

CMS Southern Chapter Regional Conference

February 25 – 27, 2021



**THE COLLEGE MUSIC SOCIETY
SOUTHERN CHAPTER**

Virtual Conference

A Message from the CMS Southern Chapter President

Welcome to the 42nd Annual Conference of the CMS Southern Chapter!

What a wonderful conference we had last year in Nashville at Vanderbilt, though it would end up being one of the few CMS regional conferences that took place in the spring. The year 2020 was indeed a difficult one, with a global pandemic, severe economic hardship and uncertainty, and a polarizing political climate during an election year. Like many other CMS chapters, we're holding our conference online this year, and preparing for this conference has been unlike any other year in the 42 years of existence.

But we charge ahead! This year's conference will include all of the excellent performances, demonstrations, papers, posters, panels, and concerts that would occur during any year. Oral presentations (papers, panels, demonstrations, lecture recitals, and posters) will occur via Zoom meetings hosted by the session chair. All concerts will also occur on Zoom, and performances are pre-recorded and shared during the event by the session host. AirMeet will serve as our platform for hosting all Zoom sessions. Links to sessions are found in the AirMeet link (provided to all registrants via email).

We are honored to have Dr. Gloria Ladson-Billings as our keynote speaker this year. Dr. Ladson-Billings is a renowned pedagogical theorist and teacher/educator. She will be joining us via Zoom on Saturday at 1pm for a presentation and Q&A session regarding her research as well as the powerful role music can play in change, reconstruction, and inclusivity.

Thank you for attending this year's conference, and even though we're online, we hope you create wonderful experiences from a packed weekend of music, research, discussion, reflection, networking, and friendship. We hope you take advantage of all of our opportunities this weekend.

Brendan McConville
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 2021

Conference a success:

Conference Co-hosts: Ivan Elezovic, Kerry Ginger, Brendan McConville, and Scott Warfield

Program Committee: The CMS South Executive Board

and special thanks to

Peter Park and the entire CMS National Staff

2021 KEYNOTE SPEAKER



Dr. Gloria Ladson-Billings is the former Kellner Family Distinguished Professor of Urban Education in the Department of Curriculum and Instruction and faculty affiliate in the Department of Educational Policy Studies at the University of Wisconsin, Madison. She was the 2005-2006 president of the American Educational Research Association (AERA). Ladson-Billings' research examines the pedagogical practices of teachers who are successful with African American students. She also investigates Critical Race Theory applications to education. She is the author of the critically acclaimed books *The Dreamkeepers: Successful Teachers of African American Children* and *Crossing Over to Canaan: The Journey of New Teachers in Diverse Classrooms*, and numerous journal articles and book chapters. She is the former editor of the *American Educational Research Journal* and a member of several editorial boards. Her work has won numerous scholarly awards including the H.I. Romnes Faculty Fellowship, the NAEEd/Spencer Postdoctoral Fellowship, and the Palmer O. Johnson outstanding research award.

During the 2003-2004 academic year, she was a fellow at the Center for Advanced Study in the Behavioral Sciences at Stanford University. In fall of 2004, she received the George and Louise Spindler Award from the Council on Anthropology and Education for significant and ongoing contributions to the field of educational anthropology. She holds honorary degrees from Umeå University (Umeå Sweden), University of Massachusetts-Lowell, the University of Alicante (Alicante, Spain), the Erickson Institute (Chicago), and Morgan State University (Baltimore). She is a 2018 recipient of the AERA Distinguished Research Award, and she was elected to the American Academy of Arts & Sciences in 2018.

CONFERENCE PROGRAM

Thursday, February 25, 2021

All times Eastern

9:00 a.m. – 9:15 a.m. Welcome/Opening of Conference, Session 0-1

Location: Room 1

Session Chair: Brendan McConville (The University of Tennessee)

9:30 a.m. – 10:30 a.m. Early Morning Sessions

Paper Presentations, Session 1-1

Location: Room 1

Session Chair: Brendan McConville (The University of Tennessee)

From Scarlatti to Calligaris: A Journey through the Italian Piano Repertoire, Alessandra Tiraterra (Temple University)

Reconstructing Maria: An Unknown Litany and the Brazilian Baroque, Carole Ott Coelho (University of North Carolina at Greensboro)

Paper Presentations, Session 1-2

Location: Room 2

Session Chair: Chee Hyeon Choi (Bradley University)

Audience Participation in Classical Music, Don Bowyer (Sunway University, Malaysia)

Above the timberline where nothing grows: The ultra-modernist trajectory of Bob Graettinger, Aaron Keebaugh (North Shore Community College)

Lecture Recitals, Session 1-3

Session Name: 1-3

Location: Room 3

Session Chair: Kerry Ginger (Sewanee: the University of the South)

The Guia Prático by Heitor Villa-Lobos: Reaching Out to the Youth, Verena Abufaiad (University of South Carolina)

Argentina and Beyond: Tracing Stylistic Expansion in the Piano Works of Alberto Ginastera, Melody Quah (Penn State University)

Mid-morning Break

11:00 a.m. - 12:00 p.m. Late Morning Sessions**Paper Presentations, Session 2-1**

Session Name: 2-1

Location: Room 1

Session Chair: Mark Lackey (Samford University)

The Mozart Principle: Towards A New Repertoire Curriculum Model for Orchestra Programs in Higher Education, Nathaniel F. Parker (Kennesaw State University)

White Supremacy and the Major Scale, John Bass (Rhodes College)

Paper Presentations, Session 2-2

Session Name: 2-2

Location: Room 2

Session Chair: Julia Mortyakova (Mississippi University for Women)

The First Liturgical Jazz Service, Derick Cordoba (Anderson University)

Patterns in Jazz: Custom or Copying?, Patrick Brown (Middle Georgia State University)

Lecture Recitals, Session 2-3

Session Name: 2-3

Location: Room 3

Session Chair: Chee Hyeon Choi (Bradley University)

Rise, Rebellion, Revolution: Ancient Rudimental Drumming and the Music of the American Revolution, Jeff Calissi (Eastern Connecticut State University)

Hard Mallets: A Composer-Performer Team Revises a Tough Marimba Solo for a Broader Market, Stephen Lias (Stephen F. Austin State University)

Lunch Break**1:00 – 2:00 p.m. Early Afternoon Sessions****Paper Presentations, Session 3-1**

Session Name: 3-1

Location: Room 1

Session Chair: Douglas Mark (Delta State University)

Transforming Tuning in an Innovative Way, Andrew G Withington (Westminster College)

Equipping DMA Candidates to Win Tenure-Track Jobs, Gerald Klickstein (Principal, Gerald Klickstein Consulting)

Paper Presentations, Session 3-2

Session Name: 3-2

Location: Room 2

Session Chair: Kristian Klefstad (Belmont University)

Immanent Narrative in Franz Liszt's Vallée d'Obermann, Omar Roy (University of Alabama)

The Tonic-Centered Successive-Interval Array: Versatility and Applications for Mapping Atypical Pitch Collections, Peter G. Fielding (Kennesaw State University)

All Student Performances, Concert 1, Session 3-3

Session Name: 3-3

Location: Room 3

Session Chair: Kerry Ginger (Sewanee: The University of the South)

"Gryphon" for Solo Bb Clarinet by Theresa Martin

Lucas Gianini, clarinet (University of North Carolina- Greensboro)

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

Xinshuang Jin, piano (Florida State University)

Dialects from Digital to Deutschland: an Exploration of Communication through Bass Clarinet

Taylor Barlow, bass clarinet (University of North Carolina- Greensboro)

Javier Zalba's Cancion para un Clarinetista for Clarinet and Piano

Jenna McCall, clarinet (University of North Texas)

Luke Colbert, piano (University of North Texas)

Mid-afternoon Break

2:30 – 3:30 p.m.

Late-Afternoon Sessions**All Student Paper Presentations, Session 4-1**

Session Name: 4-1

Location: Room 1

Session Chair: Brendan McConville (The University of Tennessee)

Effects of Conducting-Gesture Instruction on Eighth-Grade String Orchestra Students' Performance and Response to Conducting Emblems, Charles E. Patterson, III (University of South Florida)

Challenging Pedagogical Models; Appalachian Vernacular Music Traditions in the Undergraduate Music Theory Classroom, Robert McCormac (Appalachian State University)

Paper Presentations, Session 4-2

Session Name: 4-2

Location: Room 2

Session Chair: Julia Mortyakova, piano (Mississippi University for Women)

Student-Driven Music Theory: How the Question Formulation Technique Can Promote Curiosity, Agency, and Creative Course Design, Patricia Burt (University of Delaware) and Philip Duker (University of Delaware)

Helping Students of Any Age Match Pitch, Timothy J. Workman (University of Arkansas - Fort Smith)

Lecture Recital and Performance, Session 4-3

Session Name: 4-3

Location: Room 3

Session Chair: Ann L. Silverberg (Austin Peay State University)

Debussy's Affair with Gamelan: GAME-Land No. 5 for Piano, Playing Hand, Voice, Kemanak, and Javanese Gong-Ageng by Slamet Abdul Sjukur (1935-2015), Cicilia Yudha (Youngstown State University)

Tonal Journey: Java Suite by Leopold Godowsky, Jasmin Arakawa (University of Florida)

Dinner/Break

8:00 p.m.

CMS Composers Concert I, Session 5-1Session Name: 5-1Location: Room 1Session Chair: Ivan Elezovic (Jackson State University)

Can't Take You Anywhere.....Ralph Lewis (University of Illinois, Urbana-Champaign)
 Stephen Marotto, cello
 triggered fixed media

Dances at the Border.....Daniel Perlongo (Indiana University of Pennsylvania)
 Susan Wheatley, Daniel Perlongo, piano four hands

Tape Piece.....Kyle Vanderburg (North Dakota State University)
 stereo acousmatic

Music Always Round Me.....Allen Molineux (Dothan, Alabama)
 Adam Booher, cello
 Carlos Audi, piano

Morning on Tai Mountain.....Jeffrey Emge (University of Texas, Tyler)
 Sarah Roberts, alto saxophone
 Timothy Feerst, snare drum

4 & 5.....Hyowon Bong (University of Tennessee)
 Anna Dye, viola
 Jackie Kai Zhi Yong, piano

Yo Me Pregunto.....Richard Williamson (Anderson University)
 SATB Choir A Cappella

Quartet for Strings, mvt. 2: Turn.....Mark Lackey (Samford University)
 Amernet String Quartet
 Misha Vitenson, violin 1
 Franz Felkl, violin 2
 Michael Klotz, viola
 Jason Calloway, cello

Circle Noise.....Ivan Elezovic (Jackson State University)
 audio-visual

Friday, February 26, 2021

All times Eastern

9:30 a.m. – 10:30 a.m. Early Morning Sessions

Paper Presentations, Session 6-1

Session Name: 6-1

Location: Room 1

Session Chair: Brendan McConville (The University of Tennessee)

Duels at a Distance: Adapting Games to a Remote Classroom Environment, Erin K. Bennett (University of North Florida)

Improving Undergraduate Self-regulation During Practice, Pamela D. Pike (Louisiana State University)

Paper Presentations, Session 6-2

Session Name: 6-2

Location: Room 2

Session Chair: Douglas Mark (Delta State University)

Teaching a Study Abroad Music and Arts Course for the General Student: Designing and Implementing a Pedagogy Inclusive of All Arts, Tom Koch (North Carolina State University)

Johnny Reinhard: A Multi-Faceted Microtonal Maven, Ralph Lewis (University of Illinois at Urbana-Champaign)

Lecture Recitals, Session 6-3

Session Name: 6-3

Location: Room 3

Session Chair: Junghwa Lee (Southern Illinois University Carbondale)

Reimagining Diversity for Collegiate Piano Studios, Chee Hyeon Choi (Bradley University)

Expanding the Classical Vocal Canon: Observations from an HBCU Voice Studio, Liana Valente (Howard University)

Mid-morning Break

11:00 a.m. - 12:00 p.m. Late Morning Sessions**Panel Presentation, Session 7-1**

Session Name: 7-1

Location: Room 1

Session Chair: Pamela D. Pike (Louisiana State University)

What Do Performers Want, Anyway? Strengthening the Collaborative Creative Process

Joshua Groffman (Southern Connecticut State University), Panelist

Michelle Kiec (Kutztown University of Pennsylvania), Panelist

Daniel Perttu (Westminster College), Panelist

Carol Lynn Shansky (New Jersey City University), Moderator and Panelist

Paper Presentations, Session 7-2

Session Name: 7-2

Location: Room 2

Session Chair: Mark Lackey (Samford University)

Open Educational Resources: Locating Music OER that Work for You, Tanya Allen (Texas Southern University)

The Virtual Music Ensemble, Lauren Hodges (University of Florida)

Performers Concert 2, Session 7-3

Session Name: 7-3

Location: Room 3

Session Chair: Kerry Ginger (Sewanee: The University of the South)

Flute and Percussion Duo

Julie Licata, percussion (SUNY Oneonta)

Ana Laura González, flute (Hartwick College)

Raichev Aria for Solo Viola

Lisa Nelson, viola (Illinois Wesleyan University)

Here, Bullet: A Song Cycle for Baritone and Piano, by Kurt Erickson

André Chiang, baritone (Oklahoma State University)

Megan Barth Argo, piano (Oklahoma State University)

Spirit (2018) by Shulamit Ran

Lisa Perry, clarinet (East Tennessee State University)

Three Chinese Pieces

Sabrina Xiao He, piano (University of Southern California)

Lunch Break

1:00 – 2:00 p.m. Early Afternoon Sessions**Panel, Session 8-1**

Session Name: 8-1

Location: Room 1

Session Chair: Kristian Klefstad (Belmont University)

Luther Henderson's "Jazzicalization", African-American Arranging Traditions, and using BandLab to facilitate remote musical collaboration with a focus on Social Justices

Josef Burgstaller (Arizona State University), Moderator and Panelist

Christi-Jay Wells (Arizona State University), Panelist

Alex Temple (Arizona State University), Panelist

Student Paper Presentations 2, Session 8-2

Session Name: 8-2

Location: Room 2

Session Chair: Jennifer LaRue (University of Georgia)

Open the Bruise Up: Identity and Memory in Steve Reich's Music, Diogo Carvalho (University of Florida)

Factors Affecting the Programming of Graduate Piano Recitals, Jackie Yong Kai Zhi (University of Tennessee, Knoxville)

Lecture Recitals, Session 8-3

Session Name: 8-3

Location: Room 3

Session Chair: Ann L. Silverberg (Austin Peay State University)

Nadia Boulanger's Legacy through her Female Students, Joshua Burel (University of Alabama in Huntsville) and Amalia Osuga (University of Alabama in Huntsville)

Quotations, Allusions, and Memories in George Crumb's Eine Kleine Mitternachtmusik, Brendan Jacklin (Martin Methodist College)

Mid-afternoon Break

2:30 – 3:30 p.m. Late-Afternoon Sessions**Performers Concert 3, Session 9-1**Session Name: 9-1Location: Room 1Session Chair: Kerry Ginger (Sewanee: The University of the South)

Shards: Metal and Glass for Solo Trumpet and Electronic Media by Jeffrey Boehm
James Zingara, trumpet (University of Alabama at Birmingham)

Ferdinand for Speaker and Solo Violin
Anna Cromwell, violin (University of Wisconsin Stevens Point)

Jeffrey Mumford: barbaglio dal manca for piano solo
Shannon Wettstein Sadler, piano (St. Cloud State University)

Gustav Strube's Sonata for Viola and Piano
Lauren Hodges, viola (University of Florida)
Jasmin Arakawa, piano (University of Florida)

4:00 – 5:15 p.m. Poster Session Q&A, Sessions 10-1 through 10-6

Poster presentations will be online in Zoom, ready for questions. Presenters will be on hand during this time, free to come in/out of poster presentations as you like!

Yvonne Loriod's Influence on the Piano Works of Olivier Messiaen, Tiantian Liang (University of Mary)
Session Name: 10-1

Utilizing Artificial Intelligence in Music Pedagogy: an abstract of a literature review, Braham Dembar (Ball State University) and Grace Rimkunas (Ball State University)
Session Name: 10-2

Let it Shine! Piano Music by Black Composers, Aaron Mathews (Xavier University of Louisiana)
Session Name: 10-3

The French Canadian Song Alternative, Lisa Lowry (Chowan University)
Session Name: 10-4

Key Characteristics in Così fan tutte, Robert Bott (Independent Scholar)
Session Name: 10-5

An examination of preservice school administrators' self-efficacy related to their evaluation of secondary choral music educators in the state of North Carolina, Cordara Harper (University of Memphis)

Session Name: 10-6

Dinner/Break

5:30 - 6:15 p.m. CMS Executive Board Meeting

8:00 p.m.

CMS Composers Concert 2, Session 11-1Session Name: 11-1Location: Room 1Session Chair: Ivan Elezovic (Jackson State University)

SlipGrid.....Daniel Swilley (University of Northern Iowa)
stereo electroacoustic music and video

JALS.....Allen Molineux (Dothan, Alabama)
Karen McLaughlin Large, flute

Six Shifty Eyes.....Lindsey Wiehl (Ball State University)
Lindsey Wiehl, bassoon 1, 2, 3

Hand Carved Names and Railroad Tracks.....Dayton Kinney (Duke University)
JACK String Quartet
Christopher Otto, violin 1
Austin Wulliman, violin 2
John Pickford Richards, viola
Jay Campbell, cello

Elegie—from Far Away, I Love You and Goodbye.....Valentin M. Bogdan (Mississippi University for Women)
Paul Christopher, cello
Valentin M. Bogdan, piano

Many Moons Ago.....Ken Metz (University of the Incarnate Word)
Janet Tracy, tuba in F

Two Sonnets.....Don Bowyer (Sunway University)
Don Bowyer, trombone who also recites

Without a Net.....John R. McGinn (Austin College)
John R. McGinn, solo piano

Song of Moses and Miriam.....Timothy Hoekman (Florida State University)
Marcy Stonikas, soprano
Evan Jones, baritone
Timothy Hoekman, piano

Aeterna Christi Munera from Three Hymns to the Son.....Steven Paxton (Santa Fe University)
Kenneth Davis, Conductor, Texas Tech University Choir

Saturday, Feb. 27, 2021

All times Eastern

9:15 – 10:00 a.m. CMS Annual Business Meeting, Session 12-1
Session Name: 12-1
Location: Room 1
Session Chair: Brendan McConville (The University of Tennessee)

10:00 - 10:30 a.m. Sessions

Paper Presentation, Session 13-1
Session Name: 13-1
Location: Room 1
Session Chair: Douglas Mark (Delta State University)

Notation and Recording: Boon or Bane?, Ann L. Silverberg (Austin Peay State University)

Performance, Session 13-2
Session Name: 13-2
Location: Room 2
Session Chair: Courtenay Harter (Rhodes College)

Los Poemas de Carranza, Alexander Hahn (California State University Long Beach) and Gukhui Han (California State University Long Beach)

Lecture Recital, Session 13-3
Session Name: 13-3
Location: Room 3
Session Chair: Jennifer LaRue (University of Georgia)

Diversity in Piano Literature: Intermediate and Advanced Piano Repertoire by Florence Price, Phoenix Park-Kim (Indiana Wesleyan University)

Mid-morning Break

11:00 a.m. - 12:00 p.m. Sessions**Panel, Session 14-1**

Session Name: 14-1

Location: Room 1

Session Chair: Brendan McConville (The University of Tennessee-Knoxville)

Necessary Changes: Perspectives on Modernizing College Music Curricula

Richard Goodstein (Clemson University), Panelist

Catherine Keen Hock (University of North Carolina-Greensboro), Panelist

Mark Lackey (Samford University), Panelist

Brendan McConville (University of Tennessee-Knoxville), Moderator and Panelist

Lecture Recitals, Session 14-2

Session Name: 14-2

Location: Room 2

Session Chair: Loneka Wilkinson Battiste (University of Tennessee-Knoxville)

Mirrored: Contemporary North and South American Duos for Piano and Cello, Heidi Louise Williams (Florida State University)

Red Music: Chinese Violin Transcriptions with Political Propaganda, I-Hsuan Olivia Tsai (VanderCook College of Music)

Lecture Recitals, Session 14-3

Session Name: 14-3

Location: Room 3

Session Chair: Junghwa Lee (Southern Illinois University Carbondale)

Sound Lenses: Multimedia in 21st-Century Music Performance Featuring Three Works for Clarinet, Electronics, and Visuals, Katrina Clements (Independent Scholar)

The Music of Isolation, Sarah Rushing (West Texas A&M University)

Lunch Break

1:00 – 2:00 p.m. Plenary Session, Keynote Address, Session 15-1**Session 15-1**Session Name: 15-1Location: Room 1Session Chair: Brendan McConville (University of Tennessee-Knoxville)*Presentation (Title TBD) and Q&A, Gloria Ladson-Billings (University of Wisconsin)***2:15 - 3:00 p.m. Performers Concert 4, Session 16-1**Session Name: 16-1Location: Room 1Session Chair: Kerry Ginger (Sewanee: the University of the South)*Triptych for Two Pianos by Olga Harris*

Julia Mortyakova, piano (Mississippi University for Women)

Valentin Bogdan, piano (Mississippi University for Women)

Slivers Wavering into Horizons (2020) by Garrison Gerard (b. 1994)

Brooke L. Miller, clarinet (Freelance performer and teacher)

River of Dreams

Junghwa Lee, piano (Southern Illinois University Carbondale)

A Breeze Around Ruins: Uebayashi's Poetic Work for Solo Flute

Erin K. Murphy, flute (Oklahoma State University)

Etude for a Quiet Hall by Christopher Deane

Kenneth Broadway, percussion (University of Florida)

End of Conference

Biographies of Composers and Program Notes – Composers Concert No. 1

Ralph Lewis is a doctoral candidate in music composition at University of Illinois at Urbana-Champaign who is passionate about exploring, supporting, and understanding new musical expression. Active as a composer, music theorist, and educator, his work is often centered on creating welcoming, inclusive spaces and engaging less discussed music and technology. In 2019, he received one of ten Phi Kappa Phi Graduate Research Grant awarded throughout the US to support his music theory dissertation research about Aaron Cassidy's Second String Quartet at the University of Huddersfield. Lewis's compositions have been performed at festivals and conferences including SCI National Student Conference, Electronic Music Midwest, SEAMUS, College Music Society, Radiophrenia Glasgow, Boston Microtonal Society, the International Conference on Technologies for Music Notation and Representation (TENOR), and the Music for People and Thingamajigs Festival. Previously, he received an M.F.A. in Electronic Music and Recording Media and an M.A. in Music Composition from Mills College, a B.M. in Music Composition from Oberlin Conservatory, and a B.A. in Classical Civilization from Oberlin College.

Can't Take You Anywhere is written for (amplified) cello and triggered fixed media. It is inspired traveling around with a particularly noisy crackle box. Its light sensors responded in particularly cantankerous ways when we were riding elevators in my building. Often engaged by curious elevator passengers, I found myself having to explain the goings on as if I were an embarrassed pet owner. The cello and electronics embody different moments, patternings, and realizations found throughout this process.

