campus. These passes are available at Registration, at the FAC Lobby (Meadows Gallery Lobby), on the west side of the building.

Conference guests with parking passes are welcome to park anytime in non-reserved spots in Lots **P8**, **P7**, or **P6**.

<https://www.uttyler.edu/maps/campus-map-printable.pdf>

On Thursday in particular, parking in campus lots may be limited. Attendees are advised to arrive early, and/or seek free street parking on Varsity Drive just north of campus.

### Suggested Hotels:

The following area hotels have agreed to offer state rate discounts to conference attendees. Please mention “College Music Society Conference at UT Tyler” when booking.

#### Staybridge Suites Tyler University Area

\$94 for single queen studio suite (state rate)

1.3 miles from campus

2759 McDonald Rd., Tyler, TX 75701

Phone: 903-566-1100

<https://www.ihg.com/staybridge/hotels/us/en/tyler/tyrst/hoteldetail>

#### La Quinta Inn & Suites Tyler University Area

\$89 for single king or double queen

1.3 miles from campus

2552 S SE Loop 323, Tyler, TX 75701

Phone: 903-525-9677

<http://www.laquintatyleryuniversityarea.com/>

### Holiday Inn Express & Suites Tyler South

\$85 for single king or double queen

2.1 miles from campus

2421 E SE Loop 323, Tyler, TX 75701

Phone: 903-566-0600

<https://www.ihg.com/holidayinnexpress/hotels/us/en/tyler/tyrcx/hoteldetail>

### La Quinta Inn & Suites Tyler South

\$89 for standard king (*rate guaranteed until March 1, 2019*)

5.9 miles from campus

6702 S Broadway Ave, Tyler, TX 75703

Phone: 903-561-0863

<http://www.laquintatylersouth.com/>

### **Wi-Fi**

Non-UT Tyler guests can get free Wi-Fi by connecting to the network Patriot\*Air. More info:

<https://www.uttyler.edu/it/wireless-services/patriot-air.php>

### **Where's the caffeine?**

Coffee and light refreshments will be available periodically in the FAC Lobby (Meadows Gallery Lobby).

### **Where should I eat?**

Villa Montez – 1.8 miles from campus

Latin-style seafood & meat dishes, plus comfort classics, in a swanky hilltop mansion.

3324 Old Henderson Hwy, Tyler, TX 75703

Phone: (903) 592-9696

<http://villamontez.com/>

Stanley's Famous Pit Bar-B-Q – 4.0 miles from campus

Unpretentious eatery & bar with outdoor seating offering barbecue & weekly live music.

525 S Beckham Ave, Tyler, TX 75702

Phone: (903) 593-0311

<https://stanleysfamous.com/>

Roast Social Kitchen – 2.9 miles from campus

Eclectic brick-oven pizzas, small plates & a full bar in an industrial-chic atmosphere.

1125 E 5th St, Tyler, TX 75701

Phone: (903) 202-0295

<https://roastsocialkitchen.com>

Fuzzy's Taco Shop (Green Acres Shopping Village) – 2.2 miles from campus

Modern counter-service chain serving Baja-style tacos, Mexican, plus beer & margaritas.

1871 Troup Hwy, Tyler, TX 75701

Phone: (903) 597-3899

<https://www.fuzzystacoshop.com/locations/tyler-tx-troup/>

Oliveto Italian Bistro – 2.0 miles from campus

Local Italian chain with pasta, pizza, sandwiches, classic entrees, wine in a stylish space.

3709 Troup Hwy, Tyler, TX 75703

Phone: (903) 581-2678

<http://www.olivetobistro.com/menu/tyler-tx/>

Corner Bakery – 2.0 miles from campus

Casual counter-serve cafe chain offering a menu of sandwiches, pasta & pastries.

3306 Troup Hwy, Tyler, TX 75701

Phone: (903) 592-0000

<https://www.cornerbakerycafe.com/location/tyler>

BJ's Restaurant & Brewhouse – 4.0 miles from campus

Family-friendly chain outpost pairs familiar pub fare with extensive list of house brews.

210 Loop 323 WSW, Tyler, TX 75703

Phone: (903) 939-2840

<https://www.bjsrestaurants.com/menu>

On-campus options:

The Food Court in the University Center has Chick-fil-A, Subway, Einstein Bros. Bagels, Slice of Life (pizza), and Wholly Habaneros (Mexican). The ground floor also has

The Met, featuring a variety of dining hall foods in buffet style.

<https://uttylerdining.sodexomyway.com/>

### **Where are adult beverages?**

All restaurants listed above serve alcohol, except Corner Bakery and the on-campus locations.

Here are three more options:

Rose City Draft House and Bar – 5.0 miles from campus

No food menu, but you can bring outside food in

5393 S Broadway Ave, Tyler, TX 75703

Phone: (903) 561-2739

<https://www.facebook.com/pages/category/Bar/Rose-City-Draft-House-and-Bar-1542558999292848/>

ETX Brewing Company Bar – 4.3 miles from campus

Local brewery with bar menu (“The Porch”)

221 S Broadway Ave, Tyler, TX 75702

Phone: (903) 630-7720

<http://www.etxbrew.com/>

True Vine Brewing Company Bar – 5.6 miles from campus

Local brewery with pizza/salads from Sola Bread on-site, frequent events

2453 Earl Campbell Pkwy, Tyler, TX 75701

Phone: (903) 600-0124

<https://www.truevinebrewing.com/>

## Conference Program

**Thursday, March 21, 2019**

**12:00pm                    Registration, FAC Lobby (Meadows Gallery Lobby)**

**12:30pm                    Welcome, FAC 1009 (Lecture Hall)**  
Dr. Kyle Gullings, Conference Host  
Dr. Neil Gray, Dean of the College of Arts and Sciences at UT Tyler

**12:30pm – 2:30pm    Lightning Talk Session, FAC 1009 (Lecture Hall)**

- Michael Bukhman (Texas Christian University)  
“10 Essential Skills for 21st-century Collaborative Pianists”
- Timothy Workman (University of Arkansas-Fort Smith)  
“A Choral Director’s Guide to Teaching Vibrato Management”
- Jennifer Weaver (Dallas Baptist University)  
“Is There a Better Way to Grade Sight-singing?: Specifications Grading and the Aural Skills Classroom”
- Elyse Kahler (South Plains College)  
“Music Composition Pedagogy and Curriculum”
- Stefanie Dickinson (University of Central Arkansas)  
“Teaching Music Theory with Props: Visual and Kinesthetic Tools for Fundamentals and Beyond”
- Deborah Popham (Sam Houston State University)  
“Motor Learning for the Learning Musician”
- Lindsey Macchiarella (University of Texas at El Paso)  
“Localizing the Online Music Appreciation Course”
- Richard Davis (University of Texas Rio Grande Valley)  
“Socratic and You: Quick Classroom Feedback without Clickers”
- James Adams (Stephen F. Austin State University)  
“Overcoming pedagogical limitations in a recording arts program”
- Jace Vickers (East Central University)  
“Music and Mythology: Using Joseph Campbell’s Hero’s Journey to Develop Musical Expression”
- Sarah Roberts (University of Texas at Tyler)  
“Recruitment 2.0: Rethinking the Traditional Approach”
- Daniel Adams (Texas Southern University)  
“...or a dream MATURED: Helping our students transform their loftiest passions into realistic career goals”

**2:30pm – 3:00pm    Poster Session, FAC Lobby (Meadows Gallery Lobby)**

- Katherine Buckler (Texas A&M University – Central Texas) & Sara Harris Baker (Texas A&M University – Central Texas & Temple College)  
“De-Stress and Retain Your Music Majors: The Effects of Guided Meditation or Peer Support on Stress Levels of Music Majors”
- Oryana Racines-Smakovic (Unaffiliated)  
“The Influence of Feet Positioning on Posture and Balance of Upper-String Instrument Players”

Nico Schüler (Texas State University)

“The Current State of Digital Music Research”

Tyler Seward (Texas State University)

“An Analytical Approach to Gary D. Belshaw’s Passacaglia (1999)”

Jeri Walker (Southeastern Oklahoma State University)

“Unusual Connections: Yin and Yang Approach to Music Education”

### **3:00pm – 4:00pm Concert 1, FAC 1003 (Braithwaite Recital Hall)**

#### ***Performances:***

*Lonnie Variations* for solo marimba (2017) by Jamie Wind Whitmarsh (b. 1988) [6 min.]

**world premiere**

performed by Tommy Dobbs (marimba)

*Volition* for crotales and spoken word (2018) by Chase Garner (b. 1994) [4 min.]

performed by Tommy Dobbs (percussion)

*Amalgamation* for solo snare drum with hi-hat and pedal bass drum (2016) by Luis Rivera (b. 1983) [8 min.]

performed by Tommy Dobbs (percussion)

*Theme in Yellow*, 6 Songs for mezzo-soprano and piano (1990) by Juliana Hall (b. 1958) [10 min.]

performed by Hope Fairchild Thacker (mezzo-soprano) and Cheryl Cellon Lindquist (piano)

#### ***Compositions:***

*Clouds Floating Low; A Haiku Death Poem* for mezzo-soprano, piano, and cello (2017) by Thomas J. Mann Jr. (b. 1970) [6 min.]

performed by Cassidy Wallace (mezzo-soprano), Jeffrey Hall (piano), and Lisa Smith (cello)

*Something Unsettled* for trumpet and piano (2018) by Allen Molineux (b. 1950) [8 min.]

performed by Jeremy McBain (trumpet) and Vicki Conway (piano)

### **4:00pm – 4:15pm Break, FAC Lobby (Meadows Gallery Lobby)**

#### **4:15pm – 5:45pm Paper Sessions 1 & 2**

##### **FAC 1009 (Lecture Hall)**

Ashley McIninch, Hanah Norton, and Christa Kuebel (University of Central Arkansas)

“Preparing for the Future: Non-curricular Field Placements for Preservice Music Educators”

Bryce Leonard (University of Central Arkansas)

“Simplifying Metacognition in the Harmony Classroom”

Raven Morris (Henderson State University)

“Multicultural Music Education: An Interpretative Phenomenological Analysis of Current Practices in Arkansas and Texas”

##### **FAC 1222 (Choir Room)**

Nico Schüler (Texas State University)

“Advances in Research on Expressive Timing Exemplified in an Analysis of the Beginning of Beethoven’s Piano Sonata op. 2 no 1”

Dimitar Ninov (Texas State University)

“Interior Cadences in the Sentence of Schoenberg”

Kyle Gullings (University of Texas at Tyler)

“Ditch Your Textbook: OER as Drivers of Diverse & Inclusive Pedagogy”

### **5:45pm – 7:30pm Dinner (on your own)**

**7:30pm – 8:30pm Concert 2, FAC 1221 (Instrumental Rehearsal Hall)**

**UT Tyler Choral Concert**

**Cameron Rose, Director of Choral Activities**

***Performances:***

*Praise to the Lord, the Almighty* (2009) arranged by Cameron Rose (b. 1969) [3 minutes]

*Let My Love Be Heard* (2014) by Jake Runestad (b. 1986) [5 minutes]

Requiem, Op. 9 (1947) by Maurice Duruflé (1902-1986) [40 minutes]

I. Introit

II. Kyrie

III. Domine Jesu Christe

IV. Sanctus

V. Pie Jesu

VI. Agnus Dei

VII. Lux aetern

VIII. Libera me

IX. In Paradisum

**Friday, March 22, 2019**

**7:30am – 8:45am Board Meeting – CMS South Central Chapter, FAC 2006 (Classroom)**

**8:15am Registration, FAC Lobby (Meadows Gallery Lobby)**

**8:45am – 10:15am Lecture-Recital Session 1, FAC 1222 (Choir Room)**

Brielle Frost (Lamar University)

“Exploring the Unaccompanied Flute Works of Katherine Hoover”

Ruth Morrow (Midwestern State University)

“Seeking Refuge” – a commission from Barbara York

Sooah Park (University of Texas at Tyler)

“Chaminade Songs”

**10:15am – 10:30am Break, FAC Lobby (Meadows Gallery Lobby)**

**10:30am – 11:10am Lecture-Recital Session 2, FAC 1222 (Choir Room)**

Cameron Rose (University of Texas at Tyler)

“Composer’s Delight or Fright?: Upon Writing for the Mormon Tabernacle Choir,  
Orchestra and Viola Soloist”

**11:20am – 12:20pm Concert 3, FAC 1003 (Braithwaite Recital Hall)**

***Performances:***

*Passages* for flute and piano (2008) by Ethan Wickman (b. 1973) [8 min.]

performed by Tabatha Easley (flute) and Tracy Cowden (piano)

Concertino for baritone saxophone and piano (2018) by Chris Evan Hass (b. 1993) [18 minutes]

performed by Sarah Roberts (baritone saxophone) and Elena Daughtery (piano)

***Compositions:***

*Of Sand and Fire* for clarinet/bass clarinet (2017) by Daniel Adams (b. 1956) [6 min.]

performed by Katie Rice (clarinet and bass clarinet)

*Rouen* for flute and piano (2018) by Alyssa Grey (b. 1989) [10 min.]

performed by Sue Bugg (flute) and Sarah Roberts (piano)

*Con ritmo* for flute, trumpet, and piano (2018) by Michael Broder (b. 1988) [8 min.]

performed by Fuze Trio: Ronda Benson Ford (flute), Erika L. Schafer (trumpet), and  
Jenny Parker (piano)

**12:30pm – 1:45pm Conference Lunch (included in conference fee) & Business Meeting  
UC 3300 (University Center Ballroom)**

**2:00pm – 3:00pm Keynote Presentation, FAC 1003 (Braithwaite Recital Hall)**

Mr. Ryan Anthony, Principal Trumpet / Dallas Symphony Orchestra

“The Power of Passion”

**3:00pm – 3:30pm Break, FAC Lobby (Meadows Gallery Lobby)**

**3:30pm – 4:00pm Lecture-Recital Session 3, FAC 1222 (Choir Room)**

Matthew Bishop (Laredo College)

“The Weiss/Bach Sonata”

**4:00pm – 5:00pm Panel “Fostering Equity and Opportunity in Music”, FAC 1009  
(Lecture Hall)**

Nico Schöler (Texas State University), panel chair

Vanessa Gardner (Executive Director, East Texas Symphony Orchestra)

Raven Morris (Henderson State University)

Ruth Morrow (Midwestern State University)

**5:00pm – 7:00pm Dinner (on your own)**

**7:00pm – 8:15pm Concert 4, FAC 1003 (Braithwaite Recital Hall)**

***Performances:***

Sonata No. 2 for unaccompanied violin (1941) by Grazyna Bacewicz (1909-1969) [26 min.]  
performed by Maureen O’Boyle (violin)

*Licorice Stick* for clarinet and piano (2002) by Libby Larsen (b. 1950) [8 min.]  
performed by Timothy Bonenfant (clarinet) and Martha Saywell (piano)

Sonata for clarinet and piano (2016) by Amanda Harberg (b. 1973) [14 min.]  
performed by Timothy Bonenfant (clarinet) and Martha Saywell (piano)

12 Waltzes and Finale for piano duet (1877) by Marie Jaëll (b. 1846) [18 min.]  
performed by Duo Korusa: Jacob Clark (piano) and Sujung Cho (piano)

**Saturday, March 23, 2019**

**8:00am Registration, FAC Lobby (Meadows Gallery Lobby)**

**8:30am – 10:00am Paper Sessions 3 & 4**

**FAC 1009 (Lecture Hall)**

Alexandra Zacharella (University of Arkansas-Fort Smith)  
“Blending Styles and Cultures: The Music of Toshiko Akiyoshi”

Elizabeth Momand (University of Arkansas-Fort Smith)  
“Moving Out of the Drawing Room and Onto the Stage: The Songs of Maude Valerie White”

Jamie Weaver (Stephen F. Austin State University)  
“Seeing possibilities: Re-examining the contributions of a Disabled, Female Composer in Eighteenth-Century Vienna”

**FAC 1222 (Choir Room)**

Emily Milius (Stephen F. Austin State University)  
“‘Katherine Howard’ in Libby Larsen’s *Try Me, Good King: Last Words of the Wives of Henry VIII*”

Blythe Cates (Texas State University & The University of the Incarnate Word)  
“Gender Issues in Operatic Staging”

Cheryl Bates (Henderson State University)  
“Exploring Mise-en-scène and Character Development Through the Use of Music in Wes Anderson’s film *Moonrise Kingdom*”

**10:00am – 10:15am Break, FAC Lobby (Meadows Gallery Lobby)**

**10:15am – 12:00pm Lecture-Recital Session 4, FAC 1222 (Choir Room)**

Elizabeth Momand and Alexandra Zacharella (University of Arkansas-Fort Smith)  
“Using Song Literature as a Vehicle for Expanding Low Brass Repertoire”

Ruth Morrow (Midwestern State University)  
“New Ways of Looking at the Goldberg”

Bruce Wei Chen Lin (Texas Lutheran University) and Nicole Narboni (Unaffiliated) [35 minutes]  
“Twinning the Blues!”

