



**College of Arts
and Humanities**

UNIVERSITY OF CENTRAL FLORIDA

40th Annual Chapter Conference

February 28-March 2, 2019



**THE COLLEGE MUSIC SOCIETY
SOUTHERN CHAPTER**

**University of Central Florida
Orlando, Florida**

Message from the CMS Southern Chapter President

Welcome to the 40th Annual Conference of the CMS Southern Chapter!

On December 4, 1978, Ray Barr announced the first meeting of the Southern Chapter as he wrote, "Dear Colleague, ...The establishment of a local chapter of the CMS will be of enormous advantage to college music teachers in the South, since it will bring together faculty from all areas of college music to share new teaching methods, new textbooks and new research, as well as encouraging the assembly of music faculty from Louisiana to Florida." (from *A Brief History of the Southern Chapter – 1979-1999*, Simpson and King, Southern Chapter, music.org)

The first meeting was March 14-16, 1979 at the University of Central Florida in Orlando in a joint meeting with the American Musicological Association. Bruce Whisler served as host for fifty-one CMS and AMS registrants.

The chapter has fulfilled the vision set forth in 1979 and has remained strong throughout the years. Each year we come together to share our successes and our difficulties. We learn from our colleagues and we grow in our own academic and professional roles.

As we celebrate and reflect on our past, we look forward to a bright future.

I am excited to welcome Keryl McCord, President and CEO of EQ, as our keynote speaker. Ms. McCord will challenge us to change and adapt our attitudes and practices as we look to a future that celebrates diversity in all its forms.

I'd like to say a special thank you to Dr. Keith Koons and Dr. Scott Warfield for hosting this event. It is an honor to be at the University of Central Florida - the place where it all began!

Enjoy the wonderful variety of offerings at the conference! I am hopeful that these experiences will provide you with the opportunity to reflect, renew, re-imagine, and reconnect.

Karen Fosheim, DMA
President, CMS Southern Chapter

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ACKNOWLEDGEMENTS

The Southern Chapter of the College Music Society would like to thank all of the following contributors
who helped to make the 2019 Conference a success:

Conference Hosts: Dr. Keith Koons and Dr. Scott Warfield

Program Committee: The CMS South Executive Board

Composition Committee: Valentin Bogdan (Mississippi University for Women),
Daniel Adams (Texas Southern University), Jennifer Bellor (University of Nevada, Las Vegas)

and special thanks to
Peter Park and the CMS National Staff

2019 KEYNOTE ADDRESS

The Challenge of Change: Beyond Equity, Diversity, and Inclusion



Keryl McCord President and CEO of EQ, The Equity Quotient

Ms. McCord is President and CEO of EQ, The Equity Quotient, a national training and organizational development firm dedicated to supporting nonprofits interested in becoming more just and equitable community partners, with equity, diversity, and inclusion as outcomes of their work. EQ's expertise and its curriculum provide Dismantling Racism training for the field of arts and culture, grounded in an analysis of the history, policies, and practices of the field.

Keryl McCord is a veteran arts manager and administrator with thirty-five years of experience in many facets of the arts. Her background includes managing director of two equity theater companies: Oakland Ensemble Theater Company, a five-hundred seat theater in downtown Oakland, CA, and Crossroads Theater Company, New Brunswick, NJ, the only black run member theater of the League of Resident Theatres (LORT) at the time. Crossroads Theater Company was the first such company to receive the Tony Award for Outstanding Regional Theater and also received 4 Tony nominations for *It Ain't Nothing But the Blues*, transferring to Broadway from Crossroads in 1999.

Ms. McCord led the League of Chicago Theaters/ League of Chicago Theaters Foundation, leaving Chicago to take a post at the National Endowment for the Arts as Assistant Director of Theater Programs, and then Director of Theater Programs in 1991.

She served on the executive committee of the National Black Theater Summit on Golden Pond in 1998, convened by the late Pulitzer Prize winning playwright, August Wilson. She was a founding board member, and Senior Vice President of the African Grove Institute for the Arts (AGIA), Newark, NJ, of which Mr. Wilson served as chairman. She remained with AGIA until Mr. Wilson's passing, when she then went on to serve as Director of Institutional Development for the New Jersey Symphony Orchestra.

In December 2016, after more than seven years as Managing Director, she retired from Alternate ROOTS to launch EQ. ROOTS is a 40-year-old nationally recognized, regionally focused network and service organization for activist artists in the South. Ms. McCord was responsible for overall day-to-day management, including fundraising and development, shepherding the organization through a period of unprecedented growth, raising more than \$5 million dollars during her tenure.

Ms. McCord has consulted for many nonprofit arts organizations in the areas of institutional development, strategic fundraising, community and cultural organizing, she provides small and large group facilitation for conferences and other types of convening, and she is a skilled presenter and public speaker.

Clients include the Wisconsin Arts Board, Madison, WI; Arts Midwest, Minneapolis, MN; National Performance Network, New Orleans, LA; The Center for Performance and Civic Practice, Phoenix, AZ; Junebug Productions, New Orleans, LA; Spirithouse, Durham, NC; Su Teatro, Denver, CO; Myrna Loy Center for the Arts, Helena, MT; Dance USA, Washington, DC; National New Play Network, Washington, DC; and the New Brunswick Jazz Project, New Brunswick, NJ.

She is an Advisor for the New England Foundation for the Arts, National Theater Project, and has served as a panelist for the Joyce Foundation, the Robert Rauschenberg Foundation, and the National Endowment for the Arts, among others.

EQ has conducted Dismantling Racism workshops with: League of Chicago Theaters, Chicago, IL; High Museum of Art, Atlanta, GA; League of American Orchestras, New York, NY; DePaul Theater School, Chicago, IL; Fractured Atlas, New York, NY; National New Play Network, Washington, D.C., and New England Foundation for the Arts.

CONFERENCE PROGRAM

THURSDAY, FEBRUARY 28, 2019

12:30 – 5:00 p.m. **Registration** Rehearsal Hall Lobby

1:15 – 2:15 p.m. Rehearsal Hall – Lecture-Recitals (Mark Lackey, Chair)

Four-Hand Piano Suite: Water-Lore, Rose Shlyam Grace (Bethune-Cookman University), Eda Mazo Shlyam (Longy School of Music)

Music Transformed: The Piano Transcription and Its Evolution, Yuchi Sophie Wang (University of North Carolina, Greensboro)

1:15 – 2:15 p.m. PAC M 261 – Papers (Karen Fosheim, Chair)

Demanding Equity with Excellence: Asian Female Musicians Assert Their Voices, Reclaiming Their Identity in Music Performance, Yoon Joo Hwang (University of Central Florida), Amy Gillick (Austin Peay State University)

The Art of Zheng on Taiwan: Liang Tsai-ping, Ann L. Silverberg (Austin Peay State University)

2:25 – 3:25 p.m. Rehearsal Hall – Lecture-Recitals (Kristian Kelfstad, Chair)

Wagner Art Song in the Vocal Teaching Studio, Sarah Wee (University of Miami, Frost School of Music), Jared Peroune (Barry University)

Orchard Project: New Learning Experience, Eunmi Ko (University of South Florida), Jescelyn Wijaya (University of South Florida)

2:25 – 3:25 p.m. PAC M 261 – Papers (Zane Gillespie, Chair)

Incorporating Metacognition into the Class Piano Program, Joann Marie Kirchner (Temple University)

The Closed Piano Lid: Maximizing The Brain & Muscle Memory While Increasing Technical Facility, Rose Shlyam Grace (Bethune-Cookman University)

3:35 – 4:35 p.m. PAC M 261 – Workshop (Ann Silverberg, Chair)

You Have Questions, Let's Find Answers: Collaborative Research between Performance and Research Faculty, Laura A. Stambaugh (Georgia Southern University)

4:45 – 7:30 p.m. ***Dinner on your own***

7:30 p.m. Rehearsal Hall - CMS Composers Concert I (see program)

Welcome: Jeffrey Moore, Dean of the College of Arts and Humanities, University of Central Florida

FRIDAY, MARCH 1, 2019

7:15 – 8:30 a.m. *Executive Board Breakfast/Meeting* Omelet Bar (Plaza on University)

8:00 a.m. – 5:00 p.m. Registration Rehearsal Hall Lobby

8:30 – 9:30 a.m. Rehearsal Hall – Panel (Julia Mortyakova, Chair)

Peer Review for the Performer; how to navigate the tenure and promotion process as an applied or ensemble faculty member, Brian Arreola, Mira Frisch, David Russell, Shawn Smith, and Elizabeth Sullivan (University of North Carolina, Charlotte)

9:40 - 10:40 a.m. PAC M 261 – Papers (Brendan McConville, Chair)

Credit Where Credit Is Due: The Book of Bye Bye Birdie, Scott Warfield (University of Central Florida)

Talk Dirty to Me: Poison and hard rock style in the mid 1980s, Thomas Harrison (University of Central Florida)

9:40 - 10:40 a.m. Rehearsal Hall – Lecture-Recitals (La Wanda J. Blakeney, Chair)

Beethoven Reimagined: Gunther Schuller's Appropriation of the Violin Concerto, Douglas Rust (University of Southern Mississippi), Richard Kravchak (University of Southern Mississippi)

FOUND Vocal Music by Florence Price, JoAnne Stephenson (University of Central Florida), Robin Jensen (University of Central Florida)

10:50 – 11:50 a.m. Rehearsal Hall Lobby - Poster session

Poster presenters will be available to discuss their work during this time

The Elements of Art and Music in the Organization of the Creative Process, Lisl Kuutti Doughton (Appalachian State University)

Revising an Undergraduate Music Theory Curriculum, Mark Lackey (Samford University)

Old Dogs and New Tricks: Performance Changes as Senior Adults Learn a Wind Instrument, Laura A. Stambaugh (Georgia Southern University)

12:00 – 1:30 p.m. *Lunch on your own*

1:30 – 2:30 p.m. PAC M 150 – Papers (Zane Gillespie, Chair)

Religion, Teleology, and Narrativity in the Music of Charles Wuorinen, Brendan McConville (University of Tennessee, Knoxville)

1:30 – 2:30 p.m. Rehearsal Hall – Performance Concert (Karen Fosheim, Chair)

"Ivory and Ebony" for Piano by Joan Tower, Jung-Won Shin, piano (Delta State University)

Music for Two Pianos by Women Composers from the Russian School, Julia Mortyakova (Mississippi University for Women), Valentin M. Bogdan (Mississippi University for Women)

- 2:40 - 4:10 p.m.** PAC M 150 – Student Papers (MJ Britton, Chair)
Beneath the Surface: Voice-leading Networks in the Music of Philip Glass, Jillian Vogel Honea (University of Tennessee, Knoxville)
- From "Northern Lights" to "The Ground": A Stylistic Survey of the Choral Works of Ola Gjeilo*, Steven Watson Brown (University of Tennessee, Knoxville)
- These Are Not The Contours You're Looking For...or Are They? Analysis of Star Wars Leitmotifs*, Adrian A. Hartsough (University of Tennessee, Knoxville)
- 2:40 - 4:10 p.m.** Rehearsal Hall – Lecture-Recitals (Terry McRoberts, Chair)
Riparian: relating to or living or located on the bank of a natural watercourse (such as a river), Serena Scibelli (University of North Georgia), Shawna Pennock (University of Nevada, Las Vegas)
- Treatments of the ii-V7-I Chord Progression in Jazz Improvisation*, David Detweiler (Florida State University)
- Spectrum of Music in East-West Binary; A Window of Opportunity*, Jung Choi (Eastman School of Music)
- 4:20 – 5:20 p.m.** PAC M 150 – Papers (Bruce Whisler, Chair)
Debussy, French Nationalism, and World War I, La Wanda J. Blakeney (Louisiana State University, Shreveport)
- Godowsky in Asia*, Charisse Baldoria (Bloomsburg University of Pennsylvania)
- 4:20 – 5:20 p.m.** Rehearsal Hall – Performance Concert (Mark Lackey, Chair)
Seven Sonnets of Michelangelo, by Benjamin Britten: A Recital, Ron Brendel (Lee University), Kristian Klefstad (Belmont University)
- Ritmicas: Percussion Music of Hispanic Composers*, Justin Alexander (Virginia Commonwealth University), Luis Rivera (University of South Alabama)
- 5:30 – 6:30 p.m.** **Student and Career Development Forum** (Session Location TBA)
- 6:00 – 7:30 p.m.** **Dinner on your own**
- 7:30 p.m.** Rehearsal Hall - CMS Composers Concert II (see program)

SATURDAY, MARCH 2, 2019

- 7:30 a.m.** Coffee and refreshments available Rehearsal Hall Lobby -
- 8:00 – 11:00 a.m.** Registration Rehearsal Hall Lobby
- 8:00 – 9:00 a.m.** Rehearsal Hall – Plenary session (Karen Fosheim, presiding)
The 2019 Business Meeting of the College Music Society Southern Chapter
- 9:15 – 10:15 a.m.** PAC M 150 – Papers (Kristian Kelfstad, Chair)
Saturational Elements in Benjamin Britten's "The Turn of the Screw", Scott Robbins (Petrie School of Music at Converse College)
- Hidden Figures: A Case for Equity and Opportunity in the American Symphony Orchestra*, Renée L. Baptiste (Jacksonville State University), Jeremy Stovall (Jacksonville State University)
- 9:15 – 10:15 a.m.** Rehearsal Hall – Performance Concert (La Wanda J. Blakeney, Chair)
Les femmes fleurs: Works by French Women Composers for Flute and Piano, Emily M. Stumpf (University of South Carolina, Aiken), Yewon Han (University of South Carolina)
- Celebrating 21st Century Women Composers*, Elizabeth N. Sullivan (University of North Carolina, Charlotte), Cara Chowning (Ball State University)
- 10:30 – 11:45 a.m.** Rehearsal Hall – Plenary session (Karen Fosheim, chair)
CMS Southern Chapter Conference 2019 Keynote Address
The Challenge of Change: Beyond Equity, Diversity, and Inclusion, Keryl McCord (President and CEO, The Equity Quotient)
- 12:00 – 1:15 p.m.** '63 South – Ferrell Commons Luncheon and Discussion
Plenary Session: CMS Common Topic Discussion: *Equity and Opportunity* (Brendan McConville, Chair)
Luncheon and National Topic Discussion: Equity and Opportunity
- 1:30 – 2:30 p.m.** Rehearsal Hall - CMS Composers/Performer Concert III (see program)

CMS Composers' Concert I

UCF School of Performing Arts
Rehearsal Hall: Auditorium
7:30 p.m., Thursday, February 28, 2019

The Georgia Trio.....Tayloe Harding (University of South Carolina)

I. Vivace
II. Allegro
III. Allegro

Claire Grellier, clarinet (University of Miami)
Jesse Gilday, bass clarinet (Florida International University)
Yun-Ling Hsu, piano (University of Central Florida)

Duck, Duck, Soup.....Alan Goldspiel (University of Montevallo)

Joe L. Alexander, tuba (Mississippi University for Women)
Alan Goldspiel, guitar (University of Montevallo)

Weather Report.....Ken Davies (Gautier, Mississippi)

Richard Kravchak, oboe and sound file (University of Southern Mississippi)

from Five Preludes - Prelude No. 4, Prelude No.3, Prelude No. 2.....Alan Goldspiel
(University of Montevallo)

Alan Goldspiel, guitar (University of Montevallo)

Swing.....Olga Harris (Tennessee State University)

A Swing
Hot Dog
The Fly is In
Peckin
Signals
Channels
Standing
Musical Career

Janet Hopkins, mezzo-soprano (University of South Carolina)
Armen Shaomian, piano (University of South Carolina)

CMS Composers' Concert II

UCF School of Performing Arts
Rehearsal Hall: Auditorium
7:30 p.m., Friday, March 1st, 2019

This concert is dedicated to the memory of Dr. Dennis Kam, composer, conductor, teacher, and longtime CMS member and advocate.

Preludes for Piano.....Dennis Kam (1942-2018)

- I. Rubato
- II. With relentless drive, energy, and persistence
- III. Smooth, connected, steady; with a sense of direction –but relaxed
- IV. Lovingly; tenderly; hauntingly
- V. With uncompromising motion and passion

Julia Mortyakova, piano (Mississippi University for Women)

bugsy siegel's desert rose.....Nolan Stolz (University of South Carolina Upstate)
Cynthia Selph, soprano (Saint Leo University)
Kris Carlisle, piano (Berry College)

Chopawamsic.....Joe L. Alexander (Mississippi University for Women)
James Zingara, trumpet and sound file (University of Alabama – Birmingham)

Of Sand and Fire.....Daniel Adams (Texas Southern University)
Keith Koons, clarinet (University of Central Florida)

City ScenesValentin M. Bogdan (Mississippi University for Women)
II. After Midnight
III. Zoom
UAB Chamber Trio
Denise Gainey, clarinet (University of Alabama at Birmingham)
James Zingara, trumpet (University of Alabama at Birmingham)
Chris Steele, piano (University of Alabama at Birmingham)

Ontogeny..... Douglas Hedwig (Chattanooga, TN)
Guy Harrison, violin (Auburn University)
Lauren Wright, clarinet (Berry College)
Kris Carlisle, piano (Berry College)

CMS Composers' and Performers' Concert III

UCF School of Performing Arts

Rehearsal Hall: Auditorium

1:30 p.m., Saturday, March 2nd, 2019

Three Short Piano Sketches, No. 2, No. 3.....Richard England (Freed-Hardeman University)
Richard England, piano

Alchemy..... Charisse Baldoria (Bloomsburg University of Pennsylvania)
Jordan R. Markham, baritone (Bloomsburg University of Pennsylvania)
Charisse Baldoria, piano (Bloomsburg University of Pennsylvania)

Eefer Madness..... Nolan Stolz (University of South Carolina Upstate)
Timothy Bonenfant, clarinet (Angelo State University)

The Human and Non-Human Nos. I, III, IX, and XI..... Zane Gillespie (Memphis, TN)
Zane Gillespie, piano

Transmutations.....Malcom Dedman
Performance Presentation by members of the Bethune-Cookman University Faculty Wind Quartet
Timothy Rosenberg, saxophone (Bethune-Cookman University)
Sarah Jane Young, flute (Bethune-Cookman University)
Michael Westmoreland, clarinet (Bethune-Cookman University)
Rose Grace, piano (Bethune-Cookman University)

Biographies for Composers/Performers and Program Notes – Concert No. 1

TAYLOE HARDING, composer, is Dean of the School of Music at the University of South Carolina. He has been president of the College Music Society and its foundation, the CMS FUND, and presently serves as national President of Pi Kappa Lambda and as national Secretary of NASM . His 2014 TedX talk “Music and Hope: Towards a More Musical America,” <http://www.youtube.com/watch?v=IKZKGJflwyl>, constitutes a public expression of his passions. He is a frequent presenter on futures issues for university music units and their leadership, remaining active as a composer earning commissions, performances, and recordings for his works around the world.

THE GEORGIA TRIO (2009) is a three-movement work for Piano, Bb Clarinet, and Bass Clarinet. The composition is adapted from a previous work that features distinctly different content and form among its movements. The second movement is an adaptation of a song, originally conceived for a musical theatre production. It is the only one of the movements that is through-composed, suggested by a non-strophic text at its genesis. Motivically-inspired formal structures similar to much of the chamber work of the composer, predominate in movements 1 and 3 though the nature and mood of the material contrasts from section to section in both.

ALAN GOLDSPIEL has performed world premieres at NY's Carnegie/CAMI Halls, been featured on NPR radio stations from coast to coast, and performed in the critically acclaimed Goldspiel/Provost Duo. In April, SAI honored him as a “Friend of the Arts,” and then in May he was awarded a grant and designated a 2018 NAMM Foundation/CMS GenNext Fellow. He is the recipient of the Alabama State Council on the Arts 2016-2017 Artist Fellowship Award for artistic excellence as well as professional commitment and maturity – awarded to outstanding individual artists from Alabama who create important works of art and make valuable contributions to the entire state. His music has been performed at international/national events, including the conferences of the North American Saxophone Alliance, International Clarinet Association, New Music on the Bayou, and National Association of Composers/USA. Dr. Goldspiel received the 2014 AMTA Composition Commission and in 2013, he was awarded an Escape-to-Create residency. He is the only guitarist to be honored with the Marshall Dodge Award (Performing Artists Associates of New England). He has received numerous awards for excellence in teaching, research, and service including the LA State Arts Council Artist Fellowship Award for artistic excellence. He remains the only guitarist designated University Scholar (The Hartt School) for his research on the music of Villa-lobos. He is Professor of Music and Chair, Department of Music at the University of Montevallo. More information, including news, events, and catalog can be discovered at the website www.alangoldspiel.com.