Daniel Perlongo, emeritus professor at Indiana University of Pennsylvania where he taught Theory and Composition, received his musical education at the University of Michigan, studying with George Balch Wilson, Leslie Bassett and Ross Lee Finney. With a Fulbright Fellowship, he continued his studies for two years in Rome at the Academy of Santa Cecilia with Gofreddo Petrassi. Mr. Perlongo's compositions have received numerous awards, including the American Prix de Rome, a Guggenheim Fellowship, the American Academy-National Institute of Arts and Letters, and the National Endowment for the Arts. He has been resident composer at the Rockefeller Foundation's Villa Serbelloni in Bellagio, Italy. A CD of his Concerto for piano and orchestra is released on Master Musicians Recordings (MMC), with pianist, Donna Coleman and the Slovak Radio Symphony Orchestra of Bratislava, Slovakia. Also on MMC is Mr. Perlongo's Sunburst for clarinet and orchestra, commissioned by a grant from the National Endowment for the Arts, and recorded by clarinetist, Richard Stoltzman and the Warsaw Philharmonic Orchestra. Windhover for piano duo is recorded on Ravello Records by Sang-Hie Lee and Martha Thomas. His Symphony No.1, Millennium Voyage, was premiered by the RTV Slovenia Symphony Orchestra, En Shao, conductor. Mr. Perlongo has had works performed at College Music Society (CMS) International Conferences in Spain-2005, Gallery Set; Croatia-2009, Thai Souvenir; South Korea-2011, Five Pieces on Korean Zen Poems; Argentina-2013, Tango Around Cape Horn; Helsinki-2015, Earth Soundprints; Belgium-2019, Safari Game Drive. His works are available through American Composers Alliance. (BMI) <http://www.composers.com/daniel-perlongo>

Dances at the Border is a four-hand piano suite that celebrates the rich cultural fusion from the music and dance traditions of so many immigrants migrating through the Americas from around the world. In Columbia, for example, the popular cumbia and jorupa dances are of Afro-Colombian origin. The small quick steps of cumbia were danced in chains by immigrants stowed away from their native lands on slave ships. Columbian local stories and baladas are found in their old vallenato melodies, and there is also an influx of traditions from many nations bringing salsa, merengue tangos, reggae, romantic bachata, and many more Afro-Caribbean musical styles. The work unfolds in 7 sections, each relating to a Columbian dance. 1 - Cumbia Groove sets the stage with its driving rhythmic gestures and arpeggios over a descending chromatic scale bass line. This is followed by a contrast in two parts, 2 - Dream Balada and 3 - Vallenato Waltz. Further developing the initial themes with augmentation, sequence and harmonic modulation, is 4 - Jorupa Jive. The music then returns with variation to the contrast, 5 - Bachata Tryst and 6 - Merengue Swing. After that comes a piu mosso finale with rousing chordal interruptions, 7 - Cumbia Carnival. We hope you enjoy this potpourri of dance-like rhythms in Dances at the Border – from chains rattling in the

first movement, Cumbia Groove to the culminating liberation and cultural fusion celebrated in the Cumbia Carnival finale. (Notes created by composer and performer.)

Composer **Kyle Vanderburg** (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts; his acoustic works feature memorable melodies and a very fluid sense of time. Vanderburg's music has been heard abroad at conferences and festivals including the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, the Symposium on Acoustic Ecology, the North American Saxophone Alliance, ClarinetFest, and at other events across Europe, Australia, and the Americas. He holds degrees from Drury University (BA) and the University of Oklahoma (MM, DMA), and has studied under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He'd be delighted if you checked out KyleVanderburg.com to learn more.

Tape Piece is part of a series of single-sound-source daydream pieces, where a solitary object or family of objects is repurposed to create an otherworldly soundscape. This work uses tape--masking, scotch, aluminum, packing, and duct--sometimes recognizable, and sometimes heavily processed. The familiar is juxtaposed with the fresh, and what starts out with unrolling and tearing quickly unravels as sounds evocative of gunfire, of bombs and explosions, and of Geiger counters suggesting the downfall of civilization. New creatures emerge throughout, each trying to find their place in a world that has come unglued.

Allen Molineux (b.1950) received a B.M. degree in composition from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999. His orchestral work "Trifles" was the winner of the Tampa Bay Symphony's first composition contest; receiving three performances by them in 2017. In addition, it is now released on the ABLAZE Records label and is published by Da Vinci Publications. His work "Zappy" for brass quintet and three percussionists was chosen as the winner of the Percussive Arts Society's 2017 composition contest. In 2019, his "Something Unsettled" for trumpet and piano was the winning submission in Category I for the McMurry New Music Project and his "Tears of Ramah" was the first place winner of the Hillcrest Wind Ensemble Composition Contest and was performed by the University of Louisville's Wind Ensemble at the College Music Society's National Conference.

A few years back, I saw a call for scores by a countertenor. For it, I composed a new song using Walt Whitman's "Music Always Round Me". The singer announced the songs selected for performance from his score call and my song was chosen to be included. Unfortunately, the recital never materialized and now I had a work with severely limited future potential. Thus I created this transcription for cello as the instrument's wide range matched the countertenor's perfectly. Below is the poem: That music always round me, unceasing, unbeginning, yet long untaught I did not hear, But now the chorus I hear and am elated, A tenor, strong, ascending with power and health, with glad notes of daybreak I hear, A soprano at intervals sailing buoyantly over the tops of immense waves, A transparent base shuddering lusciously under and through the universe, The triumphant tutti, the funeral wailings with sweet flutes and violins, all of these I fill myself with, I hear not the volumes of sound merely, I am moved by the exquisite meanings, I listen to the different voices winding in and out, striving, contending with fiery vehemence to excel each other in emotion; I do not think the performers know themselves - but now I think I begin to know them.

Jeffrey Emge is Professor of Music at The University of Texas at Tyler, a position he has held since 2001. He has taught previously at Texas A&M-Commerce and in the public schools of Georgia and Tennessee. He holds the DMA in conducting from the Cincinnati College-Conservatory of Music. Dr. Emge has appeared several times as performer and lecturer in universities in China, guest clinician numerous times in the southern United States and

Canada, and conducted ensembles in five European countries. This composition was written for Timothy Feerst and Sarah Roberts in the summer of 2020.

Chinese history has for many years been a source of fascination. My study of Chinese culture and my love for mountain climbing both lent themselves to fascination of the tradition of climbing Tai Mountain, especially at the night before the Chinese New Year. As this occasion would be punctuated with many fireworks, this imagery lent itself well to the snare drum used as partner to the saxophone. The composition is in four parts, each part with its own interior form: The South Gate—Folk Tale at the Temple—Shrines and Spirits—The Summit at Sunrise. The first part depicts the chaos of buying tickets and negotiating the crowds near the entrance. After beginning the journey, a group of people set off strings of firecrackers. The second part is the first part of the climb, where a rest stop at a temple leads to an old man telling a group of young children about his life as a child in rural Shandong province. The third part represents the steepest part of the climb, near a group of Buddhist shrines. In the late night on the mountain, these old shrines seem to have their own mystical story, and the wind howling through the canyons and shrines seem to be the voices of the dead. The fourth part is the arrival at the summit with its many souvenir stands. An old woman begs for money by singing a traditional Shandong embroidery song, and firecrackers are lit as the sun rises in the east.

Hyowon Bong, originally from Seoul, South Korea, studied Music Composition at Seoul National University (B.A.2010). She is currently doing her M.M. in Composition and Certificate Program in Music Theory Pedagogy at the University of Tennessee. A fascination with other art forms led her to develop a non-profit, Doing Art Project (D.A.P.) which led to an Artist-in-Residence of Seongsu Art Creativity Center. As an ardent music educator, she presented ‘Late Night Concert Series’ in which young composers had the opportunity to share their music with disadvantaged children. Also, as a director of D.A.P. Education Lab, she developed curricula which integrates various genre of arts for people from diverse cultural background, funded by Seoul Foundation for Arts and Culture. Through this responsibility, she was chosen to be a master teaching artist of El Sistema Korea; Orchestra of Dream and sent to the Miami Music Project Orchestral Academy (MMPOA). All these experiences deepened her understanding of music as a social action. Her current compositional interest is to explore the wide possibilities of the conventional composition techniques and extend her musical language.

4 and 5 for solo viola and piano is a study piece primarily considering rhythmic features. Specifically, the practice focuses on rhythmic contents derived from Bartók’s rhythmic usage of traditional Bulgarian rhythm – dividing ordinary beats into unusual rhythmic patterns. 4 and 5 starts with the Time signature 4+5 over 8 and changes into an unusual combination, 2+2+2+3 over 8, 1+8 over 8, etc. My focus for this study is how to maintain momentum over irregularly changing rhythmic patterns. The consistency in melodic materials compensates the rhythmic irregularity by maintaining constant dissonant and violent qualities. In this work, the breadth of rhythmic variety combined with dissonant harmonies creates a definite ‘push’ in music.

Richard Williamson (b. 1962) is Professor of Music at Anderson University, where he has worked since 1996. At Anderson, he teaches composition, theory, and conducting and serves as Director of Choral Activities. Williamson completed the Doctor of Musical Arts in Choral Music with minor in Composition at the University of Illinois. He holds master’s degrees in Music Theory and Choral Conducting from Eastman School of Music and the Bachelor of Music degree in Music Theory from Furman University. Williamson has studied composition and arranging with Samuel Adler, William Brooks, Kent Holiday, and Morgan Powell. Dr. Williamson’s works have been published by Beckenhorst Press, Celebrating Grace, Heritage Music Press, Kjos Music, Lorenz Music, Roger Dean Music, Shawnee Press, The Sacred Music Press, World Choral Library, and others. Williamson has been commissioned to compose for church, school, and community ensembles. He has presented papers and compositions at conferences of the College Music Society, Music Educators National Conference, Society of Composers, Society for Music Theory, and Music Theory Southeast as well as the Georgia Association of Music Theorists, South Carolina American Choral Directors Association, and South Carolina Music Educators Association. His articles have been published in

Choral Journal, Music Theory Pedagogy Online, Journal of the Baptist Church Music Conference, Teaching Music, and GAMUT. In 2013–2014 Williamson served as a Fulbright Scholar at the National Conservatory of Music in Lima, Peru.

This piece depicts the agony of nature degraded by people. The text, by a Nicaraguan-American poet, asks: “Are we not one with other living things and nature? Then why don’t we care about the pain we are causing?” In this setting, a dissonant chord, its components, and its variants signify agony. Whatever material is introduced, no matter how pleasant, the pain chord always returns to remind us that we cannot continue to ignore the damage we cause. The original Spanish and a translation follow:

*Y yo me pregunto ¿Es por casualidad el corazón del árbol
O el del pájaro diferente al del Hombre?
¿No es acaso el mismo miedo que se nos encabrita en el pecho?
¿No nos une el mismo grito íngrimo
Que como presidiario se nos escapa en las Sombras?
¿Y quien puede negar a ciencia cierta
Que no es el mismo aire que respiramos?
Entonces, ¿Por que tanta indiferencia
ante el dolor mudo
del pájaro, del árbol y de la piedra?*

*And I wonder
Is it by accident that the heart of the tree
Or of the bird is different from that of Man?
Isn’t it true that the same fear wells up in our breast?
Doesn’t the same lonely cry unite us
That escapes us like a prisoner in the shadows?
And who can deny the certain knowledge
That we breathe the same air?
Well then, why such indifference
Facing silent pain
Of the bird, the tree, and the stone?*

Mark Lackey composes new music that is “buoyant, at times playful” with “a classical, yet unrestrained lyricism” (ArtsBham). As a composer of vocal, instrumental, and electronic music, Mark Lackey has garnered premieres from gifted artists including Orquestra Sinfônica do Teatro Nacional Claudio Santoro (Brazil), Rhymes With Opera, Eastman Wind Orchestra, Definiens Ensemble, cellist Craig Hultgren, Miolina NYC, and violinist Courtney Orlando. He has served as president and treasurer of Birmingham Art Music Alliance (BAMA). His print music is available through Dorn Publications, Julian Date Music, and sheetmusicplus.com, and recordings are available on the Potenza Music, MSR Classics, Composers Concordance, and Centaur Records labels. Honors include finalist status in the American Composer Competition of the Columbia (MD) Orchestra, selection as Alabama Orchestra Association’s 2020 Composer in Residence, and a public reading by the Alabama Symphony Orchestra.

Capriciously shifting meters, delicately fractured textures, and pulsing rhythms are explored in Mark Lackey’s Quartet for Strings, an exciting work for performers and audience. The deeply reflective middle movement, presented here, discovers a few scattered, fragmentary lyrical gestures in a landscape of fragile, alienated tremolos.

Ivan Elezovic (DMA, University of Illinois at Urbana-Champaign) studied composition, music theory, and electronic music at the University of Manitoba, McGill University, and the University of Illinois working with Michael Matthews, Randolph Peters, Zack Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt. After receiving the Presser Award in 2001, he went to IRCAM (Institut de Recherche et de Coordination

Acoustique/Musique) where he studied with Brian Ferneyhough and Marc-André Dalbavie. A year later, he was accepted at the Internationales Musikinstitut in Darmstadt, Germany working with Isabel Mundry, Tristan Murail, Robert HP Platz, and Valerio Sannicandro.

His compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals in North and South America, Australia, Europe, and Asia. Dr. Elezovic's compositional approach, honed and refined in North America, has demonstrated both good craftsmanship and an interest in pursuing innovative conceptual goals. Instead of following a single style, Dr. Elezovic allows a number of materials and ideas to influence the approach and method for each new work. He was teaching composition, music technology, and music theory courses at the University of Illinois, Oberlin Conservatory of Music, Mahidol University, Nova Southeastern University, and Palm Beach Atlantic University. Presently, Dr. Elezovic is an Associate Professor and Head of Composition and Theory at Jackson State University. For more information visit <http://www.ivanelezovic.com>

Circle Noise, a continuation of the Drawing Noise (2014), explores ambient sound presented in a large vacant gallery space during a performative wall-drawing installation. The project aims to reconcile the noise of voided space with the scratching sound of mark making. It investigates the ideas of long sustained sound objects, invasive echo, and thin texture produced by the act of drawing circles with colored ball-point pens directly onto rough drywall. The rhythmic value of visual manifestation juxtaposes clear and softer noise with amplified texture overlapping in circle compositions as they arrive and disappear in an obscure dark space. Through the performance of repetitive drawing practice, Circle Noise examines mark making that reflects time, space, speed through meditative state of mind. Layered sound inhabits the atmosphere and allows the viewer to experience the sensation of ambient recording as a musical piece.

Biographies of Performers – Composers Concert No. 1

A native of Norwalk, Connecticut, **Stephen Marotto** has received a Bachelors degree with honors from the University of Connecticut, and Masters and Doctor of Musical Arts degrees from Boston University. Stephen's formative teachers include Michael Reynolds, Kangho Lee, Marc Johnson, and Rhonda Rider. A passionate advocate for contemporary music, Stephen plays regularly with groups such as Sound Icon, Callithumpian Consort, the Boston Modern Orchestra Project, and also performs on various new music concert series in the Boston area and beyond. Stephen has attended music festivals at the Banff Centre, Cortona Sessions for New Music and SoundSCAPE festival in Italy, and the and the Summer Course for New Music in Darmstadt, Germany. Stephen has a wide range of musical interest that include contemporary chamber music, improvisatory music, and electroacoustic music. As a soloist, Stephen has commissioned several new works for the instrument, and is concerned with expanding and augmenting the tonal pallet of his instrument both with and without technology. Stephen can be heard as a featured artist on Mode Records. In his spare time, Stephen is an avid hiker and outdoorsman.

Susan Wheatley, pianist, has been invited as performer and music educator throughout the United States, Europe, and Asia. Dr. Wheatley has an active interest in research about women in music and received a Fulbright to transcribe Gunild Keetman's dance pieces at the Orff Institute in Salzburg. She co-founded Indiana University of Pennsylvania's prestigious Festival of Women Composers, performing the music of Libby Larsen, Judith Zaimont, Katherine Hoover, Cecile Chaminade, Lili Boulanger, Louise Talma, Germaine Tailleferre, Amy Beach, Ruth Crawford, and Marian McPartland, among others. Dr. Wheatley holds a Ph.D. in music from the University of Michigan and has served on the faculties of Oakland University in Michigan and Indiana University of Pennsylvania. She has received grants from the American Association of University Women, National Endowment for the Arts, and the Pennsylvania Council on the Arts to sponsor her performances and research on the music of women composers. Internationally, her piano performances include premieres of Daniel Perlongo's piano works in Salzburg, Madrid, Zagreb, South Korea, Buenos Aries, Helsinki, and Baku, Azerbaijan; as well as her performances of works by Germaine Tailleferre in Beijing, and Lili Boulanger and Marian McPartland in Vancouver.

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Pianist **Adam Booher's** musicianship has been described as "thrilling," and "full of emotional energy" (NashvilleArts). Mr. Booher frequently performs collaboratively, and in 2018, he performed as pianist with the Florida College Chorus in concert at Carnegie Hall's Stern Auditorium. Mr. Booher performs regularly with cellist Dr. Carlos Audi, with recent and upcoming concerts occurring at universities and recital halls in Florida, Georgia, Alabama, Tennessee, and Texas. In 2020-21, Mr. Booher and Dr. Audi were selected to perform at the College Music Society Southeastern Regional Conference and the Florida State Music Teachers Association Conference. Mr. Booher serves as Professor of Music at Florida College, where he teaches applied piano and music theory. He has received two top-rated activities professor awards at Florida College, given to the teacher with the highest overall student ratings in non-lecture courses. Active in state and local music teachers' associations, Mr. Booher serves as the state chair of Florida's MTNA Competitive Events. He regularly adjudicates state and district piano competitions and the National Federation of Music Clubs Auditions. Mr. Booher serves as president of the Mid-State Music Teachers Association and treasurer of the Florida State Music Teachers Association District 9. Awards include first place in the Intersection of Jazz and Classical Piano Festival at West Virginia University, third place in the MTNA Southern Division competition, and first place in the Beethoven Club of Memphis Young Artist Competition. Mr. Booher received the Master's degree in Piano Performance from Florida State University, where he studied with Joel Hastings.

Dr. Carlos Audi has performed numerous solo and chamber concerts in the United States, Germany, Austria, Spain, Hungary, Slovakia, Slovenia, Argentina, and Brazil. In addition, he has been a member of several orchestras in Brazil and in the United States such as the Orquestra Sinfônica de Santo André, the Orquestra Experimental de Repertório, the Orquestra Sinfônica da Universidade de São Paulo, the South Carolina Philharmonic Orchestra, the Tallahassee, Augusta and Albany Symphony Orchestras, and the Opera Tampa Orchestra. Dr. Audi was born in Brazil where he started his

music studies at the age of seven and currently holds a Doctor of Music degree from the Florida State University. His main cello teachers were Maria Cecília Brucoli, Zigmunt Kubala, Robert Suetholz, Robert Jesselson and Lubomir Georgiev. He also has attended master classes with renowned cellists such as Janos Starker, Alan Harris, Timothy Eddy, Steven Doane, Peter Rejto, Sara Sant’Ambrogio, and Antonio Meneses. Audi has performed in the Teatro Municipal de São Paulo as a finalist of the Orquestra Experimental de Repertório’s Concerto Competition. Dr. Audi is on the faculty of Florida College, Hillsborough Community College, and Hillsborough County Public Schools, and is a sought-after master class presenter, adjudicator, and lecturer.

Dr. Sarah Roberts is Assistant Professor of Saxophone and Jazz Studies at The University of Texas at Tyler. With an extremely diverse background in classical, jazz, and popular music, Dr. Roberts has performed with ensembles ranging from traditional saxophone quartets to new music groups, to rock bands, jazz groups and all points in between. In the East Texas area, Dr. Roberts frequently performs with her self-titled jazz quartet and the Essimar Trio, a group dedicated to promoting new music with unusual instrumentation. She is a Selmer Paris Performing Artist, and a Vandoren regional artist.

A native of Northern Virginia, **Dr. Timothy Feerst** is Instructor of Percussion at the University of Texas–Permian Basin, where he teaches Applied Lessons in Percussion, Percussion Ensemble, Percussion Methods, and coordinates the Falcon Drumline. He is also an Adjunct Instructor of Percussion at Odessa College, where he teaches Applied Percussion Lessons and Drumline. Prior to joining UTPB and OC, he served on the faculties at the University of Texas at Tyler, Trinity Valley Community College, the University of Utah, and at North Central Texas College. Dr. Feerst holds a Doctor of Musical Arts in Percussion Performance from the University of North Texas.

Anna Dye grew up in Stephens City, VA and grew up as the youngest of five children in a very musical family. She began learning how to play the viola at the age of eight and has been playing ever since. She has participated in numerous chamber and ensemble projects, including the Shenandoah Conservatory Symphony Orchestra tour across Argentina, the world premiere of Wynton Marsalis’ Blues Symphony, and multiple concerto tours with her trio, Triple Tango. Anna has performed various concerts with orchestras in Pennsylvania, Virginia, Maryland, Washington D.C., North Carolina, and Tennessee. She has attended nationally and internationally acclaimed summer festivals such as Orvieto Musica, Brevard Summer Institute, and Maine Chamber Music Seminar. Anna world premiered the work “Modular Tango” by Jorge Variago at the The Emporium Center for Arts & Culture in Knoxville TN, and performed this piece at the 2019 International Viola Congress in Poznań, Poland. Anna recently completed the Professional Performance Certificate program under the tutelage of Tim Deighton at Pennsylvania State University. While at Penn State, she was a member of the Philharmonic Orchestra, the Chamber Orchestra, the Graduate Viola Quintet, and the Penn State Viola Ensemble. Anna previously received her B.M. in Viola Performance from Shenandoah Conservatory under the instruction of Doris Lederer, and is currently attending the University of Tennessee, Knoxville for her M.M. in Music Performance where she is a Graduate Teaching Assistant and a member of the Graduate String Quartet.

Yo Me Pregunto was performed and recorded part-by-part by Matthew Curtis of Choral Tracks, LLC, and assembled in studio.

Praised for their “intelligence” and “immensely satisfying” playing by the New York Times, the **Amernet String Quartet** has garnered recognition as one of today’s exceptional string quartets and are Ensemble-in-Residence at Florida International University in Miami. Strad Magazine described the Amernet as “...a group of exceptional technical ability.” The Amernet’s performance schedule has taken the quartet across the Americas and to Asia, Europe, and the Middle East. They have collaborated with many of today’s most prominent artists and ensembles including the Tokyo and Ying quartets as well as Shmuel Ashkenasi, Ida Kavafian, Anthony McGill, Sherrill Milnes, and Michael Tree. Internationally, the quartet has appeared at major festivals around the world, including Cervantino, San Miguel de Allende, Aviv (Israel), and Colima (Mexico). The Amernet’s U.S. engagements have included the Kennedy Center, the Great Lakes Festival, Newport, and Music on the Edge in Pittsburg. The Amernet

has also appeared as quartet soloist with the Cincinnati Symphony and Alan Gilbert. Earlier in their career, the Amernet won the gold medal at the Tokyo International Music Competition before being named first prize winners of the prestigious Banff International String Quartet Competition. The Amernet has always been committed to the music of our time and has commissioned works from many of today's leading composers. The Amernet String Quartet's most recent work include tours throughout Europe and Latin America as well as the premieres of several new works for quartet and return engagements throughout the US and Israel.