**12:15pm – 1:15pm Concert 5, FAC 1003 (Braithwaite Recital Hall)**

***Performances:***

*Liebesfrühling* for soprano and piano (1842) by Clara Schumann (1819-1896) and Robert Schumann (1810-1856) [21 min.]  
performed by Melody Baggech (soprano) and Rudy Lupinski (piano)

***Compositions:***

*NOTASONATA* for trombone and fixed audio (2007) by Ken Davies (b. 1944) [9 min.]  
performed by Ken Davies (trombone)

*#45words* for piano and computer (2018) by Paul Dickinson (b. 1965) [4 min.]

**world premiere**

performed by Paul Dickinson (piano and computer)

*Letter to Lisbon 1-5* for tenor and piano (2018) by Ken Metz (b. 1954) [10 min.]

**world premiere**

performed by Richard Novak (tenor) and Edward Knoeckel (piano)

***Announcement of Best Student Awards***

## End of the Conference

Evening of Saturday, March 23, 2019

7:30pm – 9:00pm East Texas Symphony Orchestra Concert (Cowan Center, Vaughn Auditorium)

East Texas Symphony Orchestra, featuring The 5 Browns  
Richard Lee, Conductor

***Program:***

Brahms/Schmeling: Hungarian Dance No. 5 in G minor\*

Bach: Triple Concerto BWV 1064, mvt 1\*

Debussy/Shumway: Clair de Lune\*

Poulenc: Concerto for Two Pianos in D minor\*

Muhly: The Edge of the World for Five Pianos and orchestra\*

Gershwin/Shumway: Rhapsody in Blue

Williams/Anderson: Star Wars Suite

\* = First performance by ETSO

*ETSO tickets NOT included in Conference registration.*

Advance reservations are recommended.

Call the Cowan Center Box Office at **903.566.7424**.

## Concert 1 Program Notes

**Thursday, March 21, 3:00pm – 4:00pm, Braithwaite Recital Hall (FAC 1003)**

### *Performances:*

***Lonnie Variations* for solo marimba (2017) by Jamie Wind Whitmarsh (b. 1988) [6 min.]  
world premiere**

**performed by Tommy Dobbs (marimba, University of Arkansas – Fort Smith)**

*Lonnie Variations* is meant to provide the percussion community with a substantial work that may be performed in a variety of settings, including but not limited to: recitals, auditions, competitions, courtships, etc. It is difficult, both musically and technically, yet should catch the ear of any listener. The piece opens with a ten measure theme, which is manipulated in several ways, including a spatial variation, a chorale, a groovy harmonic variation, a fragmented variation, and a finale.

***Volition* for crotales and spoken word (2018) by Chase Garner (b. 1994) [4 min.]**

**performed by Tommy Dobbs (percussion, University of Arkansas – Fort Smith)**

*Volition* was inspired by social issues, spoken word poetry, and mixed meter, *volition* was written to call attention to ideas, people, and struggles in today's society through unique and overlapping artful mediums. The name derives its title from the idea that we all, as individuals, are driven and made not by the people before us or around us but instead by the choices that we make each day; by our own volition

***Amalgamation* for solo snare drum with hi-hat and pedal bass drum (2016) by Luis Rivera (b. 1983) [8 min.]**

**performed by Tommy Dobbs (percussion, University of Arkansas – Fort Smith)**

*Amalgamation* is a work for solo snare drum and hi-hat/kick drum accompaniment. Per Dobbs's explicit requests, *Amalgamation* features stylistic elements of famed French percussionist Jacques Delécluse (known for his intricate ornamentation) and the popular New York percussionist Joseph Tompkins (known for his complex, asymmetric rhythms). I also wanted to incorporate a third style of which I am very fond and which I don't believe is used as much as it could within the classical concert hall – American, colonial-style rudimental drumming.

***Theme in Yellow, 6 Songs* for mezzo-soprano and piano (1990) by Juliana Hall (b. 1958) [10 min.]**

**“Song” (Text: Edna St. Vincent Millay)**

**“Ripe Corn” (Text: Carl Sandburg)**

**“November” (Text: Amy Lowell)**

**“Theme in Yellow” (Text: Carl Sandburg)**

**“Splinter” (Text: Carl Sandburg)**

**“Haze Gold” (Text: Carl Sandburg)**

**performed by Hope Fairchild Thacker (mezzo-soprano, Texas A&M University – Corpus Christi)  
and Cheryl Cellon Lindquist (piano, Art Song Center for Poets and Musicians)**

Juliana Hall (b. 1958) is an American composer enjoying a highly successful career as a vocal music composer. Hall completed her master's degree in Music Composition at Yale, studying with Fredereic Rzewski, Martin Bresnick, and Leon Kirchner. She then studied with Dominick Argento in Minneapolis, MN. Hall's awards and honors include a Guggenheim Fellowship (1989), two Recording Grants from the Sorel Organization (2015, 2017), being named Guest Composer for Stephanie Blythe's 2018 Fall Island Vocal Arts Seminar, and performances of her works at the Library of Congress, Carnegie Hall (multiple venues), The London festival of American Music, the Tanglewood Music Center, and SongFest, among others.

*Theme in Yellow, 6 Songs for Mezzo-Soprano and Piano*, written in 1990 and dedicated to Mary Shep Mann, is a song cycle about the Autumn season. Setting the poetry of Amy Lowell, Edna St. Vincent Millay, and Carl Sandburg, Hall traces the onset of Autumn from the disappearance of Summer, through the windy corn fields, and into the melancholy of decaying flora and the last song of the cricket before winter. The titular and final songs, however, remind us of the laughter the Jack-O-Lanterns bring to children and of the sunset's singular beauty as it spreads its checkerwork of gold and shadow through the falling leaves.

**Compositions:**

***Clouds Floating Low; A Haiku Death Poem* for mezzo-soprano, piano, and cello (2017) by Thomas J. Mann Jr. (b. 1970) (Austin ISD) [6 min.]  
performed by Cassidy Wallace (mezzo-soprano, Texas State University), Jeffrey Hall (piano, Covington Fine Arts Academy), and Lisa Smith (cello, Crockett Early College High School)  
Text: Sengai Gibon, Zen Monk (1749-1837)**

*He who comes knows only his coming  
He who goes knows only his end.  
To be saved from the chasm  
Why cling to the cliff?  
Clouds floating low  
Never know where the breezes will blow them.*

“Sengai is one of the most colorful figures in Japanese history – a Zen Monk, a painter, and a poet. His drawings and writings, both done with a flourish, vibrate with Zen insight and humor. Sengai gives one to understand, in many of his poems and sketches, that a “lifeless” life is not worth living.”

Hoffmann, Yoel. *Japanese Death Poems. Written by Zen Monks and Haiku Poets on the Verge of Death*. Rutland: Tuttle Publishing, 1986. p.114.

The surprisingly uplifting text of this piece is taken from a documented Haiku that was the last words of a Japanese Zen monk on his death bed.

***Something Unsettled* for trumpet and piano (2018) by Allen Molineux (b. 1950) (Unaffiliated) [8 min.]  
performed by Jeremy McBain (trumpet, University of Texas at Tyler) and Vicki Conway (piano, University of Texas at Tyler)**

With this work I wanted to create a general sense of uneasiness with only a few moments of regularity to counterbalance the areas of disparity. The instruments tend to keep flipping from one of the several motivic and thematic ideas the work explores to another; rarely coordinating to temporarily halt the feeling of instability. And yet, I don't believe the listener will feel disturbed by the process itself. Instead most will perceive the constant forward momentum that the work really is about and realize that the goal of settlement is attained at the very end.

## Concert 2 Program Notes

Thursday, March 21, 7:30pm – 8:30pm, Orchestral Rehearsal Hall (FAC 01221)

**UT Tyler Choral Concert**

**Cameron Rose, Director of Choral Activities**

*Performances:*

*Praise to the Lord, the Almighty* (2009) arranged by Cameron Rose (b. 1969) [3 minutes]

*Let My Love Be Heard* (2014) by Jake Runestad (b. 1986) [5 minutes]

**Requiem, Op. 9 (1947) by Maurice Duruflé (1902-1986) [40 minutes]**

- I. Introit
- II. Kyrie
- III. Domine Jesu Christe
- IV. Sanctus
- V. Pie Jesu
- VI. Agnus Dei
- VII. Lux aeterna
- VIII. Libera me
- IX. In Paradisum

## **Concert 3 Program Notes**

**Friday, March 22, 11:20am – 12:20pm, Braithwaite Recital Hall (FAC 1003)**

### *Performances:*

***Passages for flute and piano (2008) by Ethan Wickman (b. 1973) [8 min.]***

**performed by Tabatha Easley (flute, Virginia Commonwealth University) and Tracy Cowden (piano, University of Texas at San Antonio)**

A short, lyrical litany cast in a three-part form, the work meditates on the various passages of life--the exquisite moments of transition between the static, stable moments, be they expiration, renewal, or birth.

***Concertino for baritone saxophone and piano (2018) by Chris Evan Hass (b. 1993) [18 minutes]***

**performed by Sarah Roberts (baritone saxophone, University of Texas at Tyler) and Elena Daughtery (piano, University of Texas at Tyler)**

*Concertino* for Baritone Saxophone and Piano by Chris Evan Hass is part of a commissioning consortium under consortium director Taylor Huitema. The impetus for the project is to add to the repertoire specifically composed for baritone saxophone. The compositions utilizes traditional sonata forms, but with Hass' own harmonic, melodic, and rhythmic twists. Though the movements primarily function independently, by utilizing different variations and fragments of motives throughout the movements the three-movement work is unified. Harmonically, Hass utilizes Neo-Riemannian/common-tone chord progressions and polychords. More specifically, I–VI and the minor inverse i – vi. This led to Hass exploring the idea of harmonies getting brighter by adding more sharps or darker by adding more flats. In addition to its current version with piano accompaniment, Hass plans to create a version for baritone saxophone and string orchestra.

### *Compositions:*

***Of Sand and Fire for clarinet/bass clarinet (2017) by Daniel Adams (b. 1956) (Texas Southern University) [6 min.]***

**performed by Katie Rice (clarinet and bass clarinet, University of North Texas)**

The title is a reference to the process of manufacturing glass. Sand is combined with soda ash and limestone, and then heated in an extremely hot furnace. It first turns into a liquid that, when cooled, solidifies into glass. The development of the thematic ideas that comprise this unaccompanied solo are symbolic of the transformation of sand into glass. A slow, contemplative introduction gradually evolves into a succession of rapid passages that seem to be repetitive but are actually changing incrementally in rhythm and contour, much like the constituent elements of glass change from solid, to liquid, to a very different kind of solid. The performer alternates between soprano and bass clarinet. The bass clarinet passages are mostly characterized by the varied repetition of syncopated ostinato-like figures interspersed with tongue-slaps and key clicks. The soprano clarinet plays longer, more angular figures over a wider register with microtonal inflections and two multi-phonics, the second of which is part of a brief coda.

***Rouen for flute and piano (2018) by Alyssa Grey (b. 1989) (University of North Texas) [10 min.]***

**performed by Sue Bugg (flute, University of Texas at Tyler) and Sarah Roberts (piano, University of Texas at Tyler)**

The Rouen Cathedral is a Catholic church in Normandy, France. The cathedral served as inspiration for a series of paintings by Monet in the Impressionist style during the 1890's. As Monet strove to capture the image of the church at different times of day, so this piece represents the different visages through musical sections. In honor of the centennial of the Impressionist composer Debussy's passing, the piece highlights several of his themes, including those from "Prelude to the Afternoon of a Faun" and "The Sunken Cathedral".

***Con ritmo for flute, trumpet, and piano (2018) by Michael Broder (b. 1988) [8 min.]***

**performed by Fuze Trio: Ronda Benson Ford (flute, University of Tennessee at Chattanooga), Erika L. Schafer (trumpet, University of Tennessee at Chattanooga), and Jenny Parker (piano, University of Tennessee at Chattanooga)**

*Con ritmo* is an upbeat excursion for flute, trumpet, and piano emphasizing dancelike rhythm and instrumental unity, both of which are enhanced by the use of dissonance. Comprising five main sections, the piece resembles a modified

*rondo* form, the character of the opening section returning between two episodes of contrasting humor. The opening section consists of a series of short gestures that recur throughout the piece in various forms: short fanfares, alternately questioning and assured; a cluster chord building from a single note; a chain of stubborn sonorities fighting against the underlying pulse; a rising, zigzagging melody. Despite their more-or-less reasoned flow, these gestures interleave frequent pauses, lending the opening section a hesitant air. The second section displaces this hesitance with cheerful melodies, steady triple meter, and straightforward textures. A descending passage in the piano leads into the third section: a briefer, more confident reprise of the opening, now relieved of many of its former pauses. Following a brief piano interlude, this expedited reprise peaks; a suave unison melody marks the start of the fourth section, in which jagged fragments of this new theme crosscut predictable passages of metric evenness. A third idea based on the opening's growing cluster imposes, heralding the final section, a lively groove in triple meter. Free of the opening section's hesitance, elevated above the intervening sections' comic lightness, the beginning materials return, quickened and vital, in the flute and trumpet, as they wrestle above the piano's stubborn, "funky" *ostinato* that drives the piece to resolution.