Duck, Duck, Soup for guitar and tuba finds its inspiration in the zany antics of the Marx Brothers and their wonderful films. In this setting, the unusual pairing of instruments is no more unlikely than the archetypical characters created by Groucho, Harpo, and Chico who come together on stage and screen to tell a story. Each movement, given a title from one of their films, represents some of my favorite moments from those brilliant shows. The films often juxtapose narrative exposition (mayhem) with complete and utter comic diversion (more mayhem) followed by entirely welcome musical interludes. Here, is music that, at once, is playful, wise-cracking, mischievous, earnest, obtuse, suspicious, but always, in the end, warm-hearted – all like the brothers who endeared themselves to generations of viewers. Now, “pardon me while I have a strange interlude.”

The Five Preludes are inspired by and written in homage to Heitor Villa-Lobos and his music. Each one takes some essence (or my interpretation of that essence) of the great Brazilian composer’s work and uses it as the basis for the composition. The preludes complete the set of four five-movement works for solo guitar begun in 2005 (*Five Meditations* (2005), then *Nature Sketches* (2007) and *Tale of the Bird Mound* (2007)).

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

Forecasting the weather is an inexact science at best. These five atmospheric vignettes flow unbroken from one to the next with the weather forecaster's voice occasionally audible as the work progresses. **Nimbus Clouds** - Bottled-up storm clouds begin to break with sporadic flashes of lightning as the oboist plays the Greek god Zeus, aggressively throwing his vigorous and violent lightning flashes in rapid succession against a background of slow moving, increasingly threatening clouds. **Night Freeze** - A downpour has cloaked the town in sheets of cold ice. Hear the ice crackles as a freezing, biting night wind whips across cracking ice-laden branches and they crumble to an ice-crusted ground. **Snow Flurries** - Beginning their dance slowly with just a few tiny flurries, snow flakes dance gently through the air. Their steady accumulation bathes the town in magical white frost that shimmers with the splendor of spun glass, gleaming like freshly scrubbed diamonds. **Sunshine** - Morning arrives and the sun shines with a radiance that reflects, mirrors, sparkles, twinkles as it crinkles with a bright glare. Through a smokey film, snow has faded into oblivion as yesterday's spun glass dances first in the air, then on the ground, its sunny warmth melting winter's remains into a reflective sunswept pool 'neath its powder-dusted blue sky. **Windstorm** – A severe windstorm, such as a hurricane, can quickly capture your full attention as howling winds swirl violently, rain pours in sheets, bridges sway, buildings collapse, and remnants of trees and homes whip through the air.

OLGA HARRIS was born in Moscow, Russia. She began to write music as a child. She graduated from Ukraine College with a degree in Piano and received her Master degree as a composer from Moscow Conservatory and a Doctorate from the Moscow Arts Academy. She studied composition with the famous Composer Aram Khachaturian. She was his last student. Dr. Harris specializes in Chamber Music and has composed three symphonies, two Piano Concertos, two Quartets, two trios, four Sonatas for piano, clarinet, violin and cello, two cantatas, five vocal cycles, many songs and over 600 pieces for piano and chamber instruments. She has also written music for two animated movies and music for Drama Theater and TV. Her music has been performed at many festivals and concerts, such as Moscow Autumn in Russia, Russian Avant garde in Heidelberg, Germany. She has performed many concerts in Moscow, St. Petersburg, Nizhniy Novgorod, Kiev, Riga, Germany, Bulgaria, Spain and France.

Swing is a vocal circle on poetry written by Shel Silverstein. It is comprised of eight short pieces, each written in a different character.

Performers' Biographies Concert No. 1

Originally from Nice, France, **CLAIRE GRELLIER** came to the United States in 2010 to complete a Bachelor of Music degree from the School of Music at Cal State University, Fullerton, where she subsequently earned her Master of Music degree as well, graduating with highest honors for both diplomas after studying under the tutelage of Hakan Rosengren. Prior to her studies in America, Claire studied in France at the Nice Conservatory where she graduated receiving her D.E.M. (French Diploma in Musical Performance) and at the Monaco Conservatory, her primary teachers being Michel Lethiec and Marie-B. Barrière-Bilote. While in France, Claire played clarinet for the City of Nice Wind Ensemble and the City of Nice's Military Band, where served as the solo Eb clarinetist. She also has performed with the Nice Opera, both as a clarinetist and solo Eb clarinet. During her studies at Cal State Fullerton, Claire performed with major ensembles such as the Symphony Orchestra, and the Wind Symphony, with whom she toured China and served as principal clarinetist. In addition to ensemble performances, she has played for several masterclasses for renowned clarinetists such as Richie Hawley, Mark Nuccio, Burt Hara, Yehuda Gilad, and Boris Allakhverdyan. Claire is also the co-founder and a member of the very popular clarinet quartet based in Los Angeles, California called Four Play clarinet. Claire is currently a DMA student of Dr. Donaghue at the Frost School of Music at the University of Miami and the teaching assistant in clarinet. She is playing in the Henry Mancini Institute Orchestra, the Frost Symphony Orchestra, and the Frost Wind Ensemble. Claire is a Buffet Crampon Artist. Website: www.clairegrelliermusic.com Facebook Page: <https://www.facebook.com/clairegrelliermusic/> Instagram: <https://www.instagram.com/clairegrelliermusic/>

JESSE GILDAY'S clarinet playing has been described by the South Florida Classical Review as "carefully and beautifully shaped" and "precise." Originally from Troy, NY, Mr. Gilday performs in Florida with the Charlotte Symphony Orchestra, Miami Lyric Opera, New World Symphony, Symphony of the Americas, The Villages Philharmonic Orchestra, and numerous chamber ensembles following his time in New York City as a freelance clarinetist. He performed on the 2018 Latin Grammy-nominated Sony/ATV Latin recording of Jorge Mejia's *An Open Book: A Memoir in Music*. This summer with *Duo Electrique* colleague Claire Grellier, Mr. Gilday will perform at International Clarinet Association's ClarinetFest for the third time. Mr. Gilday is the clarinetist for the NODUS Ensemble, the faculty contemporary chamber music ensemble-in-residence at Florida International University. He is also a teaching artist at Miami Music Project, a non-profit educational organization inspired by the Venezuelan program *El Sistema*, which advocates social change through music. Mr. Gilday is a doctoral candidate at the University of Miami – Frost School of Music and holds degrees from New York University, Baylor University, and Gordon College. He is a five-time world-qualifying Irish dancer and site director of the Niall O'Leary School of Irish Dance – Miami.

YUN-LING HSU is currently an Assistant Professor of Piano and Coordinator of Piano Studies at the University of Central Florida. She earned a Diploma, Bachelor, Master, and Doctorate Degrees in Piano Performance from The Ohio State University and Tainan Woman's College of Arts and Technology in Taiwan. Her primary piano teachers include legendary American pianist Earl Wild and French-Canadian pianist André Laplante. A highly accomplished soloist and sought-after collaborative artist, Dr. Hsu has collaborated in recitals with top musicians worldwide, including Julian Bliss (English clarinetist), Øystein Baadsvik (Norwegian tuba soloist), Kenneth Tse (Chinese-American saxophone soloist), Carsten Svanberg (Danish trombone soloist) and Michel Debost (French flutist). She also performed with many principle players from major orchestras such as New York Philharmonic, Chicago Symphony Orchestra, Utah Symphony Orchestra, Cincinnati Symphony, Columbus Symphony, Jacksonville Symphony, Sarasota Symphony, Taiwan National Symphony Orchestra, Slovak State Philharmonic, and more. In addition, she has previously served as a pianist and keyboardist with the Bach Festival Orchestra and Choir, Brevard Symphony Orchestra and Florida Orchestra, and currently with the Orlando Philharmonic Orchestra.

JOE L. ALEXANDER'S music has been performed throughout the United States, Ecuador, throughout Europe, and South Korea. His compositions have been performed by BAMA; the Louisiana Composers' Consortium; NACUSA; SCI; CMS; the Southeastern Composers' League, the Southeastern Electro-Acoustic Composers Collective, and ITEC. His music has been featured at Bowling Green State University's annual New Music & Art Festival, the Electroacoustic Barn Dance festival, the Birmingham New Music Festival, New Music on the Bayou Festival, Spectrum Music Festival (Kazan, Russia), and New Music for Young Ensembles Composers' Competition. His Two Bryant Songs are recorded on the Living Artist Recordings series, Winds and Voices; Summer Sounds Beckon Me (SATB choir) is on Ablaze Recordings' New Choral Voices; and Chopawamsic (trumpet and soundfile) will be on the upcoming Ablaze Recordings' Electronic Masters. His Partita #4 for Unaccompanied Euphonium was selected for the Semifinal Round Competition of the 2019 ITEA's Solo Euphonium - Artist Division. Alexander is the commissioned composer for the 2012 Louisiana, and the 2017 Mississippi Music Teachers Association. Dr. Alexander is an Associate Professor of Music at Mississippi University of Women where he teaches Theory, Composition, Music History and Low Brass. He is the National Treasurer for NACUSA. While at Tech, he hosted the 2005 and 2010 Southeastern Composers' League's Forum and the 2013 NACUSA National Festival. Alexander holds a DMA from the University of North Texas and studied composition with Newel Kay Brown, Douglas Knehans, and James Riley. Additional information about the composer can be found at his website, jlacomposer.com.

RICHARD KRAVCHAK has been heard as an oboe soloist, chamber and orchestral musician around the world, performing concerts throughout Europe, Asia, and the Americas. He has appeared as a soloist with ensembles as diverse as The Dubuque Symphony, The University of Hawaii Wind Ensemble, The Carson Symphony, Banda Espinosa de Portugal and the Orquesta Symphonica de El Salvador. The Florida Flambeau raves "Kravchak made a good case for his virtuosity." Dr. Kravchak has been invited to present solo performances at conferences and festivals including The International Double Reed Society, The North American Saxophone Alliance, Festival Forfest, the International Clarinet Society, and many others. He specializes in contemporary music, with over 100 compositions being created for him, and HIP (Historically informed practice) frequently performing period music on oboes of the Renaissance, Baroque, Classical, Romantic, and early 20th century. Kravchak holds performance degrees from the Eastman School of Music, the Juilliard School, and Florida State University. Richard Kravchak has been chair of the Department of Music at California State University Dominguez Hills and was the founding Director and Professor of Oboe of the School of Music and Theatre at Marshall University in Huntington, West Virginia. Currently Dr. Kravchak serves as Director of the School of Music of the University of Southern Mississippi.

JANET E. HOPKINS, mezzo-soprano was a principal soloist at the Metropolitan opera for fifteen seasons. Ms Hopkins was the mezzo soloist for the Verdi requiem at the Kennedy Center in Washington, D.C., Tulsa, Minneapolis (2010/2011, 2015), the Berkshires and South Carolina (2012) and had national and international performances in 2013/4 including Spain, Boston, Charleston, New York, and St. Louis. She has several solo recordings, including Ulysses Kay: Works for Chamber Orchestra and Soprano and Ayala Asherov Kalus' Cycles of the Moon on Naxos. Ms. Hopkins holds a Bachelor of Music degree in Music Education, cum laude, and a Masters Degree in Vocal Performance, cum laude, from the State University of New York, Potsdam. Ms. Hopkins joined the University of South Carolina in 2008 and is Associate Professor of Voice in the School of Music.

ARMEN SHAOIMIAN is a pianist and educator with an extensive background in performing arts management and entertainment industries. Dr. Shaomian is an associate professor in the Department of Sport and Entertainment at the University of South Carolina. He received his DMA and MM from the University of Miami and is the Founder and CEO of Armenize, Inc. Prior work includes Programs Manager/Associate Producer for the National Foundation for Advancement in the Arts. Dr. Shaomian oversaw live performance logistics and strategic relations with the Baryshnikov Arts Center (New York), the Smithsonian American Art Museum, the John F. Kennedy Center for the Performing Arts in Washington, D.C., the Department of Education, and the United States Presidential Scholars program.

Biographies for Composers/Performers and Program Notes – Concert No. 2

DENNIS KAM (1942-2018) Professor Emeritus – University of Miami, was born in Honolulu, Hawaii in 1942. Retired from the Frost School of Music at the University of Miami in Coral Gables, Florida since 2013, Kam was Chair of the Music Theory and Composition Department from 1976 until 2012 and also directed/conducted the Other Music Ensemble (group for the performance of new music) at the University of Miami. Currently he is Music/Worship Director Granada Presbyterian Church in Coral Gables, Florida and also Composer-in- Residence/ Associate Conductor for the South Florida Youth Symphony. Kam was educated at the Oberlin Conservatory of Music in Ohio, Mozarteum in Salzburg, Austria, the East-West Center at the University of Hawaii, Toho Gakuen in Japan, and the University of Illinois. He received many commissions, grants, and awards, including important ones from BMI and the Ford Foundation as Professional (Composer) -in-Residence for Honolulu and the State of Hawaii under the auspices of the Ford Foundation/ MENC Contemporary Music Project during 1970–1972. In addition, he was President of Southern Chapter and National Board Member for Composition in the College Music Society, and has also served as a member of both Executive and National Councils for the Society of Composers, Inc. His solo and chamber music are released on Paladino (Austria), Albany, Capstone, and Living Artist labels. Miami Mix II, an orchestral work performed by the Cleveland Chamber Symphony, is released on TNC.

NOLAN STOLZ is a composer, scholar and drummer living in Spartanburg, South Carolina. His compositions are clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. Stoltz's works may be heard on releases from Ablaze, ESM, Parma/Navona, Six Strings Sounds, and Tributary Music. In 2014, his flute piece Princess Ka'ulani was published in SCI Journal of Scores (51). Stoltz has been commissioned by the Alturas Duo, CCSU Chamber Players, Las Vegas Academy Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, Synchronix and several solo performers. Dr. Stoltz holds degrees in composition from The Hartt School, University of Oregon, and University of Nevada-Las Vegas. Stoltz is Assistant Professor and Coordinator of Music at University of South Carolina Upstate. Previously, he taught at the University of Nevada-Las Vegas, Southeast Missouri State University, University of South Dakota, and at two community colleges in Connecticut. In addition to his work as a composer, Stoltz has published a jazz theory article, essays on Black Sabbath, Genesis, Rush, and Frank Zappa and the Mothers of Invention, authored the book *Black Sabbath: A Listener's Companion*, and appears on several albums from jazz and rock artists.

This art song is dedicated to those affected by the 2017 Las Vegas shooting. John Dorsey's poem "bugsy siegel's desert rose" was written in Fall 2017, shortly after the shooting and was soon published in the book Letting the Meat Rest: Poems by John Dorsey. The poem was set to music when Dorsey and the composer were both in residence at the Osage Arts Community in Belle, Missouri in Summer 2018.

JOE L. ALEXANDER's music has been performed throughout the United States, Ecuador, throughout Europe, and South Korea. His compositions have been performed by BAMA; the Louisiana Composers' Consortium; NACUSA; SCI; CMS; the Southeastern Composers' League, the Southeastern Electro-Acoustic Composers Collective, and ITEC. His music has been featured at Bowling Green State University's annual New Music & Art Festival, the Electroacoustic Barn Dance festival, the Birmingham New Music Festival, New Music on the Bayou Festival, Spectrum Music Festival (Kazan, Russia), and New Music for Young Ensembles Composers' Competition. His Two Bryant Songs are recorded on the Living Artist Recordings series, Winds and Voices; Summer Sounds Beckon Me (SATB choir) is on Ablaze Recordings' New Choral Voices; and Chopawamsic (trumpet and soundfile) will be on the upcoming Ablaze Recordings' Electronic Masters. His Partita #4 for Unaccompanied Euphonium was selected for the Semifinal Round Competition of the 2019 ITEA's Solo Euphonium - Artist Division. Alexander is the commissioned composer for the 2012 Louisiana, and the 2017 Mississippi Music Teachers Association. Dr. Alexander is an Associate Professor of Music at Mississippi University of Women where he teaches Theory, Composition, Music History and Low Brass. He is the National Treasurer for NACUSA. While at Tech, he hosted the 2005 and 2010 Southeastern Composers' League's Forum and the 2013 NACUSA National Festival. Alexander holds a DMA from the University of North Texas and studied composition with Newel Kay Brown, Douglas Knehans, and James Riley. Additional information about the composer can be found at his website, jlacomposer.com.

Chopawamsic: I grew up in Prince William County, Virginia and the county's southern border follows the Chopawamsic Creek. The creek is a tributary of the Potomac River. Chopawamsic was also the name of an 18th-century plantation located in the adjacent Stafford County and was a seat of the Mason family. George Mason II, grandfather of the author of the United States Bill of Rights, built the plantation. The large sandstone manor did not survive the Civil War, and in 1942, much of the area along Chopawamsic Creek that once belonged to the estate was taken over by the United States Government to create the Marine Corps Base at Quantico. The word Chopawamsic, means "Isolated Lodge" in Algonquian. The soundfile portion of the piece was created using sounds from the Native American Indian CD from Acid Loops. Many of these sounds were digitally modified using Sound Forge, and then assembled in Audacity.

The piece was commissioned by James Zingara and is dedicated to him. The piece was premiered by Dr. Zingara on the inaugural recital of the Southeastern Electro-Acoustic Composers Collective on September 30, 2017 at the University of Alabama at Birmingham.

DANIEL ADAMS (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). He served as the College Music Society Board Member for Composition from 2015 through 2017. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. His book entitled "The Solo Snare Drum" was published in 2000. He also contributed two entries published in 2009 in the Oxford Encyclopedia of African-American History: 1896 to the Present and has authored a revision of the Miami, Florida entry for the Grove Dictionary of American Music. Adams has served as a panelist and lecturer nationally and internationally. He has received commissions from The McCormick Percussion Group, The McCormick Duo, The Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, the Louisiana State University Percussion Ensemble, the EOS flute and guitar duo, , VioLet, Lee Hinkle, Richard Nunemaker Studios, Selmer Paris, Buffet Crampon, and D'Addario Woodwinds. Adams's music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Costa Rica, Turkey, Argentina, Bulgaria, Canada, Australia, Great Britain, and South Korea. His music is recorded on Capstone Records, Ravello, Potenza, Albany, and Summit Records.

Of Sand and Fire *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.*

A native of Romania, pianist and composer **VALENTIN MIHAI BOGDAN** serves as Associate Professor of Music at Mississippi University for Women. His compositions were performed in Europe and North America, at the Assisi Festival of Performing Arts (Italy), Spectrum Music Festival (Kazan, Russia), Prokofiev Museum (Moscow, Russia), Sala Patria (Brasov, Romania), Festival Miami, Music at MOCA Concert Series, the Oregon Bach Festival, and at new music concerts hosted the College Music Society, NACUSA, the Society of Composers Inc., and the International Trumpet Guild. His music was premiered by musicians of the Cleveland Symphony Orchestra, Beta Collide, Grambling State University Wind Ensemble, Grambling Chorale, Black Bayou Brass Trio, and the AWC Wind Ensemble. The past years, he has fulfilled commissions by trumpet virtuosi James Zingara, Randall Sorenson, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, and the AWC Concert Band. He was also commissioned by the Dranoff Two Piano Foundation of Miami. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018) for his work as a composer. Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Russia, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.

City Scenes *is a work meant to serve as an homage to the city of Detroit, Michigan, where the composer spent his formative years. The second and third movements are performed here. "After Midnight" is meditative and lyrical, employing elements of jazz blended with Balkan and Middle Eastern modes. The third movement, "Zoom" is a study of consonance vs. dissonance, inspired by the struggles and the eventual rebirth of the city during the early part of the 21st century.*

Composer **DOUGLAS HEDWIG** was a trumpet player with the Metropolitan Opera Orchestra (NYC) for 27 years, served on the faculty of The Juilliard School, and is Professor Emeritus at the Conservatory of Music Brooklyn College (C.U.N.Y.). Since turning his full attention to composition in 2011, his music has been performed throughout the U.S., Italy and Scotland; at the Blossom Music Festival by members of the Cleveland Orchestra, North/South Chamber Orchestra (NYC), Chattanooga Symphony Orchestra, the West Point Band (U.S. Army Band), Chestnut Brass, Choral Arts of Chattanooga, soprano Jourdan Laine Howell,

and by Orvieto Musica and New Ensemble of Disenzano (NED Ensemble). His electro-acoustic music was featured during recent world-wide broadcasts on Radiophrenia from Glasgow, Scotland. Dr. Hedwig was Composer-in-Residence at Brush Creek Foundation for the Arts (WY) in 2017, and was 3rd Place Winner (nationally) of The American Prize in chamber music composition in 2018. He is published by Carl Fischer Music and TRN.