Biographies of Composers and Program Notes – Composers Concert No. 2

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

SlipGrid (2020), stereo electroacoustic music and video, was composed for the University of Northern Iowa School of Music Scholarship Benefit Concert in September of 2020. The work is an exploration of interactions between two contrasting ideas/materials in both the audio and visual domains. The first idea is the "grid" which is represented in the audio with percussive polyrhythmic repeated materials and generally more metrically quantized events. In the video, the "grid" is represented by rectangles of various sizes that skeeter around the screen. The second idea is more abstract and can be thought of as "without grid." This is reflected in the audio by gestural and texture materials more associated with acousmatic music. The video aspect of the second idea is represented through the manipulation of a particle system and ranges from evolving abstract shapes to noise. The materials for SlipGrid were composed using Max, Ableton Live, and Final cut. This piece is part of the composer's continued research into algorithmic mixing and manipulation of audio, live-reactive animation, algorithmic video manipulation, and laptop performance.

Allen Molineux (b.1950) received a B.M. degree in composition from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999. His orchestral work "Trifles" was the winner of the Tampa Bay Symphony's first composition contest; receiving three performances by them in 2017. In addition, it is now released on the ABLAZE Records label and is published by Da Vinci Publications. His work "Zappy" for brass quintet and three percussionists was chosen as the winner of the Percussive Arts Society's 2017 composition contest. In 2019, his "Something Unsettled" for trumpet and piano was the winning submission in Category I for the McMurry New Music Project and his "Tears of Ramah" was the first place winner of the Hillcrest Wind Ensemble Composition Contest and was performed by the University of Louisville's Wind Ensemble at the College Music Society's National Conference.

This work is "just a little something"; thus the acronym for its title. I decided to write it after reading a flutist's call for scores. It was mentioned in it that she liked playing blues and swing and that the work should be no more than five minutes in duration. Initially, I wanted to have a slow blues movement followed by a fast swing, but soon realized that a spirited opener was needed before getting to the slow blues. That meant creating a three movement set with each being approximately a minute and a half long. The melodic, harmonic and rhythmic essences of each movement's traditional style are co-mingled with those of my own, which hopefully produces a fresh, yet familiar feel.

Originally from Upstate New York, **Lindsey Wiehl** began playing the bassoon at the age of 11. She grew up enjoying music as a hobby and was very influenced by her musical family. Lindsey holds several degrees in music including a B.S. in Music Education from the College of Saint Rose, and M.M. in Bassoon Performance from Ball State University, and has recently earned her D.A. in Bassoon Performance with a secondary in music theory and composition from Ball State University in 2020. She is currently pursuing a certificate in Advanced Music Production from Berklee Online. Lindsey's passion for music is contagious. Whether she is performing, teaching,

composing, or learning, she finds a way to spread her love for her craft. She currently teaches music to students at New Hartford School District in New York.

The original intent for Six Shifty Eyes (2020) was to act as a double-tonguing exercise for bassoon duet. However, as the piece took form, the work was re-written with a three equally challenging bassoon parts, still emphasizing the double-tonguing technique. The trio showcases the enormous range of the bassoon as well as the quirky articulations and technical abilities of the instrument, while retaining accessibility to the audience through catchy hokey-esque melodies and hints of jazz influence. The bassoon trio hit the internet and grew in popularity, earning it a spot on Reddit's top talent page and in the process, introduced the instrument to countless non-musicians.

Dayton Kinney creates music that has won and has been recognized in numerous national and international competitions. Inspired by Paul Hindemith's *A Composer's World*, Dayton's music concentrates on the ambiguous idea of "transforming the circle... into a spiral." Through this notion, Dayton explores and creates in order to discover the limits of ambiguity in thematic material, accessibility, harmony, and form with the goal of striking a balance between the certainty of a circle and the ambiguity of a spiral. Each work unfolds either through a narrative established at the outset, or through a suggested stream-of-consciousness arrangement of materials. Through this unfolding, the eclectic musical material is often organized in delineated sections or more dreamlike, kaleidoscopic arrangements. Dayton's music has been commissioned and performed in the U.S. and abroad with notable performances that have included ICE, the Grey Matter Ensemble, the Juventas New Music Ensemble, Deviant Septet, HYPERCUBE, F-Plus, SOSDuo, the Merce Cunningham Dance Company, the Zodiac Trio, Frisson Duo, Space City Performing Arts Ensemble, and at Pittsburgh Opera. Dayton is currently a doctoral candidate for a Ph.D. in Music - Composition at Duke University. Dayton earned her Master of Music in Composition at Carnegie Mellon University and was inducted into Pi Kappa Lambda. Dayton also holds a Bachelor of Arts, Cum Laude with Honors in Music from Smith College. Her teachers have included John Supko, Leonardo Balada, Melinda Wagner, Salvatore Macchia, and Alla Elana Cohen. www.daytonkinney.com

Inspired by stories and the Me Too Movement, Hand Carved Names and Railroad Tracks explores the loss of innocence during childhood. This composition explores the complexities of adult situations from the understanding and eyes of a child, who turns to self-mutilation for pain, anger, ecstasy, and comfort. Through its juxtaposition of light and dark themes, ambiguous harmonic trajectories, and obsessing rhythms the piece engages with coming of age in contemporary society and the numbing experiences that twist our perspectives. Hand Carved Names and Railroad Tracks is dedicated to victims and survivors of childhood abuse.

Pianist and composer **Valentin Mihai Bogdan** serves as Associate Professor of Music at Mississippi University for Women. His compositions were performed internationally at the Assisi Festival of Performing Arts (Italy), Moscow Composers' House (Moscow, Russia), Prokofiev Museum (Moscow, Russia), Spectrum Festival (Kazan, Russia), Sala Patria (Brasov, Romanian), Transilvania University Concert Series (Romania). In the US, some of most significant performances are at Festival Miami, Music at MOCA Concert Series, 2017 International Trumpet Guild Conference, the Oregon Bach Festival, and at new music concerts hosted the College Music Society, NACUSA, the Society of Composers Inc. His music was premiered by musicians of the Cleveland Symphony Orchestra,, Grambling State University Wind Ensemble, Black Bayou Brass Trio, and the AWC Wind Ensemble. He has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, the AWC Concert Band, and 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 Europe, Asia, and North America, including France, England, 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.

"Elegie - from Far Away, I Love You and Goodbye" was written in 2018. It is through-composed work, meant to bring out the lyrical character of the cello (the composer's favorite instrument). The piece is dedicated to the loving memory of the composer's grandmother.

Ken Metz is a professor and assistant chair of music at the University of the Incarnate Word in San Antonio, Texas. There he teaches music theory and other theory related courses. His main scholarly focus is composition and his music has been performed across the United States. He is currently a member of CMS, SCI, ASCAP, NACUSA (vice-president of Texas chapter), and past president of CASA (Composer's Alliance of San Antonio). Routledge published a textbook, *Fundamentals for Aspiring Musicians* by Robert J. Frank and himself, in 2010.

The piece begins with a nostalgic quality. It then expresses the need to find a way forward through the troubled times. The piece was written for and is dedicated to the performer.

Don Bowyer is Dean of the School of the Arts and Professor of Music at Sunway University (Malaysia). With a career that has included teaching at every level from kindergarten through university in North America, Europe, Asia, and the Caribbean, Bowyer received his Doctor of Arts from the University of Northern Colorado, Master of Arts from California State University-Northridge, and Bachelor of Arts from West Virginia Wesleyan College. Active in the fields of composition, music technology, and performance, Bowyer has published more than 60 pieces of music, developed an educational computer program that has been used in at least 120 countries, and has performed as a trombonist, bandleader, and conductor in more than 50 countries. Among other performing credits, he spent five years playing trombone on eleven cruise ships in the Caribbean Sea, the Mediterranean Sea, and the Gulf of Alaska. The first ten didn't sink. (Read about the eleventh at donbowyer.com/aground.) Bowyer and his wife have also served as foster parents, providing a home to eighteen foster children between 2003 and 2010. They are finishing their fourth year in Malaysia.

These two sonnets by William Shakespeare deal with the concepts of aging and longing, two things that have been on the mind of the composer recently. The short, two-movement work is meant to give the non-singing trombonist an opportunity to express the beauty of poetry while using the instrument to comment on the verse. In the Sonnet 65, the poet is contemplating aging and his own mortality. Time decays even rocks and gates of steel - what hope does the poet have to withstand the power? In the last two lines, he wonders if he might survive through his "black ink." The composer wonders the same. In Sonnet 97, the poet is expressing a longing for an absent lover: "How like a winter hath my absence been from thee..." The composer has spent most of the current pandemic separated from his beloved.

Currently an Associate Professor of Music (Theory/Composition) at Austin College in Sherman, TX, composer/pianist **John McGinn** received his undergraduate music degree from Harvard University and his doctorate in composition from Stanford University. Among his teachers are such noted composers as Jonathan Harvey, Leon Kirchner and John Adams. His own works have won several honors and been performed at colleges and festivals nationwide. Recent premieres include *Three Preludes* (2019) for solo piano performed by the composer at a NACUSA/TX conference; *Autumn Leaves* (2016) and *Three Preludes* (2015) played by Young-Hyun Cho and James Knight respectively at SCI (Society of Composers Inc.) Region VI Conferences; a *Trio* (2013) for clarinet, violin and piano performed at the 2015 SCI Region VI Conference; a vocal setting of Yolanda Lockett's "It's a

Letter” in A River of Words Song Cycle (2011) – a collaborative cycle commissioned by baritone Bruce Cain and guitarist David Asbury and performed at more than a dozen venues in the United States and Europe. As an arranger, McGinn has created piano reductions of several large-scale works including John Adams’ Nixon in China and Christopher Rouse’ Trombone Concerto, all for publication by Boosey & Hawkes. As a pianist and keyboardist, McGinn has performed throughout the United States and Europe and appeared on nearly two dozen commercial recordings, including a critically acclaimed solo album The 20th Century Piano (AmCam) and several recent CDs with The Shakespeare Concerts of MA, for whom he served as music director from 2003-08.

Without a Net is a substantial reworking of my earliest attempt, in 2008, to create a “refined” solo piano concert work based on free improvisations captured and transcribed with the help of MIDI software. An avid devotee of improvisation since the mid-1980s, I’ve long been fascinated by the question of what may be gained – or lost! – from the application of rigorous compositional techniques (judgment, development, revision and so on) to the bright, unpredictable flames of spontaneous creation. In works such as Without a Net, the aim is for such distinctions to ultimately fall away, leaving a music that feels at once fresh and immediate, yet also carefully structured. The original 2008 score of Without a Net not only utilized various transcribed improvisations, but also left sizable “gaps” to be filled creatively during the performance – hence the title! A number of such “filled gaps” from the most successful 2008 performance, at Old South Church in Boston, have themselves been transcribed and edited to figure in this fully notated 2020 version. All passages of transcribed improvisation are clearly labeled in the score. Perhaps in the end, all of this is neither here nor there? Either way, I had a lot of fun and hope that listeners will too. Enjoy!

Timothy Hoekman has written in many genres, but a majority of his works include voice: over 60 songs for voice and keyboard, several vocal chamber works, orchestral songs, choral works, an opera, and an oratorio. In addition, he has written pieces for piano, organ, harpsichord, trumpet, and concert band. His compositions have been published by Theodore Presser, Graphite Publishing, Colla Voce, Plymouth Music Company, Recital Publications, and Classical Vocal Reprints. He was named the 2002 MTNA-Shepherd Distinguished Composer of the Year for his song cycle To Make a Prairie, commissioned by the South Dakota Music Teachers Association. His music has been recorded for Albany Records, Azica Records, and Mark Records. Hoekman is Professor of Vocal Coaching and Collaborative Piano at Florida State University. He is a highly experienced performer, teacher, and coach, having performed as soloist and collaborative pianist in the U.S., Canada, Australia, and Europe. He was on the music staff of Glimmerglass Opera from 1988 to 2011 and has also worked for Florida Grand Opera, Des Moines Metro Opera, Michigan Opera Theater, Opera Grand Rapids, and the Peter Harrower Summer Opera Workshop. He currently spends his summers as a lieder coach for the American Institute of Musical Studies in Graz, Austria. He has been at FSU since 1984, teaching collaborative piano, coaching graduate voice majors, and teaching a variety of language and vocal literature classes for singers and pianists. He has also served as adjudicator for vocal, piano, and composition competitions. For more information visit timothyhoekman.com.

The “Song of Moses and Miriam” celebrates the delivery of the Israelites from their oppressors when they crossed the Red Sea. The piano introduction presents the sound of drums and the main theme of the duet has the feel of a military march, in keeping with the opening text: “The Lord is a man of war.” An abbreviated version of this opening text and music serves as a refrain between the stanzas of the song; it returns at the end in its full version, producing a modified rondo form. The refrain is in B Minor, sometimes with a modal bent, especially with the use of minor dominant chords. The verses are in major keys. Moses and Miriam (baritone and soprano) share the text, sometimes answering each other, other times singing together with the same words. The text consists of several verses from Exodus 15.

Steven Paxton is a freelance musician, composer, and conductor based in San Marcos, Texas. He is the former chair of the Contemporary Music Program at Santa Fe University of Art and Design/College of Santa Fe, and previously taught composition and music theory at Texas Tech University. He is the past director of the Los Alamos Choral Society in Los Alamos, New Mexico. Long active in musical theater as well as concert music, he has been musical director for productions of Santa Fe Performing Arts and Santa Fe Playhouse, accordionist for Santa Fe Opera productions of *Wozzeck* and *Vanessa*, and Composer-in-Residence for the Nebraska Shakespeare Festival. His opera *Bellini's War* was premiered at Texas Tech University in 2001. Paxton earned a Ph.D. in Fine Arts from Texas Tech University in 1981, and holds Master's and Bachelor's degrees in music composition from the University of North Texas.

The text and melody of "Hymnomen ton soteria" are from the Octoechos, a 13th century collection of Byzantine chant. "Aeterna Christi munera" is similarly based on an Ambrosian hymn from the 9th century Musica enchiriadis and "Gloria in cielo" is based on a 13th century Italian laude, or devotional hymn. All of these musical sources were given in modern notation in the HISTORICAL ANTHOLOGY OF MUSIC, Harvard University Press (HAM).

Biographies of Performers – Composers Concert No. 2

Karen McLaughlin Large is Assistant Professor of Flute at the Florida State University College of Music. She is a passionate flutist whose varied musical experiences have included performances as a concerto soloist, recitalist, chamber player, and orchestral flutist and piccoloist. She has played in the Topeka Symphony Orchestra, Tallahassee Symphony Orchestra, Northwest Florida Symphony Orchestra, and Pensacola Symphony Orchestra and her chamber experiences have included Traverso Colore: Baroque Flute Ensemble, Tornado Alley Flutes, Florida Flute Orchestra, and Konza Wind Quintet. As a guest artist, she has enjoyed performing and teaching in Arkansas, Colorado, Florida, Kansas, Kentucky, Missouri, Nebraska, Oklahoma, Tennessee, and Texas. Dr. Large's research interests include performing classical works inspired by popular genres, flute transcriptions of Romantic music, creation of the world's first Virtual Flute Choirs, Baroque flute performance practice, and the intersection of music theory and flute performance. In January 2020, she released her second CD entitled "Wanderlust: The Flute Music of David Amram" on Blue Griffin Records. Her first CD is entitled "String to Silver: Flute Transcriptions of Works in the Romantic Tradition." At Florida State University, Dr. Large teaches flute lessons, flute ensemble, low flutes, Baroque flute, and Wind and Percussion Pedagogy. She is passionate about helping students navigate their unique paths in the music world. Dr. Large previously served as Associate Professor of Flute and Music Theory at Kansas State University. She earned her DM, MM, and BM degrees at Florida State University studying with Eva Amsler, Stephanie Jutt, and Joshua Carter (under Charles Delaney).

Hailed by *The New York Times* as "our leading new-music foursome", the **JACK Quartet** is one of the most acclaimed, renowned, and respected groups performing today. JACK has maintained an unwavering commitment to their mission of performing and commissioning new works, giving voice to underheard composers, and cultivating an ever-greater sense of openness toward contemporary classical music. Over the past season, they have been selected as Musical America's 2018 "Ensemble of the Year", named to WQXR's "19 for 19 Artists to Watch", and awarded an Avery Fisher Career Grant. Through intimate relationships with today's most creative voices, JACK embraces close collaboration with the composers they perform, leading to a radical embodiment of the technical, musical, and emotional aspects of their work. The quartet has worked with artists such as Philip Glass, Steve Reich, Julia Wolfe, George Lewis, Chaya Czernowin, and Simon Steen-Andersen, with upcoming and recent premieres including works by Tyshawn Sorey, Georg Friedrich Haas, Clara Iannotta, John Luther Adams, Catherine Lamb, and John Zorn. JACK also recently announced their new Fulcrum Project, an all-access initiative to commission six artists each year, who will receive money, workshop time, mentorship, and resources to develop new work to be performed and recorded by the quartet. Committed to education, JACK is the Quartet in Residence at the Mannes School of Music, who will host JACK's new Frontiers Festival, a multi-faceted festival of contemporary music for string quartet. They also teach each summer at New Music on the Point and at the Banff Centre for Arts and Creativity. JACK has done educational programs at the University of Iowa String Quartet Residency Program, the Lucerne Festival Academy, Harvard University, NYU, Princeton University, Stanford University, and more. Comprising violinists Christopher Otto and Austin Wulliman, violist John Pickford Richards, and cellist Jay Campbell, JACK operates as a nonprofit organization dedicated to the performance, commissioning, and appreciation of new string quartet music.

Paul Christopher received his Bachelor of Music Education from the New England Conservatory of Music and his Master of Music in Cello Performance from the University of Memphis. His original articles have been published in *American String Teacher*, *Bass World*, *The Jacques Offenbach Society Newsletter* and *Strings*. From 1989 to 2004 he was Principal Cello of the Shreveport Symphony Orchestra, Shreveport Opera, and a member of the Premier String Quartet. Simultaneously, from 1993 to 1999 he also served as Adjunct Lecturer of Low Strings at Stephen F. Austin State University in Nacogdoches, Texas. As a member of the Nashville String Machine Mr. Christopher has recorded with artists such as Faith Hill, Ricky Skaggs, Bruce Springsteen and George Strait. In 2005 Mr. Christopher joined the string faculty at Northwestern State University of Louisiana in Natchitoches, where he serves as Associate Professor of Cello and Music Theory. In the summers of 1993 to 2014 he performed as Assistant Principal Cello with the Peter Britt Festival Orchestra in Jacksonville, Oregon. Mr. Christopher has appeared as a soloist with orchestras, performed guest artist recitals and masterclasses, and presented at conferences throughout Louisiana, as

well as, in Alabama, Arkansas, Florida, Indiana, Kansas, Nebraska, New Mexico, North Carolina, Tennessee, Texas, Costa Rica, Honduras, Panamá, and South Korea.

Dr. Janet Tracy is the Tuba and Euphonium Professor at the University of the Incarnate Word. In addition to her responsibilities at UIW, she is a freelance musician in the greater San Antonio/Austin area where she performs numerous “for hire” contracts as well as performing as a soloist. She is the leader and general manager of the Olmos Basin Brass Quintet, a professional ensemble that does both “for hire” engagements and benefit/charity events.

Soprano **Marcy Stonikas** has performed with major opera houses and symphony orchestras across North America, Europe, and Australia. Some recent highlights include the title role in Turandot with Atlanta Opera, Cincinnati Opera, and Seattle Opera; the title role in Ariadne auf Naxos with Seattle Opera and Berkshire Opera Festival; the title role in Fidelio with Volksoper Vienna, Seattle Opera, and the Princeton Festival; the title role in Tosca with Arizona Opera and Opera Santa Barbara; and the title role in Salome with Utah Opera. She is a winner of the Wagner Division of the Gerda Lissner Foundational Vocal Competition, the Leonie Rysanek prize through the George London Vocal Competition, and a finalist in the International Wagner Competition at Seattle Opera.

Baritone **Evan Jones** enjoys a diverse performing career in concert, opera, and musical theatre. He has performed with the Tanglewood Music Festival, Ravinia Festival, Opera Memphis, Opera Naples, Berkshire Opera Company, Compañía Lírica Nacional de Costa Rica, the Rochester and Buffalo Philharmonic Orchestras, and the Memphis and Helena Symphonies. He currently teaches voice and vocal pedagogy at Florida State University.

The School of Music at Texas Tech University in Lubbock is part of the university’s College of Visual and Performing Arts. More than 600 students are enrolled in undergraduate and graduate degree programs, including the PhD in Music Education, DMA performance programs, and the PhD in Interdisciplinary Arts. The choral program is currently led by Alan Zabriskie, John Hollins, and Carolyn Cruse. The recording on today’s program was from a 2000 Texas Music Educators Association concert in San Antonio, and was under the direction of **Kenneth Davis**, TTU Director of Choral Studies from 1989 to 2000. Davis is currently a professional landscape artist living and working in Santa Fe NM, and conducts the Ken Davis Chorale, made up of Texas Tech alumni singers.

Presentation Abstracts (in order of appearance): Papers, Panels, Posters, Forums, Workshops, Lecture Recitals, and In-Session Performances

From Scarlatti to Calligaris: A Journey through the Italian Piano Repertoire, Alessandra Tiraterra (Temple University)

This study investigates Italian piano repertoire focusing on 1) the renowned clavicembalisti italiani (Italian harpsichordists)—e.g., Scarlatti, Galuppi, and Cimarosa—who laid the foundations for the development of the Italian piano school; 2) substantial transcriptions by Busoni (the virtuoso pianist who composed in late-romantic style and developed in his maturity a more individual style featuring components of atonality); and 3) the contribution to the piano literature by Martucci, Respighi, Malipiero, Casella, Dallapiccola, Petrassi, Berio, and Calligaris. The presenter will give a brief overview of the composers investigated, and then will discuss in depth substantial selections of the Italian piano repertoire that are not frequently found in concerts and conservatories programs: 1) the *Fantasia da Camera sopra la Carmen di Bizet* by Busoni, where the composer follows the model of the Lisztian paraphrases, but adds innovations in the juxtaposition and development of the themes, thus transforming the Lisztian bravura, which is still present in the virtuosity and brilliance of the piece, into a transcendent quality that transfigures Bizet's *Carmen* sonic images; 2) the *Three Preludes on Gregorian Melodies* by Respighi, where the post-romantic sensitivity found in Scriabin, Debussy, and Ravel fuses with a rootedness in ancient chant in a re-visited plan of the Lisztian miniature tone poems; and 3) the *Prelude, Sarabande, and Finale Op.14* by Calligaris, where elements of the post-romantic and contemporary styles are combined in a vivid contrast between energetic, wild, and elegiac themes, a dramatic use of rhythm, and a disciplined and extremely complex use of counterpoint.

Reconstructing Maria: An Unknown Litany and the Brazilian Baroque, Carole Ott Coelho (University of North Carolina at Greensboro)

This paper will explore the process of reconstructing the recently uncovered *Ladainha de Nossa Senhora em la menor* by Brazilian composer José Emerico Lobo de Mesquita (1746-1805). The Latin text of this lovely piece follows the traditional Litany for Blessed Virgin Mary. Until Fall 2018, manuscripts lay in an archive in São João del-Rei, Brazil, unplayed for at least a century and unplayable by modern musicians due to many errors, missing measures, and unclear copying in the manuscripts.