## Concert 4 Program Notes

Friday, March 22, 7:00pm – 8:15pm, Braithwaite Recital Hall (FAC 1003)

### *Performances:*

***Sonata No. 2 for unaccompanied violin (1941) by Grazyna Bacewicz (1909-1969) [26 min.]***  
**performed by Maureen O’Boyle (violin, University of Tulsa)**

Bacewicz enrolled at the Warsaw Conservatory at 13. After graduating *summa cum laude* with degrees in violin, piano, and composition in 1932, she went to study in Paris. There she studied composition with Nadia Boulanger, alongside many of the greatest composers of the era, including Stravinsky, Prokofiev, Barber, Copland, Piazzola, and more. Bacewicz was also a violin student of Carl Flesch and Andre Touret.

Bacewicz was a remarkably versatile musician: virtuoso violinist, pianist, conductor, and composer. She was the first woman to win major European competitions, both for her performances on violin and piano, and for her compositions.

Despite her growing international acclaim as a performer, Bacewicz returned to Poland during WWII. She continued to concertize in Europe, as soloist, and as Concertmaster of the Polish Radio Orchestra, and to compose prolifically.

During the Nazi occupation of Poland during WWII, music of Polish composers was banned, but was still performed in secret. Bacewicz wrote many pieces for one or more violins without piano (violins being much easier to conceal) one possible reason for her inventive writing for the violin.

The Sonata for Violin Solo is significant on many levels. Premiered at an underground concert in Warsaw in 1941, it is a tightly constructed example of neoclassicism, as well as a masterful display of violinistic possibilities. Bacewicz creates a whole musical world on a single melodic instrument, employing every possible technique.

***Licorice Stick for clarinet and piano (2002) by Libby Larsen (b. 1950) [8 min.]***  
**performed by Timothy Bonenfant (clarinet, Angelo State University) and Martha Saywell (piano, Texas A&M University-San Antonio)**

Libby Larsen has written several pieces for the clarinet, including “*Dancing Solo*” for solo clarinet, “*Yellow Jersey*” for clarinet duo, and “*Song Without Words*” for clarinet and piano, along with numerous chamber works that include the instrument. Her “*Licorice Stick*” plays on the jazz inspired elements of the clarinet’s history, which is alluded in the title, a slang term for the clarinet from the big-band era. Larsen has described the piece as relying “heavily on musical imagery of the big-band and boogie era.” I recall hearing this piece at its premiere in Stockholm in 2002, and loving how much it sounded like an updated version of the Benny Goodman Quartet.

***Sonata for clarinet and piano (2016) by Amanda Harberg (b. 1973) [14 min.]***  
**performed by Timothy Bonenfant (clarinet, Angelo State University) and Martha Saywell (piano, Texas A&M University-San Antonio)**

Amanda Harberg is based in New Jersey, and studied at The Juilliard School. She has been commissioned by groups like the Dorian Woodwind Quintet and the Philadelphia Orchestra’s “Sound All Around” series. Her “*Sonata for clarinet and piano*” was just composed in 2015, but has been already been performed by several clarinetists in that short time. I had not previously known of Harberg or her music. When I heard this sonata performed last year in Kansas by my friend Christy Banks (with the composer at the piano), I was drawn immediately to it, and knew that it was a piece that deserved to be heard much more frequently. Since then, Dr. Saywell and I have looked for as many opportunities to present this work to the public as possible.

***12 Waltzes and Finale for piano duet (1877) by Marie Jaëll (b. 1846) [18 min.]***  
**performed by Duo Korusa: Jacob Clark (piano, Lamar University) and Sujung Cho (piano, Lamar University)**

Franz Liszt wrote to Marie Jaëll (1846-1925), “If a male name was printed on your pieces, the music would be played by all pianists.” Admired by contemporaries such as Liszt, Franck, and Saint-Saëns, Marie Jaëll was a French female composer who enjoyed a successful career not only as a composer with more than eighty works for solo piano and duet, but also as a pianist and pedagogue. Married to Austrian concert pianist, Alfred Jaëll, fourhanded

pieces became an integral part of her repertoire. This husband and wife team concertized solos, duets, and their own compositions throughout Europe and Russia. Composed in 1877, *Twelve Waltzes and Finale for Piano Four-Hands*, Op. 8 is considered one of her signature piano duets. This work was premiered by Jaëll's mentors, Liszt and Saint-Saëns in Bayreuth, Germany, and was published by F. E. C. Leuckart, Leipzig in 1878. Ironically, this delightful set of waltzes is reminiscent of *Sixteen Waltzes*, Op. 39 by Brahms, who did not care much for her music. While maintaining simple forms, each waltz is individually distinct, and features rhythmic complexity like hemiola. These waltzes are romantic in style and were intended for salon performance.

**Concert 5 Program Notes**  
**Saturday, March 23, 12:00pm – 1:00pm, Braithwaite Recital Hall (FAC 1003)**

**Performances:**

***Liebesfrühling* for soprano and piano (1842) by Clara Schumann (1819-1896) and Robert Schumann (1810-1856) [21 min.]**

**performed by Melody Baggech (soprano, East Central University) and Rudy Lupinski (piano, East Central University)**

From the many compositions of Robert and Clara Schumann, there is only one collaborative effort – Opus 37/12. Though both husband and wife composed songs, Robert’s are decidedly more celebrated than those of his wife. Clara’s contribution to Romantic Lieder, however, proves to be at least artistically equal to those of her contemporaries, including her husband. At most, it proves superior to many composers of her time. The Schumann’s combined opus clearly demonstrates Clara’s talent for the art of setting poetry, showing her to be a capable composer whose works embody the best traits of Romantic Lieder.

The poetry for these songs comes from Friedrich Rückert’s *Liebesfrühling* (Love’s Springtime), a cycle of love songs written in 1844, during the courtship of his own wife. In the interest of time, I will perform only numbers 1-4, and 11, which includes all three of Clara’s songs (numbers, 2, 4, and 11) and two of Robert’s (numbers 1 and 3).

**Text: Friedrich Rückert (1788-1866), from *Liebesfrühlung (Love’s Spring)***

<p><u>1. Der Himmel hat eine Träne geweint</u>  <i>Der Himmel hat eine Thräne geweint,          Die hat sich in's Meer zu verlieren gemeint.          Die Muschel kam und schloß sie ein:          Du sollst nun meine Perle sein.          Du sollst nicht vor den Wogen zagen,          Ich will hindurch dich ruhig tragen.          O du mein Schmerz, du meine Lust,          Du Himmelsträn' in meiner Brust!          Gieb, Himmel, daß ich in reinem Gemüthe          Den reinsten deiner Tropfen hüte.</i></p>	<p><u>1. Der Himmel hat eine Träne geweint</u>  <i>Heaven has shed a tear          that meant to lose itself in the sea;          but the mussel came and locked it in:          you shall now be my pearl.          You should not fear the waves;          I will carry you peacefully through.          O you my pain, you my joy,          you tear of heaven in my bosom!          Heaven grant that with a pure soul          I may guard the purest of your tears.</i></p>
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<p><u>2. Er ist gekommen</u>  <i>Er ist gekommen          In Sturm und Regen,          Ihm schlug beklommen          Mein Herz entgegen.          Wie konnt' ich ahnen,          Daß seine Bahnen          Sich einen sollten meinen Wegen?</i></p>	<p><u>2. Er ist gekommen</u>  <i>He came          in storm and rain,          my anxious heart          beat against his.          how could I have known,          that his path          should unite itself with mine?</i></p>
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<p><i>Er ist gekommen          In Sturm und Regen,          Er hat genommen          Mein Herz verwegen.          Nahm er das meine?          Nahm ich das seine?          Die beiden kamen sich entgegen.</i></p>	<p><i>He came          in storm and rain,          he boldly          stole my heart.          Did he steal mine?          Did I steal his?          Both came together.</i></p>
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<p><i>Er ist gekommen          In Sturm und Regen.          Nun ist [entglommen]          Des Frühlings Segen.</i></p>	<p><i>He came          in storm and rain,          Now has come          the blessing of spring.</i></p>
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*Der Freund zieht weiter,  
Ich seh' es heiter,  
Denn [er bleibt mein]2 auf allen Wegen.*

3. O ihr Herren

*O ihr Herren, o ihr werten  
großen reichen Herren all!  
Braucht in euren schönen Gärten  
ihr denn keine Nachtigall?*

*Hier ist eine, dei ein stilles  
Plätzchen sucht die Welt entlang.  
Räumt mir eines ein, ich will es  
euch bezahlen mit Gesang.*

4. Warum willst du and're fragen...?

*Warum willst du and're fragen  
Die's nicht meinen treu mit dir?  
Glaube nicht, als was dir sagen  
Diese beiden Augen hier!*

*Glaube nicht den fremden Leuten,  
Glaube nicht dem eignen Wahn;  
Nicht mein Tun auch sollst du deuten,  
Sondern sieh die Augen an!*

*Schweigt die Lippe deinen Fragen,  
Oder zeugt sie gegen mich?  
Was auch meine Lippen sagen,  
Sieh mein Aug', ich liebe dich!*

*My love travels abroad,  
I watch with cheer,  
for he remains mine, on any road.*

3. O ihr Herren

*O you gentlemen, you worthy ones,  
great, rich gentlemen all,  
don't you in your beautiful gardens  
need a nightingale?*

*Here is one who is seeking for a quiet  
little place all through the world.  
Make me one, and I will  
repay you with song.*

4. Warum willst du and're fragen...?

*Why will you question others,  
Who are not faithful to you?  
Believe nothing but what  
Both these eyes say!*

*Believe not strange people,  
Believe not peculiar fancies;  
Even my actions you shouldn't interpret,  
But look in these eyes!*

*Will lips silence your questions,  
Or turn them against me?  
Whatever my lips may say,  
See my eyes: I love you!*

**Compositions:**

**NOTASONATA for trombone and fixed audio (2007) by Ken Davies (b. 1944) (Unaffiliated) [9 min.]  
performed by Ken Davies (trombone, Unaffiliated)**

Living on the Mississippi Gulf Coast, the composer began this work in August 2005 as part of a planned local concert of solo electroacoustic works aimed at general as well as sophisticated audiences. After completing the opening 30 measures, work was interrupted by hurricane Katrina and its aftermath. It was finally completed two years later. The fast-moving, colorful piece is driven by electronic drum-like sounds punctuated by bell-, string- and flute-like colors over several sections which vary and develop two themes. The sounds were programmed on a Kurzweil 2600 and processed in Finale and Digital Performer. Although there are first and second themes, development and recapitulation sections (of sorts) the piece is not a sonata. Thus the title. The composer performed its world premier at the Delta State University Electroacoustic Juke Joint Festival in Cleveland, Mississippi in November 2007. It also received performances by the composer (and others) at University of Tennessee - Chattanooga (2008), by Matt Walley at University of Nebraska - Lincoln (2008), by William Mann at University of Missouri-Columbia (2009), by Jacob Crawford at University of Central Missouri -Warrensburg (2010), Louisiana Tech University - Ruston (2013), Electrobrass II Festival Competition finalist at Tennessee Technological University - Cookeville (2017), Austin Peay University College Music Society conference (2017) by Jacob Elkin at Scholes Street Studio Brooklyn, NY (2018), Campbell University, Buies Creek, NC (2018).

**#45words for piano and computer (2018) by Paul Dickinson (b. 1965) (University of Central Arkansas)**

**[4 min.]**

**world premiere**

**performed by Paul Dickinson (piano and computer, University of Central Arkansas)**

#45words was created in response to a sarcastic and comical Facebook post by pianist Nick Phillips about commissioning a piano piece based on the tweeting habits of our 45th president. More than fifty composers have answered his official Call for Scores called #45miniatures for pieces in some way related to or about President Trump. My piece was inspired by two humorous compilation videos—Trump saying “billions and billions” over and over, and Trump playing an imaginary accordion as he talks—so I decided to let the man (sort of) speak for himself. After a rather unsystematic search of the trumptwitterarchive.com, I selected 45 of his most frequently used words, found the words in various speeches, and created a computer program to play them based on input from the pianist. 45words is an improvisatory piece that is different every time it is performed. Notes are randomly paired with each word, and the pianist must try to make sense of them—or not!

**Letter to Lisbon 1-5 for tenor and piano (2018) by Ken Metz (b. 1954) (University of the Incarnate Word)**

**[10 min.]**

**world premiere**

**performed by Richard Novak (tenor, Texas State University) and Edward Knoeckel (piano, George Mason University)**

**Text: Sean Dunne (1956-1995)**

No. 1. “Last Night”

*All night I was alone.  
I heard only the sound  
Of a convent bell at dawn,  
The syllables of your name  
In each peal and its aftermath.*

No. 2. “Floating”

*I float on the river  
Of what happens:  
A boat adrift  
When rudder’s lost.  
You are with me. Riverbanks beckon.*

No. 3. “Loose Leaf”

*If I were a leaf loosened  
From a tree near your room  
I would float to your sill  
And wait for you to take me  
To mark the last page you read.*

No. 4. “Doubt”

*I have given up doubt,  
That old, worn-out coat.  
All that’s constant  
Is the fact of change:  
Pearl of love, grit of pain.*

No. 5. “Light”

*Light which has no feeling  
Can reach you through a chink.  
Mirrors can hold your face;  
Dead walls know your touch.  
Yet I who want you must do without.*

I do not recall how Sean Dunne’s book of poetry, *Time and the Island*, came into my possession. It was many years ago, but I do remember writing the publisher to seek permission to set poems from the book. He said it was fine, but I put the project aside for a long time. So the poem from which the music you will hear was created steeped in my brain for a long time before parts of it became these art songs. The verses seem very personal and romantic, but there is also a detached and transcendent objectivity that touched my heart and gave me inspiration.

## **Lecture-Recital, Lightning-Talk, Paper, and Poster Abstracts** (in alphabetical order by the first author's last name)

**Daniel Adams (Texas Southern University)**

**“...or a dream MATURED: Helping our students transform their loftiest passions into realistic career goals”**

Langston Hughes, in his 1951 poem “Harlem”, asks rhetorically what happens to a dream deferred? Although the context of the poem described the struggle of African-Americans in the early 20th. Century, its wider context has been interpreted to reflect the universal pain and frustration of the unfulfilled dream as a part of the human experience. We interact on a daily basis with talented and industrious students whose career expectations are not consistent with professional realities. Repeated instances of frustration and disappointment eventually compel them to reluctantly face unpleasant facts. What becomes of their unfulfilled dreams? Do they vanish? Or with effective guidance, can these dreams evolve into realistic and attainable goals?