Ontogeny is a 2-part, single-movement composition for violin, clarinet in Bb, and piano that explores the development and evolution of the four-note “cell” with which the work begins. The title refers to a biological term, defined as the development or developmental history of an individual organism. Increasing in intensity throughout the duration of the work, several “phases” are sonically experienced as the work drives to a dramatic ending.

Performers' Biographies Concert No. 2

2017 Mississippi Honored Artist, pianist **JULIA MORTYAKOVA** has performed around the world: Assisi Performing Arts (Italy), Banff Centre for Arts and Creativity (Canada), Musica Nueva Malaga (Spain), Symphonic Workshops (Bulgaria), Sala Patria (Romania), Prokofiev Museum (Russia), Spread Spectrum Festival (Russia), Yaroslavl Art Museum (Russia), Zhytomyr's Musical Spring (Ukraine), Aspen Music Festival, Clayton Piano Festival, College Music Society, Eastern Music Festival, Music Teachers National Association (MTNA), Natchez Festival of Music, National Association of Composers USA (NACUSA) and Women Composers Festival of Hartford. The 2018 concert season included guest soloist appearances with the Assisi Performing Arts (Italy), Starkville Symphony (USA) and Yaroslavl Gubernatorial Academic Philharmonic (Russia) orchestras, performing four different piano concertos. Dr. Mortyakova is the Chair of the Department of Music at the Mississippi University for Women and the Founder/Artistic Director of the Music by Women Festival. The Mortyakova/Bogdan Piano Duo are the Second Prize winners of the 2017 Ellis Duo Piano Competition. Julia is a laureate of the 2014 American Prize for her performance Cecile Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami.

CYNTHIA SELPH is the Assistant Professor of Music and Music Ministry, at Saint Leo University. She earned a BA in Sacred Music at Huntingdon College, an MM in Choral Conducting and Vocal Performance and a PhD in Music Education at the University of South Florida. Dr. Selph is the director of the Saint Leo Singers, Saint Leo Chamber Singers, and Just the FACTS; teaches a variety of music courses; and maintains an active applied voice studio. She is also an active faculty performer of repertoire as diverse as the music of Maurice Delage, Manuel de Falla, Gwyneth Walker, and Joni Mitchell. Her research areas include the history of music education, community music, and the relationship between music and spirituality. Prior to her time at Saint Leo Dr. Selph taught Applied Voice and Music Theory at Southeastern University in Lakeland, Florida; and Church Music Management at Florida Southern College in Lakeland. She also served as the music and worship director for the Florida United Methodist Annual Conference for four years creating several statewide worship seminars.

A native of Annapolis, Maryland, **TIMOTHY BONENFANT** is Professor of clarinet and saxophone at Angelo State University, where he also directs the jazz ensemble. 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 Asencion, 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 E-flat to contrabass.

KRIS CARLISLE is a professional pianist and educator specializing in contemporary music. His album, *The American Evolution: Piano Preludes*, was released in December of 2016. In 2017, it won the *Global Music Award's "Silver Medal"*, and in 2018 the album received *The American Prize in Piano Performance Award* for "Exceptional Commitment to Music by Americans". His previous album *The American Evolution: Piano Sonatas* was also acclaimed by *The American Prize* receiving a *Special Judge's Citation*: "Championing Piano Music by American Composers". These albums are part of a larger project that explores the way contemporary composers use traditional genres. An Artist in Residence Fellowship at the Hambidge Center for Creative Arts and Sciences, began work on the newest phase of the project - Programmatic Music for Piano. This phase shows the depth and breadth of compositional techniques used by American composers in contemporary programmatic settings. Dr. Carlisle has other works available at Curvepoint Media and CDBaby. Current, a collection of contemporary works for piano and trumpet, and Etesian Traveler, containing works for piano, trumpet and percussion.

KEITH KOONS is Professor of Music at the University of Central Florida. He teaches clarinet and serves as Graduate Coordinator for the Music Department and Associate Director of the School of Performing Arts. He has performed and presented at multiple International Clarinet Association ClarinetFests® and in national and international conferences of AMIS, CMS, NACWPI, NFA, NASA, IDRS, and the European Clarinet Association. Dr. Koons is a frequent recitalist and chamber musician. Since 1992 he

has been Principal Clarinet with the Brevard Symphony Orchestra in Melbourne, FL, and he also performs with the Orlando Philharmonic Orchestra. He holds degrees from the University of North Carolina, Chapel Hill, the Manhattan School of Music and the University of Southern California. Previous teachers include Mitchell Lurie, Donald Oehler, and Leon Russianoff. He was the founding Chair of the ICA Research Presentation Committee, and he served as ICA President from 2010-2012 and Artistic Director of ClarinetFest® 2017 in Orlando. He is a longtime member of the UCF Faculty Senate, and served as Chair 2015-2017. As a leader for the Southern Chapter of the College Music Society, he previously served as Secretary-Treasurer, President (2003-2005), and co-host of the annual conferences in 1999 and 2009 at UCF.

The University of Alabama at Birmingham Chamber Trio consists of Dr. Denise Gainey, clarinet, Dr. James Zingara, trumpet and Dr. Christopher Steele, piano. The group was established in 2012 and has performed throughout Alabama, Mississippi, North Carolina, Tennessee, and Virginia, including appearances at the CMS/NACWPI National Conference, the Alabama Music Educators Conference, the College Music Society Southern Region Conference, the Birmingham Arts Music Alliance and the National Association of Composers USA Conference. The UAB Chamber Trio has generated many new pieces for this genre including works by William Price, Jeffrey Boehm, Juan Maria Solare, and Virginia Samuel.

DENISE A. GAINNEY is Professor of Clarinet, Associate Chair of the Department of Music, and Instrumental Music Education and Coordinator of Graduate Studies in Music at the University of Alabama at Birmingham. She is a Backun Artist/ Clinician, an Educational Recording Artist for Carl Fischer Music, serves as the Alabama State Chair for the International Clarinet Association, and was recently elected Secretary of the ICA. Gainey is an active clinician and performer throughout the Southeast. Gainey has compiled and edited a collection of clarinet solos, *Solos for Clarinet*, published by Carl Fischer in 2001, and is currently writing a book on master teacher Kalmen Opperman. She received the Bachelor of Music Education from The Florida State University, the Master of Music in Clarinet Performance from The University of North Texas, and the Doctor of Musical Arts in Clarinet from The University of Kentucky. Gainey's major teachers include Kalmen Opperman, James Gillespie, Frank Kowalsky, and Fred Ormand.

JAMES ZINGARA is currently Associate Professor of Trumpet at the University of Alabama at Birmingham where his responsibilities include applied trumpet and brass methods, brass ensembles, performing with the UAB Faculty Brass Quintet and coordinating the annual UAB Brass Symposium. He has performed in 34 states as well as China, England, Latvia, Lithuania, Estonia, Singapore and Denmark. From 1989-1996 he served as principal cornet/trumpet soloist with the US Air Force Heritage of America Band. Dr. Zingara currently represents Conn-Selmer as a Bach Trumpet Artist and also serves as a trumpet faculty member at the Alabama School for Fine Arts. He has recorded on the Telarc, Zephyr, Capstone and Mark labels, and his recording of modern works for trumpet entitled *Textures* was released on the Ravello label in 2016.

CHRIS STEELE is Staff Pianist and Aural Skills Instructor at the University of Alabama at Birmingham. He has held previous positions at the University of North Carolina School of the Arts as Staff Pianist, and at the University of North Carolina at Greensboro as both Lecturer of Music Theory and Ear Training as well as Faculty Fellow for the UNCG Grogan College Music Learning Community. He received his Doctor of Musical Arts in Accompanying and Chamber Music from UNCG where he studied with Andrew Harley and James Douglass, and held assistantships in both accompanying and music theory/ear training. He received two Masters degrees from The Florida State University in Piano Performance and Music Theory where he studied with Carolyn Bridger. An active performer, Steele is a member of the UAB Chamber Trio, and has collaborated with members of the Alabama Symphony Orchestra and the Greensboro Symphony Orchestra.

GUY HARRISON serves as Assistant Professor of Violin/Viola & String Music Education at Auburn University where he teaches applied violin and viola, music theory and music education courses and directs the newly-formed AU Chamber Orchestra. Dr. Harrison also serves as director of the Auburn University Youth Orchestras and in 2015 launched the Auburn University Music Project – an after-school orchestral string program for local elementary students. Originally from Australia, he completed his Doctoral degree in Violin Performance at Michigan State University in 2012 under the direction of Dr. Walter Verdehr. He also holds degrees from the University of Adelaide (B.M. – Honors), and Michigan State University (M.M.). Dr. Harrison is in regular demand as a soloist and chamber musician, and since moving to the United States has served as Associate Concertmaster of the Lansing Symphony Orchestra (MI), held principal positions with the Jackson Symphony (MI) and Lubbock Symphony (TX) Orchestras, and has performed with several regional orchestras. Dr. Harrison performs on a J.B. Vuillaume circa 1858.

LAUREN DENNEY WRIGHT is the current Director of Bands and Assistant Professor of Music at Berry College where she conducts the wind ensemble, teaches clarinet, conducting and music education courses. She is in high demand for clinics both in conducting and clarinet. Dr. Denney Wright regularly has published articles in the *Teaching Music Through Performance* series through GIA. Her research areas are on the music of David Maslanka, and musicality in score study and conducting. Her dissertation is on David Maslanka's *Give Us This Day*. A native of Marietta, Ga. in Cobb County, Dr. Denney Wright earned her bachelor of music degree in clarinet performance from Vanderbilt University, the master of music degree in clarinet

performance from the University of North Carolina at Greensboro, and the bachelor of music degree in music education from Kennesaw State University. She completed her doctoral studies in instrumental conducting at the University of Miami Frost School of Music under the mentorship of Gary Green. She made her international debut conducting chamber music with members of the Berlin Philharmonic in Aix-en-Provence, France. Dr. Denney Wright resides in Rome, GA with her husband Mack, three-year-old son Bentley, and dogs Judy and Steve

Biographies for Composers/Performers and Program Notes – Concert No. 3

RICHARD ENGLAND is Professor of Music at Freed-Hardeman University completing degrees at Union University and Memphis State University with post-doctoral studies in psychology at University of Memphis and Austin Peay State University; and additional studies in music at Berklee College of Music and the PianoSonoma workshop at Juilliard. His graduate piano work included studies with Herbert Hermann (late), Theodore Edel, and Joan Gilbert along with studies in music composition with Donald Freund. In addition to music, Richard has served as adjunct professor of special education, counseling, and psychology at several universities. He and his wife, Dr. Barbara England/Professor of Art, also work with Freed-Hardeman's study abroad program traveling and teaching in Belgium, France, Austria, Germany, Switzerland, the Netherlands, Italy, England, and Scotland.

Three Short Piano Sketches were written initially as studies by the composer for personal use in an effort to work on certain technical aspects of playing the piano. The music, however, drew the attention of colleagues and others who enjoyed the melodic lines and intensity of each of the compositions. These two "sketches" were selected by the composer as simply a matter of personal preference and represent the first time the composer has presented solo piano works to a broader audience for performance. As a performer, playing original compositions, there is also the intent of presenting a pure simplicity of music that led to the study of music, especially piano, as a child.

A pianist, composer, and multidisciplinary artist, **CHARISSE BALDORIA** has won prizes in international piano competitions and worked as a professional composer and arranger. With experience in the classical, popular, and electronic realms, Charisse's inspirations are eclectic and broad. Her most recent compositions are the song cycles Alchemy for baritone and piano based on poetry by Denise Levertov, and The Kiss for soprano and piano based on poetry by Sara Teasdale. As a professional composer-arranger for many years, she wrote songs for large corporations and government agencies in the Philippines such as Philippine Airlines, PLDT, and the Philippine Department of Energy. At the University of Michigan, she studied composition with Erik Santos and Susan Botti, and electronic music with Evan Chambers. She is also a photographer who has displayed her work in art shows and has performed with other artists (dance, video, live drawing, and performance art) while giving a piano concert.

Alchemy is a musical setting of poems by Denise Levertov. Inspired by the magic of the natural world, the selected poems are haiku-like in their immediacy, poignancy, and succinctness, the imagist approach a challenge to the composer to capture and transform in brief moments of time. It is a set of miniatures, of images in the sense of Ezra Pound: "...that which presents an intellectual and emotional complex in an instant of time...which gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of sudden growth..." This growth, this limitlessness of time and space, are expressed by the range of vocal timbres, styles, and articulations (with their nods to both classical and jazz techniques, occasional uses of falsetto, and lyricism), a pianistic piano part (at times simple, at times virtuosic, and always interacting with the text, image, and vocal part), and the brevity of each piece (a challenge to 'say' much in a small amount of time). Four of seven movements will be performed. In Summer is a slow, sensuous waltz between late afternoon sunlight and a passing breeze, becoming one, the leaves joining in the dance with hints of color and sound. Secret Diversion features fog and furtive ocean waves through impressionistic flourishes and harmonies; Alchemy conjures magic in a mysterious nightscape, both pieces with hints of Debussy. Firmament presents the glory of the sky in rich harmonies and glittering waves of sound.

NOLAN STOLZ is a composer, scholar and drummer living in Spartanburg, South Carolina. His compositions are clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. Stolz's works may be heard on releases from Ablaze, ESM, Parma/Navona, Six Strings Sounds, and Tributary Music. In 2014, his flute piece Princess Ka'iulani was published in SCI Journal of Scores (51). Stolz has been commissioned by the Alturas Duo, CCSU Chamber Players, Las Vegas Academy Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, Synchronix and several solo performers. Dr. Stolz holds degrees in composition from The Hartt School, University of Oregon, and University of Nevada-Las Vegas. Stolz is Assistant Professor and Coordinator of Music at University of South Carolina Upstate. Previously, he taught at the University of Nevada-Las Vegas, Southeast Missouri State University, University of South Dakota, and at two community colleges in Connecticut. In addition to his work as a composer, Stolz has published a jazz theory

article, essays on Black Sabbath, Genesis, Rush, and Frank Zappa and the Mothers of Invention, authored the book Black Sabbath: A Listener's Companion, and appears on several albums from jazz and rock artists.

Eefer Madness: *The work's title references the E-flat clarinet (sometimes called the "eefer"), the cult classic 1936 anti-drug propaganda film Reefer Madness, and the Sonny Rollins composition 'Tenor Madness.' In this piece you will hear moments of madness, violence, and perhaps hallucinations. If you have seen Reefer Madness, the following statement may sound familiar: The music you are about to hear may startle you. It would not have been possible, otherwise, to sufficiently emphasize the frightful toll of the instrument which is destroying the youth of America in alarmingly-increasing numbers. The eefer is that instrument--a violent woodwind--an unspeakable scourge-- The Real Public Enemy Number One! Its first effect is sudden, violent, uncontrollable laughter; then come dangerous hallucinations--space expands-- time slows down, almost stands still... fixed ideas come next, conjuring up monstrous extravagances--followed by emotional disturbances, the total inability to direct thoughts, the loss of all power to resist physical emotions... leading finally to acts of shocking violence... ending often in incurable insanity. In musically depicting its soul-destroying effects no attempt was made to equivocate. The musical passages, while fictionalized for the purposes of this piece, are based upon actual research into the results of eefer addiction. If their stark reality will make you think, will make you aware that something must be done to wipe out this ghastly menace, then the piece will not have failed in its purpose... Because the dread Eefer may be reaching forth next for your son or daughter... or yours... or YOURS!*

ZANE GILLESPIE'S original research has been published in peer-reviewed journals including *College Music Symposium, Humanities*, and forthcoming in the proceedings of *Le Neuvième Congrès Européen d'Analyse Musicale* (EuroMAC9). His music-theoretical research has been accepted for presentation by the 2016 meeting of the New Zealand Musicological Society at Waikato University in Hamilton, New Zealand (where he also served as Chair for Session B6 entitled "Composition and the Net"), Mississippi University for Women's 2017 Music by Women Festival, EuroMAC9 in Strasbourg, France, by the 2017 CMS Southern, Great Plains, Rocky Mountain (where he also chaired Session IX: "The Language of Art"), and Pacific Northwest regional conferences, as well as the Sixtieth National Conference of The College Music Society in San Antonio, Texas. As a guest of the 2017 and 2018 conferences of The American Society for Cybernetics, Zane has given lecture demonstrations of his own works including The Human and Non-Human for piano and digital delay. The 2016 CMS South-Central Regional Conference selected his Two Noumenist Poems (for soprano and alto vocalists and piano) for performance. Zane's Quartet for Alto Saxophone and Strings, commissioned by concert saxophonist Walter Hoehn, was performed in Concert V of The Eighth Annual Belvedere Chamber Music Festival (2014). His neoconservative postmodern music earned him the Nancy Van de Vate Composition Award three times from The University of Mississippi (Ole Miss). Zane holds degrees from Ole Miss (BM; MM), and The University of Memphis (DMA) where he received The Scheidt School of Music's 2011 Smit Composition Award.

The Human and Non-Human Nos. I, III, IX, and XI

One outstanding aspect of this piano music are those harmonic fingerprints that have helped define my musical personality. And yet it is full of tell-tale signs (e.g., a soupçon of "broken speaker" distortion) of my indulgence in a sort of clandestine protest against the "neo-Romantic" confines in which I usually find myself. While studying with Burt J. Levy (1936-2010), I was encouraged to break out of this "comfort zone." And it is Levy's reprimanding voice that spontaneously kept coming to mind while I wrote the austere "Prometheus." But I have come to the conclusion that it isn't simply a matter of changing one's standards in accordance to a "systems approach" to composition, because, regardless of how one changes them, one's standards will always engage music anthropocentrically. For this reason, one might say that aspects of "Lovecraftian horror" seem "portentously prevalent" in pieces IX and XI. At the same time, post-humanism is an invariable presence, represented by each piece's own delay-time/feedback-level/sine-wave-modulation combination. Furthermore, each piece seems to harp on homo sapiens' ability to recognize easily only that a musical framework is being heard, while remaining helplessly incognizant of the real significance of its existence. This is especially true of IX and XI. Together they are a massive bout of 1024-msec-delay brutality that seems to rage against the process by which the mental association of the term "music" with human communication has become taken for granted. Having said that, unwitting humanists might find themselves instantly attracted to the satirical "Mountain of Madness."

Transmutations by Malcolm Dedman

A transmutation was written in 2012 and is for flute, clarinet, saxophone and piano. The wind instruments each double up on another instrument: the flautist also plays alto flute, the clarinettist also plays bass clarinet and the saxophonist plays both soprano and alto. In one continuous movement, this piece lasts around 8 ½ minutes.

The title suggests change, or transmutating, such as the changes that occur in nature, for example, one chemical element to another, etc. The changes in this piece are purely musical, there being four main sections framed by bridge passages, an introduction and a coda. The introductory five bars state the main melodic idea on the wind instruments,

and it is this that is transmuted throughout the four sections. The first main section is a fast dance in an irregular rhythm; the second is a slow elegy; the third is a series of cadenzas for each of the four instruments in turn and the fourth returns to some of the music from the first, but extending the last few bars into a slow coda, resulting in a peaceful conclusion.

Performer Biographies Concert No. 3

JORDAN R. MARKHAM began his studies at The Peabody Conservatory and is currently enrolled at Bloomsburg University of Pennsylvania. He is a classically-trained baritone, having studied under Grammy-winning baritone William Sharp, soprano Susan Solomon Beckley, and Dr. Alan Baker, and piano with Dr. Charisse Baldoria. He was a professional chorister at The Washington National Cathedral, a member and soloist of The Peabody Renaissance Ensemble, and a chorister and soloist with The Handel Choir of Baltimore. While with the Handel Choir, he sang the tenor role of Apollo in Handel's *Semele* and the tenor solo in Beethoven's *Choral Fantasy* (both with full orchestra). He sang the baritone solo in Rossini's *Petite Messe Solennelle* with The Peabody Singers, and the baritone solo in *The Seven Last Words of Christ* by Théodore Dubois with full orchestra. Throughout the past decade, Jordan has performed with the Baltimore Symphony Orchestra and at Carnegie Hall, The Boston Symphony Hall, and The Jackie Gleason Theatre. He has been active throughout Pennsylvania and Maryland as an actor, director, and keyboardist. He is currently the Director of Music Ministries and Organist at Wesley United Methodist Church in Bloomsburg, Pennsylvania and the Artistic Director of The Central Pennsylvania Womyn's Chorus.