The format of this presentation will include background and contextual information on the “Brazilian Baroque”, cultural context of the city in which this piece would have been performed, performance practice, and structural analysis. Images of the original manuscripts from which the edition is based will be shared, as well as images of other works by Lobo de Mesquita in his own handwriting.

Music of this era in Brazil brings the possibility of diversifying the well-known canon of Western European composers, and highlights the abilities of Afro-Brazilian musicians in Brazil's colonial period, providing an opportunity for equity in representation and performance of music from the eighteenth century. This underrepresented body of repertoire, and this *Ladainha* in particular, is accessible for university, community, church, and even high school level choral ensembles.

Audience Participation in Classical Music, Don Bowyer (Sunway University, Malaysia)

Aleatoric or “chance” music has existed in one form or another in western art music for centuries, having become something of a staple of Modern Music of the 20th and 21st centuries. One 18th century form of chance music involved dice, with the composer creating snippets of music that could be performed in a random order depending on the roll of the dice. More contemporary aleatoric music often involves decisions made by the performer, sometimes selecting from a list of possible passages; other times responding to graphic notation that indicates approximate pitch or timing. These examples typically involve performers making artistic decisions within parameters established by the composer. The expression “audience participation” has many different interpretations in music. For the purposes of this discussion, the expression will refer to examples of the intentional use of audience participation to meaningfully influence a performance of a piece of western art music. This participation will, of course, result in a different performance each time the piece is presented. The paper presentation will begin its discussion with the "Happenings" movement of the 1950s and 1960s and continue through 21st-century examples of composition and performance.

Above the timberline where nothing grows: The ultra-modernist trajectory of Bob Graettinger, Aaron Keebaugh (North Shore Community College)

In December 1952, Lee Gillette, a producer at Capitol Records, ambled out to the shed that sat in the backyard of his home in Van Nuys, California. It was 1 a.m., and he carried under his arm the dubs for a new album recently cut by Stan Kenton’s band. Putting it on his machine, he listened to the clusters of dissonance and brash sonorities that charged through each composition. When interviewed years later, Gillette admitted to being scared of what he heard. That album, entitled *City of Glass*, served to unsettle, puzzle, and even anger the staunchest of Kenton’s fans when it was released in 1953. Composer Bob Graettinger had tried and seemingly failed to meld jazz with the cutting edge techniques of modernist classical composition. What resulted, some critics continue to argue, was pretentious music that fit into either category. Indeed, *City of Glass* seems to have survived solely for its infamy. And Graettinger has since been written off as an eccentric, an aloof sorcerer of sounds that few claim to understand. The composer never even received a substantial obituary when he died in 1957 at age 33. Part recovery project, this paper seeks to reclaim Graettinger’s legacy as a serious composer. Drawing upon interviews and analysis of his music, it will trace Graettinger’s journey from suburban dance band musician into one of the most unusual and singular figures in the history of modern jazz.

The Guia Prático by Heitor Villa-Lobos: Reaching Out to the Youth, Verena Abufaiad (University of South Carolina)

Heitor Villa-Lobos (1887-1959) is recognized as a vibrant nationalistic voice in his native country, not only for his music, but also for the decisive role he played in the development of music education in Brazil. In his early adulthood, Villa-Lobos launched on a series of adventurous trips across the different regions of Brazil in search for his own musical identity. During these trips the composer was exposed to numerous folk songs that he later incorporated in major works such as the *Bachianas Brasileiras* and *Choros*. In 1932, Villa-Lobos assembled a collection of music teaching materials consisting of over a hundred vocal pieces to be taught in public schools, the *Guia Prático*. While committed to music education, Villa-Lobos simplified his musical language through more accessible materials based on children’s folk tunes, appealing to the population target of young students. A great number of pieces from the *Guia Prático* was later redistributed by Villa-Lobos to other collections. The *Guia Prático: Álbuns Para Piano*, a remarkable anthology of fifty-nine piano pieces assorted in eleven albums, is one of them. Despite their musical quality, historical importance, and educational value, the piano albums are still relatively unknown among pianists and educators. In this session, the author will unveil this concert and pedagogical

repertoire through performance demonstrations of selected pieces from the *Guia Prático: Álbuns Para Piano*, highlighting facets of Villa-Lobos as a composer and educator. All musicians are invited to explore this compelling, fresh twentieth-century repertoire that reflects the culture of Brazil.

Argentina and Beyond: Tracing Stylistic Expansion in the Piano Works of Alberto Ginastera, Melody Quah (Penn State University)

The composer Alberto Ginastera (1916-1983) took much pride in his Argentine heritage, and throughout his life, endeavored to balance a musical expression of his homeland with internationally en vogue compositional techniques of the twentieth century. Curiously, while still actively composing in the 1960s, Ginastera himself divided his oeuvre into three periods. In the first period, dubbed “objective nationalism” (1937-47), works are predominantly tonal with clear incorporations of Argentinian folk material. In period two, “subjective nationalism” (1947-57), folk elements are sublimated and symbolic rather than overt. And in period three “neo-expressionism” (1958-83), the prominence of folk material diminishes, overshadowed by modernist techniques such as dodecaphony and serialism. This periodization has long been a point of conjecture for Ginastera scholars. Some, like Schwartz-Kates, Sottile, and Kuss have offered alternative divisions of the composer’s output. However, I will demonstrate that Ginastera’s original demarcations serve as a useful frame to understand the development of his piano works specifically, and the ‘internationalization’ of his music more broadly. This lecture-recital will survey key piano works such as *Danzas Argentinas*, Op. 2 (1937), *12 American Preludes* Op. 12 (1944) and *Piano Sonata No. 2*, Op. 53 (1981), in relation to the composer’s three, self-described periods. Special focus will be given to the ways in which Ginastera’s use of Argentinian musical elements in these pieces reflect his burgeoning international recognition.

The Mozart Principle: Towards A New Repertoire Curriculum Model for Orchestra Programs in Higher Education, Nathaniel F. Parker (Kennesaw State University)

The race-related events of 2020 have been a catalyst for introspection and discussion on a wide-range of arts-related topics. Among them, the inclusion of composers of color and other under-represented groups in concert programming is particularly significant in both the professional world and the academy. In response to the killing of Black men and women by the police, many music directors—myself included—have increased the quantity of works by Black composers performed in our concert seasons. While well-intentioned, these efforts alone could be viewed as empty tokenism without additional follow-through. Certainly a major, philosophical shift in concert programming would be challenging for any ensemble, but conductors in the academy must also consider the impact a reduction in performance of repertoire from the canon would have upon their students’ educational experience. If one told Mozart a piece he had written would be performed even ten years after it had been composed, he would have found that strange, indeed. This presentation explores the possibility of a new curricular paradigm in which contemporary works, particularly by under-represented composers, are programmed as often as compositions from the standard repertoire.

White Supremacy and the Major Scale, John Bass (Rhodes College)

As scholars have shown, music education over the past 100 years has over-valued “art” music and marginalized the work of others. White Supremacy, however, runs deeper than the pieces and composers we choose as models; it is a part of the language we use to talk about music itself. Throughout Western colonization, the need to establish cultural superiority became paramount and music served as a weapon, especially in the United States. Western music needed to be true so other perspectives could be false, even though its own principles were built upon inconsistencies and assumptions veiled as scientific elements. This attribution of authenticity makes it difficult to teach and learn different approaches. The Blues, for example, is a theoretical anomaly, and teaching how it uses “wrong” notes reinforces the bias that the major scale is right to begin with. The Blues is more accurately the result of the collision

of different cultures that cannot be explained through the lens of one alone. It exists in dissonance, not resolution. Other examples—from 16th-Century ornamentation, to Bach, to the idea of swing in jazz—show that Western music itself has been evolving and breaking rules more than it has followed them. What if we did not treat theory as fact and taught the Blues and Hip-Hop as equally valid musical approaches? This presentation will offer historical and modern examples of how bias affects pedagogy and will include demonstrations and strategies that help center alternate approaches and ideas in the academic study of music.

The First Liturgical Jazz Service, Derick Cordoba (Anderson University)

In 1959, after the tragic death of his infant daughter Mary Jo, Ed Summerlin began composing what would become the first liturgical jazz service. The service was titled “A Jazz Setting of ‘The Wesley Orders of Common Prayer’ and premiered on May 20, 1959 at Southern Methodist University in Dallas with a jazz nonet. The performance began a fourteen year odyssey for Summerlin and opened the door for jazz to be used in churches. Summerlin’s compelling story was filmed for World Wide ’60 as a television special, “A Requiem for Mary Jo,” at the 1959 National Methodist Youth Conference at Purdue University. The nationwide attention Summerlin received helped him secure a record deal and he recorded *Liturgical Jazz*. The *Liturgical Jazz* album was released in 1959 and received four and a half out of a possible five stars in *Downbeat* magazine. As a PhD composition student at North Texas State College, Summerlin worked as a jazz teaching assistant under legendary educator Gene Hall. In February of 1960 Summerlin along with several other N.T.S.C. students embarked on a multi month jazz tour. Summerlin’s nine-piece group traveled up and down the east coast playing his liturgical jazz service in churches by day and jazz standards in clubs by night. This paper explores Ed Summerlin’s pioneering liturgical jazz service, the first of its kind.

Patterns in Jazz: Custom or Copying?, Patrick Brown (Middle Georgia State University)

The word “spontaneous” in its association with jazz improvisation is often misunderstood. While jazz improvisers are considered to be spontaneously composing, there is an element of jazz vocabulary that the improviser has obtained prior to improvising. The jazz language is an important part of an improvising musician’s knowledge. This language is displayed through the use of imitation and melodic fragments, which is an integral part of jazz vocabulary. The jazz language closely correlates to the imitation in the speech, especially in speech acquisition in children. The imitation in speech patterns is a part of the learning process and is very similar to the process of obtaining a jazz vocabulary. This paper will examine the long-standing tradition of learning patterns as a basis for acquiring a jazz vocabulary. A discussion will be given on jazz as a “language” and how it parallels how children learn to speak through imitation. The question of “does using imitation and the use of melodic fragments make an improviser un-original?” will also be addressed.

Rise, Rebellion, Revolution: Ancient Rudimental Drumming and the Music of the American Revolution, Jeff Calissi (Eastern Connecticut State University)

During the American Revolution (1775 – 1783) the rope drum was considered “the radio of the battlefield” primarily because of its ability to project commands and signals. The drum and its fife counterpart were frequently paired as part of drills and exercises, but also marches and parades, which musically contributed to an esprit de corps and sense of purpose and belonging within the newly formed Colonial militia and its fight for independence. Beginning with a background of the drum and the variety of cultures from which it was derived, the lecture will then dovetail into its use during the Colonial Period in America during the French and Indian War and up through and including

the American Revolution. Key figures such as George Washington and his inspector general Baron von Steuben will be discussed as well as the cultural and musical life of Boston, Philadelphia, New York and Williamsburg. The conclusion of the lecture-recital will be a demonstration of several calls and signals from the time of the American Revolution along with a performance of a short solo on a re-recreated rope drum that was handcrafted in the likeness of one from the 1770s, complete with a steam-bent shell and hoops, calfskin heads and gut snares, and tacked with 250 year-old hand forged nails.

Hard Mallets: A Composer-Performer Team Revises a Tough Marimba Solo for a Broader Market, Stephen Lias
(Stephen F. Austin State University)

What does a composer do when they've written a piece that virtually no one can play? What does the commissioner do? Has the composer failed to understand the instrument and its idiosyncracies, or are they boldly exploring unconventional approaches? Does simplifying a piece come at an artistic price, or can the demands be reduced while keeping musical integrity of the piece intact? This lecture-recital will explore these issues by using the following real-world situation. In 2012, a composer received a consortium commission to create a new composition for solo marimba. The challenging eleven-minute piece that resulted from this collaboration was evocative, featured in performances in Texas, Kentucky, and New York, and released on a CD. Its high technical demands, however, placed it largely out of reach of all but the most virtuosic performers. Now the composer and commissioner are teaming up to revise the piece and make it accessible for advanced collegiate players. In this lecture-recital they will explore some of the aspects of the composer-performer relationship, and the nuanced balance between difficulty level, artistic integrity, and marketability in a piece of music. The presenters will show before/after examples and illuminate the decision-making process. The entire newly revised version will be presented in a streamed performance, and there will be a short time for questions.

Transforming Tuning in an Innovative Way, Andrew G Withington (Westminster College)

Poor, unreliable, inconsistent intonation can be an issue for ensembles and their directors. There are various reasons why groups perform out of tune, but one which receives little attention is the negative effect of temperaments – particularly the way temperaments can compromise the natural tuning of the voice and some instruments. One solution to this problem is the use of Just Intonation, an approach in which notes are tuned to overtones of the harmonic series. By tuning this way, beats are minimized, as there is optimal alignment between the sung/played notes and harmonics, and as a result, the sound is perceived as more resonant and in tune. At present, the use of Just Intonation in rehearsals is somewhat rare, probably because we have been immersed in musical temperaments for hundreds of years. During this paper, conference attendees will learn about Just Intonation and an innovative way to teach it to their ensembles to transform their tuning.

There may be a perception that considerable time is involved in teaching Just Intonation, or that, because of its difficulty, it is only accessible to advanced ensembles. Recent research has shown that this is not the case, and this paper will provide ensemble directors with efficient methods (including exercises) to achieve quick results with musicians of different levels.

Equipping DMA Candidates to Win Tenure-Track Jobs, Gerald Klickstein (Principal, Gerald Klickstein Consulting)

To be eligible for tenure-track, applied music faculty appointments, performers and composers typically need doctorates. Do DMA and other applied music doctoral programs adequately equip graduates to win faculty positions? By comparing key qualifications listed in 25 recent U.S. Assistant Professor vacancy announcements with the required coursework itemized in applied doctoral curricula at 14 U.S. music schools, the presenter will reveal a substantial discrepancy between the competencies that American universities demand of incoming faculty and the aptitudes addressed in DMA, DM, and composition Ph.D. programs. In response, the presenter will pinpoint the

main causes of the discrepancy, argue that minority and international students are most ill-served by it, and put forward a 3-part model whereby music schools can update applied music doctoral programs to foster equity and opportunity while ensuring that all candidates become optimally job-ready:

1. Replace 6 credits of required music theory/history electives with three compulsory 2-credit courses that delve into professional studies and pedagogy themes. We'll consider outcomes, methods, and content for the proposed courses.
2. Revise academic and career advising practices to: a) bolster candidate experiential learning; b) guide candidates to create refined job application materials; c) furnish candidates with job search, interview, and negotiation strategies.
3. Use an eight-step Quality Enhancement Plan, which the presenter will describe, to implement program upgrades. We'll conclude with data on faculty employment outlooks and how schools might adapt accordingly. [As of October 2, 2020, this paper was under review for publication in a peer-reviewed journal.]

Immanent Narrative in Franz Liszt's Vallée d'Obermann, Omar Roy (University of Alabama)

Liszt's piano works are unmistakably evocative and dramatic, and many are explicitly tied to extramusical inspirations. However, his works often express narrative in spite of their relationship to external texts; particularly, those from the *Années de Pèlerinage*. This collection features works of varying size and scope whose titles all reference extramusical sources ranging from literature to legend. *Vallée d'Obermann* stands out among its Swiss inspired companion works not only for its considerable length, but also for its embodiment of psychological drama. This work, inspired by French author Senancour's novel *Obermann*, mirrors many of the aesthetic qualities of its literary counterpart and includes excerpts from the novel in an epigraph. However, we know that in some cases extramusical references and "programs" were assigned after a work's composition. Furthermore, despite Liszt's assertions that *Vallée d'Obermann*'s only inspiration was Senancour's novel, he also includes an excerpt from *Childe Harold's Pilgrimage* by Lord Byron in the epigraph. Given the uncertain nature of to what extent these works influenced Liszt's composition, we can examine *Vallée d'Obermann* independent of its purported extramusical sources. Using the analytical model set forth by Byron Almén in *A Theory of Musical Narrative* (2008), I explore a narrative reading of *Vallée d'Obermann* that examines semiotic elements and how they interact within a structural paradigm. Ultimately, this analysis assigns one of Northrop Frye's narrative archetypes to illustrate that narrativity in Liszt's music operates on an immanent level, even in cases where a composition already has an explicit link to an external reference.

The Tonic-Centered Successive-Interval Array: Versatility and Applications for Mapping Atypical Pitch Collections, Peter G. Fielding (Kennesaw State University)

Post-tonal analytic tools, such as Richard Chrisman's successive-interval array, have robust value for surveying vast collections of tonal and modal music of variable pitch content and collection size. A successive-interval array provides a means of encoding the intervals spanned by pitches without having to commit to analytical associations implied by traditional tonal scalar or modal descriptors (Chrisman 1971, 1977). The use of successive-interval arrays to map a large collection of music can be a powerful tool to distill emergent scalar collections and thereafter be described with scalar or modal descriptors. A successive-interval array can be generated for any group of pitches by identifying all the pitches in the melody, arranging them in an ascending order (within an octave) above a reckoning pitch (tonic), labelling each note with its appropriate pitch-class number, and labelling all interval classes, including the interval spanning the last pitch-class to the first pitch-class. Regardless of scalar construct, when measured against a referential tonic, a successive-interval array can be mapped onto its constituent pitch-classes. This presentation serves to demonstrate how a tonic-centered successive-interval array and successive-interval array

matrices can be employed to survey and categorize the intervals spanned by individual pitches in various musics. For this study, a case study of approximately 2,000 traditional Eastern North American-sourced songs spanning English, French, and Gaelic languages were surveyed to compare both cumulative and language-specific trends with these post-tonal tools.

Effects of Conducting-Gesture Instruction on Eighth-Grade String Orchestra Students' Performance and Response to Conducting Emblems, Charles E. Patterson, III (University of South Florida)

Post-tonal analytic tools, such as Richard Chrisman's successive-interval array, have robust value for surveying vast collections of tonal and modal music of variable pitch content and collection size. A successive-interval array provides a means of encoding the intervals spanned by pitches without having to commit to analytical associations implied by traditional tonal scalar or modal descriptors (Chrisman 1971, 1977). The use of successive-interval arrays to map a large collection of music can be a powerful tool to distill emergent scalar collections and thereafter be described with scalar or modal descriptors. A successive-interval array can be generated for any group of pitches by identifying all the pitches in the melody, arranging them in an ascending order (within an octave) above a reckoning pitch (tonic), labelling each note with its appropriate pitch-class number, and labelling all interval classes, including the interval spanning the last pitch-class to the first pitch-class. Regardless of scalar construct, when measured against a referential tonic, a successive-interval array can be mapped onto its constituent pitch-classes. This presentation serves to demonstrate how a tonic-centered successive-interval array and successive-interval array matrices can be employed to survey and categorize the intervals spanned by individual pitches in various musics. For this study, a case study of approximately 2,000 traditional Eastern North American-sourced songs spanning English, French, and Gaelic languages were surveyed to compare both cumulative and language-specific trends with these post-tonal tools.

Challenging Pedagogical Models; Appalachian Vernacular Music Traditions in the Undergraduate Music Theory Classroom, Robert McCormac (Appalachian State University)

The vernacular music traditions of the southern Appalachian Mountains have historically been excluded from collegiate music education programs, and have only with the recent prevalence of Appalachian Studies, begun to receive greater scholarly attention. These music traditions have agency as pedagogical tools in the undergraduate classroom; specifically as contemporary models for music theory courses. Utilizing Tomas Turino's previous scholarship on participatory music traditions of the American South, this paper highlights the benefits of utilizing these vernacular music traditions to create a more inclusive, relevant, and equitable classroom experience. In contrast to 'presentational' models for music theory curricula, Appalachian music predominantly utilizes a 'participatory' model; downplaying individual virtuosity and foregrounding what Turino describes as, "kinesthetic participation." The application of these music traditions as a contemporary pedagogical model also addresses detrimental power dynamics in higher education, by reframing the classroom experience as socio-musical intercourse - learning by doing, as a collective entity. Examples of these suggestions include the addition of shape note singing, structural implementation of the old-time 'jam session', and inclusion of vernacular music in the teaching repertoire. While these participatory traditions are customary in the familial and social spheres they originated in, their existence is remarkably limited within academia. However, programs within the Appalachian region such as Appalachian State University, UNC-Greensboro, and University of Kentucky have begun to institute these pedagogical models to great student successes and affirmation. This paper examines pre-existing models and provides tangible suggestions for further implementation of Appalachian vernacular music traditions in the undergraduate music theory classroom.

Student-Driven Music Theory: How the Question Formulation Technique Can Promote Curiosity, Agency, and Creative Course Design, Patricia Burt (University of Delaware) and Philip Duker (University of Delaware)

How can we move our students from answering questions that we pose to them, towards developing their own avenues of inquiry? In this paper we make the case for teaching students how to ask meaningful questions about music. We argue that asking questions can be a crucial learning goal that motivates students' development as thoughtful and effective musicians. The Question Formulation Technique (QFT) is a pedagogical tool that teaches students how to develop their own questions in relation to a prompt. Students generate, manipulate, and prioritize these questions as a springboard for further class activities. This method foregrounds students' ideas and agency, motivating those who struggle to creatively engage with course topics and thereby increasing their confidence with the material. We will share how we have incorporated this technique in the context of the theory core sequence and additionally show how the QFT approach can be utilized in other academic courses and applied contexts. QFT leads to a learning cycle where students develop their own questions, learn analytical skills and ideas in pursuit of those questions, share their findings publicly, and then reflect upon the process. In this paper, we will share strategies for using the QFT in our classes, highlighting how this process can create deeper learning, longer retention, and ultimately challenge students in ways that are authentic and meaningful to their own musical pursuits.

Helping Students of Any Age Match Pitch, Timothy J. Workman (University of Arkansas - Fort Smith)

This demonstration will address the fundamental principles needed to teach any student at any age how to vocally match pitch. It will also provide techniques for those who have a basic ability to match pitch who desire to increase pitch accuracy and/or expand into singing harmony. This discussion will address the following strategies and methods:

- Basics of vocal production and anatomy associated with pitch control
- How experimentation with vocal sounds of all kinds can help students visit healthy vocal extremes, discover the full extent of their instrument, discover what constitutes a balanced tone, and learn to control their vocal instrument
- How to correctly choose developmentally appropriate exercises that suite the students' ranges and abilities
- Micro-tuning: an intermediate-level technique that trains students with basic vocal ability to become comfortable with micro-adjustments while singing
- Beginning strategies for teaching anyone to maintain pitch accuracy while singing harmony

Debussy's Affair with Gamelan: GAME-Land No. 5 for Piano, Playing Hand, Voice, Kemanak, and Javanese Gong-Ageng by Slamet Abdul Sjukur (1935-2015), Cicilia Yudha (Youngstown State University)

This lecture-recital explores the first two pieces in "GAME-Land No. 5": L'Ecoute Réduite (6') and La Riviere (5') by the founding father of Indonesian contemporary music Slamet Abdul Sjukur (1935-2015). In 1889, Javanese Gamelan music inspired Claude Debussy's new soundscape and the birth of Impressionism. Decades later, Sjukur studied in Paris from 1960-1974 with two prominent French composers: Olivier Messiaen (1908-1992) and Henri Dutilleux (1916-2013). Sjukur's aesthetics and style of composition are significantly different from those of his former teachers. However, there is much to discover from the transformations that grew out of the relationships between these intertwined musical lineages. Sjukur was named an Officier de l'Ordre des Arts et des Lettres by the French government in 2000. "GAME-Land No. 5 for Piano, Playing Hand, Voice, Kemanak, and Javanese Gong-Ageng" is a great introduction to his oeuvre. It was commissioned by l'Institut Français d'Indonésie to celebrate the 150th anniversary of Debussy's birth (1862-2012). It is a set of three pieces in which the pianist must perform verbally (by speaking and expressing the notated rhythm and vowels), clap his/her hands in various manners, perform the piano with extended 20th century piano technique, and play a kemanak and a gong (traditional

Indonesian gamelan instruments). In a wider context, Sjukur's work crosses the boundaries of piano performance practice, composition, and ethnomusicology.