How can we facilitate, in our students, an ability to reconcile lofty ambitions with realistic visions of their potential for achievement? First, we should encourage them to become more self-aware of their unrecognized potential in areas outside of music. Second, we should avoid using terms like “falling back” for example, on a teaching career. This is a qualitatively negative statement that portrays a respectable and challenging career choice as a mere safety net. Third, our students need to understand that many dedicated students who major in music build successful careers in other professions. Accordingly we should introduce them to accomplished and active musicians with respectable full time jobs in other fields. With our diligent guidance it is possible for our students to successfully transform their hopes and aspirations into a dream matured.

**James Adams (Stephen F. Austin State University)**

**“Overcoming pedagogical limitations in a recording arts program”**

Today, a growing demand for recording arts studies has increased the call for schools of music to integrate recording arts studies – also known as music technology or sound recording technology – into their curriculum and degree offerings. Such programs can be difficult for universities and colleges to integrate due to the expensive startup costs and facility requirements. A few years ago, an audio solution came to market that revolutionized not only the recording and live sound industries, but also provided solutions for space limited institutions. This technology is called: Dante.

In the spring of 2018, I led a case study to discover the educational advantages Dante enabled equipment could provide for the School of Music at Stephen F. Austin State University. Using Focusrite Red Net equipment, we were able to transform an educational experience that typically only has room for a few students - the Front of House live sound operation, live stream broadcast, and recording of our Jazz Bands - into a multi-sectional learning experience. Utilizing the Red Net equipment in our studio, laboratory, front of house interface, and the SFA Fine Arts building's existing Gigabit Ethernet System, audio was successfully transmitted, in real-time, to each location where specialized topic instruction was covered.

This case study demonstrated the Dante technology's usefulness for not only overcoming spatial limitation but also in expanding the teaching capabilities of instructors of music and the recording arts. I propose to share the findings of this case study.

**Cheryl Bates (Henderson State University)**

**“Exploring Mise-en-scène and Character Development Through the Use of Music in Wes Anderson's film *Moonrise Kingdom*”**

American Film Director Wes Anderson is well known for using multiple techniques to create his exceptional signature style – namely, color palettes, the integration of film homages through reversed shots and, previous to *Moonrise Kingdom*, his use of popular music for the score. This film diverges from that practice incorporating mostly classical music by Benjamin Britten with additional scoring by Alexandre Desplat and Mark Mothersbaugh. What is intriguing is the structural significance of this score. Plot lines, visuals, and dialogue do not adequately account for everything revealed to viewers regarding characterizations especially in extended scenes without dialogue.

This presentation will examine Anderson's use of diegetic music and how it becomes an integral part of the mise-en-scène. Additionally, select segments of the film score will be investigated to uncover their compositional techniques and interactions with character, plot, and film editing.

**Matthew Bishop (Laredo College)**

**“The Weiss/Bach Sonata”**

I am writing to propose a lecture recital for the 2019 CMS South Central Conference in Tyler, Texas where I will discuss a fascinating piece of music and perform my transcription of it for guitar. This sonata was originally written for solo lute by Sylvius Leopold Weiss (#47) and then was elaborated on by Johann Sebastian Bach, who added a violin part, an introductory *Fantasia*, and re-ordered the movements (Bach BWV 1025). This is a brilliant piece, co-composed by two of the greatest figures in guitar music, performable as a solo or duo, and is likely to become a key part of the repertoire.

In addition to the music itself, the circumstances of the composition of this sonata raise many questions. Foremost is why would Bach use this piece and what was his relationship with Weiss specifically and the lute in general? At its core this brings into question once again for what instrument his “Lute” Suites were composed. In addition, I will discuss the relationship between these two great composers: their respective prominence amongst their great musical families, their meeting around 1740 through son/friend Johann Christian Bach, and subsequent friendly improvisational competition. In doing all this I hope to increase the visibility of this sonata, to add to our knowledge of Weiss and Bach, and to illuminate their relationship. I will discuss all of this, perform selections of my transcription, and play a recording of Bach's violin and harpsichord version.

**Katherine Buckler (Texas A&M University – Central Texas) & Sara Harris Baker (Texas A&M University – Central Texas & Temple College)**

**“De-Stress and Retain Your Music Majors: The Effects of Guided Meditation or Peer Support on Stress Levels of Music Majors”**

The purpose of this pilot study was to identify the key stressors in the lives of music majors (N=11, 17% of music majors at a small music school) and to weigh the effectiveness of two intervention techniques (guided meditation using the popular application Headspace and student-led peer support group) for mitigating them. Participants self-reported stress levels on a scale of 1 to 10 in the areas of overall academics, music classes, non-music classes, recital performances, practice sessions, social interactions, time management, and home life. Participants met daily for 10 minutes between classes for two weeks in randomly assigned groups. At the conclusion of the study, post-surveys revealed average stress levels of the meditation group had decreased from 5.85 to 3.59 ( $p=.016$ ) and in the peer support group from 6.55 to 5.63 ( $p=.073$ ). In the individual indicators, both the meditation and peer support groups saw a significant reduction in overall academic stress ( $p=.004/p=.007$ ). The peer support group saw a significant decrease in stress surrounding time management ( $p=.018$ ). The meditation group saw significant decreases in the areas of music course stress ( $p=.005$ ), non-music academic course stress ( $p=.048$ ), recital performance stress ( $p=.030$ ), social stress ( $p=.021$ ), and home stress ( $p=.044$ ). Neither group saw a significant reduction in practice stress. The meditation group was significantly more effective than the peer support group ( $p=.003$ ). These results confirm studies in other areas showing that daily meditation is an effective technique in managing stressors for music majors.

**Michael Bukhman (Texas Christian University)**

**“10 Essential Skills for 21st-century Collaborative Pianists”**

Modern-day collaborative pianists need many more competencies than those of previous generations. Hence, collaborative piano curricula must adapt so that graduates are fully prepared for today's professional environment.

In this lightning talk, I'll survey the following 10 essential skillsets, describe how I incorporate them into my teaching of Master's- level collaborative pianists, and provide examples of student work.

1. Musical proficiency – topics include familiarity with diverse repertoire, including contemporary music, as well as understanding instrument idiosyncrasies;
2. Technique – secure ability to execute based on principles of efficiency and application of modern practices to maintain occupational health;
3. Organized practice and learning – utilizing mental practice, score study, and strategic time management;
4. Scholarship – appreciation of social context, music theory, history, European languages;

5. Rehearsal techniques – setting goals, deciding roles, attaining consensus and compromise, working efficiently;
6. Performance techniques – performing with confidence in diverse circumstances, managing venues and presenters, handling onstage crises;
7. Public speaking – transmitting information clearly and using body language in a communicative and engaging manner;
8. Programming – attracting diverse audiences, understanding of the need for contextual relevance;
9. Career management – self-producing and promoting concerts, financial literacy, knowledge of intellectual property issues; and,
10. Technology - creating an effective online presence, audio/video recording and editing, sound reinforcement, music engraving, online productivity tools

**Blythe Cates (Texas State University & The University of the Incarnate Word)  
“Gender Issues in Operatic Staging”**

In media and entertainment, sexism is prevalent, and opera productions are no different. Little research has examined how portrayals of female opera characters are influenced by directors and their staging choices. Potential for sexist character portrayals depends heavily on plot. Consequently, the staging choices of opera directors will determine if said potential is developed, ignored, or censured. This research examines if, and in what ways, the staging of female opera characters differs between genders of director. Furthermore, the project intends to explore how concerned directors are with the potential social ramifications of their choices, and determine if there are any correlations between the directors’ gender identities and tendencies towards either sexist, or socially conscious staging decisions.

I chose to explore three specific forms of sexism: gendered violence, the stereotype of women as intellectually inferior to men, and treatment of female sexuality. I asked directors of both genders to stage three different scenes from mainstream opera that reflect these stereotypes. I then followed up with each director with the same set of questions following their staging choices. An example was the rape scene from Britten’s *The Rape of Lucretia*.

The final aim of this research is to contribute a greater awareness and understanding of sexism in opera productions, as well promote discussion of the intersection of social consciousness and opera staging. The findings yielded would be helpful to sociology and communications researchers seeking a better understanding of sexism in opera productions in comparison to other forms of art, entertainment, and media.

**Richard Davis (University of Texas Rio Grande Valley)  
“Socrative and You: Quick Classroom Feedback without Clickers”**

College students are rarely more than two feet away from their smartphones. Since they are carrying a communication tool why not harness its power in the classroom? Socrative is a free program that works on all devices allowing you to administer short quizzes, exit tickets, and immediate polls. This lightning talk will be a demonstration of 1) how to download the program, 2) how to write a quick quiz, 3) how to administer the quiz and interpret the results. The talk will close with everyone taking the quiz we constructed.

**Stefanie Dickinson (University of Central Arkansas)  
“Teaching Music Theory with Props: Visual and Kinesthetic Tools for Fundamentals and Beyond”**

Learning music fundamentals asks students to intellectualize music, often for the first time. This paradigm shift from “feeling” to “thinking” leaves some struggling to make sense of relevant concepts. These students often understand new concepts more quickly and accurately when the concepts are introduced with a kinesthetic or visual component (other than notation). After all, today’s students inhabit a very visual world where words have been replaced by images in everyday interaction and information acquisition. Visualization takes away a level of abstraction and leaves more class time for digging deeper into topics and aesthetic considerations. It follows that if props are successful with introductory concepts, they can also be helpful for advanced concepts.

In this presentation I will share my collection of visual props used to demonstrate scale degree relationships, the three minor scale forms, transposition, tonic expansion, secondary dominants, and hexachordal combinatority and to manage harmonic dictation. Materials include soda cans, light switches, sunglasses, a wooden plank, craft paper, a theraband, and fabric.

Music students are by nature very kinesthetic and relate well to physical activities. I will show how my students use finger, hand, and arm movements as tools for understanding chromatically altered intervals, determining beat values in compound time, notating multiple accidentals for chords, and augmented sixth chord resolution.

With a few laughs, “aha” moments, and video clips of students in action, I hope to inspire theory instructors to think outside the box to avoid students’ conceptual roadblocks and make more efficient use of class time.

**Brielle Frost (Lamar University)**

**“Exploring the Unaccompanied Flute Works of Katherine Hoover”**

American composer and flutist Katherine Hoover (b.1937) has made significant contributions to the flute repertoire, including her two frequently performed unaccompanied flute pieces *Kokopelli* (1990) and *Winter Spirits* (1997). These two programmatic works embrace the tone colors and musical characteristics of the Hopi Tribe and Native American culture. As a flutist herself, Hoover possesses intimate knowledge of the tonal and technical capabilities of the flute, which allows her to write idiomatically for the instrument. Her compositional techniques allow the performer to produce sounds, which are indicative of the Native American flute. This lecture recital will explore the compositional techniques and intervallic relationships used to capture Native American flute sounds. The presentation will also investigate how performers are able to interpret Hoover’s works with musical freedom while being sensitive to her vision and intentions.

**Kyle Gullings (University of Texas at Tyler)**

**“Ditch Your Textbook: OER as Drivers of Diverse & Inclusive Pedagogy”**

In this demonstration, I introduce attendees to some practical resources and strategies to begin implementing open educational resources (OER) into their college music lecture courses. The expected benefits include lowering student costs, greater diversity of sources and repertoire, and more flexible and customizable course designs.

The demonstration begins with a thorough description of OER, and a rubric for evaluating the quality of such materials based on parameters such as alignment to standards/learning outcomes, quality of exercises, opportunities for deeper learning, and more.

I then demonstrate the use of <http://openmusictheory.com/> as a free, online alternative textbook for the lower-division music theory sequence, and how I've incorporated it into my own face-to-face courses. I also preview *Open Educational Resources for Undergraduate Music Theory*, my own collection of over 100 original worksheets and other teaching materials that I've released for free, for use as a workbook to accompany <http://openmusictheory.com/>. This collection was recently published under peer review by the *Journal of Music Theory Pedagogy*.

Lastly, I walk attendees through building their own shareable OER using any familiar software (such as Word or Finale), taking into account the aforementioned OER evaluation rubric, and demonstrating how to select and indicate an appropriate Creative Commons license.

Attendees will leave with an understanding of how open educational resources can supplement or even replace the proprietary textbooks used in roughly 95% of college courses, in order to support a more affordable, diverse, and inclusive pedagogy.

**Elyse Kahler (South Plains College)**

**“Music Composition Pedagogy and Curriculum”**

Although much has been written about the techniques of composition, little has been written about how to teach music composition. While other music disciplines such as music theory and piano have plentiful writings about their respective pedagogies, music composition, despite the numerous texts written about the techniques of the subject, has very few resources for the modern teacher. The few published sources that address composition pedagogy focus on the difficulty in teaching creativity and on the techniques students should be taught during their undergraduate program. There is little written concerning how to coordinate a curriculum that spans across multiple semesters.

This paper will provide a six-semester, comprehensive framework for undergraduate music-composition students that includes both creative and industry instruction. Following the work of John Carbon, the creative aspects of the first four semesters adapt Carl Jung’s theory of psychological types each representing a different approach to

creativity. This emphasis on the variety of compositional approaches will help students develop their creativity through multiple methods. In the final two semesters, students will blend all four approaches into one refined process that works for each student. The other main contribution this paper will provide is an emphasis on the industry mechanics of being a composer in the 21st century. This paper provides strategies that guide students to promote their music, such as the maintenance of a website. The paper weaves these two main factors (Jungian approach and industry training) together with standard elements of recitals and portfolio creation into one comprehensive plan.

**Bryce Leonard (University of Central Arkansas)**  
**“Simplifying Metacognition in the Harmony Classroom”**

A common trend throughout cumulative subject matter is improper assessment of basic fundamentals and successive building blocks of knowledge. Teachers must correctly assess each student’s knowledge of these two skills throughout the learning process so that a student can fully master new information.

While critical thinking is one of the more popular choices in assessing student learning, it lacks in allowing the teacher to assess a student’s application of previous topics to new ones. Metacognition has the teacher assess students’ individual processes in linking their previous knowledge before applying it to higher thinking and new learning. Metacognition in a Harmony classroom specifically has students self-reflect on prior knowledge allowing the teacher to see students’ comprehension of topics throughout their learning.

The problem with an activity like metacognition is proper integration in the classroom; not taking away from too much class time and allowing proper student engagement. A few methods discussed are exit-slips, bell-ringers, and guided group reflection asking what was easy and hard about the past topic and the connections of these topics in their prior learning. Grading on a scale given to students initially is vital for proper engagement. A large scale metacognition example, the *Tristan* prelude, shows student guided questions to critically think about the piece and provides checkpoints throughout to gauge their learning of successive topics. Metacognition is a process that is already occurring in the classroom but needs proper and seamlessly integrated assessment to allow students mastery of harmony.