A native of Annapolis, Maryland, **TIMOTHY BONENFANT** is Professor of clarinet and saxophone at Angelo State University, where he also directs the jazz ensemble. 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 E-flat to contrabass.

TIMOTHY ROSENBERG is the Instructor of Saxophone at Bethune-Cookman University and Course Director at Full Sail University. He has previously served on the faculty of Ithaca College and taught lessons at Michigan State University. He is currently the soprano saxophonist with the Hippocrene Quartet. He has performed with the Brevard Symphony Orchestra and the Binghamton Symphony Orchestra, and has been a member of the Cayuga Saxophone Quartet, the Hyperbaton Ensemble, and the H2 Quartet. Rosenberg is also an accomplished recording engineer and producer with several record credits. He earned his D.M.A. and Master's Degree from Michigan State University. His Bachelor's degree is from Ithaca College. The **BETHUNE-COOKMAN UNIVERSITY FACULTY WIND QUARTET** formed in 2018. The ensemble is committed to performing new music written for this unusual instrumentation. The ensemble also performs modularly (duos or trios) in recital.

MICHAEL WESTMORELAND is Assistant Professor of Woodwinds at Bethune-Cookman University in Daytona Beach, FL. He comes to B-CU after teaching appointments at the University of Memphis, Lemoyne-Owen College, and Southwest Tennessee Community College in Memphis, TN. Michael is an active clarinetist with the First Coast Wind Symphony in Jacksonville, FL, the Peacock Wind Ensemble in Winter Park, FL, and the Central Florida Winds of Melbourne, FL. Additionally Michael has also performed with the Memphis and Corinth Symphonies, the Sanctuary Orchestra at Temple of Deliverance Church of God in Christ, and has performed in numerous musicals at Playhouse on the Square, Theater Memphis, and throughout the Memphis area as a woodwind doubler. Recently, Michael was a sub for the musical *Cabaret* at the Limelight Theater in St. Augustine, FL. He received the B.M. in Music Education from Youngstown State University, a M.M. in Clarinet Performance from Kent State University, a Diploma of Fine Arts in Wind Ensemble Conducting and Literature from the University of Calgary, and the D.M.A. in Clarinet Performance from the University of Memphis. Westmoreland's major teachers are Joseph Edwards, Leslie Hicken, Dennis Nygren and James Gholson.

Currently on faculties at the University of West Florida and Bethune-Cookman University, **SARAH JANE YOUNG** has performed with the Tallahassee Symphony since 2005 and the Pensacola Symphony since 2007, after having begun her orchestral career with the Wallingford Symphony Orchestra in Connecticut. After receiving her Master's degree from Florida State University, Young was selected as the Professor of Flute at the King Hussein Foundation National Music Conservatory in Amman, Jordan. While there, she served as Principal Flute with the Amman Symphony Orchestra and the Amman Sinfonietta, as well as the National Music Conservatory Woodwind Quintet. As a chamber musician, Young currently performs with Bold City Contemporary Ensemble based in Jacksonville, FL, a featured ensemble at the TEDxJacksonville 2018 Conference. She is a founding member of several ensembles, including Traverso Colore, a Baroque flute ensemble; the Coreopsis Wind Quintet, winner of the Promising Young Artist Competition; the Duo Velocipede, an adventurous flute and saxophone duo specializing in the music of Neil Anderson-Himmelsbach; and the award winning new music ensemble What Is Noise. While at FSU she studied

with Eva Amsler and completed her treatise: *A Survey of Orchestral Excerpt Books for the Flute*. She received her B.M. from the University of Massachusetts, where she studied with Christopher Krueger.

Russian-born pianist **ROSE SHLYAM GRACE** has concertized throughout the United States as a soloist and chamber music recitalist. In recent years, Grace has been a featured artist and guest presenter at several music conferences, including the 34th International PAMA Symposium in NYC, the Rachmaninoff International Society, the National MTNA Conferences, the National Flute Convention, and the FSMTA Conferences. Since 2009, she has taught at Bethune-Cookman University, where she is currently Associate Professor of Piano. During the summers, Grace has taught in the High School Piano Division at the Interlochen Center for the Arts Music Festival in Michigan, has coached at the Castleton Quartet Program in Fredonia, NY, and most recently, participated in the Buffet-Crampon Clarinet Academy in Jacksonville, FL, and the Blue Lake Music Festival in Michigan. Grace served as the 2016 FSMTA State Conference Chair and as a member of the 2018 MTNA National Conference Planning Committee, which was held at Walt Disney World in Florida. She can be heard on several recording labels, including a recent CD release on Albany Records entitled *Vibrations of Hope: Music of the New Millennium*. She holds a D.M.A. from the Eastman School of Music, an M.A. in Musicology from the University of Chicago, and a B.M. from the Oberlin Conservatory of Music.

PRESENTATION ABSTRACTS

ARREOLA, BRIAN, MIRA FRISCH, DAVID RUSSELL, SHAWN SMITH, ELIZABETH SULLIVAN

PEER REVIEW FOR THE PERFORMER: HOW TO NAVIGATE THE TENURE AND PROMOTION PROCESS AS AN APPLIED OR ENSEMBLE FACULTY MEMBER

Research guidelines for promotion and tenure at most American universities are modeled on the work that the majority of the nation's professoriate undertake: traditional scholarly research that results in peer-reviewed publications such as journal articles and books. While some fine performers choose to publish books or articles on pedagogy or performance practice, many applied and ensemble professors view themselves first and foremost as performers and wish to be recognized for their creative activity on the stage. In this panel discussion, five faculty members from the same Research 2 University will come together to discuss how all universities may best mentor and support their faculty performers while at the same time holding them to the same rigorous standard as traditional academics. Our panel is diverse in that we represent Assistant, Associate, and Full Professors; we have expertise in strings, voice, wind, band, chamber music, and opera; and our group consists of both applied and ensemble experts. We will present our own original research into the tenure and promotion guidelines at American universities, including those that are teaching-focused, research-oriented and everything in-between. Our goal is to provide a set of best practices for mentoring and supporting faculty whose creative agenda is to perform as well to provide suggested goals for untenured performance faculty as they work toward tenure and promotion. We seek to define peer-reviewed work for the performer broadly enough so that people with a variety of interests may be successful at their institution.

BALDORIA, CHARISSE

GODOWSKY IN ASIA

From 1922-1923, composer and virtuoso pianist Leopold Godowsky went on a concert tour to various cities in Japan, China, Hong Kong, the Philippines, Singapore, and the Dutch East Indies (modern-day Indonesia)---perhaps the only classical pianist then to have gone on a trip of this magnitude to this region of the world. Aside from its immediate success, financial and otherwise, it provided seminal ideas for his monumental Java Suite, a 50- minute set of 12 pieces for piano inspired by his travels on the island of Java. Sorabji declared them his finest piano writing and "among the masterpieces of modern piano music."

New archival evidence related to this tour has emerged, providing insights on several topics, from the musical life of the various countries, to musical life the United States where Godowsky was living, to details about Godowsky's life, perceptions, and inspirations. Documents include numerous correspondence, photographs, programs booklets, and unpublished manuscripts. To this date, no other researcher but this author has had access to these materials.

The [purpose this paper is to address the lacunae that exist in this period in Godowsky's life as well as to disseminate new finding on musical life in Asia, with Godowsky's tour as a lens and as a springboard for further research. A timeline will be constructed; colonial, historical, and social context explored (most of the countries were European or American colonies at the time); and connections between his time in Java and his composition of Java Suite investigated.

BAPTISTE, RENEE L.

HIDDEN FIGURES: A CASE FOR EQUALITY AND OPPORTUNITY IN THE AMERICAN SYMPHONY ORCHESTRA

Seeking to connect the past with the present the purpose of this historical research is to explore the symphonic composition output of two Alabama both African American composers: James Reese Europe (1880-1919) and William Levi Dawson (1899-1990). Specifically the "Clef Club March" by Europe and the Negro folk Symphony by Dawson were examined to address why the compositions which each received acclaim from performances at Carnegie Hall (Europe's composition in 192 and Dawson's in 1934) have not achieved a place in the canon of American symphonic works. Each demonstrates the juxtaposition of a European style of music with folk instruments indigenous to West Africans and African Americans. Why are two major works, which were highly acclaimed by music critics during their time not studied or performed today? Perhaps a lack of equity or missed opportunity is the explanation. Many musicians and music educators have little-to-no knowledge of James Reece Europe beyond a line of two in the jazz section of some music history textbooks. On the other hand although William Levi Dawson receives much acclaim on the basis of his arrangements of the Negro spiritual little is known of his instrumental compositions, An analysis of archived collections in the Schomburg Center for research in Black Culture, the Library of Congress, the Free Library of Philadelphia, and the Manuscript, archives, and Rare Book Library of Emory University in Atlanta yields much data. A comparative analysis of holograph manuscripts detail how Europe's composition was published in 1910 but Dawson's not until 1963.

BLAKENEY, LA WANDA

DEBUSSY, FRENCH NATIONALISM, AND WORLD WAR I

The year 2018 marks the 100th anniversary of Debussy's death and the end of World War I. This presentation discusses how the economic, military, and political conditions of the war affected Debussy and his music.

In the early twentieth century, Debussy had already written numerous successful works and was widely considered the most prominent composer in France. His opera, *Pelléas et Melisande*, proved especially lucrative, encouraging Debussy to focus more and more on large-scale dramatic works. All of this abruptly stopped with the onset of World War I in 1914. In his own words, Debussy describes the dissipation of his creative energies, which occurred when he learned that thousands of young French soldiers were being killed or wounded on the battlefield, and he laments that he is unable to assist France. Debussy's compositional abilities were eventually restored, but not until a year later, when he was asked to submit something for wartime benefits. During this period he reevaluated himself as a composer, confiding to a friend, "I am re-learning music." As a result of his revised outlook, Debussy abandoned his pre-war theatrical projects and turned to two genres he had never before created—etudes and sonatas. The presentation will conclude with a performance of several wartime piano pieces, placing each in context with current events in France and Debussy's life.

ALEXANDER, JUSTIN

RITMICAS: PERCUSSION MUSIC OF HISPANIC COMPOSERS

Pascal's Motor Rhythms, by Luis Rivera, references Pascal's triangle which, in mathematics, is used to determine coefficients when expanding binomial equations. The triangle is infinitely long and each row of numbers can be easily determined based on the row above it. The sequence of numbers, from left to right and top to bottom, is the point of rhythmic modulation in each of the two pieces in this percussion duet.

Hold Fast, by Ivan Treviño, is a vibraphone and drum set duo commissioned by a consortium of 28 percussionists and colleges around the U.S. The piece is groove heavy and technically very challenging, requiring each player to hold steady and be a foundation for the other.

Book of Grooves, by Alejandro Vinao, is a four-movement duet scored for two 5 octave marimbas. The 'groove' or 'feel' of a piece is understood to consist of a pattern or sequence that repeats periodically in such a way as to create in the listener the desire to move, or dance, or to foot-tap following the repeated rhythm. A groove is therefore a rhythm 'locked' into a pattern of repetition. To 'unlock' a groove would mean -to some extent- to threaten its very existence. This is precisely what happens in this piece.

BRENDEL, RON

SEVEN SONNETS OF MICHELANGELO, BY BENJAMIN BRITTEN: A RECITAL

The cycle opens with this anxiety being displayed in the accompaniment's anacrystic motive, always eager to go somewhere, and the Britten symbol of angst, the superimposed perfect and augmented fourths. Britten makes great use of the speech rhythms of spoken Italian.

The second sonnet (XXXI) references Rossini in the accompaniment's rhythms. The strategically placed accents on unstressed syllables assist the text's perpetuation of the feeling of anxiousness.

Sonnet XXX is a sudden contrast to the anxiety of the first two songs. It is expansive and cantabile, exemplary of the 18th century bel canto style.

Sonnet LV generates another conflict, this time B flat/E, which is a musical metaphor for the private relationship of the beloved and the lover (Stroher).

The strophic, repetitive setting of Sonnet XXXVII creates a quasi-serenade. The accompaniment resembles guitar strumming and the vocal line is relatively static with excessive repeated notes. The A/E flat schism is in both the voice and the accompaniment.

Perhaps the most adventuresome of the set, Sonnet XXXII lacks tonal clarity because of the quartal sonorities. Certain harmonies contribute to the elements of contrast and relief, as do the musical interludes. The last sonnet of the set, XXIV, has the most stable ending, though it is rendered by the way of another tritonal conflict, D/G sharp. The distinctive feature of this “most noble” sonnet (Pears) is the formal structure and quasi-operatic approach.

BROWN, STEVEN WATSON

FROM “NORTHERN LIGHTS” TO “THE GROUND”: A STYLISTIC SURVEY OF THE CHORAL WORKS OF OLA GJEILO

Contemporary choral composer Ola Gjeilo is steadily becoming a household name in the choral world; his music is commonly featured at events such as ACDA conferences. This presentation will provide a stylistic survey of Gjeilo’s compositional style as well as draw comparisons with several of his contemporaries including Eric Whitacre, Dan Forrest, and Morten Lauridsen. Using formal and harmonic analyses of several of Gjeilo’s most notable pieces, I will dissect Gjeilo’s treatment of text, his use of tertian relationships, his consistency in formal designs, and his use of polytonal relationships.

My presentation will offer multi-parametric analyses of his works that reveal the characteristics of his music. First, I will deconstruct Gjeilo’s approach to text painting, which portrays the broader idea of a text rather than its individual elements. Gjeilo elongates syllables to utilize vowels for their coloristic expression rather than focus on the clarity of each word. Second, I will show his pieces demonstrate consistent devotion to the number three through tripartite forms and mediant harmonies. Neo-Riemannian analysis supports this claim through Gjeilo’s incorporation of tertian relationships. These relationships play a critical role in Gjeilo’s sectional divisions and chordal progressions. In addition to this, Gjeilo’s use of mediant relationships causes a sense of tonal ambiguity through his use of polyfunctional and polytonal harmonic structures. In these instances, Gjeilo uses alternating cadential material or simultaneous functional harmony to frustrate tonal consonance. I will conclude by connecting Gjeilo’s techniques with those of other contemporary composers, providing the expanse of their influence.

CHOI, JUNG

SPECTRUM OF MUSIC IN EAST-WEST BINARY; A WINDOW OF OPPORTUNITY

In times of rapid globalization, it is inevitable to realize the disappearance of the clear divisions between different concepts and cultures. The global community is more aware of the endless spectrum of gray areas in between black and white. The mere following of customs are becoming obsolete. Modern society requires originality and creativity.

In the 20th Century, a majority of bi-cultural Western music composers combined their own cultures with Western music by simply borrowing their traditional instruments or folk tunes. However, Isang Yun (1917-1995)—a Korean-German composer—infused Oriental philosophy into his music while utilizing Western techniques. He created a new spectrum of music that cannot be divided into two simple cultural elements. In order to do so Yun devised a compositional technique called Hauptton through which Taoism—yin yang wu xing—is infused into Western sound system. His music develops by the transformation of yin yang according to the cycle of wu xing instead of motivic ideas. In one of Yun’s piece entitled “Piri for solo oboe”—piri is a Korean traditional double reed instrument—a Western oboe successfully emulates the piri; despite that the piece is comprised with twelve-tone system and contemporary oboe techniques. Yun created the music of his own that is simultaneously familiar and foreign to the East and the West by transcending his dual identity into one. His innovative idea led him to a flourishing career in Europe.

Through embracing diversity in one-self and in music, a whole new horizon of creative opportunity can be explored.

DETWEILER, DAVID

TREATMENTS OF THE II-V7-I CHORD PROGRESSION IN JAZZ IMPROVISATION

The art of jazz improvisation demands that jazz performers create musical ideas in real time based on the harmonic and melodic structure of a song. The study and transcription of the jazz masters is crucial in understanding the art of improvisation. This lecture recital will demonstrate how master jazz performers use the ii-V7-I chord progression in improvisational practice. This chord progression is essential to jazz improvisation and has been handled by jazz musicians in many different ways. The proposed compilation of ii-V7-I improvisatory phrases will include a brief analysis of each idea. These analyses will display the artists’ similarities and differences in personal style.

The lecture will focus primarily on the most common chord progression found in the jazz repertoire, the ii-V7-I chord progression. I will discuss and perform a series of four-measure phrases transcribed from the recordings of jazz artists deemed to be masters in the field of jazz improvisation. Since saxophone is my primary instrument, I will focus on the improvised ideas by jazz saxophonists. These transcribed phrases will be from the ii-V7-I chord progressions of various jazz standard compositions and will be written out in all keys. I will explain why these progressions work, provide a short analysis, and also include a list of the historic recordings where the transcribed phrases may be found.

The traditional Elements of Art and Elements of Music are useful for analyzing and teaching art and music, but how well do they apply to the experience of making art or composing music? Are these concepts handled consciously by the composer or visual artist, or do they primarily serve as labels to describe the end result?

To explore these questions, a survey will be given to 8-10 composers and 8-10 artists. Each group will represent a variety of ages, genders, and careers. The two groups will be given questions about their working process, with many questions involving the elements relevant to their chosen area. The parallel nature of the two surveys (one for artists and one for composers) may also point to interesting parallels between the functions of the elements of art and the elements of music. Furthermore, the survey results may give some insight into the development of an individual's creative process over the course of their career.

This research could be useful for individual composers or artists by offering one of many ways to frame their own creative thought processes. Even artists and composers familiar with these terms may benefit from examining their relationship to these elements in their work, thus learning to better describe and replicate their ideal working style. Students can benefit from learning of processes that work for others in their field, and the general public may enjoy this glimpse into the otherwise mysterious mind of the artist.

GRACE, ROSE SHLYAM**THE CLOSED PIANO LID: MAXIMIZING THE BRAIN AND MUSCLE MEMORY WHILE INCREASING TECHNICAL FACILITY**

Most students and teachers rely on limited types of memory to learn their repertoire and develop technical dexterity. The latest research by Daniel Levitin shows that music engages all areas of the brain. Numerous research on professional athletes demonstrates that visualization techniques greatly enhance their performance. The current study proposes a methodology engaging all of the brain's memory and sensory components, to create a more efficient learning process, increase technical facility, and maximize the performance outcome in students.

The presentation addresses how the closed piano lid engages the brain's visualization, spatial memory, finger/arm muscle memory, aural visualization, and imagination to correctly assimilate a particular technical gesture, build upon it, and when a variety of technical elements are effortlessly mastered, play them on the instrument itself, minimizing the physical risks of injuries resulting from overplaying the technically challenging passages on the instrument. The current presentation emphasizes "technique building" through scales and etude excerpts from the great 19th-century piano masters.

GRACE, ROSE SHLYAM**FOUR-HAND PIANO SUITE: WATER-LORE**

Water-Lore, a four-hand piano suite, was written by a NYC-based composer, Philip Wharton, as a commission for the performing artists. The lecture-recital will explore the work's mythological origins and discuss the collaborative process between the composer and the artists in making this work come alive. Specific aspects of the collaborative process will be addressed: articulation, pedaling, texture, and tempo. Furthermore, the essential question of "notation" will be discussed to demonstrate how fluid or rigid the compositional process is when viewed as collaboration between the composer and the performing artists. The presentation will culminate in the performance of the 3-movement piano suite.

HARRISON, THOMAS**TALK DIRTY TO ME: POISON AND HARD STYLE IN THE MID 1980'S**

The hard rock group Poison has become the shining example for everything that was supposedly 'wrong' with 80s hair bands', though their music is still consistently played on the cable television channel which specializes in music of the 1980s. Poison's music in the 1980s was influenced by the band's concerted efforts to have a colorful appearance. Audiences are prepared to accept what they consider to be normal as basic behavior because of the image and attitudes of their artists, regardless of justification, and will make judgments of quality based on that appearance. The images considered masculine by some in the context of hard rock, particularly female fans of the group Poison, for example, were viewed as feminine by others, such as male fans that performed aggressive versions of rock music.

Talk Dirty to Me discusses how the band's image on record covers and MTV videos relates to Poison's compositional style on their first album, audience reception, and differing styles of hard rock and heavy metal that emerged in the same time period. A discussion of how the majority of successful songs from their debut were in major tonalities. This unifying compositional element in Poison's music helps establish a glam hard rock sound, regardless of how well it fits with their stage appearance. Additionally, Talk Dirty to Me will discuss changes in Poison's writing style on their second album, and how those styles align with their visual image during the time the songs from their second album was popular.