Tonal Journey: Java Suite by Leopold Godowsky, Jasmin Arakawa (University of Florida)

The current pandemic has stopped us from freely traveling; however, music continues to transport our minds and inspirations from one part of the world to another regardless of the physical restrictions. History has provided us with an abundance of such literature. Leopold Godowsky (1870-1938), a Polish-American pianist and composer, wrote Java Suite after visiting the island of Java in 1923. Captivated by Java's nature, culture, and music, he conceived the idea of writing a suite of musical travelogues, calling it "Phonorama", a panorama of sound. Java Suite is a collection of tonal descriptions of places Godowsky visited, organized into twelve pieces, which are divided into four Parts. Influenced by late-romantic and impressionistic styles, Godowsky employed a variety of harmonic and compositional techniques to describe the native idioms, among them the synthetic quality of gamelan sonorities. I believe the century-old tonal journey still resonates with us and transports our curiosity over time and distance.

Duels at a Distance: Adapting Games to a Remote Classroom Environment, Erin K. Bennett (University of North Florida)

As universities across the country prepared to reopen amid the pandemic, many Class Piano instructors shifted group instruction to a remote or hybrid format, necessitating drastic changes in course delivery. Ensemble opportunities dwindled, group work grew more cumbersome in breakout rooms, and monitoring the progress of 12-16 piano students during class became near impossible. In short, without the cooperative elements and collaborative activities that made group instruction special (and social), Class Piano was no fun anymore. Group projects instead became lectures taught into the void, with muted student audio and video; or in hybrid settings, instructors found they could teach effectively to the students in the classroom or the students online, but rarely to both at the same time. Prior to the pandemic, cooperative learning activities and games were central to my approach to teaching Class Piano, allowing me to monitor student progress and convey my performance expectations. Extreme social distance and internet latency have prompted me to adapt games to the virtual environment and invent new activities to be played remotely. In this way I have rebuilt the lost sense of community in Class Piano courses and brought joy back to my teaching. In this hands-on workshop I'll explore how to translate games to remote or hybrid environments. Members of the audience will virtually participate in modified game shows and activities, which while designed for piano class, could also be readily adapted to other classroom or group performance courses (Aural Theory, Theory, Music History, Studio/Performance Class, etc.).

Teaching a Study Abroad Music and Arts Course for the General Student: Designing and Implementing a Pedagogy Inclusive of All Arts, Tom Koch (North Carolina State University)

As a study abroad course, music is often taught as an independent discipline to the exclusion of the other arts. The result is that students are seldom introduced to the spectrum of cultural diversity that a society offers in theatre, dance, architecture, and the visual arts. Any course that concentrates on only one arts discipline (e.g., music) risks doing a disservice to students who, simply through self-discovery, encounter other arts but have little opportunity to integrate these into their academic experience. I propose that instructors do not have to be specialists in each art form, but can find points of contact between their studied discipline and the other arts that invite lasting connections for students. This paper develops a pedagogy around the following points, which view the arts as a common language rather than as individual dialects each with its own syntax.

1. Developing outcomes that meet criteria for general education objectives in both Visual & Performing Arts and Humanities
2. Adopting a critical methodology that examines all the arts under a single pedagogical lens
3. Designing class and field activities that offer a holistic view of the arts
4. Creating assignments that assimilate the arts into students' human experience.

Johnny Reinhard: A Multi-Faceted Microtonal Maven, Ralph Lewis (University of Illinois at Urbana-Champaign)

During the last four decades, Johnny Reinhard has played many roles as he has championed alternatively tuned music in community spaces throughout New York City with his American Festival of Microtonal Music: microtonal theorist, composer, musicologist, bassoonist, festival promoter, teacher, fundraiser, raconteur, and more. With his looming retirement from professional engagements in Summer 2021 nearly here, now is an excellent time to look back on and celebrate the efforts and achievements of this quintessential American experimental musician.

Reinhard's most notable work showcases the impact of his multiple vantage points. For example, his performances of idiosyncratic, virtuosic bassoon techniques and investigation of his "8th Octave Overtone Tuning" theories within his compositions has drawn attention from recent generations of microtonalists and contemporary music-focused bassoonists, and inspired Georg Friedrich Haas to write the solo "For Johnny Reinhard." His larger works, like the hour-long "Odysseus" and his Microtonal Tonight Show with their flexible, improvisatory structures, exhibit a sweeping, deeply collaborative vision for using microtonality with his trademark puckish attitude. Reinhard's work on Charles Ives' "Universe Symphony" reflects a culmination of his various strengths. His research in the 1990s led him to a conviction that several of Ives' works, including this unfinished symphony, employ extended pythagorean tuning. This led to him to complete a version of "Universe Symphony" that premiered at Alice Tully Hall in 1996, and additional performances and investigations into Ives in the years since. In examining these endeavors, we can better understand this fiercely independent musician's multi-faceted creativity.

Reimagining Diversity for Collegiate Piano Studios, Chee Hyeon Choi (Bradley University)

The world has recently witnessed the importance of humanity; the equity of everyone's lives is perhaps now recognized more than ever before. This rise of public realization has aroused musicians' perspectives on cultural diversity in music as well. Acknowledging and valuing composers of colors and adopting their repertoires in our teaching are long overdue practices. Music genuinely embraces various cultures and can be an intimate vehicle to effectively deliver similarities and differences, which will foster students' personal intelligence and performance skills. Although this approach may seem to be minimal in its contribution to diversity as music teachers, influencing students to be empathetic about the neglected female composers of color could gradually change the public awareness in a constructive way. This presentation will be focusing on less known character pieces by brilliant female composers of color around the world, for instance, Jindo Arirang (Jung Yoon Wie), Dancing Barefoot in the Rain (Nkeiru Okoye), Portraits in Jazz (Valarie Capers), A Meandering Path (Heeyeon Yang), Troubled Water (Margaret Bonds), Suite in the Land O' Cotton (Florence Price). This presentation will showcase the repertoires and discuss the invaluable teaching points, such as how to help students to feel the groove, to be imaginative about the characteristics, and to enhance their learning on asymmetrical meter changes, ragtime and jazz style, usage of

pentatonic scales, hemiola, and folk tunes in contemporary flavor. These pieces will provide a fresh opportunity for both teachers and students to discover pedagogical gems and be inclusive in piano learning.

Expanding the Classical Vocal Canon: Observations from an HBCU Voice Studio, Liana Valente (Howard University)

Great composers transcend race, and nowhere is that more evident than when you step into the voice studios at Howard University. Our recital requirements are the same as other Bachelor programs in the US; proficiency in four languages and the ability to perform literature from Baroque, Classic, Romantic and modern periods. However, we also require our students to perform repertoire by great African-American composers. We do this not to separate out these composers, but to introduce our students to the power and beauty of music written by composers that most students have never experienced. We share with our students that a composer's greatness should be evaluated on the merits of the score, not the color of their skin. We include this requirement because many of our peer institutions do not. This presentation will highlight five African-American composers who have excelled in their craft and created works that will last for decades, if not centuries. The canon of great musicians is growing and becoming more diverse. By studying the music of outstanding modern composers, regardless of race or gender, our students will learn that, as Duke Ellington stated, there are only two kinds of music; good music, and the other kind.

What Do Performers Want, Anyway? Strengthening the Collaborative Creative Process

Panel and discussion on fostering collaboration in the creative process of performance.

Joshua Groffman (Southern Connecticut State University), Panelist
 Michelle Kiec (Kutztown University of Pennsylvania), Panelist
 Daniel Perttu (Westminster College), Panelist
 Carol Lynn Shansky
 (New Jersey City University), Moderator and Panelist

Open Educational Resources: Locating Music OER that Work for You, Tanya Allen (Texas Southern University)

Teaching and learning experiences have broadened to include more technological innovations; because of this, methods of instruction and resource flexibility will continue to be important for educators and students. Open educational resources (OER) have gained international appeal for such flexibility and post-secondary institutions are at the forefront of creating access to those resources. While data suggests that music faculty at post-secondary institutions are generally unaware of open educational resources, such as open textbooks, most would consider using them if relevant resources were available. Therefore, the purpose of this brief demonstration is to show how to locate resources in OER repositories, such as MERLOT (<https://www.merlot.org/merlot/>) and Open Textbook Library (<https://open.umn.edu/opentextbooks/>). During this demonstration the presenter will:

1. Briefly discuss what OER are and the permissions associated with them,
2. Provide a walk-through of OER repositories and the music resources available there,
3. Provide suggestions for compiling and tracking OER materials for future use.

This will be a first-hand look at resources designated as OER that are flexible options for engaging students in music learning.

The Virtual Music Ensemble, Lauren Hodges (University of Florida)

With social distancing measures in place due to the ongoing impact of COVID-19, there is an explosion of interest in virtual collaboration to create chamber music performances. With limited prior tech knowledge and skill, I recently completed a multi-track video compilation project that included chamber works for four and eight players. In this session, I will walk participants through the process of recording each part independently and then layering the videos together for the complete performance. I will demonstrate user-friendly iPhone apps for video-recording with an external mic and for layering simple videos together, and I will also share how I used iMovie to layer audio tracks with one video and Adobe Premiere Pro for stacking and syncing all completed video tracks together. Learn how to use these technological tools and avoid my mistakes so that you have the knowledge and skills to put together a video compilation project of your own!

Luther Henderson's "Jazzicalization", African-American Arranging Traditions, and using BandLab to facilitate remote musical collaboration with a focus on Social Justices

Josef Burgstaller (Arizona State University), Moderator and Panelist

Duke Ellington called the eminent Luther Henderson (1919-2003) his "classical right arm". Henderson, a 2004 NEA Jazz Master Honoree and one of the very first person of color to attend Juilliard, wrote and arranged over 150 works during his decades-long partnership with the famed Canadian Brass. Through these works, Henderson applied the concept of "Jazzicalization", his method of preserving the authenticity of the works of BIPOC Early Jazz composers of whom he arranged. The three panelists: a former member of Canadian Brass, an award-winning musicologist and expert on social justice issues of the Early Jazz era, and a renowned composer who is actively decolonizing the music theory curriculum. Together, they share their institution's inter-departmental "Luther Henderson Project" that facilitates remote collaboration between brass students to bring Henderson's arrangements to life (through the browser-based DAW "BandLab"), and pairs the performance half of the project with engaging, area-wide inter-departmental lecture panels that empower the students with an authentic and interactive understanding of the history of the music and era that they are recreating, the social justice issues of the composers Henderson represents, and an opportunity to better understand how those issues persist today.

Open the Bruise Up: Identity and Memory in Steve Reich's Music, Diogo Carvalho (University of Florida)

The year of 2020 saw another resurgence of racial tensions in the US. But police violence and white-supremacist demonstrations are not unique to these times. In 1964, police officers harshly beat Daniel Hamm, whose recorded testimonial was used by Steve Reich to compose *Come Out* (1966), a minimalist piece that further established a new compositional technique and granted those events a permanence in time. The analysis of Reich's early pieces is enriched by incorporating the narrative content, which is directly linked to the civil rights movement and racial identity. *Come Out* alludes to the 1960s events in two levels: the subjugated boy and the cultural memory of African-American struggles. Using Margaret Somers' narrative identity studies as a catalyst for Paul Ricoeur's concepts on time and narrative, I suggest that Reich's elimination of the text's semantics reveals the musical subject, the suppression of the African-American man's identity. *Come Out* deconstructs Hamm's identity, but carries a deeper message that reconstructs a distant past every time the work is performed. In essence, Reich makes the struggles of the past a living presence through his music.

Factors Affecting the Programming of Graduate Piano Recitals, Jackie Yong Kai Zhi (University of Tennessee, Knoxville)

One goal of advanced music study is to prepare a successful recital, which depends largely on the effectiveness of the program repertoires. Though many musicians agree that program building is a difficult task, an art itself, the topic has often been neglected because it is considered a subjective matter. Recent studies have focused on undergraduate recital programs and professional recital programs at concert halls across the United States, but research on the graduate level (Master, Artist Diploma, and Doctorate of Musical Arts) recital programs is lacking. The purpose of this collective case study was to examine the various musical, social, and pedagogical factors that affect how the piano repertoire is selected and programmed for a graduate student's performance. The methodology of this research is a mix of qualitative and quantitative methods which involve analyzing the data collected from the archival study of the graduate student recital program repertoire at University of Tennessee, Knoxville George F. DeVine Music Library, and interviewing a graduate piano major and professor of piano pedagogy and literature. By analyzing a total of 32 recitals programs from 2010 to 2019, I found that all of the programs included standard repertoire by the canon composers. Multitude factors affected the formation of graduate piano recital programs including students' exposure to and preference for repertoire, teachers' pedagogical philosophy, competition setlist, and famous pianist concert repertoire. This analysis can serve as the basis for a deeper study of how recital practices contribute to the formation of the canon.

Nadia Boulanger's Legacy through her Female Students, Joshua Burel (University of Alabama in Huntsville) and Amalia Osuga (University of Alabama in Huntsville)

Female composers often fall in the shadow of their male counterparts like Clara Schumann to her husband Robert, or Fanny Mendelssohn to her brother Felix. This trend is also observable when exploring the students of Nadia Boulanger. Many of Boulanger's male students receive far greater recognition than Boulanger's female students for their contributions to music. Despite the extraordinary compositions and accolades by women, there remains a significant gap between the number of works performed by women in comparison with men. Last season the Women's Philharmonic Advocacy noted that of the top 21 orchestras in the United States with the largest operating budgets, only 3.4% of the works programmed were by women. This lecture-recital presents music by Grażyna Bacewicz, Marion Bauer, and Lili Boulanger all students of Nadia Boulanger in an effort to showcase their incredible contributions to the field of music. The lecture explores the relationship between Nadia Boulanger and her female students, discussing their ideas about being composers who are women in a male-dominated profession and the challenges they overcame to gain respect from their male counterparts. The performances showcase music for which each composer has been recognized, demonstrating mastery in composition. Works include an excerpt from the first movement of Grażyna Bacewicz's Sonata No. 2 for solo violin, Marion Bauer's *Roses Breathe in the Night*, and Lili Boulanger's "Nocturne" from *Deux Morceaux* and "Elle etait descendue au bas de la prairie" from *Clairières dans le ciel*.

Quotations, Allusions, and Memories in George Crumb's Eine Kleine Mitternachtmusik, Brendan Jacklin (Martin Methodist College)

Just the title of George Crumb's *Eine Kleine Mitternachtmusik* for amplified piano immediately calls to mind another work of music: the famous serenade *Eine Kleine Nachtmusik* by W. A. Mozart. Yet this seemingly straightforward reference is a bit of misdirection—there is very little in Crumb's piece that references its more well-known namesake. Rather, it is the "mitternacht" (midnight) of the title that serves as the calling card of its composition impetus of 'Round Midnight by Thelonious Monk. Written in 2001, the nine movements that make up *Eine Kleine*

Mitternachtmusik run deep with quotations and allusions well beyond the obvious quotations and paraphrases of Monk's most famous ballad. There are several quotations from Richard Strauss, Richard Wagner, Claude Debussy, and Robert Schumann, allusions to different genres (such as the blues), and references to the musical languages of many other composers, including Olivier Messiaen and William Bolcom. This lecture recital will examine Crumb's penchant for quotation and allusion through the lens of *Eine Kleine Mitternachtmusik*, highlighting how this compositional technique can be found throughout his oeuvre. This lecture recital will feature complete recorded performances of five of the nine movements (including excerpts of others as necessary) that make up the complete work, including:

- I Nocturnal Theme
- III Premonition
- IV Cobweb and Peaseblossom (Scherzo)
- V Golliwog Revisited
- VIII Cadenza with Tolling Bells

Yvonne Loriod's Influence on the Piano Works of Olivier Messiaen, Tiantian Liang (University of Mary)

One goal of advanced music study is to prepare a successful recital, which depends largely on the effectiveness of the program repertoires. Though many musicians agree that program building is a difficult task, an art itself, the topic has often been neglected because it is considered a subjective matter. Recent studies have focused on undergraduate recital programs and professional recital programs at concert halls across the United States, but research on the graduate level (Master, Artist Diploma, and Doctorate of Musical Arts) recital programs is lacking. The purpose of this collective case study was to examine the various musical, social, and pedagogical factors that affect how the piano repertoire is selected and programmed for a graduate student's performance. The methodology of this research is a mix of qualitative and quantitative methods which involve analyzing the data collected from the archival study of the graduate student recital program repertoire at University of Tennessee, Knoxville George F. DeVine Music Library, and interviewing a graduate piano major and professor of piano pedagogy and literature. By analyzing a total of 32 recitals programs from 2010 to 2019, I found that all of the programs included standard repertoire by the canon composers. Multitude factors affected the formation of graduate piano recital programs including students' exposure to and preference for repertoire, teachers' pedagogical philosophy, competition setlist, and famous pianist concert repertoire. This analysis can serve as the basis for a deeper study of how recital practices contribute to the formation of the canon.

Utilizing Artificial Intelligence in Music Pedagogy: an abstract of a literature review, Braham Dembar (Ball State University) and Grace Rimkunas (Ball State University)

This review of literature examines the historic development of artificial intelligence ("AI"), the general use of AI in music, and the utility of using AI in music education. AI is a software tool that analyzes large volumes of data, provides insight, learns from its mistakes, and transforms many human centric activities to make them more accessible and less expensive. The use of artificial intelligence in music education is in its beginning phase. This review analyzes the literature with regard to the potential for utilizing AI to teach music, specifically percussion, while also reviewing literature that provides a critique of AI as not being well-suited to or useful for music education (because, among other reasons, of the fact that music education is an open-ended domain that encourages creativity and problem seeking, as opposed to problem solving). The review will discuss the literature that shows that the study of music performance may present unique opportunities for the application of AI to aid the student in perfecting the craft of musicianship, focusing on concrete criteria and skills such as movement and rhythm. This research is relevant to data scientists and music educators who may want to consider the use of AI in their pedagogical practice. This review will be useful to those interested in utilizing AI to develop or supplement their teaching or educational programs. It will highlight some of the drawbacks to developing and using AI as a pedagogical aid and examine potential usages for AI that are effective in teaching music.

Let it Shine! Piano Music by Black Composers, Aaron Mathews (Xavier University of Louisiana)

Black composers have contributed exceptional works to classical piano literature; however, because of several factors, they are often unknown and unused. Scholars have made significant strides in rediscovering these pieces and making them both known and accessible to the larger classical community. This poster presentation highlights these pieces for their pedagogical and performance value. Pieces for all skill levels will be shared, thus providing both teachers and performers excellent options to diversify their repertoire. Further, the accompanying handout will provide an extensive list of Black composers and their works, while also sharing information on how to locate and purchase the pieces. Teachers will gain not only a wealth of new repertoire to enjoy and share with their students but also insight into the multi-faceted contribution and importance of Black composers and their piano music. This repertoire will spark students' interest while enhancing and developing the necessary skills they will need to advance in their studies and general edification. Using these pieces to supplement and enhance what students are already learning will heighten their awareness of other cultures, styles, and techniques.

The French Canadian Song Alternative, Lisa Lowry (Chowan University)

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

Key Characteristics in Così fan tutte, Robert Bott (Independent Scholar)

The concept of key characteristics – the idea that musical keys intrinsically reflect a particular emotion – harkens back to some of the earliest known Greek treatises on music theory. This perspective was still advocated by some theorists when Mozart began writing his mature operas, and given the strong connection between music, drama, and emotion in the genre, it is natural to wonder if his compositions demonstrate specific use of keys for their affective properties. This poster presents the findings of a research study in which closed-form numbers from *Così fan tutte* were analyzed and compared to lists of characteristics created by several eighteenth-century German theorists. Examination of the libretto, characters, choice of key, and harmony in the context of eighteenth-century aesthetic thought led the author to the conclusion that there is often an association between the purported characteristics of the key and the dramatic action. This knowledge can be used by modern performers to inform decisions related to the tuning and temperament used for a production, and can provide context for questions related to specific instrumentation. Moreover, familiarity with a key’s purported affect can provide insight into the dramatic meaning of scenes and individual numbers, and could be used to inform decisions related to a character’s emotional portrayal.

An examination of preservice school administrators’ self-efficacy related to their evaluation of secondary choral music educators in the state of North Carolina, Cordara Harper (University of Memphis)

The purpose of this study is to examine preservice school administrators' self-efficacy related to their evaluation of secondary choral music educators in the state of North Carolina. Henry Wadsworth Longfellow wrote, "Music is the universal language of mankind." In a time where music programs are being eliminated, it is important that school leaders understand the impact that effective secondary choral music educators can have on student achievement. School administrators and mentors have frequently shared their lack of confidence in evaluating music educators. Preservice school administration programs are not differentiating strategies to support arts education in school. Music is a large part of our culture and oftentimes secondary choral music programs either do not exist or they are not provided with equity. Principals' attitudes towards choral music education impact retention, teacher burnout, and self-efficacy of secondary choral music teachers. In efforts to serve diverse learners, school leaders must leverage music to facilitate student achievement.

In this study the researcher is seeking to answer the following questions below:

1. Do principals' knowledge and attitudes about music impact secondary choral music education?
2. To what extent are principals' attitudes shaped via principal preparation programs to focus on hard data?
3. To what extent are principals' attitudes shaped via principal preparation programs to focus on core subjects that tested statewide?
4. To what extent do secondary choral music teachers feel limited by performance expectations?

Notation and Recording: Boon or Bane?, Ann L. Silverberg (Austin Peay State University)\

This study considers the effects of notation and audio recording on music. Much Western music relies on notation, apparently to preserve and transmit repertoires, to the point that non-notated forms may be considered less important or even suspect: how can we know that non-notated forms are or were stable? We seldom know that such music is or was stable in sonic content, but perhaps it is notation itself that contributed to the idea that stable content in music is a goal. In her study of Javanese gamelan music, Judith Becker wrote that oral traditions are based on change, and contended that only when music is notated is change arrested. This line of thinking could easily be expanded to argue that if notating music held in oral tradition hinders it from changing, then recording music is even more restrictive, effectively preserving a single iteration of a work and typically connecting that recording with a specific artist and a moment in time. Observing the probable changes in to a repertoire of music in oral tradition as it migrates into notated form, and comparing this to the changes involved when music moves into recorded form, we can begin to re-appreciate live music and oral tradition. Notated music and recorded music are ultimately both restrictive and perhaps inaccurate ways to transmit music. Samples of oral music converted into notated and recorded form and multiple recordings of Bach made by Yo-yo Ma and Glenn Gould illustrate these concepts.