**Bruce Wei Chen Lin (Texas Lutheran University) and Nicole Narboni (Unaffiliated)**  
**“Twinning the Blues!”**

The debut of George Gershwin's *Rhapsody in Blue* in 1924 was groundbreaking because it represented Gershwin's successful attempt to meld jazz elements with more traditional European art music. Although initially scored for piano and jazz orchestra, Henry Levine created an arrangement for one piano, four-hands in 1943. This version is best suited for advanced students.

Since then, many other arrangements have been created, mostly simplifications of the original score. However, Brent Edstrom published a piano-duet adaptation designed for late intermediate/early advanced students in 2016. Edstrom captures all of the vibrant colors and excitement of the original score while making the technical challenges more accessible to the emerging pianist.

Four collaborative pedagogical topics are addressed in the discussion of this new adaptation. These include: how to successfully navigate the keyboard geography with four hands; solving rhythmic challenges that might be new to young pianists; how to effectively voice the different instruments represented in the score; and suggestions for creating balance between twenty fingers.

Piano-duet playing can inspire new interpretive ideas, broaden understanding musical nuance, and build awareness through listening. Edstrom’s adaptation provides opportunities for emerging pianists to develop strong musical skills while exploring music outside of traditional European classical music. The syncopated rhythms and rich harmonies will capture students’ interest. Furthermore, the fusion of musical tastes (styles) found in this composition will prepare students to play more advanced piano-duet repertoire.

**Lindsey Macchiarella (University of Texas at El Paso)**  
**“Localizing the Online Music Appreciation Course”**

Removed from the possibility of live performance and contact with musicians, online music appreciation classes are often considered an unfortunate, though financially necessary, offering. In most such courses, students interact only

with textbook readings and guided listening programs. Having taught both in-person and online music appreciation courses simultaneously, I am struck by the impoverished understanding of music exhibited by students who received most of their information from text sources. Moreover, without personal communication with the teacher, a class in the music building, or live performances, online students find themselves taking a rather generic class with little relationship to the host university. I have recently abandoned the online textbook model and revised my course to focus on local performances and interviews, drawing on live concert footage from our faculty and student recitals, as well as one-on-one conversations with music majors, professional musicians, and academics. The topic of my music appreciation course has shifted from classical music “in general” to musical life at my university and in community. Each performance video begins with an introduction by the instructor to explain vocabulary, some salient aspects of history, and formal features of the work to follow. Throughout the semester, online students watch fifty such videos (apprx. 8-15 minutes each), then take vocabulary and listening tests to check comprehension. This presentation will advocate for localized teaching approaches and demonstrate how others might also construct music appreciation courses centered around their local communities.

**Ashley McIninch, Hanah Norton, and Christa Kuebel (University of Central Arkansas)**

**“Preparing for the Future: Non-curricular Field Placements for Preservice Music Educators”**

Previous research has identified that music educators often complete tracked or specialized music education preparation programs and then receive broad state licensure, such as “K-12 music.” It has also been reported that music teachers, due to the specificity of their preparation programs, may not feel prepared for the broad range of teaching experiences they may encounter in the field. As fieldwork has been shown to be an effective method of preparation for preservice music educators, opportunities outside of traditional coursework may support music teacher candidates’ development outside of their tracked area. This qualitative case study investigated the impacts of non-curricular early childhood music education fieldwork on the preparation of two undergraduate instrumental music education teacher candidates. Over the course of two semesters, the teacher candidates taught weekly music classes at an on-campus day care center under the supervision of a music education professor. These two semesters provided opportunities for increased independence for the future music educators.

Findings of this study related to challenges and successes in the classroom, music teacher identity, and transfer of skills and knowledge to other areas in teaching. Implications for music education include the value of providing increasingly independent fieldwork opportunities for music teacher candidates, challenges to current music teacher preparation curriculum, and the need to address the impact of fieldwork on numerous areas of teaching development. In this presentation, the participants will share their experiences in the fieldwork placement and reflect on the opportunity and its impacts on their futures as music educators.

**Emily Milius (Stephen F. Austin State University)**

**“‘Katherine Howard’ in Libby Larsen’s *Try Me, Good King: Last Words of the Wives of Henry VIII*”**

King Henry VIII’s fifth wife, Katherine Howard, was queen from 1540-1542. She, like Anne Boleyn, was publicly beheaded. Katherine and Henry had roughly a 35 year age difference, but it is said that Henry was more affectionate towards her than to his other wives. However, in 1541 Henry became ill and bedridden. It is surmised that during his illness, Katherine’s eyes began to wander and that she had affairs with other men, including Thomas Culpepper and Francis Dereham, with whom she had relationships before her marriage to the king. “Katherine Howard” in *Try Me, Good King: Last Words of the Wives of Henry VIII* by Libby Larsen utilizes her final words, spoken at her execution, and weaves together musical motives to portray her personality and emotions. Katherine’s last words show her regret about her marriage to Henry. Her final words say, “I die a Queen, but I would rather die the wife of Culpepper.” Larsen musically expresses these emotions through repetition of certain phrases from her execution speech, creating a motive through melodic sequences, and by incorporating a time-relevant lute song, “In Darkness Let Me Dwell” by John Dowland. The lute song brings more emphasis to her sorrow, as the lyrics imply giving up and succumbing to darkness or sadness. In these ways, Larsen is able to create a portrait of Katherine’s life and of her regret in her final hours.

**Elizabeth Momand (University of Arkansas-Fort Smith)**

**“Moving Out of the Drawing Room and Onto the Stage: The Songs of Maude Valerie White”**

With over 200 songs listed among her compositions, Maude Valerie White (1855-1937) was one of the most prolific song writers of the Victorian era. While many of her songs may be considered “drawing room ballads,” her body of song literature provides unique opportunities for study in the studio and performance on the stage.

Although she was born in France, White is considered a British composer. She studied composition with George Macfarren at the Royal Academy of Music, and was awarded the prestigious Mendelssohn Scholarship during her final year of study. The harmonies employed in her songs conjure vivid images of the exotic places she visited during her extensive travels. The diverse literature she drew upon for her texts serves as a testament to her understanding of the melding of words and music, and her fluency in several languages strengthened her ability to compose songs to foreign texts.

This paper will provide a brief biography of White's life as well as details of her songs, and will establish a plea for their inclusion into the canon of solo vocal repertoire.

**Elizabeth Momand and Alexandra Zacharella (University of Arkansas-Fort Smith)  
“Using Song Literature as a Vehicle for Expanding Low Brass Repertoire”**

As pedagogues, it is vitally important to offer students the opportunity to study and perform diverse repertoire. While mainstays in the brass canon should always be performed, there is tremendous value in assigning music that presents students with fresh perspectives and introduces them to composers with whom they are likely unfamiliar.

The concept for this lecture recital resulted from an innovative collaboration between university colleagues – a voice professor and a low brass professor – who had the following goals for their collaboration: 1. Create solo repertoire for low brass and piano; 2. Increase awareness of and feature the music of women composers.

This lecture recital will highlight the collaborative process of transcribing and arranging song literature for low brass and piano. Specific details concerning the transcription process will be discussed, as well as the opportunities and challenges performing song literature can offer. The lecture will be followed by a performance of four songs composed by Clara Kathleen Rogers (1844-1931) that were transcribed and arranged for trombone or euphonium and piano during this collaborative process.

**Raven Morris (Henderson State University)  
“Multicultural Music Education: An Interpretative Phenomenological Analysis of Current Practices in Arkansas and Texas”**

The multifaceted benefits of music education, including the improvement of language and reasoning skills, memory, craftsmanship, coordination, self-confidence, emotional development, intellectual curiosity, spatial intelligence, and creative thinking, are not unfamiliar to the modern music educator (Bachelor's 2011). What may be unfamiliar, however, is that music education does not always suit the diverse curricular needs of all students and can leave some feeling isolated and disengaged, a far cry from the aforementioned benefits (Kelly-McHale 2016). This is further evidenced by low minority participation in music programs. In fact, only 35.6 percent of music program participants are minorities (Kelly-McHale 2016). One potential solution to this problem is to place emphasis on implementing a multicultural music curriculum. In general, multicultural curriculum has been proven to improve self-efficacy/identity and overall engagement in minority students (Duncan 2012).

In this paper, the history of curricula, multicultural curricula, and multicultural music curricula is unpacked, and a framework for examining current multicultural music education practices is established. This framework includes guidelines for determining authenticity, orientation, inclusiveness, and frequency/method of multicultural music curriculum. Once this framework is established, the results of interviews with high school band directors concerning their multicultural music education practices will undergo an interpretative phenomenological analysis, searching for common themes in its implementation. The overarching goal of this paper is to determine how established the multicultural music curriculum is, and whether this curriculum can help engage minority students in their school music programs, raise their self-esteem, and help close the opportunity gap.

**Ruth Morrow (Midwestern State University)  
“New Ways of Looking at the Goldberg”**

The *Goldberg Variations* is the current colloquial title of the compositional masterpiece for double-manual harpsichord by Johann Sebastian Bach, written and published around 1741 as the fourth and final book of *Clavier-Übung*. Composed as thirty variations on the bass line of a binary *Aria*, the work gained standing within the canon of keyboardist's literature only in the 20<sup>th</sup> century with performances by Rudolf Serkin (1920s), Wanda Landowska (1930s), and in 1955 with the debut recording of 22-year-old Glenn Gould. Today it remains, quite possibly, the

Everest of keyboard music for many keyboardists, and has been transcribed and arranged for various musical ensembles.

In 2004, the Gilmore Festival presented a new set of commissions by twelve composers, each based on some aspect of the *Aria* of Bach's original. Premiered and ordered by Gilbert Kalish under the title "13 Ways of Looking at the Goldberg", the works are intended to be performed together with the caveat that performers may pick and choose between them rather than perform the whole. This lecture-recital will present two of these new variations, juxtaposing them with the original aria and discussing how these new works celebrate the vitality of both the old and the new.

**Ruth Morrow (Midwestern State University)**

**"Seeking Refuge" – a commission from Barbara York**

Barbara York (b. 1949, Winnipeg, Canada) is a composer and pianist currently residing and working in Pittsburg, Kansas. A perusal of her compositions will reveal her propensity for deep musical assessments of human spirit and suffering. "How Beautiful", for tuba and piano was written in memory of a baby son "with us briefly on May 19, 2008". "A Caged Bird", for trombone and piano, took inspiration from Maya Angelou, Paul Dunbar, and York's own path in its exploration of the song of one confined.

While much of her music is for all manner of winds, Barbara has accepted a commission to write a suite for solo piano which heightens our awareness of human concerns. Original thoughts for its movements have been suppression – of women, of the press, of gender and sexual preference, and of voters. Originally to have been completed by the end of August, Barbara broke her arm this summer and it has set her back (she composes longhand). The score is imminent.

This lecture-recital will introduce Barbara York as person and composer, and present movements from the suite in discussion and performance. The recording accompanying this proposal is by Karl Amadeus Hartmann, as the York is still forthcoming.

**Dimitar Ninov (Texas State University)**

**"Interior Cadences in the Sentence of Schoenberg"**

In his book "Fundamentals of Musical Composition" Arnold Schoenberg draws attention to a particular structure whose melodic-rhythmic organization sets it apart from the period. He names his discovery "sentence". While this term has been used in different European schools of thought independently of Schoenberg's ideas, the main subject of discussion here will be the sentence of Schoenberg.

One problem that strikes the mind in the description of sentence in William Caplin's *Classical Form* is the author's conviction that presentation phrases always unfold over a "tonic prolongation", and therefore all sentences lack interior cadences. Schoenberg, on his part, has not discussed explicitly the presence or absence of cadences within the sentence; it is Caplin's personal decision to engage with such a startling allegation whose numerous gaps and holes are impossible to patch. The main goal of this essay is to disprove this allegation by revealing various cases of interior cadences in the sentence. Some of those will match the traditional concept of cadence, while others will even match the so-called "modern concept of cadence" which is based on an exaggerated notion of "tonic prolongation" and denies cadential features of passages involving inverted dominants and tonics. Last but not least, the implication that functional prolongation always negates cadence will be proved false through presentation of various musical excerpts whose background analysis will easily reveal the acoustic strength of the TSDT cycle.

**Sooah Park (University of Texas at Tyler)**

**"Chaminade Songs"**

The composition in classical music has been traditionally a male dominant field (Scharf 2015). The historical bias favoring male composers naturally overlooked and undervalued compositions by women composers throughout the history of classical music. In recent years, many classical music scholars realized the importance of works by women composers, which led to the publication of works by women composers and more frequent performances of compositions by women.

Many composers recognized Cécile Chaminade's prodigy in composition at an early age. George Bizet, the composer of the opera, *Carmen*, called her his "little Mozart." During her childhood, she was surrounded and influenced by such composers as Charles Gounod, Jules Massenet, Camille Saint-Saëns, and Emmanuel Chabrier. Despite of her competence as a great composer, her family intended her to become a wife and mother. An extremely

prolific composer, Cécile Chaminade wrote approximately 400 compositions, including the aforementioned 130 songs with piano.

The recent discoveries of women composers' works promoted Chaminade's piano compositions, which made her piano works as one of the most popular piano literatures for students. However, her 130 songs are underperformed and understudied in spite of the spontaneous, lyrical, and elegant quality of vocal writing due to the social contradictions that influenced women and their music.

My lecture recital will introduce a brief biography of Cécile Chaminade, discuss her compositional styles and influences especially for her songs, and finally, perform five diverse songs that represent her song styles discussed during the lecture.

**Deborah Popham (Sam Houston State University)**

**“Motor Learning for the Learning Musician”**

How is it that some students progress technically faster than others? Why does one teacher's students gain skills faster than another teacher's, despite both teachers having the same pedagogical knowledge? The answer may lie in the delivery of the knowledge. There has been much research recently into the acquisition of motor development and motor learning in sports, both at the beginner level, as well as honing in on fine motor skills of elite athletes. Learning to play an instrument has much in common with motor learning and skill acquisition in sports. Motor development can be defined as the spontaneous changes in performance due to the maturation of the body. Motor learning is training typically focused on limb tasks. Both of these definitions fit into what a musician does while performing on an instrument. Using the most recent research in motor learning, this talk will demonstrate how to use concepts from motor learning taken from sports psychology and apply them in the music studio for efficient and optimal learning. Included in the session will be a discussion on the amount of verbal feedback as well as the timing of when feedback occurs, as this timing of feedback during instruction can have a great effect on skill retention. These recent studies have great implications on how quickly and accurately young musicians can learn a skill, as well as their ability to perform the skill under pressure.