HARTSOUGH, ADRIAN A.

THESE ARE NOT THE CONTOURS YOU'RE LOOKING FOR...OR ARE THEY? ANALYSIS OF STAR WARS LEITMOTIF

John Williams' themes from the Star Wars saga remain some of the most iconic and memorable melodies in film. From A New Hope (1977) to The Last Jedi (2017) some 40 years later, his themes are not only intended to melodically capture important moments, but as shown by Frank Lehman in his published research, serve as functional leitmotifs in a Wagnerian sense. Since melodic contour has the potential to affect musical cognition and a listener's perception, Williams' themes generate a network of sonically perceptible connections that provide insight on the characters' relationships.

In this paper, I will propose that certain melodic contours of a variety of leitmotifs – from across the Star Wars franchise – serve as important narrative elements in the film series. First, I will provide background information on the theoretical approaches I apply to the themes, namely the theory of music contour (West Marvin, Laprade, Friedmann, and Morris) and narrativity (Abbate, Almén, and Maus). Second, I will present my analyses of John Williams' leitmotifs. Next, I will suggest correlations between the films' key characters based on the similarity relations of the analyzed melodies. Additionally, I will demonstrate the inherent narrative quality found in the contour of these melodies. Finally, by finding similarities among leitmotifs, I will ascertain if these narrative associations of the melodic contours affect the perception of the listener.

HONEA, JILLIAN VOGEL

BENEATH THE SURFACE: VOICE-LEADING NETWORKS IN THE MUSIC OF PHILIP GLASS

Philip Glass' music is admired for its beautiful simplicity and haunting, repetitive nature. His early minimalist works evolved into a unique compositional voice that is often based on smooth chordal movement, yet without precise (traditional) functionality. This style was prevalent in his concert music as well as his film scores such as The Truman Show (1998), The Hours (2002), and Notes on a Scandal (2006).

This paper offers a Neo-Reimannian perspective of the composer's style, which is marked by short, recurring progressions of chromatically related triadic structures. From his concert music, I will offer excerpts from his Metamorphosis (1988) for solo piano, and Taoist Sacred Dance (2003) for piano and flute, as well as songs from the film scores previously mentioned. I will show that tonnetz-analyzed chordal transformations provide an effective means of explaining the parsimonious relationships and non-functional seventh chord chains that are emblematic of his style. In conclusion, I will suggest that beneath the surface simplicity of Glass lie intricate networks of harmonic relations

HWANG, YOUNG JOO

DEMANDING EQUITY WITH EXCELLENCE: ASIAN FEMALE MUSICANS ASSERT THEIR VOICES, RECLAIMING THEIR IDENTITY IN MUSIC PERFORMANCE

As an Asian woman, learning and performing classical music is a journey in search of identity— but a search that extends beyond gender, ethnic and racial issues. Rather, this journey helps women of East Asian origins to discover their true own value and the meaning of their identity through the performance of music, a process that occurs both despite and because of women's restricted roles in East Asian society. Western classical music became a prominent cultural phenomenon in East Asia and East Asian educational institutions adopted Western classical music culture in a short period of time and developed a strong tradition of professional music training.

Conventionally, women have not been outspoken members of society in Asia, as they live in a patriarchal society where traditionally they are defined by being wives, daughters and mothers. However, in the classical music world, a woman can find their voice through performing. These roles take East Asian female musicians far beyond the private sphere that has traditionally confined Asian women, finally allowing them to overcome the limits of stereotypes.

This presentation examines how Asian female musicians discover their own identity through music and explores the implications of these musicians' engagement with East Asian culture, tradition, history, politics, and economic trends. This research will raise important questions about how and why East Asian female musicians who pursue careers in this field of Western classical music can discover and invent their own identities and the role of performance in challenging traditional gender roles.

KO, EUNMI

ORCHARD PROJECT: NEW LEARNING EXPERIENCE

Pedagogical solo piano repertoire by Bartok, Kodaly, and many others is a great teaching resource and these pieces often appear in piano recital programs. About a year ago, I was in search of contemporary solo piano pieces that are suitable for both teaching and performing; good introduction of extended technique to piano students; and have interesting piano sounds and musical ideas. Last spring semester, my piano students and I commissioned six piano miniatures from composer Tyler Kline and our class gave premiere performances of them. We are currently recording the pieces. Eventually, Kline wrote 50 different piano miniatures under the name of "Orchard". All miniatures have been commissioned by 27 pianists in the US and other countries. Each miniature explores either traditional or extended technique: harmonics, plucking, muting, different articulations, trills, etc. Named after a kind of fruit such as "Okra", "Avocado", "Granny Smith", etc. each miniature is designed to evoke the fruit's characteristics.

In learning a short piece, my students explored extended technique as well as traditional technique; became familiar with playing inside of piano; and developed musical ideas (phrasing, pedal, making different colors, understanding composer's

intention). Furthermore, they had a great experience working with the composer and fellow classmates. I will discuss how the "Orchard" project provided my piano studio valuable experience in not only learning new piano music but also developing practical skills such as collaborating with the composer and organizing a concert. My student and I will be playing selected miniatures from "Orchard".

KIRCHNER, JOANN MARIE *INCORPORATING METACOGNITION INTO THE CLASS PIANO PROGRAM*

Metacognition implies thinking about one's own thoughts. It is a process in which an individual becomes aware of the cognitive processes necessary for learning to occur. As a result, one takes greater ownership over their own learning and develops the means to self-assess. For music students who typically see their teacher for one-hour a week for a private lesson, the ability to develop effective practice strategies and utilize their practice time to the maximum is crucial for advancement. While teachers believe they are educating their students on how to practice (Barry & McArthur, 1994), students relate that this is not the case (Schatt, 2011; Jorgensen, 1995). Rather than allowing our students to spend time mindlessly practicing, it is crucial that we provide our students with ways to practice and techniques that they can readily implement into their practice routines. For music majors who are required to enroll in a secondary piano class, this issue is only compounded since class time is limited and there could possibly be 12-16 students in the same class. Metacognition is a multidimensional concept consisting of three closely associated elements: planning, monitoring, and evaluating. This paper will examine each of the three components that comprise metacognition and then provide practical ways to introduce them into the group piano curriculum. Incorporating metacognitive strategies into any curriculum will improve skill development and assist in creating a mindful, rather than a mindless approach to practice.

LACKEY, MARK *REVISING AN UNDERGRADUATE MUSIC THEORY CURRICULUM*

As of fall semester of 2017, our college deployed a powerful and innovative new curricular design across all undergraduate degree programs, inspired by the needs of twenty-first-century students. This wholesale revision of curriculum created a moment for re-imagining the music theory curriculum. The present poster describes the music theory curriculum changes in greater detail, and then highlights seven essential questions and the curricular objectives to which they have lead.

MCCONVILLE, BRENDAN *RELIGION, TELEOLOGY, AND NARRATIVELY IN THE MUSIC OF CHARLES WUORINEN*

"We assign a definite beginning to the universe—our literature, all of our artistic traditions, and of course our music, are all teleological, goal-directed, or directed in some way so that one returns to a starting point. I've never given that up." (Charles Wuorinen, NewMusicBox)

Pulitzer Prize-winning composer Charles Wuorinen, who turned 80 in 2018, is well-known for his use of advanced serial applications, pitch centricity, symmetrical structures, and fractal-inspired procedures. This presentation examines his music from several (perhaps) under-developed perspectives, i.e. that his works inspired by both his faith and his interest in telling a story.

I will first provide background information on the composer and his connection with his faith. His oeuvre witnessed a surge of new vocal works from 1980 forward, perhaps inspired by his connections with the church; he set both biblical texts and spiritual poetry. Next, I will show that the composer's works have exhibited commitment to Western rounded structures, demonstrating his interest in musical teleology. Finally, I will offer an analysis of his 1989 oratorio Genesis, revealing a large-scale tragic narrative that, through its reflective structure, not only recalls the Biblical Hebrew narrative literary design but also the condemnation of original sin and the act of prayer for mercy. Overall, this presentation will not only offer new analytical perspectives on the composer, but also commemorate his work in his 80th year.

MORTYAKOVA, JULIA *MUSIC FOR TWO PIANOS BY WOMEN COMPOSERS FROM THE RUSSIAN SCHOOL*

This performance explores works for two pianos by prominent Russian women composers: Toccata by Tatiana Chudova and Nostalgia – Variations on "Dark Eyes" by Olga Harris. Both composers attended the Moscow State Tchaikovsky Conservatory and are also members of the Russian union of composers. While different in style and from different generations, these composers have interacted in professional settings and together represent the influence of the Russian school composition.

Dr. Tatiana Chudova has been a professor at the Moscow Conservatory for many years, since 1970. She holds the title of Honored Russian Artist. She is a composer of ballets, symphonies, piano concertos, choir, chamber music, vocal cycles and settings of folk songs.

Dr. Olga Harris is a professor of music composition at Tennessee State University. She was the 2007 Tennessee State Music Teachers Association commissioned composer of the year. Olga Harris was the last student of Aram Khachaturian. She is a composer of three symphonies, two piano concerti, two string quartets, four sonatas, two cantatas, five vocal cycles, many songs and over 600 pieces for piano and chamber instruments. She has also written music for two animated movies, theatre, and TV.

Additionally, both composers are strong advocates of music education for young people. Dr. Chudova has and continues to teach at several prominent Russian (precollege) music schools. Dr. Harris has taught at music schools in Russia,

and continues teaching young students privately. They both have written numerous compositions for children (over 200 pieces by each composer).

ROBBINS, SCOTT**SATURATIONAL ELEMENTS IN BENJAMIN BRITTEN'S "THE TURN OF THE SCREW"**

Praised for its compositional economy and tightly controlled formal structure, Britten's Turn of the Screw is often singled out for its two-act structure, small cast (consisting of four sopranos, boy soprano, and tenor), and chamber ensemble instrumentation. Much study of TOS focuses on the ingenious way Britten unifies his opera compositionally—both acts are written as a series of variations on a simple, yet tension-filled, theme, which consists of all twelve pitch classes. This theme is noteworthy for the chromatic saturation it provides, and this idea of saturation is the focus of this presentation. Chromatic saturation via the twelve-pitch theme is one saturational element, as is the tonal structure of the opera, which allows Britten to structure variations and scenes on all twelve tonal centers. Britten demonstrates this idea of "saturation" (meaning the full representation of all his available elements) not only in pitch, but also in timbre. Britten's assemblage of thirteen instruments is well suited to introduce a timbral element into the chromatic saturation of his music theme. Britten seems compelled to maximize the results he gets from these resources; both in the way all 12-pitches are present in the theme to how he maximizes instrumental timbres in thematic presentations.

RUST, DOUGLAS**CONCERTO****BEETHOVEN REIMAGINED: GUNTHER SCHULLER'S APPROPRIATION OF THE VIOLIN**

This lecture-recital will explore how the young Gunther Schuller borrowed the Beethoven Violin Concerto as a model for one of the better-known chamber works of his early compositional output—the Oboe Sonata (1948-51). The lecture will explain how he adapted the formal design of the concerto's middle movement to fit the smaller scale of his sonata's second movement and how he used his modern harmonic vocabulary and twelve-tone concept to represent the formal functions of the tonal structure in his adopted model.

This lecture-recital will contribute a penetrating interpretation of a composition that holds importance in the oboe repertoire as one of very few accessible, full-length concert works for oboe in the twelve-tone idiom. The research is wholly original, because no prior analyses of this sonata have been published, while Schuller's appropriation of Beethoven presents an opportunity to interpret the functional expression of his compositional idiom in new ways. Such interpretation could enrich the understanding of many pieces from this important creative period in Schuller's career.

This event will begin with the lecture, interspersed with brief illustrations by the oboe and piano (playing passages from the Schuller sonata and possibly also from Beethoven's piano reduction of his concerto); then it will conclude with a performance of the Gunther Schuller Oboe Sonata, second movement.

SCIBELLI, SERENA**RIPARIAN: RELATING TO OR LIVING OR LOCATED ON THE BANK OF A NATURAL
WATERCOURSE (SUCH AS A RIVER)**

This piece is a musical representation of water running through a riverbed and the surrounding area. Extended techniques in both saxophone and violin recreate air bubbling to the surface of the water and the shimmering of light reflecting from its surface. The saxophone utilizes the altissimo range, and timbre trills while the violin uses playing on the bridge and harmonics. This lecture recital will explain how we collaborated on this piece with the composer, Kathryn Koopman, and will finish with its performance. Details will include parameters we set for each extended technique, and how we wanted the saxophone and violin to interact among them. Each instrument's unique musical strength helps the other instrument perform with more accuracy and musicality. Despite the difference between the two instruments, their interaction creates special sonorities. In presenting this piece we want to support female contemporary composers, as well as provide new music written for modern chamber groups, especially the ones that engage in the collaboration between string and woodwind instruments.

SHIN, JUNG-WON**IVORY AND EBONY FOR PIANO BY JOAN TOWER**

Commissioned by the 2009 San Antonio International Piano Competition, Joan Tower, a grammy-winning American composer, wrote "Ivory and Ebony" for piano solo in 2009. This work was first performed on October 17, 2009 by the competition contestants in San Antonio, TX. Themes of this work are based on the black and white notes of the piano. The black and white notes not only thematically alternate, but also frequently and variously mix together throughout the work. Tower uses the full keyboard of the instrument for this composition. Various colors of sounds, intensive emotional expressions, and driving rhythmic energy are created through tone clusters, hemiolas, tremolos, glissandos, arpeggio and scalar passages, along with a wide range of dynamics and constant tempo and meter changes in this piece.

SILVERBERG, ANN L.**THE ART OF ZHENG ON TAIWAN: LIANG TSAI-PING**

Born in Hebei province, China in 1910, Liang Tsai-ping began to study Chinese traditional music as an extracurricular activity in his youth. He learned to play two types of Chinese zithers, the 16-string zheng and its cousin, the qin, a seven-stringed zither with a rarefied past and a deep connection to Confucian tradition. A pioneer in notating zheng music, he assembled a seminal

collection of solo works in 1938. He made first journey to the United States in the 1940s, when he travelled to Yale University to study.

Liang ultimately forsook the Chinese mainland for Taiwan in 1949, along with hundreds of thousands of other Nationalists. For the next forty years, Liang cultivated the art of zheng on the island, becoming a revered teacher. Liang wrote new pieces for the instrument, transcribed others from qin music, and continued to transmit some of the music he had codified in 1938. His many trips to the United States and Europe featured dozens of lecture-recitals, frequently held on college campuses. Liang taught Lou Harrison to play the zheng and ethnomusicologist Frederic Lieberman converted his zheng music into standard Western notation. Cut off from developments in the zheng world on the mainland, Liang continued to play the 16-string zheng rather than the modernized 21-string version invented on the mainland in the early 1960s. A close examination of Liang Tsai-ping's life and music shows how political ideology and relative isolation quickly produced a separate, distinctly Taiwanese sphere of zheng art.

STAMBAUGH, LAURA A.***YOU HAVE QUESTIONS, LET'S FIND ANSWERS: COLLABORATIVE RESEARCH BETWEEN PERFORMANCE AND RESEARCH FACULTY***

Musicians have questions about their students (why can't this student hold a steady tempo?), about practice (slow and steady works for me, but maybe this current generation of students doesn't have the attention span for that?), and many other things. However, musicians usually don't have a background in behavioral or experimental research in order to answer those questions. Also, they may not have time in their performing and teaching schedule to independently complete all the stages of a research project. The solution to these problems is to embark on a collaborative research project with a music education or psychology faculty member.

This workshop will outline the stages of a study (developing a research question, reviewing existing literature, designing the protocol, obtaining permission from human subjects boards, recruiting, collecting data, analyzing data, interpreting data, and sharing the results). Suggestions will be given for how to find and approach collaborators. A workflow chart will demonstrate the division of labor between the applied and other faculty member. Discussion will include specific examples drawn from an active research collaboration the presenter is currently undertaking with an applied faculty member.

STAMBAUGH, LAURA A.***OLD DOGS AND NEW TRICKS: PERFORMANCE CHANGES AS SENIOR ADULTS LEARN A WIND INSTRUMENT***

This study examined how senior adults' finger movements refine during the earliest stages of learning to play a wind instrument. Novice participants ($n = 6$) were over 50 years old ($M_{age} = 66.1$ years; $SD = 7.1$ years; females, $n = 3$; males, $n = 3$). They were compared to experienced players ($n = 4$; females, $n = 2$; males, $n = 2$), aged 19 to 70 years. Novices had less than one year of experience playing a woodwind instrument. Participants attended from one to four individual study sessions with the researcher. They were given lessons on a Yamaha MIDI Wind Controller, which is like an electronic soprano saxophone. Study sessions were conducted like private lessons. Materials included long tones, 5-note warm-up exercises, the book "Essential Elements Book 1 for Tenor Saxophone", and test playing patterns. The test playing patterns were composed by the researcher to show finger fluency (C D E F G F E D C) and coordination (C E D F E G G E F D E C). Test patterns were played at slow (80bpm), moderate (100-120 bpm), and fast (120bpm) tempos. Performances are currently being scored for pitch accuracy and evenness. Repeated measures analyses will examine if novices' pitch accuracy and evenness improved with each day of practice. Between-subjects analyses will compare novices' results to experts' results. Preliminary results are demonstrating that senior beginners show fine motor skill improvement with only a limited number of practice sessions.

STEPHENSON, JOANNE***FOUND VOCAL MUSIC BY FLORENCE PRICE***

Florence Price (1887-1953) was an African American child prodigy who grew up to become a composer, piano and organ teacher, and musician of great renown. The daughter of a dentist and music teacher, Florence received a formal education, which was atypical for most African American children at that time. Although I have found no record of Ms. Price having participated in creative activities directly associated with the Harlem Renaissance, she undoubtedly was influenced by the poetry created at the time. In Chicago, Florence became acquainted with poet laureate Langston Hughes and set the poem "Song to a Dark Virgin" to music for famous contralto Ms. Marian Anderson in her open-air concert at Lincoln Memorial. The combination these three extremely talented individuals is this setting is still powerful and mesmerizing. Whether the text originates from poets that are renown or from poets that are obscure, Price's vocal compositions are engaging and thoughtfully set. From "They lie, they lie" to "Out of the South" Ms. Price's musical settings are sensitively written and serve as a powerful vehicle for the poetry that is being sung.

The songs presented in this recital will come primarily from a relatively new compilation of 44 Art songs and Spirituals, Richard Heard, editor, that were recently found in manuscript form in a Peoria, Illinois barn.

STUMPF, EMILY M.**LA FEMME FLEUR: WORKS BY FRENCH WOMEN COMPOSERS FOR FLUTE AND PIANO**

The French have a term, *femme-enfant*, to describe a woman who is still growing into who she will be. When she is truly a woman, she is called *une femme*. Composers should always have a growth mindset, but something truly magical happens when the work created blossoms into something deep and profound and gives meaning to generations to come. Metaphorically, this transformation is like a seed becoming a glorious bloom, a *femme fleur*: a woman who is not only confident in who she is but one who inspires and creates a legacy with her music.

This performance features music by French women composers who are examples of *femme fleur* because their music became important works in the flute repertoire. Each work represents a mature and confident woman and composer. Mel Bonis' Sonate is one of only two flute sonatas from the Romantic period in the flute repertoire. The third movement, Adagio, is the climax of the entire sonata. The second movement, Scherzo-Vivace, is a playful, dancing, swift movement in 3/8 time. Germaine Tailleferre wrote Forlane in 1972 when she was 80 years old and still working. The piece is a modern take on the forlane, a Northern Italian dance. Cécile Chaminade's Concertino was commissioned by the Paris Conservatoire for their annual Concours competition, a high honor.

SULLIVAN, ELIZABETH N.**CELEBRATING 21ST CENTURY WOMEN COMPOSERS**

Featuring two women composers of the 21st century, this program would showcase Thea Musgrave's Night Windows, (2008) and Haley Woodrow's Transition, (2015). While Musgrave has celebrated her 90th birthday and a compositional career that spans decades, she is still composing substantial works and adding to the repertoire for oboe. Her popularity has remained large in the UK and Europe, but remains lesser known in the United States, especially for her chamber writing. Woodrow, an emerging young composer, has written for a variety of settings, but reveals maturity in style for the chamber setting in Transition.