Los Poemas de Carranza, Alexander Hahn (California State University Long Beach)

This recital features the works of Colombians Jaime León Ferro and poet Eduardo Carranza. Carranza's verses on dreams, femininity, and the omniscient power of nature are masterfully set to Jaime León Ferro's hauntingly beautiful, folkloric music. Widely regarded as one of the greatest Colombian poets of the 20th century, Eduardo Carranza was the leader of Piedra y Cielo (Stone and Sky), a literary movement that accentuated the beautiful prosody of the Spanish language and sought to transform aesthetic perceptions of intimacy and fantasy. Jaime León Ferro's brilliant music is well-known to Colombians but has yet to attract popularity among art song performers and audiences outside of South America. Considering the current trend of song programs featuring modern-day composers, it is only a matter of time before audiences world-wide will hear the vivid imagination and inspiration in León Ferro's music.

Diversity in Piano Literature: Intermediate and Advanced Piano Repertoire by Florence Price, Phoenix Park-Kim
(Indiana Wesleyan University)

Florence Price (1887-1953) was the first African American female composer to be played by a major symphony. Despite this early success, her musical career was unquestionably debilitated as her music was rarely published due to discrimination based on race and gender, thus her accomplishments were almost forgotten by history until a recent, inadvertent rediscovery. Price was a prolific composer. A large quantity of her writings includes symphonies, chamber music, vocal and piano solos.

Her piano music is characterized by use of melody inspired by blues and Negro Spirituals, syncopated rhythm, advanced harmonies influenced by Debussy like impressionism and jazz, combined with more traditional European Romantic techniques. Antonin Dvořák, during his visit to the United States, was of the outspoken opinion that the music of African-Americans could provide a basis for an authentic American musical identity. Price's piano music is significant in establishing distinctive American musical identity, independent from the aesthetics of nineteenth-century European romanticism and exploring new musical styles and modes of expression by blending musical elements such as Negro spirituals, plantation dance rhythms, and jazz harmonies into Classical musical tradition.

This presentation will feature her piano solo works that are more recently discovered which bear out the fact that beauty in piano music is not the sole possession of people of one gender or race, but is the heritage of us all.

Necessary Changes: Perspectives on Modernizing College Music Curricula

Richard Goodstein (Clemson University), Panelist

Catherine Keen Hock (University of North Carolina-Greensboro), Panelist

Mark Lackey (Samford University), Panelist

Brendan McConville (University of Tennessee-Knoxville), Moderator and Panelist

Modernizing college music curricula is a never-ending challenge. Scholarship, think tanks, conference discussions, etc. generate meaningful conversations as music institutions continually rethink and reshape their curricula each year. Symposia and writings from these types of conversations have been critically important in the recent decades, from the Housewright Symposium on the Future of Music Education (Florida State, 1999) to the CMS "Manifesto" (2014) to the Carolina/CMS Summit 2.0: 21st Century Music School Design (2018), our shared experiences offer greater understanding of why and how change is needed.

This panel/discussion forum will be led by representatives from four music institutions in the southeast United States that have embraced the challenges of modernizing their curricula in recent years. They will highlight shared goals across these institutions, with topics including greater curricular representation of technological literacies, entrepreneurship, professional skills, and diverse musical study, as well as goals unique to their own school. They represent a variety of degree types, including bachelor of music and arts programs in music education, music performance, music business, arts administration, and performing arts (with several subdisciplines). The session will begin with panelists describing the specific work their institutions have done in recent years to modernize their curricula, while collecting feedback from the audience via Zoom questions. They will then engage the audience in an open discussion regarding the goals and steps to modernizing curricula.

Mirrored: Contemporary North and South American Duos for Piano and Cello, Heidi Louise Williams (Florida State University)

This lecture-recital explores contemporary "mirrored" works for cello-piano duo from North and South America, and their contrasting tributes to European and indigenous musical traditions. Described as "harmonically lush and lyrically soaring" by the New York Times, music by Daniel Crozier has been performed or recorded by the Fort Worth Opera, the Boston Symphony Chamber Players, the Seattle Symphony Orchestra, the New York City Opera,

SongFest, and saxophonist Branford Marsalis. Crozier is currently Professor of Theory and Composition at Rollins College in Winter Park Florida. *Nocturne for Cello and Piano* (1997) was premiered at the Aspen Music Festival by cellist Jason Duckles and pianist Blair McMillen. The piece evolves through an exploration of the relationship between four interdependent but contrasting musical ideas. The piece does homage to Chopin, whose favorite instrument after the piano was the cello. André Mehmari is considered one of Brazil's most talented musicians. His activities as pianist, composer, and arranger are highly regarded in both popular and classical music. His compositions have been performed by leading orchestras such as Orquestra Sinfônica do Estado de São Paulo; his career in jazz and Brazilian popular music has attained wide attention in all of Brazil's major jazz festivals and abroad. Emerging from the fertile artistic region of Northeastern Brazil, the Baião is a musical genre and dance style based on a syncopated duple meter rhythm. *Grande Baião for Cello and Piano*, a 2020 commission, incorporates elements of Amerindian, Mestizo, African, and European music in a vibrant musical landscape.

Red Music: Chinese Violin Transcriptions with Political Propaganda, I-Hsuan Olivia Tsai (VanderCook College of Music)

"Red music" is associated with music in China that is written for the purpose of political propaganda. In 1979, selected Chinese folk transcriptions and original compositions for violin and piano were compiled into an anthology to celebrate the 30 year anniversary of the People's Republic of China, This is when the country just went through 10 years of Cultural Revolution. This movement objects to western culture, meanwhile purges anything traditionally Chinese, all for the goal of preserving the communist ideology. Under this social and political context, the anthology provides an interesting paradox for its western instrumentation, the violin, and traditional folk tunes used in the music. The presentation will feature 2 selections. *The Celebration of the Bumper Harvest* depicts an abundant harvest but was written during the great famine in China, which is also the biggest famine in human history. *The Golden Furnace* is written during the Cultural Revolution, depicting the close relationship chairman Mao has with the common workers. The presentation will explain how these two compositions came about and their social and political context.

Sound Lenses: Multimedia in 21st-Century Music Performance Featuring Three Works for Clarinet, Electronics, and Visuals, Katrina Clements (Independent Scholar)

In the fast-paced, technology-driven society of today, new demands are placed on artists to re-think how music is presented and communicated to the world. Access to the internet, development of sound manipulation software, and broader means of use of distribution through the digital music industry have drastically shifted the way the twenty-first century musician creates and performs music. One of the most striking changes that occurred is the increased use of visual material as a vehicle to enhance and contribute to the depth and intrigue of live performances and recordings. In this lecture recital, I discuss a brief overview of the history of multimedia, its prevalence in clarinet repertoire of the 21st century, and the options that are now available for musicians to include visuals with music. Specifically, three new works are highlighted, all of which were written in the past two years, for clarinet, electronics, and visuals. Each of these works feature a unique approach to the inclusion of visuals with music through pre-recorded video, live audio generative animations, and fixed painted media. The combination of live musician, electroacoustic music, and visual elements stimulate multiple senses and together these elements have the power to create a larger impact on the audiences of today. Through this lecture recital I hope to inspire other musicians and artists to explore all aspects of art as an avenue to create inclusive and multi-faceted performances.

The Music of Isolation, Sarah Rushing (West Texas A&M University)

“The Music of Isolation” explores solo piano pieces written by composers who endured physical, geographical, and social isolation. The program is comprised of *Fantasia in C Major*, Hob. XVII:4 by Franz Joseph Haydn (1789), *Three Preludes for Piano* by Charles Griffes (1919), and *Rondeau* by Olivier Messiaen (1943). Each piece has been carefully chosen from the composers’ oeuvres to represent periods of their lives characterized by isolation. The full range of human emotion is explored, from brilliant creativity, to despair and darkness, to release. Despite their disparate styles, the unifying theme of isolation provides insight and historical context for each composer’s compositional choices. Haydn’s *Fantasia* was composed near the end of his time in Esterháza and is the culmination of his unique keyboard writing. The work’s surprising harmonic shifts and unorthodox keyboard techniques are indicative of the composer’s unique development due to his geographical isolation. Griffes’s *Preludes* were composed in the final year of his life, shortly before he succumbed to the Spanish Flu. Messiaen’s *Rondeau*, composed shortly after his release from Stalag VIII-A, gives us a glimpse into life post-isolation. The goal of the project is to introduce the audience to lesser-known works by well-known composers. The lecture portion of the presentation will focus on the historical context of each piece, providing a sense of shared connection that invites the audience to view each composer’s work with a fresh perspective.

Presenter Biographies (alphabetical): Papers, Panels, Posters, Forums, Workshops, Lecture Recitals, and In-Session Performances

Verena Abufaiad is an active pianist and pedagogue, teacher of all ages, and currently serves as an instructor of piano lessons and group classes for the Center for Piano Studies at the University of South Carolina. Dr. Abufaiad received a DMA in Piano Pedagogy from the University of South Carolina. Her previous degrees are from the University of Missouri and the Universidade do Estado do Pará, in her native country, Brazil. Her former piano and piano pedagogy teachers include Marina Lomazov, Scott Price, Sara Ernst, Paola Savvidou, Peter Miyamoto, Gloria Caputo, and Mavilda Aliverti. In 2019, Verena Abufaiad presented her dissertation research on the *Guia Prático: Álbuns Para Piano* by Villa-Lobos at the National Conference of Keyboard Pedagogy and the State Conference for the South Carolina Music Teachers Association in the format of lecture recitals. Her accomplishments also include her students' achievements, from top prizes in piano competitions to admissions into colleges and conservatories abroad. While in college, Verena Abufaiad won state and national piano competitions and was the recipient of a research scholarship devoted to the study of oral tradition music in a distinct community in the Amazon. The book *Folias de São Sebastião: Um Estudo sobre a Transmissão Musical* was co-authored by Dr. Abufaiad, funded and published by the Brazilian federal government. In Brazil, Dr. Abufaiad has held teaching positions at the Fundação Amazônica de Música, an outreach program for underprivileged students, and the Universidade do Estado do Pará, where she taught applied piano for undergraduate piano majors.

As the Assistant Professor of Music Education at Texas Southern University, **Tanya Allen** teaches music education courses as well as observes and evaluates preservice music teachers. In addition, she has the privilege of instructing non-music majors in appreciating music and the other arts. Prior to joining TSU, Dr. Allen observed and evaluated alternative certification teachers and provided music instruction to public school students in Louisiana. Besides effectively utilizing technology in teaching and learning, her interests include open educational resources and effective collaboration in asynchronous online learning spaces. She completed her Master and Doctorate in Music Education at Florida State University and her Bachelor of Arts with teacher certification at the University of New Orleans.

Jasmin Arakawa is Assistant Professor of Piano and Piano Area Coordinator at the University of Florida, as well as Director of the UF International Piano Festival. Hailed by Gramophone for her 'characterful sparkle', Arakawa has performed widely in North America, Central and South America, Europe, China and Japan. A prizewinner of the Jean Françaix International Music Competition, she has been heard at Carnegie Hall, Salle Gaveau in Paris and Victoria Hall in Geneva, as well as in broadcasts of the BBC and Radio France. She has appeared as a concerto soloist with the Philips Symfonie Orkest in Amsterdam, Orquestra Sinfonica de Piracicaba in Brazil, and numerous orchestras in the United States and her native Japan. Other performance highlights include guest artist appearances at the Toronto Summer Festival, Ribadeo International Music Festival in Spain, Bicentenaire de Chopin in Switzerland, Scotiabank Northern Lights Music Festival in Mexico, Festival de Música de Cámarain Peru, Dame Myra Hess Concert Series in Chicago and Distinguished Concerts International New York. Jasmin Arakawa is a graduate of Tokyo University of the Arts. She holds Doctor of Music and Master of Music degrees in Piano Performance from Indiana University Jacobs School of Music, where she studied with Emile Naoumoff, who was the last protégé of Nadia Boulanger. A recipient of the 2016 Steinway Top Teacher Award, she has given master classes at China Conservatory of Music in Beijing, Conservatorio Nacional de Música in Peru, Instituto Baccarelli in Brazil, and numerous universities in the United States and Canada. www.jasminarakawa.com.

John Bass serves as Assistant Professor and Director of the Mike Curb Institute for Music at Rhodes College, an endowed program whose mission is to foster understanding and awareness of the musical traditions of the South and study their worldwide influence. Dr. Bass has developed and led innovative courses, created and mentored experiential learning opportunities for students, published scholarly and community facing articles, and led community engagement initiatives in Memphis. He has also produced pioneering and historically significant concerts and events that have been attended by thousands of people over the past decade. Dr. Bass holds two degrees

in jazz performance and a Ph.D. in historical musicology and his current research focuses on improvisational practices and pedagogy. He maintains a career as a professional musician in Memphis and the region.

Erin K. Bennett, NCTM is Associate Professor of Piano and Pedagogy and Piano Area Coordinator at the University of North Florida. Most summers she can be found serving on the faculties of Interlochen Arts Camp in Michigan and the Beaujolais Chamber Music Workshop in France. As a performer, Dr. Bennett has appeared throughout the U.S. and in Europe. As a member of the trio Serafini Brillanti, she performed across America and in France, and recorded a CD featuring works by living composers written for the soprano-trumpet-piano trio. As a soloist, Dr. Bennett has performed with the UNF Orchestra and Wind Symphony, the University of Florida Symphony Orchestra and in collaboration with members of the Oregon Mozart Players. In demand as an adjudicator and clinician, Dr. Bennett has presented on many occasions at the annual conference of Music Teachers National Association and the National Conference for Keyboard Pedagogy, as well as at the Group Piano and Piano Pedagogy National Forum. Her research has been published in Piano Magazine (formerly Clavier Companion) and American Music Teacher. She maintains professional teaching certification from both Music Teachers National Association and the Royal Conservatory of Music, and recently served as an MTNA National Certification Commissioner. Dr. Bennett holds degrees in piano performance from Rice University, the University of Florida, and the University of Cincinnati College-Conservatory of Music. Her principal teachers have included Eugene and Elisabeth Pridonoff, Robert Roux, Michelle Conda, Boaz Sharon, and Virginia Hawley Buhn.

Dr. **Robert Bott** is a graduate of the University of North Texas, where he studied orchestral conducting with David Itkin. He currently serves as Conductor of the West Jordan Symphony, and has previously held positions as Assistant Conductor of the Lewisville Lake Symphony, Music Director/Conductor of the Davis County Celebration Orchestra and Northern Utah Youth Symphony, and Assistant Conductor of the Salt Lake Pops Orchestra. His conducting teachers have included David Itkin, Kenneth Kiesler, Kirk Trevor, Adrian Gnam, Vladimir Kulenovic, David Cho, Robert Baldwin, Clay Couturiaux, Jane Fjeldsted, and Brady Allred. In addition to his conducting activities, Robert is an enthusiastic music educator and scholar. He has taught at the collegiate level, published two academic papers, and been the recipient of numerous awards and scholarships, including the John Giordano Conducting Scholarship, the Euline and Horace Brock Merit Scholarship, and the Toulouse Graduate School Academic Achievement Scholarship. Robert has also been inducted as a member of the Pi Kappa Lambda National Music Honor Society as well as the Honor Society of Phi Kappa Phi. A native of Salt Lake City, Robert holds degrees from the University of Utah in composition and instrumental conducting. He has also studied theory, musicology, saxophone, clarinet, and voice. He has had the privilege of playing in numerous instrumental ensembles, touring England and France with the University of Utah Singers, and winning four first-prizes with the Salt Lake Vocal Artists in the Tolosa International Choral Competition.

Don Bowyer is Dean of the School of the Arts and Professor of Music at Sunway University (Malaysia). With a career that has included teaching at every level from kindergarten through university in North America, Europe, Asia, and the Caribbean, Bowyer received his Doctor of Arts from the University of Northern Colorado, Master of Arts from California State University-Northridge, and Bachelor of Arts from West Virginia Wesleyan College. Active in the fields of composition, music technology, and performance, Bowyer has published more than 60 pieces of music, developed an educational computer program that has been used in at least 120 countries, and has performed as a trombonist, bandleader, and conductor in more than 50 countries. Among other performing credits, he spent five years playing trombone on eleven cruise ships in the Caribbean Sea, the Mediterranean Sea, and the Gulf of Alaska. The first ten didn't sink. (Read about the eleventh at donbowyer.com/aground.) Bowyer and his wife have also served as foster parents, providing a home to eighteen foster children between 2003 and 2010. They are finishing their fourth year in Malaysia.

Dr. **Patrick Brown** is Assistant Professor of Music at Middle Georgia State University. Patrick obtained his B.M. in Saxophone Performance from Appalachian State University, M.M. in Multiple Woodwind Performance (Flute, Clarinet, and Saxophone) from Winthrop University, and D.M.A in Saxophone/Jazz Studies from University of Nebraska-Lincoln. Before coming to Middle Georgia State University, Patrick was Coordinator of Woodwind

Studies and Instructor of Saxophone at the University of Nebraska at Omaha where he directed the Metropolitan Area Youth Jazz Orchestra. He has also served as an Adjunct Instructor of Saxophone and/or Jazz Studies at Davidson College, Wingate University, Lenoir-Rhyne University, Union College, and Mitchell Community College. Patrick has presented clinics and research at the Jazz Education Network International Conference, American Single Reed Summit, Nebraska Music Educators Association Conference, North American Saxophone Alliance Regional and National Conferences, and the Nebraska State Bandmasters Association Convention. Some of his performance highlights include sharing the stage with Aretha Franklin, Glenn Miller Orchestra, The Temptations, The Four Tops, Nelson Riddle Orchestra, North Carolina Symphony, Omaha Symphony, Western Piedmont Symphony, and Lincoln Symphony Orchestra. Patrick is a Conn-Selmer Artist who plays Selmer Paris saxophones exclusively and is also a D'Addario Woodwinds Performing Artist.

Called “quite simply, a superstar of the trumpet” by conductor JoAnn Falletta, multi-genre international soloist **Joe Burgstaller** connects with audiences throughout the world with his captivating sound, dazzling virtuosity and engaging personality. Known for his creativity and as a story-teller with his instrument, Joe is a former long-time member and featured trumpeter and arranger with the famed Canadian Brass. Joe tours worldwide as a soloist (recently including Shanghai, Hong Kong, Singapore, Seoul, Taipei, Bangkok, Kuala Lumpur, Winnipeg, Hamburg, Bologna, US Virgin Islands, etc.), as a chamber musician, as a crossover artist, as a guest orchestral musician, and as a masterclass clinician (more than 120 universities and conservatories) including his groundbreaking seminars for all instruments called “Change Your Mind, Change Your Playing®”. As Associate Professor of Trumpet at Arizona State University, his dynamic studio comprehensively prepares students for the demands of today's music world, focusing on Artistic Development, Versatility, Entrepreneurship and Career Growth. Every Monday morning, Burgstaller live-broadcasts his Trumpet Warmup Show to an audience that spans 30+ countries, combining warmup, routine, fundamentals and pedagogy in a format best described as a “Trumpet Talk Show”.

www.trumpetwarmupshow.com Joe's discography includes hit classical solo CDs (License to Thrill and The Virtuoso Trumpet), three Top-10 Billboard hits with Canadian Brass, and his crossover CDs (Bach's Secret Files and Mozart's Blue Dreams) were Top-50 on JazzRadio charts and the Roots Radio Report (under Paul Simon but right above the Beastie Boys). Joe Burgstaller is a Yamaha Performing Artist.

www.joeburgstaller.com

Joshua Burel researches underrepresented composers and social justice issues. He has won grants for his work with Czech Composers and the Holocaust and composer Grażyna Bacewicz. He performs with What Is Noise and made a debut at Carnegie Hall in 2014. Joshua completed his D.M. at Florida State University, and M.M. and B.M. from Western Michigan University. His principal teachers have been Ladislav Kubik, Ellen Taaffe Zwilich, C. Curtis-Smith, Benjamin Sung, Renata Artman Knific, Amanda Walvoord Dykhouse, and Ellen Rizner. He serves as the Assistant Professor of Music Theory and Composition at the University of Alabama in Huntsville.

Patricia Burt is an assistant professor at the University of Delaware where she teaches undergraduate and graduate courses in music theory. Her research areas include the development of an approach to register analysis that can be applied to stylistically diverse compositions, the use of play in the theory classroom, and the cultivation of fundamentals fluency in 1st-year music majors. She earned degrees in psychology, piano performance, and music theory from Johns Hopkins University, Towson University, and University of Maryland, College Park. Her approach to educating has been informed by her experiences teaching students from diverse backgrounds at a wide variety of institutions including small liberal arts colleges, public universities, and community college. She serves on the Student Advisory Council for the College Music Society and the editorial board of the Journal of Music Theory Pedagogy and is the CMS Board Member for Music Theory.

Born in São Paulo, Brazil, composer **Diogo Carvalho** writes engaging concert music that communicates to contemporary audiences. Carvalho stands out with his ample knowledge and musicality, having pieces performed all over the world, often performing himself at the guitar. Carvalho has worked with the Bold City Contemporary Ensemble, Orquestra Jovem Tom Jobim, Irvine Arditti, César Camargo Mariano, Boston String Quartet, Laurent Estoppey, Hermeto Paschoal, and many others. An active scholar, Carvalho presented his current research on Steve

Reich and narratives of identity at musicology conferences in Europe and in the US. As a leader, Carvalho facilitated the use of more than US\$150,000 in five years at the University of Florida as the President of the Fine Arts College Council. Carvalho also serves the international composition community as the Artistic Director for the São Paulo Contemporary Composers Festival and the Director of the Composers Forum at the Vienna Summer Music Festival.

New Jersey native **Jeff Calissi** has a broad range of experience as a pedagogue, performing artist and composer. The world of percussion has taken him to Europe, Canada and throughout the United States performing in a variety of wind, percussion and chamber ensembles, symphony orchestras, opera companies and musical theater productions. Jeff's compositions, arrangements and recordings are available from C. Alan Publications and Garden State Publications, and his research and writings on percussion can be found in Percussive Notes Journal, Rhythm! Scene magazine and at the Center for Mallet Percussion Research. He is an educational artist with Vic Firth sticks and mallets and Marimba One instruments, and holds memberships in the American Society of Composers, Authors, and Publishers, the College Music Society and the Percussive Arts Society. Jeff received a Bachelor of Music in Music Education from Radford University and both a Master of Music and a Doctor of Musical Arts in Performance from The University of North Carolina at Greensboro where he was inducted into Pi Kappa Lambda national music honor society. He is an associate professor of music at Eastern Connecticut State University where he serves as the Director of Percussion Studies and performs in the faculty percussion duo Confluence. In his life outside the classroom and off-stage, Jeff enjoys spending time with his wife, pianist Rebecca Calissi, watching the New York Rangers start each season on a winning streak and being a middle-of-the-pack triathlete. For more information, please visit www.jeffcalissi.com.