**Oryana Racines-Smakovic (Unaffiliated)**

**“The Influence of Feet Positioning on Posture and Balance of Upper-String Instrument Players”**

Drawing on upper-string pedagogy research, violin and viola method books, literature on posture and balance, and using data collected with the SMART Balance Master® (balance machine), this project investigated weight distribution and feet positioning amongst string instrumentalists. Feet positioning in violin and viola players is critical for performance, but may well be a factor for pain-free performance, longevity, and an injury-free career. In the past, preference for one or another type of foot placement was based on aesthetical trends; nowadays a more functional approach attempts to help the player counter balance the weight of the instrument while facilitating movement in the upper limbs. Its long-term effects on the player's overall posture may gauge the importance of feet positioning. For example, the unconsciously practiced left-foot-dominant stance may cause undue pressure on the left hip, knee, and ankle joints. Consequently, the cascading effects radiate upwards, perhaps compromising the back, neck, and shoulder muscles.

The purpose of this study was to determine if: 1) the center of gravity in violinists and violists is biased toward the lateral side where the instrument is typically held during quiet stance without the instrument, and 2) if this bias might be increased or diminished depending on the type of feet positioning chosen for performance. The results of this study provide an insight for better ways of teaching body posture through foot placement to beginner upper-string students.

**Sarah Roberts (University of Texas at Tyler)**

**“Recruitment 2.0: Rethinking the Traditional Approach”**

The sustainability of most college music programs relies on effective recruitment. Which means, most studio professors are responsible for locating high school students that will soon become future recruits. However, with the ever-growing demands placed on the university professor's time, the traditional model of making house calls to the is not always ideal or practical. This lightning talk will examine various non-traditional recruiting strategies that have been effectively utilized by the presenter. Not only has the presenter's studio seen an increase in enrollment throughout the four years of utilizing these strategies, but there has been an increased visibility and awareness of the program within the community. Furthermore, the new recruitment tactics are at little to no cost to the department!

**Cameron Rose (University of Texas at Tyler)**

**“Composer’s Delight or Fright?: Upon Writing for the Mormon Tabernacle Choir, Orchestra and Viola Soloist”**

How does a composer respond to an invitation to write for the Mormon Tabernacle Choir, Orchestra at Temple Square, and a soloist from the Los Angeles Philharmonic? With a resounding, “yes!”

However once the initial excitement subsides and reality sets in, how does one artistically balance the performing forces of one of the world’s most well known choirs, a full-sized symphony orchestra, and a professional viola soloist from one of the world’s most regarded professional philharmonics? How is such a piece to be structured that above all, needs to make a complete musical statement between those three forces in approximately 5 minutes, given the specific constraints of the broadcast in which the piece will be aired and performed?

Additionally how does a composer best orchestrate for a string soloist, whose timbre is soft and whose tessitura is identical to the 370 voices behind her? Does the choir simply “ahh?” (*Does one really want to simply write “ahh” for the Mormon Tabernacle Choir?*)

Finally, how is a work for such a visible performance to be completed to its best degree in the short writing window of one month?

Presentation to include a discussion of the origination of the commission, music industry networking, composition and orchestration methods, rehearsal realities, and recorded performance of the finished composition by the Mormon Tabernacle Choir, Orchestra at Temple Square, and viola soloist from the Los Angeles Philharmonic (6’00’).

**Nico Schöler (Texas State University)**

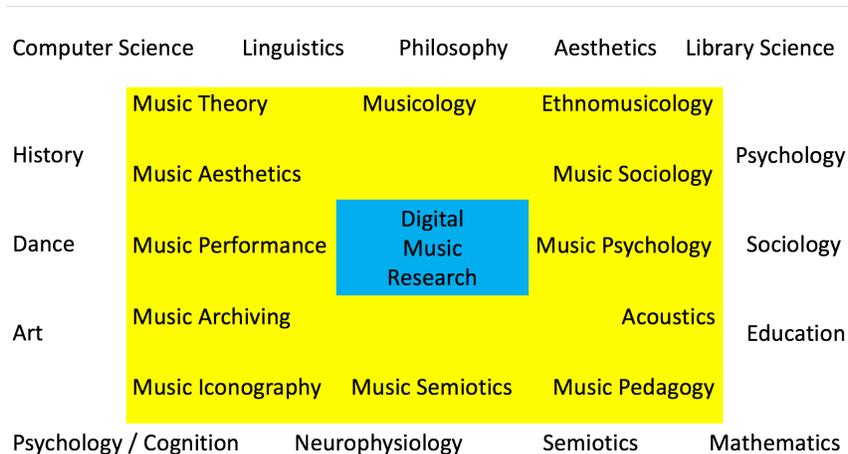
**“Advances in Research on Expressive Timing Exemplified in an Analysis of the Beginning of Beethoven’s Piano Sonata op. 2 no 1”**

One of the most common ways of conveying expression in music is via “expressive timing” – the subtle changes in timing (tone durations) not called for in the score. Even simple rhythms are not ‘perfectly’ timed. This paper will present a comparative analysis of seven performances by well-known pianists (Barenboim, Brendel, Goode, Hungerford, Kempff, Pollini, and Schiff) of the beginning of the first movement of Beethoven’s piano sonata op. 2 No. 1 as well as its analytical method. The author used the freeware Sonic Visualiser with the VAMP Plugin “Note Onset Detector“ (v2.0) as well as the freeware Audacity. The novel analytical approach (to be demonstrated at the conference) resulted in an accuracy of +/- 0.01 seconds in the detection of note onsets. Goals of the analysis were to answer the following questions: How uniform or uneven is the pulse beat in the interpretations of different pianists, and is there a relationship to the tempo? Are notes falling on main beats held longer than other notes? Are short note values interpreted evenly or unevenly? If notes are held longer, are other notes played shorter to keep the pulse? How long are arpeggios? How are embellishments performed? Do or how do the performers slow the tempo at cadence points? The answers to such questions are of great importance not only for the understanding of performance practice, but also for the development of automatic performance systems, as they provide information on the underlying sound and sound interpretation of a “human” / “musical” interpretation.

**Nico Schöler (Texas State University)**

**“The Current State of Digital Music Research”**

The use of computing technology in music research since the 1950s helped spurring countless research projects that transcended not only the boundaries between all music sub-disciplines, but also built bridges to (besides computer science) linguistics, psychology / cognition, anthropology, education, philosophy, politics, and many other disciplines:



Transcending national and cultural boundaries, this poster will briefly systematize and summarize the history of digital music research and then focus on – and providing a handout with internet addresses of – current major projects in the realm of digital music research: from digital music representation to computer-assisted music analysis, from databases to online archival research, and from digital music editions to music performance and performance research. The poster will conclude with an outlook on digital music research that requires a critical review of past and current research approaches.

**Tyler Seward (Texas State University)**

**“An Analytical Approach to Gary D. Belshaw’s *Passacaglia* (1999)”**

Gary D. Belshaw (b. 1949) is a contemporary, living composer who spent his career teaching and composing in Texas. His most popular works have been widely performed throughout the United States, as well as in Costa Rica and several European countries. This poster will contain a brief summary of Belshaw’s life and career. The main focus of the poster is an analysis of Belshaw’s *Passacaglia* for piano from 1999, which uses a twelve-tone row as the bass ostinato and additional melodic (contrapuntal) and harmonic material. The *Passacaglia* is a unique composition with well-crafted formal, contrapuntal, and harmonic designs. The poster will be complemented by a computer on which conference attendees can listen to the piece. Last but not least, the poster will also be complemented by a handout with Belshaw’s bio and complete work list.

**Jace Vickers (East Central University)**

**“Music and Mythology: Using Joseph Campbell’s *Hero’s Journey* to Develop Musical Expression”**

A common problem when teaching students solo literature is that of expression. Teachers often know what a moving, expressive performance sounds like, but it can be difficult to move students away from technical considerations and into expressive music-making. How do we help students craft the story they want to tell with a piece?

Joseph Campbell was a renowned mythologist whose PBS programs and books such as *The Power of Myth and Hero with a Thousand Faces* reshaped modern thinking around mythology. It is the presenter’s view that Campbell’s concept of the “monomyth” is equally as applicable to musical pieces as it is to traditional mythologies, and this concept can create a framework from which students can develop musical expression.

During this presentation, the presenter will discuss the framework of Campbell’s ideas, and discuss how to use these ideas to create meaning in music using specific examples from standard tuba and euphonium literature. The audience will come away from the presentation with concrete solutions for the often abstract subject of musical expression. The ideas in this presentation will encourage the audience to remain “young at heart” by crafting unique stories to encourage creative music making.

**Jeri Walker (Southeastern Oklahoma State University)**

**“Unusual Connections: Yin and Yang Approach to Music Education”**

Project Statement: The collaboration between an eccentric and brilliant art collector and a world-renowned pragmatist and educational reformer created an unusual approach to art appreciation. The presenter has explored the

work of Albert Barnes and John Dewey and their philosophies and approaches to art education. One of their goals was to remove negative predisposition and open the world of art to all citizens. The presenter found the unique approach intriguing and applicable to music education.

**Methodological Framework:** The presenter has reviewed books and articles concerning the work of Barnes and his collaboration with Dewey and explored the Barnes Museum in Philadelphia. The information has been collated and disaggregated into themes. These themes have been revisited in musical, rather than plastic art terms.

**Findings:** Research on the unusual connections Barnes displayed with visual art has provided a new way of approaching and labeling music. One item of particular interest is that of “transferred value” in exploring art. The presenter will explain the term from Barnes’ perspective and articulate the possible application of it in music education. Bringing “transferred value” to the conscious level of the observer can have important implications for how music is presented.

**Implications:** Although Barnes and Dewey developed their philosophy and methods of art education almost 100 years ago, the ideas are relevant and applicable today. The presenter will suggest practical uses in General Music, Music Pedagogy, and General Education music courses.

**Jamie Weaver (Stephen F. Austin State University)**

**“Seeing possibilities: Re-examining the contributions of a Disabled, Female Composer in Eighteenth-Century Vienna”**

The biographies of female performers and composers in late eighteenth- and early nineteenth-century Europe usually describe women whose talents were either ignored or painfully exploited and whose opportunities for developing and expressing their creative gifts were restricted by their responsibilities to parental families, husbands, and children. The biography of virtuosa and composer Maria Theresia von Paradis, (1759-1824) however, is far from usual. Although Paradis, blind since age three, was often subjected to physical and emotional abuse or manipulated in struggles for male power, she was also revered as a divine gift, compared with angels or with Apollo’s muses, and offered patronage and gestures of friendship by artists, critics, and rulers. In addition to mastering the social graces required of a Habsburg court dependent, she developed prodigious musical skills and a level of education equal to that of her male colleagues and teachers. Chronicles of her life and work extol her personal strength for achieving success in performance as well as in the composition of concertos, Lieder, chamber works and operas despite her blindness and gender. This study will demonstrate that eighteenth-century, European perceptions of disability removed Paradis from her role as a feminine object and placed her in a unique position to succeed through interaction with a male-dominated society in ways impossible for most of her female contemporaries. Functioning as an independent creator and artistic subject, she inspired the invention of adapted writing aids, acquired an exemplary education, travelled extensively, earned a prestigious reputation, maintained gainful employment as a musician, and empowered students of future generations.

**Jennifer Weaver (Dallas Baptist University)**

**“Is There a Better Way to Grade Sight-singing?: Specifications Grading and the Aural Skills Classroom”**

Assessing sight-singing is one of the most challenging aspects of teaching Aural Skills. How should one fairly assess a student that begins in one key, alters one interval and then accurately sings the remaining portion of the melody in a different key? What about a student that sings every pitch correctly but stops and starts constantly and never really sets a tempo? Does poor intonation result in a lower grade or simply instruction to improve in that area?

In her book *Specifications Grading* (2015), author Linda B. Nilson discusses a new grading technique, applicable to any subject area, which “restores rigor, motivates students, and saves faculty time.” This assessment method makes the student learning outcomes for the course the central focus of how students are graded. Once the learning outcomes for the course are set, each assessment is geared to demonstrate mastery of that outcome. Assignments and exams are then graded using simple rubrics that ask the question- did the student accomplish the specific outcome or not?

This lightning talk presentation will explore the use of Specifications Grading for assessing student sight-singing skill levels in Aural Skills. First I will briefly summarize *Specifications Grading* and then I will offer examples of student learning outcomes from both a beginning and advanced Aural Skills course. I will then demonstrate how to pair them with a rubric that assesses student achievement in sight-singing using this grading method.

**Timothy Workman (University of Arkansas-Fort Smith)**  
**“A Choral Director’s Guide to Teaching Vibrato Management”**

There are many factors which contribute to the overall success and integrity of a choral performance. Some of these include vowels, vocal tone, vocal timbre, intonation, rhythmic precision, dynamic sensitivity, articulation, and style. One of the greatest influences on how these factors are perceived is vibrato. It is the purpose of this study to attempt to define vibrato as far as current research will allow, to discuss the arguments for and against vibrato management, including the elimination of perceived vibrato, and to begin the process of developing a dialogue, in the form of specific methods, for use in a choral rehearsal atmosphere.

**Alexandra Zacharella (University of Arkansas-Fort Smith)**  
**“Blending Styles and Cultures: The Music of Toshiko Akiyoshi”**

Famed Japanese jazz composer/arranger, bandleader and pianist Toshiko Akiyoshi was born in Liaoyang, Manchuria. In her youth, a local record dealer introduced her to Teddy Wilson’s “Sweet Lorraine” and she immediately loved the sound, and began to study jazz. In 1952, during a tour of Japan, pianist Oscar Peterson discovered Akiyoshi playing in a club on the Ginza, in Tokyo, Japan. Peterson was so impressed he convinced record producer Norman Granz to record Akiyoshi. Akiyoshi recorded her first album with Peterson's rhythm section and the album was released as Toshiko's Piano in the U.S. and as Amazing Toshiko Akiyoshi in Japan. She would later go on to study jazz at the Berklee School of Music, in Boston, Massachusetts and craft her musical career. In her lifetime, Akiyoshi has been nominated for 14 Grammys. She was the first woman to win the Best Arranger and Composer awards in Down Beat magazine's Readers Poll. In 1984, she was the subject of a documentary film titled *Jazz Is My Native Language: A Portrait of Toshiko Akiyoshi* and in 2007; the U.S. National Endowment for the Arts named Akiyoshi a Jazz Master. This paper will examine and explore Akiyoshi’s innovative musical styles as a jazz pianist, composer, arranger and bandleader. In addition, the paper will delve into several of her famed compositions including *March of the Tadpoles*, her collaborations with tenor saxophonist, Lew Tabackin and his Big Band and her role as a female jazz pioneer both musically and culturally.

## **Biographies** (in alphabetical order by last name)

**Daniel Adams** is a Professor of Music at Texas Southern University in Houston. Adams is the composer of numerous published musical compositions and the author of numerous articles, encyclopedia entries, and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. Adams has served as a panelist and lecturer nationally and internationally. His music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Turkey, the UK, Argentina, Canada, Australia, Costa Rica, and South Korea. His music is recorded on Capstone Records, Ravello Records, Albany, Potenza, and Summit Records. [dcadams@airmail.net](mailto:dcadams@airmail.net), [www.danieladamscomposer.com](http://www.danieladamscomposer.com)

**James Adams** is an assistant professor of music and director of the sound recording technology degree program at Stephen F. Austin State University (SFA). Prior to his appointment at SFA, Adams was a Technical Producer for The Incite Company - a design and production agency in Los Angeles. Adams' current research interest and pursuits are: utilizing Dante audio over-IP enable technologies to transform music production and educational experiences, interactive music systems, technologically driven music industry trends, and music cognition. [adamsjf@sfasu.edu](mailto:adamsjf@sfasu.edu)

**Ryan Anthony** (keynote speaker) is noted for his career as a trumpet soloist, educator, chamber musician, orchestral player and now community advocate and speaker for cancer research. After his departure from the world-renowned ensemble Canadian Brass, Anthony quickly became one of the most sought-after trumpet players in America both as a soloist, orchestral player and teacher.