Always drawing on the dramatic, Musgrave devises a five-movement exploration of poignant emotions. Like many of her works for oboe, Musgrave utilizes the full-extended range of the instrument and its lamenting voice to portray a musical protagonist. Musgrave writes Night Windows in a straightforward rhythmical style, while focusing the piece's complexity on emotional portrayal. Cycling through each movement conveys a deep narrative of an emotional journey, however, Musgrave does not indicate through movement title or character that the journey depicted is closed or finished. Instead, the listener and performer engage with the process points, rather than arrival points. Woodrow also focuses her musical narrative on the in-between spaces of life. She explores the emotional process of human transitions of any sort. Requiring quick shifts in tempo and abrupt changes between musical themes, Woodrow crafts a changing lens; highlighting the shifting perspectives we experience through emotional processing.

WANG, YUCHI SOPHIE**MUSIC TRANSFORMED: THE PIANO TRANSCRIPTION AND ITS EVOLUTION**

Three pianist-composers, Alexander Siloti, Earl Wild, and James Tocco shared an admiration for the piano transcription. The concept of the piano transcription gained popularity during the 19th century, as more and more families were able to bring pianos into their homes. Thus, the arrangement of popular orchestral and operatic tunes for piano made it possible for enthusiastic amateurs to bring the favorite music from the stage to their own living rooms. The art form only expanded from there, as composer-arrangers employed increasing virtuosic display in order to promote the works of fellow composers. This lecture-recital investigates how three composers approach original material in transcriptions from textural, melodic, and pianistic standpoints. Specific examples are drawn from Siloti's perspective on the "Melody" from Gluck's Orpheus, Wild's inspired transformation of Gershwin's song, "The Man I Love," into an étude of virtuosic and poetic wonder, and Tocco's treatment of Fauré's Dolly Suite, initially arranged from four hands to two in simpler fashion by Alfred Cortot.

WARFIELD, SCOTT**CREDIT WHERE CREDIT IS DUE : THE BOOK OF BYE BYE BIRDIE**

With a career that saw Bye Bye Birdie (1960) as his only success, it is not surprising that producer Edward Padula made such bitter claims—in his unpublished “Bye Bye Birdie: A Musical Memoir”—of having conceived the show’s basic idea. Composer Charles Strouse’s autobiography, Put On a Happy Face, however, credits the show’s story to book author Michael Stewart. In fact, the unpublished script of Padula’s original concept, “Let’s Go Steady” (1958), written by Warren Miller and Raphael Milian, bears no resemblance to the show’s later drafts, which corroborates Strouse’s contention that Stewart was the true originator of Bye Bye Birdie.

More than simply negating Padula’s questionable claims about the origins of Bye Bye Birdie, the script of “Let’s Go Steady” opens the door to the series of more than a half-dozen previously ignored drafts of the show’s scripts. Beyond confirming Stewart’s authorship of Bye Bye Birdie’s book, these drafts show the evolution of a story that gently poked fun at the teenage fad of rock ‘n roll. Stewart worked especially to tone down the surprisingly adult sexuality carried over from Miller and Milian’s script, and he also added topical references to music and culture that New York audiences would immediately recognize, including a misunderstood conflation of beatniks and rock ‘n roll.

These previously unexamined scripts confirm the importance of Michael Stewart’s contribution to the success of Bye Bye Birdie, and they also demonstrate the value of archival materials to our understanding of this Broadway hit.

Wagnerian singing is exemplified by the vigorous and booming singing of large operatic voices. Wagnerian operatic repertoire requires a very powerful voice from a singer who has a great deal of both vocal and physical stamina. This type of high-effort singing has often received a negative reputation in the opera world for the potential risk of injury to singers. The discussion regarding the health of singing Wagnerian repertoire has been going on for years since the beginning of published vocal pedagogy books, such as those by Giovanni Battista Lamperti and Mathilde Marchesi.

There may be some truth to the risk of young singers attempting Wagnerian operatic repertoire but his art songs are a completely different matter. However, many voice teachers do not assign any Wagnerian repertoire to their students. This is likely due to the reputation that Wagnerian repertoire has for being difficult and potentially dangerous, and also because many voice teachers are unaware of Wagner's art songs. The undergraduate student repertoire is dominated by such composers as Schubert, Schumann, Brahms, Fauré, Debussy, Tosti, and Bellini. Few voice teachers would think of Wagner being in this mix of composers - but they should reconsider.

This lecture recital will show that Richard Wagner's art songs are appropriate and accessible to singers in the undergraduate and graduate level of vocal study. The selected songs will be evaluated based on factors of: range, tessitura, melody, accompaniment, text, pedagogical considerations, and subject matter

BIOGRAPHIES OF PRESENTERS AND PERFORMERS

JUSTIN ALEXANDER is an Assistant Professor of Music at Virginia Commonwealth University, where he teaches Applied Percussion Lessons, Percussion Methods and Techniques, Introduction to World Musical Styles, Music and Dance Forms, and directs the VCU Percussion Ensemble. Justin is a founding member of Novus Percutere, with percussionist Dr. Luis Rivera, and The AarK Duo, with flutist Dr. Tabatha Easley. Recent highlights include collaborative performances in Sweden, Australia, at the Percussive Arts Society International Convention, and at the sixth International Conference on Music and Minimalism in Knoxville, TN. As a soloist, Alexander focuses on the creation of new works for percussion through commissions, and compositions, specifically focusing on post-minimalist/process/iterative keyboard music, non-western percussion, improvisation, and drum set. Justin has commissioned, premiered, and recorded works by noted composers John Luther Adams, Christopher Adler, Adam Silverman, Blake Tyson, Halim El-Dabh, Ivan Treviño, and Brian Nozny. Alexander currently holds the position of Principal Percussion with the Wintergreen Summer Performing Arts Festival, and appears regularly with The Richmond Symphony. He has performed with The Florida Orchestra, The Arkansas Symphony Orchestra, The Aspen Festival Orchestra, The Eastern Music Festival Faculty Orchestra, and the Tallahassee Symphony.

BRIAN ARREOLA has been described as a "robust Italian tenor" by the *Washington Post*, and his singing was called "fiery" by the *St. Paul Pioneer Press*. In 2013 he created the role of Luis Rodrigo Griffith in Opera Theatre of St. Louis's world-premiere of Terence Blanchard's "opera-in-jazz" *Champion*. *Opera Today* praised his "well-schooled tenor and his impassioned way with several high-flying phrases," and *Opera News* said that "as Luis, the older Griffith's adopted son and caretaker, Brian Arreola was tenderness personified." He has been featured with The Minnesota Opera, Toledo Opera, Opera Carolina, American Opera Theater, Opera Theatre of St. Louis, Ente Concerti (Sardinia, Italy), and other companies. He sang the title roles in *Songs of the Fisherman* and Pinkerton in *Madama Butterfly* at the 2013 *Grachtenfestival* (Amsterdam, Netherlands). In 2014, he sang Isamele in Opera Carolina's *Nabucco*, as well as the love duet from *Madama Butterfly* on their season opening gala concert *Art Poetry Music*. In August 2017 he premiered the solo dance-opera, *Wake: Lucia*, by Leonard Mark Lewis, and sang the role of Ragueneau in the Opera Carolina production of *Cyrano* in November 2017. Dr. Arreola is an Associate Professor of Voice and Director of the Opera Workshop at the University of North Carolina at Charlotte. The UNC-Charlotte Opera Workshop/Chamber Orchestra productions of Puccini's *Gianni Schicchi* and *Suor Angelica*, for which Dr. Arreola was stage director and conductor, won 3rd prize in the National Opera Association's 2013 Opera Production Competition.

Pianist **CHARISSE BALDORIA**'s work focuses on the intersections between the piano and non-Western traditions, and with other disciplines. Her recent CD, *Gamelan on Piano*, features solo and chamber music inspired by the Indonesian and Philippine gong-chime ensemble. Her artistic explorations have also led to collaborations featuring poetry, live drawing, video, non-Western traditions, and dance. Being of Filipino heritage, she juxtaposes the indigenous and the colonial. Her research and artistic explorations have led to concerts at the International Festival of Spanish Keyboard Music in Almeria, the Instituto Cervantes, and in Buenos Aires, and to research in Cuba. She has performed on five continents and won awards in international piano competitions. A Fulbright scholarship first brought her to the United States to study at the University of Michigan with Logan Skelton. She is currently Associate Professor of Piano at Bloomsburg University of Pennsylvania.

RENEE L. BAPTISTE, Professor of Music Education at Jacksonville State University in Jacksonville, AL, teaches elementary and secondary music education methods in general and choral music. She also teaches graduate music education courses in research methods and music assessment. Other duties include supervising student teachers. She directs Encore!, the JSU show choir, and serves as faculty advisor for CNAfME and Delta Omicron Music Fraternity. Dr. Baptiste graduated from William Carey College (B.M.), the Eastman School of Music (M.M.), and the University of Florida (Ph.D.). Her research interests include the male adolescent changing voice, music preferences of adolescents in middle school general music, and the life and music of William L. Dawson. Notable publications include choral analyses in *Teaching Music through Performance in Choir* (Volume 4), "Folk Song Preference of Middle and Junior High School General Music Students" (*Kodály Envoy*), "A Study of the Relationships Among Voice Timbre Models, Voice Classification Stage, and Pitch-Matching Ability in Male Adolescent Choral Students" (*Illinois Music Educator*), "Teaching the Male Adolescent Changing Voice Through Cooperative Learning Groups" (AIMS) and "Standards in the Middle School Classroom" (AIMS). Dr. Baptiste has presented for several organizations such as the International Conference on Technological Directions for Music Learning, the Mountain Lake Colloquium for Teachers of General Music Methods, the Association for the Study of African American Life and History, the Organization of American Kodály Educators, the Southern Chapter of the College Music Society and several state music educators associations through the National Association for Music Education.

LA WANDA J. BLAKENEY, Professor of Music at Louisiana State University Shreveport, received her Ph.D. in Musicology from The University of Texas at Austin. She has made numerous presentations at regional, national, and international conferences, and has received many grants and awards, including the Patten Chair for Excellence in Teaching. Dr. Blakeney has authored a keyboard musicianship manual, and her publications appear in *The Diapason*, *The International Journal of Arts and Humanities*, *The American Music Teacher*, and *New Grove Online*. She is also active as an adjudicator, accompanist, and church organist, and she serves as the chair of two local piano contests, as well as two state-wide MTNA Competitions. In addition, she maintains a private piano studio and writes program notes for the Shreveport Symphony. Dr. Blakeney recently completed her term as President of the Louisiana Music Teachers Association.

A native of Romania, pianist and composer **VALENTINE MIHAI BOGDAN** serves as Associate Professor of Music at Mississippi University for Women. His compositions have been performed in Europe and North America, at the Assisi Festival of Performing Arts (Italy), Festival Miami, Music at MOCA Concert Series, the Oregon Bach Festival, and at new music concerts hosted the College Music Society, NACUSA, the Society of Composers Inc., and the International Trumpet Guild. His music has been premiered by musicians of the Cleveland Symphony Orchestra, Beta Collide, Grambling State University Wind Ensemble, Grambling Chorale, Black Bayou Brass Trio, and the AWC Wind Ensemble. In the past two years, he has fulfilled commissions from trumpet virtuosi James Zingara and Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, and the AWC Concert Band. He was also commissioned by the Dranoff Two Piano Foundation of Miami. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he has performed in France, England, the Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.

The performances of tenor **RON BRENDL** have been heralded as "effortlessly professional... strongly lyric...[and] memorable" in opera, oratorio and recital. As an opera singer, Brendel shines brightest in the Mozart tenor roles of *Cosi fan tutte*, *Die Zauberflöte*, and *Der Shauspieldirektor*. He is equally at home in the contemporary operas of Britten, most notably *The Turn of the Screw* and *Owen Wingrave*. Other roles include Tamino, Goro, Ferrando, Alfred, Ernesto, Frederic, Nanki-Poo, and Cajus. He has appeared with the Treasure Coast Opera, Peach State Opera, South Florida Opera, Asheville Lyric, Natchez Festival, Springfield Regional Opera, Opera in the Ozarks, and others. He debuted at Carnegie Hall in 2006 as tenor soloist in Mozart's Coronation Mass. In oratorio, he sings Handel, Bach, Mozart and Haydn, and others. He has appeared with the Vero Beach Choral Society, the Pensacola Choral Society, the Imperial Symphony Orchestra (Lakeland, FL) and the Central Florida Bach Festival, among others. He is a frequent recitalist, and has performed widely throughout the USA. Brendel is currently professor of voice at Lee University in Cleveland, TN, where he teaches all levels of applied voice, coordinates the weekly recital hour, oversees music for the monthly Liturgical Chapel services, and is co-music director for musical theatre productions. He holds a B.M.E. from Evangel University (Springfield, MO), and the M.M. and D.M.A. from Temple University (Philadelphia, PA). His specialization is the vocal music of Benjamin Britten.

STEVEN WATSON BROWN is a senior at the University of Tennessee, currently completing a bachelor's degree in Vocal Music Education with a minor in music theory. Originally from Gallatin, Tennessee, Steven began working as a church pianist and singing recreationally at age 14. After graduating from Gallatin High School in 2015, he enrolled at Volunteer State Community College where he earned an A.A. in University Studies. In 2016, Steven began his study in Vocal Music Education at the

University of Tennessee. At UT, he has been active as a student performer in VolOpera, an officer in the UT Chapter of the National Association for Music Education, and an assistant accompanist in the UT Chamber Singers. Currently, Steven works as a theory tutor at UT and as the Chancel Choir pianist at Luminary United Methodist in Ten Mile, TN. After the conclusion of his undergraduate degree, Steven hopes to continue his studies in pursuit of a double master's degree in music theory and choral conducting.

Oboist **JUNG CHOI** has quickly established a career as both performer and teacher at the collegiate level. She twice received an honorable mention as a finalist in the Gillet-Fox international oboe competition. While working on her Master's degree at the Eastman School of Music she was appointed as the oboe/English horn player for the Binghamton Philharmonic, and she also taught at Nazareth College and Roberts Wesleyan College in Rochester, NY. After graduating from Eastman she was appointed assistant principal for the Korean Symphony Orchestra, and she taught oboe at her alma mater, the prestigious Seoul National University. At SNU she coordinated master classes with Stefan Schilli, Maurice Bourgue, and John Dee. As a chamber musician, she is one of the founding members of a wind ensemble, the Winds, a board member of the Piri oboe ensemble, and a member of the woodwind quintet Sunyul. She is also interested in the identity of Asian classical musicians in the West. Her research project concerns the application of Asian culture in Western music and the integration of cultures in globalized society. Beyond classical music she has interests in other genres of music, as well. She has recorded music for movies and K-pop songs, and also appeared on a Korean national television show, collaborating with a poet. She is pursuing a doctorate degree in oboe performance at Eastman under Mr. Richard Killmer, where she serves as his teaching assistant.

Equally at home in both vocal and instrumental repertoires, **CARA CHOWNING** is in demand as a coach and collaborative artist. She has performed extensively throughout the United States, South America, and Europe as a duo partner, chamber musician, and orchestral pianist. She has served on the accompanying faculties of the Cleveland Institute of Music and the American Institute of Music Studies in Graz, Austria, as well as the faculties of Simpson College, Oklahoma City University, and the University of Illinois at Urbana-Champaign. She returns this season as a guest coach and conductor at the University of Missouri Kansas City Conservatory of Music/Kansas City Lyric Opera Apprentice Program. As music director, conductor, and pianist, Chowning has prepared opera and musical theater productions at the professional, young artist, and collegiate levels. She has served on the music staffs of Cleveland Opera, Lyric Opera Cleveland, Opera Cleveland, Kansas Lyric Opera, and the Bar Harbor Music Festival as Assistant Chorus Master, Staff Pianist, Coach, and Musical Director. Chowning is a frequent guest on recital series throughout the Midwest and Northeast Ohio and has been broadcast on WFMT, WCLV, and Iowa Public Radio. She has performed at the National Flute Association's Convention and the International Double Reed Society Convention as competition pianist and recitalist. Chowning holds performance degrees in piano and collaborative piano from Northwestern University and the Cleveland Institute of Music, and a D.M.A. in Accompanying and Vocal Coaching from the University of Illinois at Urbana-Champaign.

DAVID DETWEILER, Assistant Professor of Jazz Saxophone, joined the faculty at Florida State University in 2016, after serving as Director of Jazz Studies at Nazareth College (Rochester, NY). He has performed at many of New York City's premier live-music venues such as The Blue Note, Birdland, The Knitting Factory, and The Iridium. His first record as a leader, *New York Stories*, recorded in Tallahassee with Leon Anderson, Clarence Seay, Chris Pattishall, and Rick Lollar, received a favorable review from Scott Yanow. His second record as a leader, *The Dave Detweiler Trio featuring Fumi Tomita and Alex Patrick*, was released in August 2015. Dr. Detweiler received a D.M.A. from the Eastman School of Music in 2015 and a M.M. from Florida State University in 2010. He also studied at both the University of North Texas and William Paterson University, where he received the B.M. degree. His teachers include: Ramon Ricker, Charles Pillow, Bill Kennedy, Gary Smulyan, and Steve Wilson.

LISL KUUTTI DOUGHTON, works as a cellist and visual artist in Boone, North Carolina, where she is also a second-year graduate student in Cello Performance at Appalachian State University. She earlier earned a B.A. in Music and Art from Furman University. Lisl is principal cellist of the Appalachian Symphony Orchestra and the cellist of the Hayes String Ensemble, the university's graduate chamber ensemble. Her colored pencil artwork, which features realistic natural subjects incorporating hidden words, was recently shown in the "Best of the Blue Ridge" juried show at the Ashe County Arts Center and was the subject of a successful show at Sunflowers Cafe in Raleigh. Lisl has lived in Atlanta, Raleigh, and Osaka, Japan, where she taught English at the high school and college level. While living in Osaka, she gave a solo recital and played cello in church and in a community orchestra. An internship in art and music therapy at Skyland Trail, a mental health treatment center in Atlanta, has informed her belief that the arts can provide hope and a method of expression for all people.

MIRA FRISCH, Associate Professor of Cello and Director of String Chamber Music at the University of North Carolina, Charlotte, has performed as a recitalist and chamber musician throughout the United States and in Bermuda, Italy, and France. Her recordings as a member of Duo XXI, with violinist Anna Cromwell, were released on the Albany Records label in 2010 and 2014. The ensemble's performance was described as "beautifully played" by *American Record Guide* and their "precise ensemble

"playing" was noted by *Fanfare Magazine*. Dr. Frisch can also be heard on the album *There Lies the Home*, produced by Cantus; the Albany Recordings *Songs of the Fisherman*, an opera for tenor, dancer, and chamber ensemble; and *Dark Dances*, a recording of the chamber music of John Allemeier. She has presented at national conferences of the American String Teachers Association, College Music Society, Music Teachers National Association, and the Society of Composers. In the Carolinas, Dr. Frisch has performed as guest principal cellist with the Charleston Symphony, as a section cellist with the Charlotte Symphony Orchestra, and with the Madison Park String Quartet. She is past-president of the North Carolina Chapter of the American String Teachers Association. Dr. Frisch received a B.A. in Music and Mathematics from Saint Olaf College, a M.M. in Cello Performance from the Cleveland Institute of Music, and a D.M.A. in Cello Performance from the University of Minnesota.

Assistant professor **AMY GILLICK** leads the double reeds studio at Austin Peay State University, where she also teaches doubles reeds methods and music appreciation. Dr. Gillick is committed to commissioning new works for double reed instruments, the art and science of reed making, innovations in music pedagogy, and exploring concepts at the intersection of arts and technology. Previous, she taught at Virginia Tech, Azusa Pacific University, Moorpark College, Concordia University, UCLA, and the Orange County School of the Arts. Dr. Gillick regularly leads reed making master classes and gives recitals throughout the country. In the summertime, she has taught at the Idyllwild Summer Arts program in California and at the Summer Music Institute in Roanoke, VA. Equally accomplished as an orchestral and chamber player, she has performed with the Nashville Symphony, Roanoke Symphony Orchestra, the Bakersfield Symphony (co-principal), and the Santa Monica Symphony. Other orchestral engagements have included the Pasadena Symphony, Long Beach Opera, and numerous other ensembles in Southern California. An active member of several professional musical organizations, she recently presented a recital featuring three world premieres at the International Double Reed Society Conference in Tokyo, Japan. She is an active member of both the International Double Reed Society and the College Music Society, and frequently performs and presents her research at conferences for both organizations. She earned her B.M. from California State University, Long Beach, and her M.M. and D.M.A. from UCLA.