The recipient of the 2020 Teacher of the Year award from the Illinois Music Teachers Association, Dr. **Chee Hyeon Choi** is a piano faculty of Bradley University. She is Vice President-Conferences of ISMTA and has actively performed and presented internationally and nationally. She has appeared at various venues for solo and ensemble concerts including concerto performances with the Salt Creek Chamber Orchestra Bradley Symphony Orchestra and with the Champaign-Urbana Symphony Orchestra. In recent years, she performed for the College Music Society National Conference, Music Teachers National Association GP3 Forum, Iben Arts Series, Candlelight Concert series, and Excursion Concert Series. She performed duo piano concerts at Illinois Wesleyan University, Southern Illinois University and also in Korea. Dr. Choi has been a discussant at the MTNA Group Piano Symposiums. She presented at the National Conference on Keyboard Pedagogy, Association for Technology in Music Instruction National conference, Improvisation Symposium, the College Music Society Great Lakes Chapter, the Korea Pedagogy Conference and the Illinois Music Teachers Association Annual conventions. She also was invited to give workshops and masterclasses at Central Michigan University and Midland Music Teachers Association, and to adjudicate the Music Teachers National Association (MTNA) East Central Division competition and Sejong Music Competition and has been invited to present at the National Music Teachers Association.

Dr. **Carole Ott Coelho** is Associate Director of Choral Activities at the University of North Carolina at Greensboro. Her degrees include the Master of Music and Doctor of Musical Arts in conducting from the University of Michigan where she studied with Jerry Blackstone. She also holds a Bachelor of Music in Music Education from the University of Cincinnati College-Conservatory of Music where her primary instrument was French Horn. While pursuing graduate studies at the University of Michigan, Dr. Ott received a double Grammy Award for her role in the preparation of William Bolcom's The Songs of Innocence and of Experience. At UNCG, Dr. Ott directs the University Chorale, teaches undergraduate and graduate conducting and free improvisation. Dr. Ott frequently appears as clinician and guest conductor both regionally and nationally and has spent several summers on faculty at the Interlochen Summer Arts Camp and Blue Lake Fine Arts Camp in Michigan. Dr. Ott is a recipient of The American Prize in choral conducting (College/University division). Recent research interests include free improvisation in the traditional concert setting, vocal chamber music, and the music of Josquin des Prez. In 2018, she was a Fulbright Scholar to Minas Gerais, Brazil, where she researched eighteenth-century sacred music and taught free improvisation. She is a member of Anima Vox, a flute and soprano duo specializing in seamless concert experiences and free improvisation.

Dr. **Derick Cordoba** is the Director of the Johnny Mann Center for Commercial Music and Assistant Professor of Music at Anderson University. His research is currently focused on sacred and liturgical jazz in America as well as crowdfunding in the music industry. Derick's dissertation, "Liturgical Jazz: The Lineage of the Subgenre in the Music of Edgar E. Summerlin," was on the origins of liturgical jazz and its evolution during the 1960s and 1970s. He has presented his research at several Jazz Education Network conferences, national and regional College Music Society conferences, International Association of Jazz Arrangers and Composers Symposiums and the Sixth Rhythm Changes Conference in Graz, Austria. Dr. Cordoba also led a series of commemorative 60th Anniversary services and lectures about the first liturgical jazz service, written by Ed Summerlin in 1959, at SMU, UNT and in Illinois. As a performer guitarist Derick Cordoba has toured over twenty countries and has been on over twenty recordings. He is one of the guitarists for the original band Further Seems Forever and has been a side man on several nationally released albums for other groups. Derick also leads his own jazz group and performs regularly with his quartet and quintet which features original compositions as well as original arrangements of standards. He is currently putting the finishing touches on his latest recording which will be released in early 2021. Derick holds degrees from University of Illinois at Urbana-Champaign (DMA), Florida International University (MM), and University of North Florida (BM).

A native of Albuquerque, New Mexico, Dr. **Katrina Clements** is a clarinetist and music educator currently based in Scottsdale, Arizona. She was a winner of the 2018-2019 Arizona State University concerto competition and has previously won the concerto competition at the University of Minnesota (2017) and the University of New Mexico (2013). She has also appeared as a soloist with the New Life Symphony Orchestra and the Symphony Orchestra of Albuquerque. Passionate about new music, Clements performs frequently as a founding member of the Harbinger Duo, who commission and perform new works for clarinet duet. Recent performances of Harbinger include the 2020 College Music Society Pacific Southwest Regional Conference, in Flagstaff Arizona, and the 2019 International ClarinetFest, in Knoxville, TN. Katrina's current work, has centered on research and promotion of works for clarinet and multimedia that include visuals. In 2019, she gave the world premiere of Roadrunner for clarinet, fixed electronics, and video at ClarinetFest 2019. Since then, she has commissioned two additional works that explore this genre and given lectures on the topic for the Minnesota Clarinet Academy and for Peabody Conservatory clarinet studio. Clements completed the Doctor of Musical Arts degree in clarinet performance at ASU where she was a clarinet teaching assistant. Previously, Katrina received the Bachelor of Music Education degree from the University of New Mexico and the Master of Music degree from the University of Minnesota. Her primary teachers include Dr. Robert Spring, Dr. Joshua Gardner, Alexander Fiterstein, and Keith Lemmons.

Braham Dembar is currently in his seventh year as Assistant Professor of Music Performance (Percussion) at Ball State University and his 13th year as Principal Percussionist of the Indianapolis Symphony Orchestra. He has been performing since the age of 17, starting out on drums in high school. He attended Boston University and New England Conservatory where he received his bachelor's and master's degrees in performance. While in Boston, Braham worked with many performing organizations as an extra including the Boston Symphony and Boston Pops Orchestra, the Opera Company of Boston, and the Boston Ballet. In addition, he was the timpanist of the Handel and Haydn Society for five years.

As a student, Braham spent two summers as a fellow at the Tanglewood Music Center, attended the American Institute of Musical Studies in Graz, Austria, and participated in the Spoleto Festival in Spoleto, Italy. He also attended Juilliard Pre-College during his high school years.

As an active performer and clinician for over thirty years, Braham was Principal Percussion with the Fort Wayne Philharmonic prior to joining the Indianapolis Symphony Orchestra. Braham has given clinics for PASIC, Indiana PAS- Day of Percussion, Music for All, Louisiana State University, Indiana University Jacobs School of Music, and at Indiana University/Purdue University in Fort Wayne. He has also recorded with the Indianapolis Symphony Orchestra, Cincinnati Symphony Orchestra, Burning River Brass, Fort Wayne Philharmonic, and Hal Leonard Publishing and performed with the Chicago Symphony Orchestra.

Braham currently endorses Vic Firth, Zildjian, Pearl/Adams, and Remo percussion products.

Peter G. Fielding is a music theorist and low brass musician who serves the College of the Arts as Associate Dean and Associate Professor of Music. He has previously served as Associate Dean at Red Deer College (Canada) for their School of Creative Arts and School of Education, and as Associate Dean for Academic Affairs and Research at Mahidol University's College of Music (Thailand). He has held appointments such as Chair of Music Education, Chair of Graduate Studies, and Assistant Editor for Mahidol University's Music Journal. He has previously taught at Oberlin College, the University of Massachusetts Amherst, the Frost School of Music at the University of Miami, the University of Missouri-Columbia, and the Music Branch of the Canadian Armed Forces. He previously served as an Army Reserve Force Musician, attaining the rank of Sergeant and earning the Canadian Forces Decoration (C.D.) for long-term military service. Peter was valedictorian for Mount Saint Vincent University's Education Convocation and was inducted in Pi Kappa Lambda for graduating summa cum laude at the University of Miami.

Hailed as "charming" (Opera News) and "commanding" (The Day Connecticut), with a voice that "trembled the foundations of the Warsaw Philharmonic" (Wielkanocny Festival LvB Czasopismo), Dr. **Alexander Hahn**'s performance career has taken him to prestigious venues across the globe. Dr. Hahn's recent performances include his debut with the Beethoven Easter Festival of Warsaw as Pietro in Simon Boccanegra, Claudius in Hamlet with Opera Ithaca, Monterone in Rigoletto with Opera Theater of Connecticut, and the bass-baritone soloist in Beethoven's Symphony No. 9 with EOS Orchestra of Beijing. A former Paris Opera Competition Grand Finalist, Dr. Hahn's recent commendations include awards and recognition from the Schuyler Career Bridges Organization, the Giulio Gari Foundation, the Heida Hermanns International Voice Competition, and the Yale School of Music. As an avid proponent of art song repertoire, Dr. Hahn has performed in recital halls across North America, including Schubert's Winterreise in New York's Staller Center, and in art song recitals in Chautauqua Opera's Recital Series and Montreal Arts Institute's Recital Series. In 2020 he will make his art song debut in Asia singing Robert Schumann's Dichterliebe in Seoul National Recital Hall in Seoul, South Korea and the UCSI Institute of Music in Kuala Lumpur, Malaysia. Dr. Hahn currently serves as the Director of Vocal Studies at California State University Long Beach.

Gukhui Han's career as a performer, collaborative pianist, and vocal coach has taken her across the globe, including premieres in Los Angeles and piano, art song, and opera festivals in Europe, Asia, and North America. Dr. Han has attended such prestigious summer festivals as the Fall Island Vocal Art Seminar (Potsdam, New York, 2017), Miami Music Festival (Miami, Florida, 2017) Professional Pianist Program at Songfest, Colburn School of Music (Los Angeles, California, 2013), Franz-Schubert Institut (Baden bei Wien, Austria, 2012), and the Aspen Music Festival (Aspen, Colorado, 2008). During these years, she worked alongside such luminaries as Elly Ameling, Roger Vignoles, Martin Katz, Jake Heggie, Graham Johnson, Helmut Deutsch, and Julius Drake. As an active vocal coach, she enjoys learning languages; in 2014, she completed the French immersion program, L'École Français, at Middlebury College, Middlebury, Vermont. Dr. Han has had extensive experiences as a collaborative pianist. In 2013, she was one of only two pianists in America invited to perform in the final round of the prestigious Wigmore Hall Song Competition, London, England. Since 2014, she has served as staff pianist at the Bob Cole Conservatory of Music (BCCM) at California State University, Long Beach where she works with ensembles such as the BCCM Opera Institute, BCCM Chamber Choir, BCCM University Choir, and coaches singers and instrumentalists. During her doctoral studies, Han accompanied the University of Southern California (USC) Thornton Chamber Singers, the USC Apollo Men's Chorus, and the USC Wind Ensemble, and served as the music director for *Le Portrait de Manon*. Gukhui received her BM in Piano Performance from Chung-Ang University, Seoul, Korea, her MM in Collaborative Piano from the University of Cincinnati College Conservatory of Music, and a DMA in Keyboard Collaborative Arts from USC Thornton School of Music. She has received scholarships to the Aspen Music Festival, the University of Cincinnati, Songfest, and was awarded USC's Koldofsky Fellowship (2010-2014). Dr. Han was also elected to Pi Kappa Lambda, a music honor society. She has studied under teachers including Alan L. Smith, Kenneth Griffiths and Lydia Eunsuk Yu.

Cordara Harper is a native of Cove City, North Carolina and currently a Ph.D. student in music education at the University of Memphis. His current research interests include reality pedagogy, William Grant Still's Opera *Troubled Island*, historical music education, and educational leadership. He is currently a high school choral director, school administration intern, arts entrepreneur, and has taught all levels of K-12 music in North Carolina. Mr. Harper holds a Master's of Music Education degree from the University of North Carolina at Greensboro where he also studied educational leadership. He graduated magna cum laude with a Bachelor of Music in Music Education from North Carolina Central University and holds a Master's of Science in Human Resources Training and Development and a Bachelor's of Science in Psychology.

Lauren Burns Hodges is currently Assistant Professor of Viola at the University of Florida where she also coordinates and teaches Music Appreciation classes. For six years prior, she was Lecturer in Viola at Valdosta State University, Principal Viola of the Valdosta Symphony, violist of the Azalea String Quartet, and Director of the South Georgia String Project. She has performed and taught abroad in Italy, Austria, and France and recently presented recitals, masterclasses, and a body awareness workshop in Shanghai and WuHan, China. She has given masterclasses, clinics, and performances at universities and music schools throughout the country, including Illinois State University, Western Illinois University, the University of Southern Mississippi, the University of Georgia, the University of South Carolina and at Viola Day events in Morgantown (WV), Birmingham (AL), Valdosta (GA), Atlanta (GA) and Miami (FL). Dr. Hodges has twice been invited to teach masterclasses at the Primrose International Viola Competition and Festival held at the Colburn School, and she has presented at national AVS festivals in Oberlin (OH) and Knoxville (TN). Passionate about promoting the viola and engaging with the community, she hosts an annual viola day at UF and serves as a board member-at-large for the American Viola Society. Originally from South Carolina, Lauren studied at the University of South Carolina, Peabody Conservatory, and the University of Alabama.

Edward (Ted) C. Hoffman, III, (PhD, Nebraska; MEd, Auburn; MEd, Montevallo; BM, Southern Miss.; BMEd, Southern Miss.) is Associate Professor and Director of Music Education at the University of Montevallo (AL) where he coordinates the undergraduate music education programs, supervises field placements, directs tuba/euphonium studies, and administers the summer Young Musicians' Camps. Prior to his appointment, Hoffman taught prekindergarten through eighth grade general music and directed a variety of elementary, middle, and high school vocal and instrumental ensembles. His current advocacy and research agendas focus on music teacher recruitment and mentoring, curriculum development and student assessment in prek-12 and teacher preparation programs, issues in small and rural school music programs, and the inclusion of students with exceptionalities in music classes. Hoffman has published more than two dozen articles and chapters on these topics, and has presented related research and clinics in 27 states and Canada. He maintains active membership in a number of local, national, and international associations, and is currently Executive Director of the National Association of College Wind and Percussion Instructors (NACWPI), publisher of the NACWPI Journal, State Chair to the Southern Division of the Society for Music Teacher Education (SMTE), facilitator of the SMTE School-University Partnerships Area of Strategic Planning & Action (ASPA), and was founding president of the Alabama chapter of the Organization of American Kodály Educators (OAKE).

Canadian pianist and educator **Brendan Jacklin** is dedicated to sharing new sounds and ideas through music performance. Brendan's passion to promote innovative programs is evident through his dedication to performing music by living composers. He has premiered over 50 new works for both solo piano and chamber ensembles, and has commissioned works from composers across the United States and Canada, with a special focus on performing interdisciplinary and multimedia music. Apart from performing, Brendan has been invited to speak at conferences across the United States, including the MTNA National Conference, NCKP National Conference, GP3 Conference, CMS Southern Chapter Conference, and numerous local and state conferences. Brendan is currently based in Nashville, Tennessee, where he lives with his wife and dog and serves as Assistant Professor of Music at Martin Methodist College. He holds a D.M.A. from the University of Cincinnati's College-Conservatory of Music, a M.Mus from Bowling Green State University and a B.Mus. from Brandon University. His teachers and mentors include Awadagin Pratt, Michelle Conda, Thomas Rosenkranz, Megumi Masaki, and Leanne Zacharias. When he is not

doing any of the above, you will find him running, baking, or playing with his dog. You can follow Brendan's performances, find more details, and pictures of his baking at brendanjacklin.com.

A veteran musician and educator, in 2012, **Gerald Klickstein** founded the Music Entrepreneurship and Career Center at the Peabody Conservatory of The Johns Hopkins University, which he led until 2016. From 1992-2012, he was a member of the distinguished artist-faculty of the University of North Carolina School of the Arts after serving on the music faculties of the University of Texas at San Antonio (1989-1992), Michigan State University (1986-1989), and Lansing Community College (1980-1985). His service to CMS includes multiple terms on the Academic Careers Committee and the Committee on Careers Outside the Academy. Currently working as an independent scholar, consultant, and music educator, he is the author of the best-selling book *The Musician's Way* (Oxford, 2009).

Pianist **Ann Lee** is a classical soloist, accompanist, pedagogue, presenter, writer, and director. She received her M.M. from George Mason University, following a BA in Philosophy from The American University. Ann performs frequently as a soloist and accompanist on the east coast and D.C. area. Recent performances include solo performances at The Phillips Collection; The Lyceum; multiple featured solo recitals for Steinway & Sons; 100 Years of Women and the Saxophone with Amy Green and Charlotte Harding; Navy Band Symposium; recordings for Blue House Productions; and a lecture recital featuring the Liszt Dante Sonata at Georgetown University, where Ann is a doctoral candidate studying artistic expression. Ann's award-winning piano students have gone onto conservatory studies and international performances. She is a regular contributor to Music Reference Services Quarterly and American Music Teacher magazine. Ann serves as Director of Music and founder/co-producer of the Concert Series at Christ the King Church. Music at CtK features classical repertory for choir, organ, and instrumental ensemble for special occasions, and frequently includes her own original arrangements and compositions. Recently, the ministry has become virtual with special outreach performances for social justice, and a benefit concert for COVID relief. Concert productions include Serving Through Music with the U. S. Army Brass Quintet and An Evening of Poetry and Music with the former NEA president, Dana Gioia, and the U. S. Army Chorus, singing the works of Morten Lauridsen.

Ralph Lewis is a doctoral candidate in music composition at University of Illinois at Urbana-Champaign who is passionate about exploring, supporting, and understanding new musical expression. Active as a composer, music theorist, and educator, his work is often centered on creating welcoming, inclusive spaces and engaging less discussed music and technology. In 2019, he received one of ten Phi Kappa Phi Graduate Research Grant awarded throughout the US to support his music theory dissertation research about Aaron Cassidy's Second String Quartet at the University of Huddersfield. Lewis's compositions have been performed at festivals and conferences including SCI National Student Conference, Electronic Music Midwest, SEAMUS, College Music Society, Radiophrenia Glasgow, Boston Microtonal Society, the International Conference on Technologies for Music Notation and Representation (TENOR), and the Music for People and Thingamajigs Festival. Previously, he received an M.F.A. in Electronic Music and Recording Media and an M.A. in Music Composition from Mills College, a B.M. in Music Composition from Oberlin Conservatory, and a B.A. in Classical Civilization from Oberlin College.

Dr. **Tiantian Liang** maintains a multifaceted career as a pianist, organist, harpsichordist, and teacher. She serves on the faculty at the University of Mary, Bismarck, ND. Liang's international piano solo performances include the US and Europe. Her repertoire projects explore the compositions of women and minorities. Liang is also a performer of rare chamber music; her current project is performing the three organ and piano duets of Marcel Dupré. Her current research interests cover both performance and pedagogy, which include the subject of death in Beethoven's piano sonatas, the process of memorizing music, and the piano works of Chinese composers. As an active member of MTNA, Liang has participated in numerous piano pedagogy conferences presenting a poster on "Yvonne Loriod's Influence on the Piano Works of Olivier Messiaen" at the MTNA Collegiate Chapters Symposium at Ball State University, the Ohio Music Teachers Association Southwest conference, and 2020 MTNA National Visual Conference. Liang earned a Doctor of Musical Arts in Piano Performance with cognates in piano pedagogy and harpsichord performance at the University of Cincinnati College-Conservatory of Music. A recipient of the Artistic

Excellence Award, Liang completed a Performer Diploma at Indiana University Jacobs School of Music. She holds a Bachelor of Music in Piano Performance from Concordia College and a Master of Music in Piano Performance from Rice University. Liang's principal teachers include Edmund Battersby, Michael Chertock, Brian Connelly, Jean-Louis Haguenaer, Jay Hershberger, Vicki King, and Richard Ratliff.

The music of adventurer-composer **Stephen Lias** is performed regularly across the United States and abroad by groups such as the Russian String Orchestra, the Oasis Quartet, and the Ensemble de Trompetas Simón Bolívar. His passion for wilderness and outdoor pursuits has led to a growing series of works inspired by the national parks of the US. He has had residencies at Rocky Mountain, Glacier, Denali, Glacier Bay, and Gates of the Arctic National Parks, and has written over fifteen park-related pieces that have been premiered in such far-flung places as Argentina, Colorado, Texas, Sydney, Alaska, and Taiwan. His orchestral works have been programmed by (among others) the Fairbanks Symphony, the Shreveport Symphony, the Rochester Philharmonic, and the Anchorage Symphony. He completed an NEA-funded commission for the Boulder Philharmonic which was premiered at Washington DC's Kennedy Center for the Performing Arts, and his "Crown of the Continent" was included on the 2019 China tour of the Athens Philharmonia. Lias is also a leader among nature-inspired composers and has introduced countless composers to the backcountry of Alaska through his innovative Composing in the Wilderness program. His music can be heard on a variety of CDs and is distributed worldwide by the Theodore Presser Company. More information at: www.stephenlias.com.

Yang Liu's playing has been praised as "a scorching performance!" by The New York Times and "...from China, with dazzling talent!" by Washington Post. Yang Liu is the winner of China's National Violin Competition and a prize winner of the Twelfth International Tchaikovsky Competition in Moscow. He has performed as a soloist with world-leading orchestras including the Cincinnati Symphony orchestra, Atlanta Symphony Orchestra, St. Louis Symphony Orchestra, Danish Royal Odense Philharmonic to name a few. His award-winning album "Song of Nostalgia" showcases his virtuosity and musicality. His repertoire ranges from baroque to the most contemporary works, and from western classical to eastern traditional. An avid advocate of cultural exchange via classical music, he is a founder of Yang and Olivia Foundation and Memento Virtuosi, a chamber ensemble of diverse ethnicity and instrumentation. Born in Qingdao, China, Yang studied at Central Conservatory with Professor Yaoji Lin in Beijing China and College-Conservatory of Music in Cincinnati with professor Kurt Sassmannshaus and Dorothy Delay. Under the extraordinary ability immigration program, Mr. Liu became an American citizen in 2014.

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

Dr. **Aaron Mathews** is an Assistant Professor of Piano and Artist-in-Residence at Xavier University of Louisiana. Dr. Mathews earned his D.M.A. in Piano Pedagogy from the University of South Carolina, his M.M. in Piano Pedagogy from Georgia State University and his B.A. in Piano Performance from Morehouse College. He has previously served on the music faculty at Allen University and Viterbo University. Dr. Mathews has performed extensively as a solo pianist and as a collaborative pianist with vocalists, choral, and chamber ensembles, across the United States and abroad - in Italy, South Africa, and the Bahamas. As a guest presenter, he has given lectures and recitals on piano music by Black composers. He holds memberships in the Music Teachers National Association, Inc., Phi Mu Alpha Sinfonia Fraternity of America, Inc., Pi Kappa Lambda, the College Music Society, and the National Association of Negro Musicians, Inc.

Robert McCormac is a dual degree student at Appalachian State University (ASU), pursuing a M.A. in Appalachian Studies with a concentration in Culture and Music at the Center for Appalachian Studies, and a M.M. in Performance with a certificate in Music Theory Pedagogy at the Hayes School of Music. Additionally, Robert is the guitar player for the bluegrass band, Cane Mill Road, who received the International Bluegrass Music Association's (IBMA) 'Momentum Band of the Year' award in 2019. Cane Mill Road has received opportunities to perform throughout the United States and Europe at events and festivals including Greyfox Bluegrass Festival, Merlefest, Floydfest, the IBMA Conference, The Station Inn, and Silver Dollar City. McCormac also holds a B.M. from ASU, where he studied Trumpet Performance with Dr. James Stokes, served as an Instructional Assistant for the music history department, and received a certificate in Jazz Studies. McCormac has attended summer intensive programs at Brevard Music Center, including the 2019 'Jazz Institute,' and was accepted to the Acoustic Music Seminar at the Savannah Music Festival in 2020. Born in southwest North Carolina, McCormac's research interests extend from his extensive history as a participant in Appalachian vernacular music traditions, including community music organizations and both regional and national 'fiddlers conventions' and competitions, where he has received numerous recognitions and awards. Currently, McCormac is working on a joint thesis in his two programs of study title, "Music as Social Intercourse: Appalachian Vernacular Music Traditions as a Contemporary Pedagogical Model."