Ryan Anthony's solo career started as a 16-year-old prodigy after winning several highly publicized national solo competitions and subsequent appearances included major orchestras, New York radio features and private appearances in Washington D.C. including The White House and State Department. Mr. Anthony received two music degrees from the Cleveland Institute of Music and later honored with the school's Alumni Achievement Award in 2001. Ryan has been heard in over 30 states as a soloist in the last decade alone and recently featured artist for the National Trumpet Conference and International Trumpet Guild Conference. In the last season his solo appearances included Dallas Symphony Orchestra, Dallas Winds, Greenwich (CT), Bozeman (MT) and Memphis (TN) Symphony Orchestras, AZ Music Festival, Brass Band of Battle Creek, University of North Texas, University of Texas Austin and appearances with Anthony and Beard.

In addition to Mr. Anthony's active solo performance schedule is his full-time position as Principal Trumpet with the Dallas Symphony Orchestra held since 2004. Ryan's career as an educator includes Assistant Professor of Trumpet at the Oberlin College School of Music, Trumpet Artist/Faculty at North Carolina School of the Arts and recently accepted the full-time position of Visiting Professor of Trumpet Practice and Chair of the Winds and Brass Division at Southern Methodist University Meadows School of the Arts.

What separates Ryan Anthony from other trumpet players is what happened to his life nearly six years ago with a diagnosis of an incurable cancer. After a stem cell transplant for Multiple Myeloma (cancer of the bone marrow and blood) he started The Ryan Anthony Foundation 501(c)(3) non-profit organization using music to promote cancer research. The concerts called "CancerBlows" have taken off as an important vehicle for musicians and audiences to unite in finding a cure. The success of CancerBlows and Mr. Anthony's work with patients and community through music helped give him the "Spirit of Hope" award in 2016 and national recognition with the "Courage and Commitment" award in October 2017 at the Multiple Myeloma Research Foundation's Gala in Greenwich, CT. Mr. Anthony can be seen often as a speaker and advocate for cancer research bringing his enthusiasm and hope to patients, doctors and community. Ryan continues his active career and life with his wife, Niki, and two children using his foundation's motto "Music=Hope" as his motivation and inspiration for others.

**Melody Baggech** holds a Bachelor of Music degree from Millikin University, a Master of Music degree from West Texas A&M University and a Doctor of Musical Arts degree from the University of Oklahoma. Melody is an active performer and has been featured throughout the region, nationally, and internationally. Melody has performed with Amarillo Opera, Rome Festival Opera, Cimarron Circuit Opera, Opera International, and the Washington Savoyards, Ltd. In 2001 she joined the faculty at East Central University where she serves as Opera Director and Professor of Voice. [mbaggech@ecok.edu](mailto:mbaggech@ecok.edu)

**Sara Harris Baker** holds a Ph.D. in Music Education from Louisiana State University, a Master of Music Education from Boston University, and a Bachelor of Music in Vocal Performance from Southwestern University. She

currently serves as Music Department Chair and Director of Choral Activities at Temple College as well as Music Coordinator for the new Bachelor of Music Degree at Texas A&M University - Central Texas. Dr. Baker's teaching and research areas of expertise are choral music, musical theatre, opera, voice, arts in education, and training music educators.

**Cheryl Bates** is an Assistant Professor of Music Education at Henderson State University and a Music Theory PhD student at the University of North Texas. Cheryl completed her Bachelor's in Music Theory at the University of Oklahoma and an M.M and D.M.A. at the University of Houston. Dr. Bates has taught all levels of music including elementary and secondary in public schools. She taught over a decade in the Lone Star College System and authored many grant awards for the music program there. Cheryl has served in TTCCDA leadership positions and presented papers for state, regional, and national music conferences. [batesc@hsu.edu](mailto:batesc@hsu.edu)

Dr. **Ronda Benson Ford** is Adjunct Instructor of Flute at the University of Tennessee at Chattanooga and Adjunct Instructor of Flute and Piano at Dalton State College (GA). She is an active National Flute Association flutist and teacher and a former member of the National Flute Association Pedagogy Committee. She is the principal flutist of the University of Tennessee at Chattanooga Symphony Orchestra and has performed with The International Flute Orchestra in Japan, Prague, Hungary, Slovenia, and Italy. She has been featured on Mississippi Public Radio and has articles published in the peer-reviewed *Flutist Quarterly* journal and *Flute Talk* magazine. [Ronda-Ford@utc.edu](mailto:Ronda-Ford@utc.edu)

Dr. **Matthew Bishop** is a highly active performer, scholar, and educator. In concerts across the country he has offered audiences a wide range of music on guitar and lute from the 11<sup>th</sup> century to newly-composed works. He is also the Director of Scholarship for etudes.co, an online resource for guitarists. Recently Dr. Bishop has presented his research on the *Weiss/Bach Sonata* across the country and is currently working to publish it for the guitar. Currently Dr. Bishop is a Professor at Laredo College in Texas. [matthew.bishop@laredo.edu](mailto:matthew.bishop@laredo.edu)

A native of Annapolis, MD, **Dr. Timothy Bonenfant** is Professor of clarinet and saxophone at Angelo State University, where he also directs the clarinet choir. He is a member of The Batik Quartet and the West Texas Jazz Orchestra. He received degrees from the University of Nevada, Las Vegas and California Institute of the Arts. His major teachers include Alberto Asercion, Felix Viscuglia, William Powell, Raphael Sanders, Marina Sturm and Michele Zukovsky. Bonenfant's recently released solo album, *Multiple Personae*, features music by Virko Baley, which demonstrates his versatility, mastering the various members of the family, from Eb to contrabass. [tbonenfant@angelo.edu](mailto:tbonenfant@angelo.edu)

Dr. **Michael Broder** writes music with narrative shapes that seek dramatic goals. His compositions have been performed on festivals and tours in New York, Pennsylvania, and throughout the southeast by artists such as the Mana Quartet, Singularity, and Jamie Whitmarsh. Broder is a multi-year finalist for the Morton Gould Award, a winner of Duo Fujin's One-Day Composition Contest, and a two-time recipient of the Salop Prize. His teachers include Leonard Ball, Clifton Callender, Adrian Childs, John Corina, and Ladislav Kubík. Broder holds degrees of D.M. and M.M. (Composition) from Florida State and B.Mus. (Composition) from the University of Georgia. [mbroder@fau.edu](mailto:mbroder@fau.edu), [www.brodermusic.com](http://www.brodermusic.com)

**Katherine Buckler** is a senior in the Texas A&M University - Central Texas music program and has presented research on mindfulness techniques in Dallas at the 2018 National Association for Music Education Conference. She will pursue graduate studies in Music Theory this fall with the intent to continue her research on mindfulness techniques, how they apply to the classroom, and the prevention of music student burn-out.

**Sue Bugg**, a retired band director, taught Middle and High School in East Texas for 34 years. Her education includes a Bachelor of Fine Arts from Stephen F. Austin State University and a Master of Music from East Texas State University. Performance venues have included the Inspiration Point Fine Arts Colony, Tyler Chamber Orchestra, East Texas Symphony, Tyler Civic Chorale, Texas Shakespeare Festival, Longview Symphony Orchestra, area churches, and serves as a pit musician when possible. She is adjunct flute instructor at the University of Texas at Tyler and East Texas Baptist University, private flute teacher, adjudicator for Texas All State auditions and is a musician contractor.

**Michael Bukhman** is the newly appointed Assistant Professor of Collaborative Piano and Chamber Music at Texas Christian University. He is an award-winning pianist who has performed with Itzhak Perlman, Kim Kashkashian,

Dawn Upshaw, The Attacca Quartet, and many other luminaries of our time. He was the first to graduate with a BM with Honors from the Oberlin Conservatory and received his master's and doctoral degrees from the Juilliard School. Dr. Bukhman was previously on the staff and faculty of the New England Conservatory and has taught at Bard College and Vassar College. [m.bukhman@tcu.edu](mailto:m.bukhman@tcu.edu)

Dr. **Blythe Cates** holds a doctorate degree from UT Austin in Vocal Performance with a specialization in Vocal Pedagogy. She is an active soloist with many orchestras and ensembles, and has most recently performed with the Inland Master Chorale, Missouri Symphony, Riverside Opera, and the Texas Music Educators Association. Her students have been TEXOMA NATS winners, Classical National Winners and finalists, and have received other prestigious awards. Her current areas of research and interest include belting pedagogy and the impact of the social movement known as the #metoo movement on operatic staging.

Tabatha Easley and **Tracy Cowden** have been performing as a flute and piano duo together for ten years across the United States and in Sydney, Australia. Dedicated to promoting the work of living composers, Tabatha and Tracy have created dynamic programs featuring bi-culturalism in American flute repertoire, music by women composers for flute and piano, and the music of Australian and New Zealand composers Carl Vine, Ross Edwards, and Gareth Farr. Tabatha is Associate Professor of flute at Virginia Commonwealth University, and Tracy holds the Roland K. Blumberg Endowed Professorship in Music at The University of Texas at San Antonio.

**Elena Daughtery**, originally from the Czech Republic, is a collaborative pianist at the University of Texas at Tyler. Prior to this appointment she served as an accompanist and class piano instructor at Northwestern State University of Louisiana (2013-2016), accompanist at the Conservatory of Bratislava, Slovakia (2011-2012) and was an adjunct instructor and collaborative pianist at Northwestern State University of Louisiana (2008-2011). Mrs. Daughtery earned her Bachelor of Music and Master of Music from Northwestern State University of Louisiana as well as a Master Degree in Business Administration from Louisiana State University in Shreveport. [edaughtery@uttyler.edu](mailto:edaughtery@uttyler.edu)

**Ken Davies'** ([www.kendavies.net](http://www.kendavies.net)) works have appeared at numerous new music festivals such as Society of Composers, Electroacoustic Barn Dance, ClarinetFest, London New Wind Festival (UK) and has been a performer of his works such as at Electrobrass II at Tennessee Technological University and CMS-Southern at Austin Peay University. Since 2002, he resides in coastal south Mississippi. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (three times) and the Mississippi Music Teachers' Association's Commissioned Composer Of The Year. His music studies were at the University of Wisconsin-Madison, Yale, MTSU at Murfreesboro (MA trombone), and the University of Colorado at Boulder (MM composition). [ken@kendavies.net](mailto:ken@kendavies.net), [www.kendavies.net](http://www.kendavies.net)

Dr. **Richard Davis** has had a successful career as a singer and a teacher. Holding the Doctor of Music degree from Indiana University. He attained management and sang out of New York City before turning to college teaching. He has served at Columbus State University, Eastman School of Music (CED), Oberlin Conservatory, Penn State, University of LA at Lafayette, Pittsburg State (KS) and University of Texas Rio Grande Valley. He has published in several journals and his book *A Beginning Singer's Guide* is in its second printing. He holds a certificate in vocology. <http://faculty.utrgv.edu/wendell.davis>

The music of **Paul Dickinson** is characterized by a dramatic contrast of musical ideas integrated into organic formal structures. Art, literature, and music of all eras influence his diverse musical output. Among his honors and awards are grants from the Fromm Music Foundation, the Arkansas Arts Council, the DAAD (German Academic Exchange Service), a BMI Award, and numerous commissions. His music has been performed throughout North and South America, Europe and Asia. It is available on Capstone Records. Dickinson teaches Composition and Music Theory at the University of Central Arkansas. [pauld@uca.edu](mailto:pauld@uca.edu), <https://soundcloud.com/pauldickinsoncomposer>

**Stefanie Dickinson** is Associate Professor of Music Theory at the University of Central Arkansas. Her research focuses on Liszt's late experimental period and theory pedagogy. She has presented her work at regional and national meetings of the Society for Music Theory and the College Music Society, and at international conferences in Europe, Asia, Australia, and South America. Her articles are published in *GAMUT*, *College Music Symposium*, *Segue*, and *Liszt 2000: The Great Hungarian and European Master at the Threshold of the 21st Century*. She holds degrees from the Eastman School of Music, Northwestern University, University of Georgia, and Auburn University. [sdickins@uca.edu](mailto:sdickins@uca.edu)

**Tommy Dobbs** is the Instructor of Percussion at the University of Arkansas – Fort Smith. He completed his Doctorate and Masters Degrees in Percussion Performance from Florida State University and his Bachelor's Degree in Percussion Performance from the University of North Florida. Tommy has given recitals all over the United States and abroad, recent highlights include: The World Saxophone Congress in Croatia, a performance at the NACWPI conference in Canada, and a premiere percussion concerto performance at the Arkansas Bandmaster's Association Conference. He is a proud endorser of SABIAN cymbals, Innovative Percussion Inc., and Grover Pro Percussion. [tommy.dobbs@uafs.edu](mailto:tommy.dobbs@uafs.edu), [www.tommydobbsp percussion.com](http://www.tommydobbsp percussion.com)

Established by pianists and Lamar University faculty members, **Sujung Cho** and **Jacob Clark**, *Duo Korusa* is a versatile piano duo/duet team dedicated to the performance of lesser-known works of the 19<sup>th</sup> and 20<sup>th</sup> century, as well as new works of the 21<sup>st</sup> century. Since its inception in 2012, Duo Korusa has been performing rare or newly composed piano duet works throughout the United States. Equally academics and performers, both members of Duo Korusa have a keen interest in research and have presented lecture recitals at national and regional conferences of the College Music Society as well as at the National GP3 Conference at Oberlin College and Conservatory. [jclark24@lamar.edu](mailto:jclark24@lamar.edu)

**Tabatha Easley** and Tracy Cowden have been performing as a flute and piano duo together for ten years across the United States and in Sydney, Australia. Dedicated to promoting the work of living composers, Tabatha and Tracy have created dynamic programs featuring bi-culturalism in American flute repertoire, music by women composers for flute and piano, and the music of Australian and New Zealand composers Carl Vine, Ross Edwards, and Gareth Farr. Tabatha is Associate Professor of flute at Virginia Commonwealth University, and Tracy holds the Roland K. Blumberg Endowed Professorship in Music at The University of Texas at San Antonio.