Russian-born pianist **ROSE SHLYAM GRACE** has concertized throughout the United States as a soloist and chamber music recitalist. In recent years, Grace has been a featured artist and guest presenter at several music conferences, including the 34th International PAMA Symposium in NYC, the Rachmaninoff International Society, the National MTNA Conferences, the National Flute Convention, and the FSMTA Conferences. Since 2009, she has taught at Bethune-Cookman University, where she is currently Associate Professor of Piano. During the summers, Grace has taught in the High School Piano Division at the Interlochen Center for the Arts Music Festival in Michigan, has coached at the Castleman Quartet Program in Fredonia, NY, and most recently, participated in the Buffet-Crampon Clarinet Academy in Jacksonville, FL, and the Blue Lake Music Festival in Michigan. Grace served as the 2016 FSMTA State Conference Chair and as a member of the 2018 MTNA National Conference Planning Committee, which was held at Walt Disney World in Florida. She can be heard on several recording labels, including a recent CD release on Albany Records entitled *Vibrations of Hope: Music of the New Millennium*. She holds a D.M.A. from the Eastman School of Music, an M.A. in Musicology from the University of Chicago, and a B.M. from the Oberlin Conservatory of Music.

Originally from Seoul, Korea, **YEWON HAN** is a pianist and a teacher currently in her final year of doctoral studies in piano performance at the University of South Carolina. In addition to her solo performances, Yewon enjoys her role as a collaborative pianist for numerous graduate and undergraduate students at USC. She is a sought-after accompanist for many regional competitions and auditions, and has served as graduate assistant in accompanying at USC from 2012 to 2017. Yewon is an active member of the Music Teachers National Association and has presented at MTNA national conferences in Anaheim, Chicago, and San Antonio as well as South Carolina state conferences. She has also adjudicated festivals and competitions for the South Carolina Music Educators Association, South Carolina Independent School Association, Charleston Music Teachers Association, and the South Carolina Music Teachers Association District and State auditions. Yewon holds a M.M. in piano performance from the University of South Carolina and B.A. in economics from the Pennsylvania State University. Yewon maintains a private studio in Columbia and is an adjunct faculty at Claflin University, Midlands Technical College, and Benedict College, where she also teaches music appreciation courses.

THOMAS HARRISON holds credits as a guitarist, producer and recording engineer, and is active as both as a musicologist and composer of music for the concert hall. His musicological research interests focus on hard rock and heavy metal of the 1980s, and the role of recording producers in the making of specific albums. He has delivered academic papers internationally, and is the author of *Van Halen: The Music and the Fans 1978-1986* (Pearson), *Preparing the Commercial Guitarist* (Cheeky Chappy Music), *Living on a Prayer* (Kendall Hunt) two titles from the series *American History Through Music*, *Music of the 1980s* and *Music of the 1990s*, and *Pop Goes the Decade: The 1980s* (Greenwood Press), in addition to articles in academic journals. He has worked with noted multi-platinum producers, including Geoff Workman, Michael Wagener, Ric Browde and Greg D'Angelo, as an artist, engineer and/or second engineer, and contributed backing vocals on the Ringo Starr album *Vertical Man*. Dr.

Harrison has previously served on the faculties at Elizabeth City State (NC) University and Jacksonville University. Dr. Harrison holds a Ph.D. from the University of Salford in the United Kingdom.

ADRIAN A. HARTSOUGH is currently pursuing his M.M. in Music Theory with a certificate in Music Theory Pedagogy at the University of Tennessee-Knoxville, where he is a graduate teaching assistant. As a music educator, Adrian taught middle and high school bands and choirs for twelve years in Indiana. He also served for six years as a member of the state board of the Indiana State School Music Association. In addition to teaching, Adrian has experience adjudicating concert and jazz band festivals, solo and ensemble contests, and sight singing for choral festivals. His professional associations include NAFME, Indiana Music Educators Association, Indiana Association of Jazz Educators, Indiana Bandmasters Association, College Music Society, and Phi Mu Alpha Sinfonia. His research interests include aural skills curriculum development for secondary school instrumental classrooms, as well analysis of film music and popular music. Adrian plans to pursue his Ph.D. in music theory, with the intention of teaching at the collegiate level. He also aspires to publish music theory and aural skills resources for middle and high school applications.

Baritone **PHILIP D. HILL** earned D.M.A. in vocal performance at the University of Texas in Austin. He is an Instructor at University of Texas El Paso and taught on the voice faculty of The University of Texas - Rio Grande Valley, Texas A&M University - Kingsville, and Texas State University - San Marcos. Dr. Hill has performed extensively with the Mississippi opera, symphonic and choral organizations throughout the South and in the Austin area. The 2007 Austin Critics Table Awards honored Mr. Hill with the Outstanding Classical Singer Award for his performances.

JILLIAN VOGEL HONEA is currently a master's candidate at the University of Tennessee Knoxville, where she is studying music theory. She previously attended Austin Peay State University in Clarksville, TN where she received her B.M.E. with a German minor, magna cum laude. Her research interests include music cognition, narrative analysis, and Neo-Reimannian theory. She hopes to continue her education in music theory after her master's degree.

YOON JOO HWANG, Assistant Professor of Bassoon at the University of Central Florida, has taught and performed throughout the United States, Asia and Europe. She has taught at UCLA, the Pasadena Conservatory of Music, the Idyllwild Summer Arts Academy, and at the University of Colorado at Boulder. In 2015, she was a featured performer at the IDRS in Japan and she was selected for the IDRS in 2018 (Granada, Spain). Recently, Dr. Hwang was invited to give masterclasses at the Central Conservatory of Music (Beijing), the Shanghai Symphony Orchestra Academy and the Shenzhen Arts School in China. Beyond teaching and performing, Dr. Hwang has a diverse research portfolio. In 2016, she presented at the national College Music Society Conference on "Global Transformation and Water Conservation: Mobilizing Musicians to Assuage the National Drought Crisis" in Santa Fe, NM. Her article, "How Asian Identity Impacts Asian Performers in Classic Music: East Asians Meet Western Musical Culture" was published in the *Journal of Ewha Music Research Institute* (2017). In 2018, she spoke at the CMS conference in Vancouver, BC, on "Diversity and Inclusion: The Keys to Understanding, Mentoring, and Recruiting Asian International Students in a Competitive Global Marketplace." Dr. Hwang earned a D.M.A. at the University of Colorado at Boulder under Yoshi Ishikawa and an M.M. at UCLA under John Steinmetz. In Germany, she worked with Günter Blahuscheck of the Bamberger Symphoniker and Yoshinori Tominaga of the Universität Mozarteum in Salzburg, Austria. Dr. Hwang studied at USC with Shawn Mouser, and received a Performance Diploma under Matthew Ruggiero.

ROBIN JENSEN is the Music and Education Director for Opera Orlando, where she founded their Youth Program, and also serves as conductor, chorus master, and pianist for different productions. She has been a vocal coach, chorus master and children's chorus master for many musical and opera productions by the Orlando Philharmonic Orchestras and has worked with such companies as Minnesota Opera, Des Moines Metro Opera, and Opera IOWA, where she developed the educational opera company and created their first outreach opera workshops. During her tenure with the Orlando Opera, Robin served as a conductor, assistant conductor, and stage director for many opera productions and held the title of Director of Music Administration and Education. She was also instrumental in the development of the Resident Artist. Robin was a vocal coach with the University of Vermont, Ithaca College, Cornell University, and Rollins College. She has presented Singing/Acting master classes for colleges and universities across the country, as well as performed as a collaborative pianist for recitals and other performances. Since 1999, Robin has been Artistic Director for "Camp Madhatter," a summer intensive music drama camp in Minnesota. Robin holds a B.M. and a M.M. in Piano Performance from Drake University, with additional collaborative piano studies at the San Francisco Conservatory of Music. She received the prestigious Martha Ellen Tye scholarship for collaborative piano study at the American Institute of Music in Graz, Austria, where she studied piano with Jan Meyowitz and French diction with Margarite Meyerowitz.

JOANN MAREIE KIRCHNER, Ph. D., is an Assistant Professor of Piano at Temple University in Philadelphia, PA, where she coordinates the class piano program and teaches applied and class piano. She holds degrees from the Philadelphia College of

the Performing Arts, Temple University, and the University of Oklahoma. Dr. Kirchner has published in *American Music Teacher*, *Keyboard Companion*, *Medical Problems of Performing Artists*, *Piano Guild Notes*, and *Work: A Journal of Prevention, Assessment and Rehabilitation*. She has presented papers and workshops throughout the United States, Canada, and Europe, including the Hawaii International Conference on Arts and Humanities, the Canadian Federation of Music Teachers' Association Conference, the European Piano Teachers Association, and the World Piano Pedagogy Conference, as well as both regionally and nationally for the College Music Society and the Music Teachers National Association. Dr. Kirchner is active in the Music Teachers National Association, and locally as Co-President of the Philadelphia Music Teachers Association. Kirchner is also co-chair of the Research Committee for the National Conference on Keyboard Pedagogy. She is regularly invited to serve as an adjudicator and workshop clinician. Her research interests include musical performance anxiety, the relationship between flow and musical performance anxiety, meta-cognition, intermediate teaching repertoire and fourhanded piano music by women composers.

KRISTIAN KLEFSTAD is Associate Professor of Piano and Coordinator of Piano Pedagogy at Belmont University, where he teaches piano, piano pedagogy, piano literature, and class piano, and also directs the Belmont Piano Invitational summer keyboard program. An active solo and collaborative recitalist, clinician, lecturer, and adjudicator in the United States, Dr. Klefstad enjoys presenting music by living composers; he has also appeared as a concerto soloist with the Jefferson City Symphony and the Marion Philharmonic Orchestra, among others. Dr. Klefstad is actively involved in regional, state, and national organizations devoted to teaching music. He has served as President, Vice-President, and Programs Chair of the Nashville Area Music Teachers Association, and is currently Immediate Past-President of the College Music Society's Southern Chapter, for which he also has served on the Executive Board eight years. He earned degrees in music from Millikin University (B.M.), the University of Missouri-Kansas City (M.M.) and The University of Texas at Austin (D.M.A.). Before his appointment at Belmont University, Dr. Klefstad taught at Baylor University and served as the Music Director of the Ballet Austin Academy.

Pianist **EUNMI KO** recent appearances include the Weill Hall at Carnegie Hall, John F. Kennedy Center for the Performing Arts, Festival de Musica Contemporanea (Madrid), Festival Cervantino Internacional, San Francisco International Piano Festival, Chautauqua Music Festival, Women in Music Festival (Rochester, NY), Music Center of Christchurch (New Zealand), Siam Ratchada Auditorium (Bangkok, Thailand), Seoul Arts Center, and Kumho Art Hall (Seoul, Korea), among others. Praised for original interpretations, abundance of piano technique, and interesting programming, she performs a wide range of piano repertoire, ranging from premieres of new works by living composers to both traditional and rarely played piano works. Ko frequently communicates with young pianists through recitals and master classes at conservatories and universities. She was a guest artist at the Real Conservatorio Superior de Musica de Madrid, Universidad X el Sabio, EAFIT University (Colombia), Hong Kong Baptist University, The Education University of Hong Kong, and University of Maryland, among others. She is co-founder and co-director of the new music ensemble Strings & Hammers, which has the unusual instrumentation of violin, piano, and double bass. Since 2015 she has been the resident artist for McCormick Percussion Group and collaborated with Director Robert McCormick for the Concerti for Piano and Percussion Project. Ko holds a B.M. degree from Seoul National University and graduate degrees (M.M. and D.M.A.) from the Eastman School of Music. She is Assistant Professor of Piano at the University of South Florida and serves as co-advisor of the New-Music Consortium at USF.

RICHARD KRAVCHAK is one of America's most versatile and exciting double reed artists. He has been heard as an oboe soloist, and both chamber and orchestral musician around the world, performing concerts throughout Europe, Asia, and the Americas. He has appeared as a soloist with The Dubuque Symphony, The University of Hawaii Wind Ensemble, The Carson Symphony, Banda Espinie de Portugal and the Orquesta Sinfónica de El Salvador. The *Dubuque Telegraph Herald* has written: "Kravchak's playing revealed a real beauty of tone, not monolithic, but always changing in color and intensity. He makes even the most difficult lines seem almost effortless." The *Florida Flambeau* wrote "Kravchak made a good case for his virtuosity." He specializes in contemporary music, with over 100 compositions created for him, and in historically informed performance, frequently performing period music on oboes of the Renaissance, Baroque, Classical, Romantic, and early 20th century. Kravchak holds performance degrees from the Eastman School of Music, the Juilliard School, and Florida State University. Currently Dr. Kravchak serves as Director of the School of Music of the University of Southern Mississippi.

MARK LACKEY composes new music that is "buoyant, at times playful" with "a classical, yet unrestrained lyricism" (ArtsBham.com). As a composer of vocal, electronic, chamber, orchestral, and wind ensemble music, he has garnered premieres from many gifted artists including Rhymes With Opera, Fireworks, Eastman Wind Orchestra, Definiens Ensemble, Druid City Ensemble, cellist Craig Hultgren, Miolina NYC, violist Victor de Almeida, and violinist Courtney Orlando. He is immediate past president and current treasurer of the Birmingham Art Music Alliance. His music is available through Dorn Publications and Julian Date Music, and on the Potenza Music and Centaur Records labels. Honors include a public reading by the Alabama Symphony Orchestra and selection as finalist in the American Composer Competition of the Columbia (MD) Orchestra. Mark Lackey is also an energetic educator. As Assistant Professor at Samford University's School of the Arts, he

teaches composition, music theory, and music technology. He earned the D.M.A. in composition, M.M. in theory pedagogy, and M.M. in composition from The Peabody Conservatory of Johns Hopkins University, where his teachers included Christopher Theofanidis, Bruno Amato, and Nicholas Maw.

BRENDAN McCONVILLE is Associate Professor, Associate Director for Undergraduate Studies, and Coordinator of Music Theory and Composition at the University of Tennessee School of Music. As a music theorist, his areas of research include twentieth-century music analysis and the use of emerging technologies in theory pedagogy. His writings appear in scholarly journals such as *Theory and Practice*, *The Journal of Music Theory Pedagogy*, *College Music Symposium*, *Perspectives of New Music*, and *Tempo*, and he is co-author of *Music Theory Foundations: an Interactive eBook*. He serves as Editor for Technology/Online Resource Reviews for the *College Music Symposium*. As a composer, he was awarded a Fulbright to compose a new chamber work in 2016, and his music has been recorded on the labels Wide Classique, ERMmedia, and Navona, and has been published by BRS Music. His new album, *Un D'Annunzio Nuovo* (Wide Classique), can be found on all major music distribution sites (Spotify, Amazon, iTunes, etc.) and it features his Fulbright work, "Four Songs from La Pioggia nel Pineto."

Mississippi's 2017 Honored Artist, pianist **JULIA MORTYAKOVA**, has performed around the world, including Assisi Performing Arts (Italy), Banff Centre for Arts and Creativity (Canada), Musica Nueva Malaga (Spain), Symphonic Workshops (Bulgaria), Yaroslavl Art Museum (Russia), Zhytomyr's Musical Spring (Ukraine), Aspen Music Festival, Clayton Piano Festival, College Music Society (regional and national conferences), Eastern Music Festival, Music Teachers National Association, Natchez Festival of Music, National Association of Composers USA (regional and national conferences) and Women Composers Festival of Hartford. For the past five years she has appeared as soloist with the Assisi (Italy) and Starkville Symphony orchestras. Dr. Mortyakova is the Chair of the Department of Music at the Mississippi University for Women and the Founder/Artistic Director of the Music by Women Festival. The Mortyakova/Bogdan Piano Duo is the Second Prize winner of the 2017 Ellis Duo Piano Competition. Julia is a laureate of the 2014 American Prize for her performances of Cecile Chaminade's music, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. Dr. Mortyakova's research focuses on the existentialism of Jean-Paul Sartre and the life of Cecile Chaminade. She regularly presents papers at state, regional, national and international conferences and festivals. Equally active in the life of her colleagues, she serves as Vice-Chair of the National Association of the Schools of Music Region 8 and is an on-site evaluator on behalf of the NASM Commission on Accreditation. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami.

SHAWNA PENNOCK's performances have been described as "rich and powerful, yet lightly effervescent" (Classical Voice of North Carolina). Dr. Pennock is the Adjunct Professor of Saxophone at University of Nevada, Las Vegas. At UNLV, she teaches applied saxophone, music theory, woodwind pedagogy, and coaches chamber music. She recently earned her D.M.A. at the University of Georgia. She holds a M.M. and a Professional Artist certificate from the University of North Carolina School of the Arts and a B.M. with an Education certificate from The University of Iowa. Her teachers include Connie Frigo, Taimur Sullivan, and Kenneth Tse. She has won top prizes in competitions including 1st Prizes at the North American Saxophone Alliance Quartet Competition, ENKÖR Chamber Music Competition, Southern Division of Music Teachers National Association Chamber Competition North Carolina MTNA Chamber Competition, University of Georgia Concerto Competition, and the North Carolina MTNA Young Artist Competition. She has performed on three continents in Panama, France, Hong Kong, Thailand, Russia, and the United States. An advocate for contemporary music, she has premiered over twenty works. She has worked with composers such as Joel Love, Al Thiesen, Sam Lipman, Corey Dundee, David Vess, Kathryn Koopman, Bruce Tippette, Aaron Jay Meyers, Owen Davis, K. Scott Eggert, and Stephen Medlar. Her debut solo CD *Fledglings* includes new works pedagogically conceived for saxophonists exploring extended techniques.

JARED PEROUNE is a D.M.A. student in collaborative piano at the University of Miami. Quickly becoming an established accompanist and chamber musician, Jared has collaborated with a number of vocalists and instrumentalists throughout South Florida. He has been heard in concerts and recitals throughout Florida, Ireland and the United Kingdom, and in his hometown of Georgetown, Guyana. In years past, he has been accompanist and continuo organist for Miami Collegium Musicum, often in collaboration with the Miami Bach Society and German Consulate. He has performed with Miami Lyric Opera, Amici dell'arte, the Hispanic-American Lyric Theater, the Frost Symphony Orchestra, and with The Symphonnia, Boca Raton. He was recently principal accompanist of the Master Chorale of South Florida as well as previously with Miami Choral Academy, an after school initiative by Seraphic Fire. Jared Peroune is currently a piano faculty member at Barry University.

LUIS C. RIVERA (b. 1983) serves as Assistant Professor of Music and the Director of Percussion Studies at the University of South Alabama, where he teaches applied lessons, the USA Percussion Ensemble, the Jaguar Drumline, the USA Steel Band, and the World Music Ensemble. He is originally from Orlando, where he received his B.M.E. from the University of Central Florida under the direction of Jeff Moore and Kirk Gay. While at UCF, Dr. Rivera was a Presser Foundation Scholar and the winner of the UCF Music Department's Performance Excellence Competition (2004). He holds a M.M. degree in Percussion Performance

from the University of South Carolina, studying under Dr. Scott Herring and Jim Hall, and serving as a Graduate Teaching Assistant, director of the Palmetto Pans Steel Drum Ensemble. He was also the winner of the USC Concerto Competition, performing Emmanuel Séjourné's *Concerto pour Vibraphone et Orchestre à Cordes*. In 2012 he received the D.M. in Percussion Performance from Florida State University, where he was a student of Dr. John W. Parks IV and a recipient of the McKnight Doctoral Fellowship. Dr. Rivera is a published composer/arranger whose works appear in Bachovich Publications, Tapspace Publications, and his own self-publications. His scholarly work has been published in the Percussive Arts Society (PAS) journals *Percussive Notes* and *Rhythm! Scene*. He also serves on the PAS Composition Committee.

SCOTT ROBBINS began his musical career as a drummer and guitarist in rock bands. Currently, he is Professor of Musicology and Composition at the Petrie School of Music at Converse College. His professional training included studies at Wake Forest, Duke, and Florida State Universities. Robbins's compositions are widely performed and professionally recognized, having received over fifty awards. "The Clearing," for which Scott composed the soundtrack, received the CINE-Eagle award and has been broadcast on Bravo and HBO. Recordings include "Micro-Symphony" and "The Heart's Trapeze". Trio Chromos featured "3 Blues" on their CD *Trumpet Colors*, and Scott produced the EP of his composition "Bees: 5 Poems of Emily Dickinson for soprano and GarageBand electronic accompaniment" (available through iTunes, Amazon.com, et al.). Future releases include the Prague Radio Symphony performing "Spooky-Does the Bunny-Hop (Extended Orchestral Remix)."