An active musician, teacher, and clinician, **Dr. Brielle Frost** has performed and given masterclasses throughout the United States, Peru, Brazil, Italy, Costa Rica, and Canada. She actively performs and commissions works with the *Ambrosia Flute Trio*, *Trio Frontera*, and the *PanAmerican Trio*. Dr. Frost received a Bachelor of Music degree from the University of Northern Iowa, a Master of Music degree and Artist Certificate from the University of Missouri-Kansas City, and a Doctor of Arts degree from the University of Northern Colorado. Dr. Frost is the Visiting Instructor of Flute at Lamar University. [bfrost@lamar.edu](mailto:bfrost@lamar.edu), [www.briellefrost.com](http://www.briellefrost.com)

**Vanessa Gardner** joined the East Texas Symphony as Executive Director in January, 2017. She earned her Bachelor of Music degree from the Boston Conservatory (at Berklee) in Boston, MA in 2003. As an established freelance French horn player, Vanessa has performed with Boston Ballet, Symphony New Hampshire, and Vermont Symphony, among others. Since Vanessa's arrival, ETSO has seen steady growth in season ticket sales and funding to expand ETSO's music education program. Vanessa has led ETSO through a re-branding effort resulting in a fresh new logo and website and increased presence and engagement on social media. Vanessa is passionate about the arts as an economic driver and serves on the Economic Vitality Committee for Heart of Tyler. She also volunteers with The Women's Fund of Smith County, serves on the board of directors for the East Texas Youth Orchestra and is a member of Leadership Tyler Class 32.

**Alyssa Grey** is an active musician, educator, and composer. She completed undergraduate degrees in Music Education and Music Theory & Composition from the University of Miami and a Master's degree in Music Education from the Eastman School of Music where she studied with Chris Azzara and Richard Grunow. Alyssa has presented sessions for the College Music Society, NJMEA, FMEA, OKMEA, ArkMEA, TMEA, and the Texas Bandmasters Association. She is currently a doctoral student and Music Education Teaching Fellow at the University of North Texas. Alyssa also performs in the Dallas Symphony Chorus.

**Kyle Gullings** is a collaborative composer of stage, vocal, and chamber works addressing diverse social topics, including mental illness and the American Dream. He was a national finalist in the National Opera Association's Chamber Opera Competition, and a two-time regional winner of SCI/ASCAP's Student Composition Competition. Dr. Gullings is associate professor at The University of Texas at Tyler, where he has worked since 2011 to increase access to undergraduate music instruction, chiefly through developing open educational resources. He holds a D.M.A. and M.M. in Composition from The Catholic University of America, and a B.M. in Theory/Composition from Concordia College. [gullings@gmail.com](mailto:gullings@gmail.com), [www.kylegullings.com](http://www.kylegullings.com)

**Jeffrey Hall** has devoted his entire career to teaching middle school. Mr. Hall studied piano and graduated with a music education degree from the University of Houston, TX. He is currently the Director of Orchestra and Classical Guitar at Covington Fine Arts Academy in Austin, TX. Mr. Hall continues to pursue the most effective instrumental pedagogy by writing curriculum, designing instructional materials, and providing individual attention needed for his students in a demanding era of public education.

**Christopher Evan Hass** (b. 1993) is a composer and conductor hailing from Ann Arbor, Michigan. Chris' music has been performed across the United States, and has recently received international recognition, with performances in Taiwan, Belgium, and New Zealand. His music has been performed by ensembles including the New York Philharmonic Principal Brass Quintet, the Donald Sinta Saxophone Quartet, and the Third Coast Trombone Choir. His saxophone quartet pieces have been performed at new music festivals including Society for Composers, Inc. Conferences and New Music Detroit's Strange Beautiful Music, as well as performances at the National Fischhoff Chamber Music Competition in 2017 and 2018. [cehass11@gmail.com](mailto:cehass11@gmail.com), <https://hassmusic.com>

**Elyse Kahler** (b. 1988) holds a Doctorate of Musical Arts from Texas Tech University, a Master of Arts from the University of North Texas, and a Bachelor of Music in Composition and with All Level Certification from West Texas A&M University. Recent compositions include *Perspectives*, a chamber work with modern dance and film in collaboration with Anne Wharton; *The Ides of March*, a chamber work for Bent Frequency, based in Atlanta, GA (through the Charlotte New Music Festival). Research interests include music composition pedagogy and the music of Enya. Elyse currently teaches at South Plains College in Levelland, TX. [etkahler@hotmail.com](mailto:etkahler@hotmail.com), [www.elysekahler.com](http://www.elysekahler.com)

**Edward Knoeckel** (b.1979) lives in San Antonio and works as pianist for the USAF Band of the West at Lackland Air Force Base. He is completing his doctoral dissertation on the narrative archetypes in film music from George Mason University, Fairfax, VA. Prior to relocating to Texas in 2017 with his wife and three children he taught high school music in Hartford, CT and was adjunct professor in music theory at Central Connecticut State University. He continues to teach online in film music theory. He holds a B.A. in Piano Performance, M.Ed in music education and M.M. in music composition.

Dr. **Christa Kuebel** is assistant professor of music education at University of Central Arkansas. She teaches general music methods and other undergraduate and graduate courses, supervises student teachers, and works with a children's community choir. Her research interests focus on teacher preparation and early childhood music education. [ckuebell@uca.edu](mailto:ckuebell@uca.edu)

I am from West Monroe, Louisiana where I stayed until attending undergraduate school at Louisiana Tech University to obtain my degree in Music Education. I then went to New York for a semester before leaving and coming to UCA currently to pursue a master's degree in Music Theory. My undergraduate learning of teaching outside of the semester of student teaching was lackluster, as nearly none of it was geared towards a music classroom setting. Researching further into these differences and application of techniques has since greatly intrigued me. [bwleonardteach@gmail.com](mailto:bwleonardteach@gmail.com)

Dr. **Wei Chen (Bruce) Lin**, has performed throughout Canada, Mexico, Taiwan, and the USA. He maintains a busy life as a soloist, chamber musician, and teacher. Currently Dr. Lin is Assistant Professor of Piano at Texas Lutheran University and on the keyboard faculty at the University of the Incarnate Word. Dr. Lin is an active member of MTNA and CMS. He presents workshops and adjudicates competitions regularly. [wlin@tlu.edu](mailto:wlin@tlu.edu), [www.weichenbrucelin.com](http://www.weichenbrucelin.com)

Dr. **Cheryl Cellon Lindquist**, pianist and coach, has been called an "excellent collaborator" and has worked with a variety of artists. As a champion of new music, she has worked with composers Jake Heggie, Tobias Picker and John Harbison. She maintains an active performing schedule with the San Antonio Symphony, Opera San Antonio, and California-based CMASH, a repertory group focused on new works and fostering long-term collaborative relationships between composers and performers. Dr. Lindquist is also the Executive Director of the Art Song Center for Poets and Musicians in San Antonio, Texas. She has a private coaching studio and is an avid recitalist.

**Rudy Lupinski** has lived in Ada, Oklahoma most of his life. He received his B.A. in Instrumental Music Education from East Central University (ECU) and serves as a staff accompanist for the Music Department at ECU. Rudy is

music director and organist/pianist for St. Joseph Catholic Church in Ada. He also serves as vice president and musical director for Ada Community Theatre (ACT II, Inc.). In 2005, Rudy formed a musical partnership with Tori Davison in creating sacred choral music. To date, they have completed 79 compositions, including a large-scale work, Requiem. [rlupinski@ecok.edu](mailto:rlupinski@ecok.edu)

**Lindsey Macchiarella** is an Assistant Professor of Music Instruction at the University of Texas at El Paso and current President of the Rocky Mountain Chapter of the American Musicological Society. She completed her PhD in musicology at Florida State University in 2016. Her area of research specialization is early modernism in fin-de-siècle France and Russia and her recent studies have focused on the sketches and libretto of Aleksandr Skryabin's (Alexander Scriabin) unfinished work, *Prefatory Action*. [lmacchiarella@utep.edu](mailto:lmacchiarella@utep.edu), [www.lindseymacchiarella.com](http://www.lindseymacchiarella.com)

**Thomas Mann** graduated with a BA in Music and a Masters in Composition from Texas State University and is currently Director of Orchestras and Classical Guitar Ensembles at Akins HS, in Austin ISD. He plays Piano, Hammond Organ, and Guitar in several genres and with various artists around Texas. Mr. Mann plans to continue teaching and performing, while composing commercial, modern art music, and pedagogy for his orchestras. Thomas tries to keep his grasp beyond his reach and strives to be as well rounded and disciplined in music as possible while driving for more knowledge and ability without sacrificing creativity in performance, composition and teaching practices.

**Ashley McIninch** is a fourth year undergraduate student at the University of Central Arkansas majoring in music education. She participates in the Department of Music Excellence Team (DOME Team) at UCA. Previously, she has acted as the Vice President for UCA's chapter of the National Association for Music Educators. Ashley has participated in several ensembles at UCA including the Wind Ensemble, Symphonic Band, Marching Band, Natural Slides Trombone Choir, BearBones Trombone Choir, and Perfect Fourth Trombone Quartet. Her plans after graduation include finding an elementary music teaching job in Arkansas. [amcineinch1@cub.uca.edu](mailto:amcineinch1@cub.uca.edu)

**Ken Metz** is a professor of Music and assistant chair at the University of the Incarnate Word in San Antonio Texas and a member of SCI Region VI.

**Emily Milius** is currently teaching full-time at Stephen F. Austin State University in the Music Theory Department. This semester she is co-teaching a graduate seminar on Women in Music. She is applying for PhD programs in Music Theory hoping to specialize in women and gender studies. Emily grew up north of Chicago. She moved to Texas just before beginning her undergraduate degree. She earned both her Bachelor's and Master's degrees at SFA. Her research topics have included feminism and women in music, Libby Larsen's music, and post-tonal music. More recently, she has started to study popular music and gender. [miliuseg@rocketmail.com](mailto:miliuseg@rocketmail.com)

**Allen Molineux** (b.1950) received a B.M. degree from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University. His brass sextet "Seven Shorties" was awarded the 2014 Grand Prize for the Humboldt State University Brass Chamber Music Workshop Composition Contest. His orchestral work "Trifles" was part of the New Music Reading Session by the Alabama Symphony (2015), premiered by the Oklahoma Composer Orchestra (2016), received a performance by the Friends University Community Orchestra (2016) and was the winner of the Tampa Bay Symphony's first composition contest; receiving three performances by them in 2017. In addition, it is now released on the ABLAZE Records label. And most recently his work "Zappy" for brass quintet and three percussionists was chosen as the winner of the Percussive Arts Society's 2017 composition contest. [almolineux@gmail.com](mailto:almolineux@gmail.com)

**Elizabeth Momand** is a Professor of Music at the University of Arkansas - Fort Smith where she teaches voice and directs the Opera & Musical Theatre Workshop. She received Bachelor and Master of Music degrees in Vocal Performance from Mississippi College in Clinton, and the Doctorate of Musical Arts degree in Vocal Performance from The University of Texas at Austin. Included among the honors Momand has received for her academic work is a Fulbright-Hays Fellowship for travel and study in India. Active in the College Music Society, she has presented her research at regional, national, and international conferences. [elizabeth.momand@uafs.edu](mailto:elizabeth.momand@uafs.edu)

**Raven Morris** is a senior music education student at Henderson State University. She has served lead roles in the University's top ensembles on both euphonium and trombone. As a member of the honors college, she has completed several music projects for honors credit, including one on urban music education. Morris is a member of

the College Music Society, National Association for Music Education, Kappa Delta Pi International Honor Society in Education, and Alpha Chi College Honor Society. Morris has an interest in understanding how the intersection between urban sociology, multicultural curriculum can be utilized to increase cultural sensitivity in students.

Dr. **Ruth E. Morrow**, is the current Bolin Distinguished Chair of Piano at Midwestern State University in Wichita Falls, Texas. With a background spanning most musical styles and including performances throughout the world, Dr. Morrow remains in demand as recitalist, collaborative pianist, and lecturer. Current research includes solo piano music for human rights and the *Goldberg Variations*. In addition to her numerous musical endeavors, Dr. Morrow is an avid marathon and half marathon runner and labyrinth walker, and is owned by two polydactyl tabby cats. She holds degrees from Indiana University, the Eastman School of Music, and Whitman College. [klaviercat@aol.com](mailto:klaviercat@aol.com), [ruth.morrow@mwsu.edu](http://ruth.morrow@mwsu.edu)

Known for her silvery tone, inspiring master classes, and broad solo and chamber music repertoire, **Dr. Nicole Narboni** is a pianist, teacher, and advocate for broadening access to classical music in traditionally underserved communities. As a champion of 20th-century French keyboard music, she frequently performs and presents lectures on such composers as Jean Francaix, Germaine Tailleferre, Olivier Messaien, and Claude Debussy. As a recording artist, Nicole Narboni has recently issued a multimedia CD/video project devoted to the solo piano works of Jean Françaix. Narboni is a Steinway Artist, maintains a private teaching studio in Bulverde, Texas. [nicolenaarboni@gmail.com](mailto:nicolenaarboni@gmail.com), [www.drnan.wordpress.com](http://www.drnan.wordpress.com)

Dr. **Dimitar Ninov** teaches music theory at Texas State University. He is a published composer and theorist as well as an invited lecturer at international, national, and regional music conferences. His original research spreads in the fields of tonal harmony and musical form. His music has been performed in North America, South America, Europe, and Asia. Ninov is a former Chair of the National Association of Composers, USA. He holds a DMA in composition from UT Austin and master's degrees in theory and composition from the National Academy of Music in Sofia, Bulgaria. [dn16@txstate.edu](mailto:dn16@txstate.edu), <http://dimitarninov.com>

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Dr. **Sooh Park** is an avid performer and presenter at conferences. Dr. Park performed in guest artist recitals at Pennsylvania State, Indiana University, Providence College among many others. Dr. Park presented a workshop and a lecture-recital at the CMS International conference in 2015 and 2017. She presented a lecture at the NOA convention in Indianapolis in 2016 and a lecture recital at NATS Texoma region conference in 2015 and 2017. Dr. Park is Assistant Professor of Music at UT Tyler. She holds a Doctoral and a Master's degrees from UT Austin and her bachelor's degree from Eastman School of Music. [spark@uttyler.edu](mailto:spark@uttyler.edu), [www.sooahparks.com](http://www.sooahparks.com)

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**Dr. Jace Vickers** currently serves as Assistant Director of Bands and Assistant Professor of Music at East Central University. At ECU Dr. Vickers teaches applied low brass, conducts the brass choir, basketball pep band, Symphonic Band, and teaches music courses such as Band Literature. An active performer and presenter, Dr. Vickers has performed as a soloist with groups such as the Colorado Symphony, the Frontier Brass Band, and the Norman Philharmonic. Dr. Vickers has performed and presented at events such as the MTNA National Conference, the OKMEA Convention, the OMTA Conference, the SCRTEC Conference, and the International Tuba-Euphonium Conference. Dr. Vickers' writings have appeared in publications such as the Jacques Offenbach Newsletter and *New Ways in Teaching* from TESOL Press.

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