DAVID RUSSELL is one of the most celebrated violin pedagogues of his generation. Currently, the Anne R. Belk Distinguished Professor of Violin at The University of North Carolina at Charlotte, Russell previously served on the Violin Faculty at The Cleveland Institute of Music, and was Visiting Violin Faculty at Oberlin College Conservatory of Music. He is Founder and Director of Mountaintop Mastercourse for Violin (Elizabethtown, NY) and has been a member of the faculties of Ivan Galamian's Meadowmount School of Music, the ENCORE School for Strings, Keshet Eilon International Violin Mastercourse (Israel), ARIA International Summer Music Academy, Green Mountain Chamber Music Festival, and LMFL courses in Llandovery, Wales, Bristol, U.K., and Le Chambon-sur-Lignon, France. He has served on the juries of the Sion-Valais International Violin Competition (Switzerland), the International Violin Competition of Buenos Aires, and several important U.S. national competitions. He has given recitals and masterclasses across North and South America, the Middle East, Europe, and Asia, and was the featured artist in the "World String Masters" performance and masterclass series in Lisbon, Portugal, as well as the featured teacher for the Guest Masterclass series at the Conservatorio Superior di Musica of Cordoba, Spain. Artistic Director for the North American premiere of "Violins of Hope-Charlotte," a two-week series of concerts, lectures, films and museum exhibitions featuring 18 violins restored from the Holocaust by Israeli violin maker Amnon Weinstein, Mr. Russell performed as soloist with the Charlotte Symphony, along with renowned soloists such as Shlomo Mintz, Pedro Eustache, Hillel Zori and Cihat Askin.

DOUGLAS RUST serves as Associate Director for the School of Music at the University of Southern Mississippi, where he has taught since 2007. Previously, he taught music theory at Centenary College of Louisiana, Southwestern University and Texas A & M University. He remains active as an organist and collaborative pianist. His research interests include twentieth-century concert music and jazz. He has published in *Music Theory Spectrum*, *The Musical Quarterly*, *Current Musicology*, *Soundboard*, *Gamut* and *Perspectives of New Music* (with performing editions published by Hal Leonard and Masters Music/Kalmus). His latest article, entitled "A Kinetic Projection of Ideas: Rhythm and Phrasing in Elliott Carter's Piano Sonata," appeared in *Elliott Carter Studies Online 2*.

SERENA SCIBELLI serves as Adjunct Professor of Violin and Viola at the University of North Georgia. She maintains an active schedule as a soloist, chamber and orchestral musician across United States, Europe, Russia, Latin American, and the Arabian Peninsula in venues such as La Scala, Wiener Musikverein, Royal Opera House Muscat, and Teatro Real de Madrid. At the age of 14, Serena began performing in chamber ensembles, and since 2014 she collaborates with University of Georgia and UNG faculty members. As a soloist and concertmistress she has performed with the Athens Symphony Orchestra, the Venice Symphony Orchestra, and the Arco Chamber Orchestra. Since 2004 she has been a finalist in several orchestra auditions, such as the South Carolina Symphony Orchestra, Venice Symphony (FL), Carlo Felice Theatre of Genova, Pomeriggi Musicali of Milano, and Puccini Opera Orchestra. An enthusiast teacher, she has given master classes, clinics, and performances at universities, high schools, and music schools throughout the United States and Europe, including UGA, UNLV, Berry College, Mill Creek High School, and the Atlanta Music Project, among others. Serena holds a Bachelor's degree from the Conservatory L. Cherubini of Florence, and a M.M. from the Conservatory A. Steffani of Castelfranco Veneto. From 2014 to 2018 she was the recipient of a fellowship at UGA, where she worked as Assistant of Prof. Levon Ambartsumian. At UGA she earned a Second M.M.A. and a D.M.A. in violin performance with Viola as minor.

JUN-WON SHIN has appeared as both a solo and collaborative pianist in recitals and concerts in the U.S., Canada, Ireland, and Korea. She has won prizes and has been selected as a finalist at several solo, chamber music, and concerto competitions, such

as the Bradshaw & Buono International Piano Competition, the Annual Kankakee International Piano Concerto Competition, and the Korean Festival Ensemble Chamber Music Competitions. Shin has been featured in international and regional conferences of the College Music Society, the Music in Action Conference in Los Angeles, the Lives of the Piano concert series at the Manhattan School of Music and the Beethoven Sonata Recital Series at the Yamaha Artist Services in New York, Rising Stars Concerts at the Orford Summer Music Academy and Festival in Canada, the Beethoven Bootcamp in Dublin, Ireland, the Summer Concert Series in Korea, and guest recitals and master classes in the U. S. and Korea. Her collaborative CDs, *Chansons de la Nuit* and *Franck and Fauré Sonatas* have been released. Her current projects include Beethoven recital series, piano solo and duo recitals on contemporary works, an anthology of Korean art songs, and recitals with violin and trombone. Shin earned degrees in piano performance from the University of Illinois at Urbana-Champaign, Indiana University, and Seoul National University. She has served as Vice President for Pre-College Performances and Chamber Music Chair at the Mississippi Music Teachers Association. She is currently Associate Professor of Music at Delta State University in Cleveland, Mississippi.

Russian-born pianist **EDA MAZO SHLYAM** has led a distinguished performance career in both the former Soviet Union and U.S., as a soloist with leading symphony orchestras, chamber groups, and collaborative artists, and as a television and radio artist. She has been a frequent guest artist on the nationally broadcast "Morning ProMusica", WBUR, and WGBH radio programs. Her musical upbringing was influenced by a combination of great piano traditions, passed down by such teachers as Lubov Zalkind, Schnabel's teaching assistant, Abram Shatzkes, Medtner's pupil, and Nathan Perlman, pupil of Neuhaus and Nikolayev. After graduating with honors from the Leningrad State Conservatory, where Ms. Shlyam received her Masters and Doctorate degrees in music, she began a prominent teaching career with her first appointment as an Associate Professor of Piano at the Sverdlovsk State Conservatory. After immigrating to the United States in 1979, she continued her teaching career with an appointment to the piano faculty at the Longy School of Music in Cambridge, MA, from which she retired in 2012 with the title of Professor Emeritus. Throughout her career, Eda Shlyam has been a highly sought-after performer, teacher, coach, clinician, and adjudicator, having mentored many gifted young pianists who have gone on to win prizes in prestigious international and national piano competitions, perform as soloists with symphony orchestras throughout the United States and abroad, and now hold teaching positions as part of distinguished music departments at colleges and universities.

ANN L. SILVERBERG is Professor of Music at Austin Peay State University, Clarksville, TN. She teaches music history, music research, and ethnomusicology courses and also serves on the Board of Directors of the Clarksville Community Concert Association. As a Fulbright Senior Research Fellow, she lived in Beijing in the academic year 2015-16 while working on a monograph on the modern history of the Chinese long zither zheng. Her research interests include Chinese traditional music as well as liturgical music and American music. Silverberg holds the Ph.D. in musicology from the University of Illinois, Urbana-Champaign in addition to Master's degrees in Anthropology (Vanderbilt University, 1998), Library and Information Science (University of Illinois, 1993), and Musicology (Indiana University Bloomington, 1984). A longtime member of the College Music Society, Dr. Silverberg has served on the Southern Chapter's Executive Board and was its president from 2014-15. Her writings on Chinese music include the "The Modern Transformation of the Zheng," in *Proceedings of the International Symposium on Global Perspectives of Chinese Music in the Internet Age* (2016), and articles on the Chinese zither qin and Beijing opera, published in *Education about Asia* (2013, 2012).

SHAWN SMITH is Director of Bands and Associate Professor of Conducting at the University of North Carolina at Charlotte. Smith holds a D.M.A. in instrumental conducting from Arizona State University, and the M.M. and B.M.E. from Louisiana State University and Boise State University, respectively. Prior to his appointment at UNC Charlotte, Smith spent eight years as Director of Bands at Texas A&M University-Corpus Christi. In high demand as a band and orchestra conductor, clinician, and adjudicator, Smith has been invited to conduct professional and educational ensembles throughout the United States and conducts regularly in South America. Smith has been invited to conduct professional ensembles including the Banda Sinfônica do Estado de São Paulo (Brazil), the Banda Sinfônica de la Provincia de Córdoba (Argentina), the Corpus Christi Symphony (Texas), and members of the Charlotte Symphony (North Carolina). Equally at home with opera and musical theater productions, Smith has conducted pit orchestras for the *Marriage of Figaro* and a six-week run of *Les Misérables*. His performances have been heard numerous times on American Public Media's "Performance Today." Smith's research has been published in the *Journal of the World Association for Symphonic Bands and Ensembles* and in *Alta Musica*, and he has presented at national and international conferences in the United States, Europe, and South America. Smith has also presented numerous educational clinics, workshops and speeches, most notably at the International Midwest Band and Orchestra Clinic in Chicago, Illinois and at state music conferences throughout the United States.

LAURA A. STAMBAUGH is Associate Professor and Head of Music Education at Georgia Southern University. She teaches courses in music education and music cognition, and supervises field experiences. Prior to joining the faculty of GSU, she taught at Western Washington University and spent eleven years teaching beginning and middle school band in New Hampshire. Her primary area of research examines the acquisition and refinement of instrumental skill through cognitive and motor learning

frameworks. Secondary research interests include error detection and adult learners in music education. Dr. Stambaugh has presented at local, national, and international conferences, including the International Symposium on Performance Science, the International Conference on Music Perception and Cognition, and the Music Research and Teacher Education National Conference. Her publications appear in *Journal of Research in Music Education, Update: Applications of Research in Music Education, Psychomusicology, Psychology of Music, Music Performance Research, Music Educators Journal, and Teaching Music*. She earned her B.M in Music Education at Ithaca College, her M. M. at Northwestern University, and her PhD at the University of Washington.

JOANNE STEPHENSON, D.M.A., is an active performer, lecturer, and adjudicator. Recent performances include a solo recital of American Music for the Varna International Opera Academy, Bulgaria, American Songs, Odense Denmark, and pieces written for her by composers Adolphus Hailstork, and Wallace Cheatham. Dr. Stephenson also performed solo recitals in Paris, France, and Beijing China.

JEREMY STOVALL is the Assistant Director of Bands at Jacksonville State University. He earned his B.A. in Music Education and his M.A. at Jacksonville State University, and his D.M.A. in Wind Conducting from the University of Alabama. In addition to instructing the Marching Southerners, Dr. Stovall conducts the Symphonic Band and the JSU Pep Band: Hardcorps, and teaches courses in Conducting and Marching Band Techniques. He has also served as the Music Director and Pit Orchestra Conductor for the Drama Department's Musicals and Jacksonville Opera Theatre. He is a member of Kappa Kappa Psi, Phi Mu Alpha Sinfonia, College Band Directors National Association, National Band Association, and the College Music Society. Dr. Stovall was a member of the Spirit Drum and Bugle Corps visual staff (2002-2007), serving as the Visual Caption Head. He is sought out as an adjudicator, consultant, and drill designer for marching bands throughout the Southeast. He currently lives in Jacksonville, AL with his wife Noelle Millirons Stovall and daughter Audrey.

There are three words that describe **EMILY M. STUMPF**: joyful, curious, and diligent. She is committed to working with people and making her community a better place as an artist-citizen by sharing her joy and passion for the flute, literature, art and music history, and music making. She graduated in May 2018 with a D.M.A. in flute performance from the University of South Carolina and strives to uphold the institution's motto "emollit mores nec sinit esse feros" ("learning humanizes character and does not permit it to be cruel"). She models this as a performer and learner herself, and as an Adjunct professor and KinderFlute instructor, teaching her students the joys of music, to have courage, and to always be kind.

ELIZABETH N. SULLIVAN is a recent transplant to North Carolina. She currently serves as Assistant Professor of Oboe and Musicianship at the University of North Carolina at Charlotte, where she teaches oboe, music theory and ear training, and coaches woodwind chamber ensembles. She is active as a recitalist, orchestral musician, and pedagogue throughout the region, with a strong commitment to engagement with local public schools and music educators. Prior to joining the faculty at UNC Charlotte, she held teaching positions at Eastern Illinois University and Daytona State College. Her previous students have gone on to pursue music degrees at the undergraduate and graduate level at Florida State University, University of Florida, University of Illinois at Urbana-Champaign, Northern Illinois University and the Cincinnati Conservatory of Music. Sullivan holds a D.M.A. and M.M. from the University of Illinois at Urbana-Champaign, where she was the recipient of the Bill A. Nugent Fellowship award, and a B.M. from Stetson University. Her dissertation, "Rhythm and meter as a means towards musical expression in Elliott Carter's Oboe Concerto," discusses performance practice techniques for the work and details Carter's very specific and metered musical expression. Elizabeth's primary teachers include John Dee, Dr. Ann Adams, Eric Olsson and Janet Mascaro.

YUCHI SOPHIE WANG is an active concert artist and pedagogue, who joined the faculty of the University of North Carolina Greensboro in the fall of 2018. Recent engagements include a lecture-recital and masterclass in Novi Sad, Serbia in 2018, as well as her Carnegie Hall solo debut in May 2016. Other notable appearances include her critically acclaimed readings of Rachmaninoff at the Internationaler Musiksommer auf Kulturverein-Schloss Rosenegg in Austria in 2011, and her return performance in 2010 in her native Taipei, Taiwan, which had a sold-out audience. She also served as performer and organizer of the long-running series Pianopalooza at the University of Cincinnati College-Conservatory of Music (CCM) in 2013 and 2014. Her first orchestral collaboration was in 2002, when she performed the rarely-heard Moszkowski Piano Concerto. More recent orchestral performances include the Beethoven C Minor Concerto with the Cincinnati Community Orchestra in 2017. Wang has held teaching positions at Gulf Coast State College, Florida State University, CCM, and Northern Kentucky University, where she served as Keyboard Area Coordinator. As a clinician, Wang has offered masterclasses and presentations for the World Piano Pedagogy Conference, the College Music Society, and MTNA in both national and state conventions. Wang holds the D.M.A. in Piano Performance from CCM, where she was a pupil of the distinguished virtuoso James Tocco.

SCOTT WARFIELD is Associate Professor of Music History at the University of Central Florida. His scholarly interests focus on the music of Richard Strauss and the American Musical Theatre, and he has presented and published widely on these and other topics. His work on Musical Theatre began with an essay in 2002 that was the first published definition of the "Rock Musical," and which has recently appeared in a thoroughly revised form in the third edition of *The Cambridge Companion to the Musical* (2017). He is a frequent presenter on musical theatre topics, including appearances at such meetings as Reading Musicals: Sources, Editions, Performances (Carmel, IN, 2018), "Putting It Together": Investigating Sources for Musical Theatre Research (Sheffield University, 2016), Song, Screen and Stage XI (New York, 2016), VI (Kansas City, 2011), and III (New York, 2008), and the national meetings of the American Musicological Society (Louisville, 2015) and the College Music Society (Richmond, 2011), among others. He has published reviews of musical theatre titles in *The Journal of the Society for American Music*, *MLA Notes*, and *Studies in Musical Theatre*, and he contributed a dozen musical theatre entries to the *Grove Dictionary of American Music* (2013). His current projects include multiple studies of the failed musical *A Joyful Noise* (1968), and his chapter "From Chicago to Broadway: The Origins of *Grease*" is forthcoming in *Grease is the Word: Exploring a Cultural Phenomenon*.

Soprano **SARAH WEE** enjoys a career singing recital, concert, and operatic literature. Known for her performance of sacred works, Dr. Wee has performed with orchestras and choirs ranging from the Sheldon Chorale to the Miami Collegium Musicum. She has performed Poulenc's *Gloria*, Handel's *Messiah*, John Rutter's *Mass of the Children*, and many other masses and requiems. Wee has performed with Union Avenue Opera, Frost Opera Theatre, and St. Louis City Opera. With St. Louis City Opera, she debuted a role in the world premiere of "Family Dynamics: the Funeral." Dr. Wee received her D.M.A. in Vocal Performance and Vocal Pedagogy at the Frost School of Music at the University of Miami, where she now serves as a lecturer in the voice department. She graduated from Webster University with a Bachelor's Degree in classical voice performance and earned a Master's Degree in vocal performance from Washington University in St. Louis. Wee currently resides in Coral Gables, FL, with her husband and two children.

JESCELYN WIJAYA is pursuing her Bachelor degree in music studies at the University of South Florida. She is an active collaborative pianist, and she enjoys playing different styles of music, including traditional repertoire and contemporary compositions. She has premiered new works by USF composers and co-commissioned Tyler Kline's "Orchard". Originally from Singapore, she also plays violin and has performed in Vienna, Prague, Chicago, Los Angeles, and Sydney. She was the vice-concertmistress in Anglo Chinese School's orchestra. In Singapore, she won piano competitions such as the Barrett music competition and the Vivace piano duet competition, among others. She is currently studying under Dr. Eunmi Ko at the University of South Florida.

Pre-registered Conference Attendees

Daniel Adams	Texas Southern University
Joe L. Alexander	Mississippi University for Women
Justin Alexander	Virginia Commonwealth University
Brian Arreola	UNC Charlotte
Charisse Baldoria	Bloomsburg University of Pennsylvania
Renée L. Baptiste	Jacksonville State University
La Wanda J. Blakeney	Louisiana State University Shreveport
Valentin Bogdan	Mississippi University for Women
Ron Brendel	Lee University
Julián Brijaldo	University of Miami, Frost School of Music
MJ Britton	Austin Peay State University CMS SO Student Rep.
Steven Brown	University of Tennessee
Karen Bryan	University of South Florida
Kris Carlisle	Berry College
Jung Choi	Eastman School of Music
Cara Chowning	Ball State University
Ken Davies	Independent composer/performer
David Detweiler	Florida State University
Lisl Kuutti Doughton	Appalachian State University
Richard England	Freed-Hardeman University
Karen Fosheim	Delta State University
Mira Frisch	UNC Charlotte
Zane Gillespie	Rossville UMC

Amy Gillick	Austin Peay State University
Alan Goldspiel	University of Montevallo
Rose Shlyam Grace	Bethune-Cookman University
Yewon Han	University of South Carolina
Taylor Harding	University of South Carolina
Olga Harris	Tennessee State University
Thomas Harrison	University of Central Florida
Adrian A. Hartsough	University of Tennessee - Knoxville
Douglas Hedwig	City University of New York
Jillian Vogel Honea	University of Tennessee
Chih-Jung Hsu	ASTA
Yoon Joo Hwang	University of Central Florida
Robin Jensen	University of Central Florida
Joann Marie Kirchner	Temple University
Kristian Klefstad	Beloit College
Eunmi Ko	University of South Florida
Richard Kravchak	University of Southern Mississippi
David Z. Kushner	University of Florida
Mark Lackey	Samford University
Benjamin Lieser	University of Central Florida
Jordan R Markham	Bloomsburg University
Brendan McConville	University of Tennessee
Terry McRoberts	Union University
Julia Mortyakova	Mississippi University for Women
Shawna Pennock	University of Nevada Las Vegas
Jared Peroune	University of Miami
Luis C. Rivera	University of South Alabama
Timothy Rosenberg	Bethune-Cookman University
David Lundy Russell	University of North Carolina at Charlotte
Doug Rust	University of Southern Mississippi
Serena Scibelli	The University of North Georgia
Cynthia Selph	Saint Leo University
Jung-Won Shin	Delta State University
Eda Shlyam	Longy School of Music, emerita
Ann Silverberg	Austin Peay State University
Shawn Smith	UNC Charlotte
Laura Stambaugh	Georgia Southern University
Chris Steele	University of Alabama at Birmingham
JoAnne Stephenson	University of Central Florida
Nolan Stoltz	University of South Carolina Upstate
Jeremy Stovall	Jacksonville State University
Emily Stumpf	University of South Carolina Aiken
Elizabeth N. Sullivan	University of North Carolina at Charlotte
Helen Tintes	Ave Maria University
Jean P. Wald	Stetson University
Sophie Wang	University of North Carolina at Greensboro
Scott Warfield	University of Central Florida
Sarah Wee	University of Miami
Michael Westmoreland	Bethune-Cookman University
Bruce A Whisler	University of Central Florida - Emeritus
Jescelyn Wijaya	University of South Florida
Lauren Denney Wright	Berry College
Ook-Jin You	University of Southern California
Sarah-Jane Young	Bethune-Cookman University
James Zingara	University of Alabama at Birmingham