Brendan McConville is Professor, Associate Director for Undergraduate Studies, and Coordinator of Music Theory and Composition at the University of Tennessee Knoxville (UTK) School of Music. As a music theorist, his areas of research include twentieth-century music analysis and the use of emerging technologies in music theory pedagogy. His writings appear in a variety of scholarly journals including *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 recently awarded a Fulbright to Italy to compose a new vocal chamber work setting Gabriele D'Annunzio's famous poem, "La Pioggia nel Pineto." His music has been recognized by The American Prize in music composition and he has won three Global Music Awards. In 2021, he will compose a new song cycle through an affiliated fellowship at the American Academy in Rome. His music is available on the labels Wide Classique, ERMmedia, DaVinci, and Navona. As Associate Director for Undergraduate Studies at UTK, he is actively involved in updating and enhancing curricular designs as well as improving student retention, mental health, and tutoring services. Since entering administration he has been active in the National Association of Music Executives in State Universities (NAMESU) and National Association of Schools of Music (NASM) organizations.

Dr. **Brad Meyer** (www.Brad-Meyer.com) is a percussion educator, artist, and composer with an extensive and diverse background. Currently, Meyer is the Professor of Percussion: Assistant Professor at Stephen F. Austin State University (Nacogdoches, TX) where he is the private lesson teacher and director of the percussion ensemble. Meyer frequently tours to universities and high schools both nationally and internationally to present recitals, workshops, masterclasses, and clinics on various topics, including: electro-acoustic percussion, contemporary marimba, concert snare drum, marching percussion, percussion ensemble, steel band, and world music. His international performances and clinics have taken him to Austria, Taiwan, France, South Africa, and Slovenia. Meyer has been an active presenter/performer at numerous festivals and conventions, including: Midwest Band & Orchestra Clinic, Texas Music Educators Association's national convention, Percussive Arts Society's International Convention, International Computer Music Conference, Society for Electroacoustic Music in the United States' Convention, New York City Electroacoustic Music Festival, Graz's (Austria) Night of Percussion, Chiayi's (Taiwan) International Band Festival, Indiana University-Purdue University Indianapolis's Intermedia Festival, and Transylvania University's Studio 300 Festival. Meyer is a composer with several compositions for snare drum, multi-percussion, and percussion ensemble published through Bachovich Publications. Meyer is a proud endorsee of Yamaha Instruments, Zildjian Cymbals, Vic Firth Sticks and Mallets, Evans Drumheads, and Tycoon Percussion.

Amalia Osuga enjoys a wide range of opportunities as soloist, clinician and voice teacher. Osuga has appeared in recital throughout the United States, and in Great Britain. Her research focuses on highlighting the voices of women

composers, poets, and the stories of women in art song. Osuga completed her DMA at the University of Oregon, her MM from the University of Montana, and BA at Swarthmore College. She remains forever grateful for her inspirational teachers, which include Milagro Vargas, Alma Caesari, Sharon Paul, Lydia Brown, and Marshall Williamson. She serves as Assistant Professor of Voice at the University of Alabama in Huntsville.

Dr. Carole Ott Coelho is Associate Director of Choral Activities at the University of North Carolina at Greensboro. Her degrees include the Master of Music and Doctor of Musical Arts in conducting from the University of Michigan where she studied with Jerry Blackstone. She also holds a Bachelor of Music in Music Education from the University of Cincinnati College-Conservatory of Music where her primary instrument was French Horn. While pursuing graduate studies at the University of Michigan, Dr. Ott received a double Grammy Award for her role in the preparation of William Bolcom's *The Songs of Innocence and of Experience*. At UNCG, Dr. Ott directs the University Chorale, teaches undergraduate and graduate conducting and free improvisation. Dr. Ott frequently appears as clinician and guest conductor both regionally and nationally and has spent several summers on faculty at the Interlochen Summer Arts Camp and Blue Lake Fine Arts Camp in Michigan. Dr. Ott is a recipient of The American Prize in choral conducting (College/University division). Recent research interests include free improvisation in the traditional concert setting, vocal chamber music, and the music of Josquin des Prez. In 2018, she was a Fulbright Scholar to Minas Gerais, Brazil, where she researched eighteenth-century sacred music and taught free improvisation. She is a member of *Anima Vox*, a flute and soprano duo specializing in seamless concert experiences and free improvisation.

Aaron Keebaugh has taught courses in music, US history, and world history at North Shore Community College since 2011. A musicologist and critic, he has authored articles and reviews for *The Musical Times*, *Corymbus*, *Early Music America*, and the *Classical Review*, for which he serves as lead Boston critic. Aaron's work on composer John Powell was featured in a BBC Radio 3 documentary in November 2019.

Charles Patterson received his bachelor's degree in Music Education from Georgia Southern University in Statesboro, GA (2017). His teaching experiences includes middle and high school string orchestra, music appreciation, guitar, and private string lessons. Charles is a two-time winner of the International Conductor's Workshop and Competition (2017 and 2019). He received his master's degree in Music Education from Georgia Southern University (2020). Charles currently serves as the Music Director of the Effingham Community Orchestra in Rincon, GA and is pursuing his Doctor of Philosophy in Music Education at the University of South Florida in Tampa, FL. His research areas of interest include orchestra, strings, cognitive issues in music, music education philosophy, and historical issues in music. For more information on upcoming projects and performances visit charlespattersonmusic.com

Phoenix Park-Kim, Professor of Piano at Indiana Wesleyan University, has given recitals throughout the United States, Korea, Taiwan, Thailand, Hong Kong, China, Italy, Switzerland, Sweden, Argentina, Mexico, Spain and Russia including performances in various music festivals such as the Aspen Summer Music Festival, Piano Texas, the Summer Music School in Siena (Italy), and Wiener Meisterkurse in Vienna (Austria). She has won prizes at numerous competitions including first place at the Miami Concerto Competition, Jefferson City Concerto Competition, Kansas City Philharmonic Concerto Competition, and was a finalist at the Liszt-Garrison International Piano Competition and The American Prize Ernst Bacon Memorial Award in the Performance of American Music. She appeared as a soloist with the Korean Philharmonic Orchestra, Kansas City Philharmonia, UMKC, Fishers Chamber, Atlantida Symphony Orchestra (Spain), and Marion Philharmonic Orchestras among others. An avid chamber musician, Phoenix has performed with the Oxford String Quartet, Duo Dolce, Soprani Compagni and appeared at Carnegie Hall's Weill Recital Hall as part of the Distinguished Concerts Artist Series. She has been heard on public radio throughout the U.S, Madrid, Spain and Ontario Canada. Phoenix is dedicated to providing more exposure to lesser known repertoire especially music by African-American composers. In this endeavor, she was awarded the Lilly research grant and also received special congressional recognition by U.S. Rep. Karen Bass. Her CD "Deep River," and "Summerland" are collections of Classical works by African American composers, was released under the MSR Classics label. Her other recordings are also available on cdbaby.com.

Nathaniel F. Parker has conducted orchestras in the United States, Peru, Russia, Poland, England, and the Czech Republic. Equally at home working with professionals and training future generations of musicians, Dr. Parker is Director of Orchestral Studies at the Kennesaw State University School of Music, Music Director and Conductor of the Kennesaw State University Symphony Orchestra, Associate Conductor of the Georgia Symphony Orchestra, and Music Director and Conductor of the Georgia Youth Symphony Orchestra. Dr. Parker's conducting accolades include being named a finalist for a Conducting Fellowship with the New World Symphony, a semi-finalist for a Conducting Fellowship at Tanglewood, 3rd Place Winner in the London Classical Soloists Conducting Competition, and a Candidate for the Respighi Prize in Conducting; he also received a Citation of Excellence in Teaching from the Pennsylvania Music Educators Association. An active scholar, Dr. Parker's writings have been published by the Conductors Guild and the College Orchestra Directors Association (CODA). He has presented research at the College Orchestra Directors Association's international conference and served as Editor of the Journal of the Conductors Guild. Parker earned graduate degrees in orchestral conducting from Michigan State University (DMA) and Bowling Green State University (MM). His primary conducting instructors are Leon Gregorian, Raphael Jiménez, and Emily Freeman Brown; other important mentors include Stephen Osmond, Gary W. Hill, and Timothy Russell. Parker also earned a BM in Bassoon Performance from Arizona State University, where he studied with Jeffrey G. Lyman and graduated magna cum laude. For more information, please visit www.nathanielfparker.com.

Pamela D. Pike is the Spillman Professor of Piano Pedagogy at Louisiana State University, where she coordinates the group piano and piano pedagogy program. Winner of the university's top graduate teaching award in 2019, she has also won undergraduate and statewide teaching awards from LSU, ASMTA and LMTA. Pike is a Yamaha Master Educator (piano). She is author of *Dynamic Group-Piano Teaching: Transforming Group Theory into Teaching Practice* (Routledge), *How to Play Piano (The Great Courses)*, several book chapters (online learning, high-impact practices, pedagogy and music advocacy), dozens of peer-reviewed research articles and the forthcoming book, *The Adult Music Student: Making Music Throughout the Lifespan* (Routledge). Pike serves as editor-in-chief/chief content director of the *Piano Magazine: Clavier Companion* and is a peer-reviewer for numerous music journals. She served as a commissioner for the International Society for Music Education (CEPROM) for six years, where she is immediate past chair, and has served on numerous committees for MTNA, NCKP and CMS.

Described as a "poet with titanium fingers" by the Vancouver Sun, Dr. **Melody Quah** has performed extensively on the stages of her native Malaysia as well as across Asia, Europe, Australia, and North America. Quah's music career encompasses a wide range of activities — soloist, recitalist, collaborative pianist, chamber musician, educator, adjudicator, masterclass clinician, and music director. A prizewinner of the 7th International Paderewski Competition held in Bydgoszcz, Poland, she has appeared in recital at Weill Hall at Carnegie Hall, and as chamber musician at the Kennedy Center's Terrace Theatre. Quah has soloed with the Ku-Ring-Gai Symphony and Central Coast Symphony Orchestras in Australia, the Pomeranian Philharmonic in Poland, and the Richmond Philharmonic, Academy Philharmonic, Vancouver Philharmonic, West Coast Symphony and Vancouver Symphony Orchestras in Canada, as well as the Malaysian Philharmonic Orchestra. Quah is also a proponent of broadening the piano repertoire with compositions by under-represented composers. In 2019 she commissioned Malaysian composers Adeline Wong and Tazul Tajuddin to write two solo piano works, which she will premiere in the 2020-2021 season. In 2020, Quah was appointed Assistant Professor of Piano at Penn State University. Prior, she served as Visiting Instructor of Applied Piano at Elizabethtown College in Pennsylvania, the Community College of Baltimore County and Levine Music in Washington D.C. She has taught workshops in multiple countries, and is an active adjudicator for the MTNA in the United States. Quah holds degrees from the Vancouver Academy of Music, The Juilliard School, Yale School of Music, and Peabody Conservatory.

Omar Roy serves on the faculty of the Moody School of Music at the University of Alabama where his teaching duties include Applied and Group Piano, Piano Ensemble, and both Undergraduate and Graduate Piano Pedagogy. In demand as a clinician, Dr. Roy presents workshops to music teachers organizations and universities, and frequently adjudicates festivals and competitions at the local and state level. Most recently, he joined the

administrative board of the Alabama Music Teachers' Association as Chair of Advertising. In addition to his conventional professional activity, Dr. Roy seeks to share his work openly. One of his new and ongoing projects is On Pedagogy, an online resource for piano teachers including articles and videos about piano pedagogy. While Dr. Roy is dedicated to teaching he also remains committed to performing, regularly presenting both traditional and lecture performances.

Dr. Roy earned the Doctor of Musical Arts in Piano Performance and Pedagogy at the University of Oklahoma where he studied Piano with Jeongwon Ham and Edward Gates, and Pedagogy with Jane Magrath and Barbara Fast. His research interests include practice efficiency, teaching strategies for students with special needs, sequenced repertoire assignment, and the study of music and semiotics.

Dr. Sarah Rushing, NCTM is Assistant Professor of Piano at West Texas A&M University. Her commitment to teaching is evidenced through her years of experience teaching private and group piano classes in both the community and university settings in Louisiana, New York, Colorado, Virginia, and Texas. As a performer, Rushing enjoys playing music off the beaten path and has appeared in competitions and recitals throughout the US. In 2013, she was featured on American Public Media's "Performance Today." Rushing, previously an Instructor of Piano at Virginia Tech, completed the Doctor of Musical Arts degree at the University of Colorado Boulder.

Praised for his versatility, cellist **Gregory Sauer** performs in many different musical arenas. He has appeared in recital at the Old First Concert Series in San Francisco, Vanderbilt University, Rice University, the Crocker Art Museum in Sacramento, and the Brightmusic Concert Series in Oklahoma City, among many others throughout the U.S. Mr. Sauer has performed concertos with orchestras such as the Houston Symphony, the Quad City Symphony, the Columbus (GA) Symphony, the Oklahoma City Philharmonic, and the Missoula Symphony, among many others. As a member of Trio Solis, he performed in Carnegie's Weill Recital Hall. He has recorded for Harmonia Mundi, MSR Classics and Mark Records. Sauer holds the positions of principal cello of the Tallahassee Symphony and assistant principal of the Colorado Music Festival Orchestra. He served nine seasons as principal cellist of the Oklahoma City Philharmonic Orchestra. A committed teacher and mentor, Greg was appointed to the music faculty at Florida State University in 2006. He taught eleven years at the University of Oklahoma, and was named Presidential Professor in 2005. Other teaching positions have been a visiting professorship at the University of California at Los Angeles, and at summer programs such as the Texas Music Festival, the Green Mountain Chamber Music Festival, the Duxbury Music Festival, and the Foulger International Music Festival.

Ann L. Silverberg is Professor of Music at Austin Peay State University, Clarksville, Tennessee. She teaches music history, music research, and ethnomusicology classes and serves as Vice President of the Clarksville Community Concert Association. As a Fulbright Senior Research Fellow, she lived in Beijing in academic 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). She is a longtime member of the College Music Society and has served on Southern chapter 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).

Born and raised in Rome, Italy, **Alessandra Tiraterra** has drawn the attention of the musical world when she started concertizing at the age of fourteen. She has performed hundreds of recitals for festivals and institutions in the US and in Europe (Carnegie Hall Weill Recital Hall, Rialto Center for the Arts in Atlanta, Wiener Saal in Salzburg, Salle Cortot in Paris, Teatro Ghione and Teatro Marcello in Rome, International Festival for Pianists in Manchester, etc.) Winner of many national and international piano competitions and prizes, she has an impressive educational background in piano performance: she studied at the "A. Casella" Conservatory of Music in Italy (integrated Bachelor and Master of Music), the Ecole Normale de Musique de Paris "A. Cortot," France (Brevet d'Execution),

Georgia State University (Master of Music), Mozarteum Universität in Salzburg, Austria (Post-graduate Studies), and Temple University (Doctor of Musical Arts). She owes her formation to world-renowned pianists and pedagogues (Charles Abramovic, Sergio Perticaroli, Marcella Crudeli, Joaquin Soriano, Geoffrey Haydon, and Sergei Dorensky). She currently teaches in the college and pre-college divisions in the US. Students from her studio are regularly prize winners in piano competitions. She is an active member of MTNA (Music Teachers National Association), CMS, EPTA (European Piano Teachers Association), and MAMTG (Mid-Atlantic Music Teachers Guild). She often teaches master-classes and is invited as a jury member of piano competitions. She has been invited to give talks by colleges and institutions in Europe and US and has published with Dante University of America Press.

In addition to touring as part of the Yang and Olivia duo, Dr. **I-Hsuan Olivia Tsai** has appeared as soloist with QingDao Concert Hall Orchestra, Southern Illinois Symphony Orchestra, and Highland Park Strings. She was the staff pianist of the world-renowned Aspen Music Festival and Musicorda Music Festival in the US, as well as artist faculty/performer of Oficina Music Festival, Curitiba Music Festival, and SESC music festival in Brazil, and the Algarve Music Festival in Portugal. In addition to performances, she currently serves as chair of Theory and Piano and associate professor at VanderCook College of Music. Her book "Schubert's Piano Trios" was invited to publish by Scholar's Press in Germany in 2014. In 2018, she co-founded the Yang and Olivia Arts Foundation to promote cultural exchange via classical music between China and the US. Due to the pandemics, the arts foundation currently focuses on local outreach, fundraising, and live stream performances, promoting American composers and music of different ethnicities.

Dr. **Liana Valente** is Coordinator of Classical Voice at Howard University where she teaches undergraduate and graduate courses in vocal pedagogy, song literature, applied voice and diction and directs the Opera Theater Workshop. Admired for her performances of traditional vocal literature, Valente is recognized as an exciting performer of contemporary music. Some of the composers with whom she has worked include Violet Archer, Derek Healey, Timothy Brown, Marty Regan, Jason Lovelace, Christine Arens, and Joel Weiss. Valente has presented at international conferences including the 2017 CMS International Conference in Sydney and Festival 500 Phenomenon of Singing International Symposium in Canada. She has presented at national and regional CMS, NFMC, NATS, MTNA and SAI conferences focusing on the collaborative process, music of contemporary women composers, advanced vocal techniques, sight-singing in the piano studio, and lecture recitals highlighting music she commissioned. Valente is the National Federation of Music Clubs Representative to the United Nations Department of Global Communications. She actively supports UN Agenda 2030 and the 17 Sustainable Development Goals, focusing her research on SDG #3, to ensure healthy lives and promote wellbeing for all at all ages. She has presented at the Aging and Social Change Research Network 7th Interdisciplinary Conference and spoke at Sound Diplomacy's 7th Music Cities Convention. In April 2021, she and Lisa Lehmborg will present a workshop at the American Society on Aging Virtual Conference. Valente holds degrees from the University of South Carolina, Columbia (DMA), the University of Tennessee, Knoxville (MM) and SUNY at Fredonia (BM).

Dr. **Andrew Withington** is Assistant Professor of Music, Director of Choral Activities and Voice Area Head at Westminster College. He has a PhD in Music (Choral Pedagogy). In 2000, as Senior Scholar in Music at the University of Canterbury (New Zealand), he completed a Bachelor of Music (First Class Honors) in Conducting, Orchestration and Analysis, and was awarded the prestigious Vernon Griffith's Prize for Outstanding Musical Leadership. After three years as a school teacher, Andrew completed a Master of Music (First Class Honors) in Choral Conducting with Associate Professor Dr. Karen Grylls at the University of Auckland (New Zealand). During his Masters program, he represented New Zealand in a masterclass at the World Symposium on Choral Music 2005 in Kyoto, Japan. Andrew is a former Artistic Director of the internationally acclaimed New Zealand Secondary Students' Choir (2008-18); Director of the University of Canterbury Chamber Choir (2013-16); and Music Director of the Christchurch City Choir (2014-16), Christchurch Schools' Music Festival (2011-12), and Christchurch Boys' Choir (1997-2004). He has adjudicated and run choral clinics both in New Zealand and internationally, and is an advisor for the New Zealand Choral Federation and the International Choral Kathaumixw.

Praised by New York critic Harris Goldsmith for her ‘impeccable soloistic authority’ and ‘dazzling performances’, American pianist **Heidi Louise Williams** has appeared in solo and collaborative performances across North America and internationally, having won numerous prizes. An ardent promoter of new music, Williams has worked with many distinguished composers. Her Albany Records solo album, *DRIVE AMERICAN*, was named among the top 10 classical albums of 2011 in the Philadelphia City Paper, featured in Fanfare’s 2012 Critics’ Want Lists, and has been described as ‘veritably operatic’, ‘bold yet thoughtful’, ‘provocative and stimulating’ (Fanfare), possessing ‘...the muscularity and poetic power to bring this demanding repertory to life’ (American Record Guide). Her 2019 Albany Records solo release *BEYOND THE SOUND* has also been selected for Fanfare’s Critics’ Want Lists, and described by British music critic Colin Clarke: “Brilliant programming meets performances of fire...this is a significant release from all angles.” An avid chamber musician, Williams has collaborated with numerous outstanding American and international artists. She has also recorded for the Naxos and Neos labels. Recipient of both a 2020 Undergraduate Teaching Award and a 2020 Outstanding Graduate Faculty Mentor Award from Florida State University, Williams joined the FSU College of Music in 2007. Williams completed her BM, MM, and DMA degrees at the Peabody Institute, where she studied with Ann Schein and coached chamber music with Earl Carlyss, Samuel Sanders, Stephen Kates, and Robert McDonald. For more information, visit www.heidilouisewilliams.com.

Dr. Timothy Workman was named Director of Choral Activities at The University of Arkansas Fort Smith in 2017. Before coming to Arkansas, he was the Director of Choral and Vocal Studies at Florida State College at Jacksonville for six years. Dr. Workman has directed multiple community ensembles around the country. He also enjoys a growing career as a tenor and counter-tenor soloist. Recent performances include solos in Orff’s *Carmina Burana*, Handel’s *Messiah*, Bach’s *Vespers*, Bach’s *Magnificat*, Vivaldi’s *Gloria*, Pärt’s *Passio*, and Monteverdi’s *Vespers*. He is the tenor of the international award-winning male quartet, *Reprise*.

Jackie Yong, pianist, is a native of Miri, Sarawak, Malaysia. He grew up as a choir boy, sang in children choir and church choir, and only started taking formal piano lessons when he was 16 years old. He achieved Licentiate and Associate Diploma from Trinity College of London with Distinction in 2014 and 2015. Being a versatile musician, he actively perform as a pianist, improvise hymns at churches, collaborates in chamber music, and accompanies singers and choirs. As a choral conductor, he teaches and conducted numerous church choirs and award-winning school choirs in Malaysia. He achieved Gold Award and Best Performance winner in 2018 Hong Kong-Asia Open Piano Competition, the Second Prize and Audience Favorite Award in ASWARA 1st International Piano Competition and he is the recipient of 2017 Yamaha Scholarship in Malaysia. In the US, he was the finalist of University of Tennessee (UT) Concerto Competition. He performed Bong’s *Preludes* in 2020 College Music Society (CMS) Southern Chapter at Vanderbilt University. He also participated in 2020 Heartland Chamber Music Festival at Kansas and 2018 Euro Music Festival studied under Professor Bernd Goetzke at Germany. He is a proud member of award-winning Malaysia Bachfest Singers .

In 2019, he graduated with Bachelor of Music from the University of Malaya in Malaysia, under the tutelage of Dr. I-Ta Wang. He is currently studying Master of Music in Piano Performance, under the tutelage of Dr. Chih-Long Hu, at the University of Tennessee, Knoxville with Graduate Teaching Assistantship.

A versatile solo pianist and avid chamber musician, **Cicilia Yudha** has given performances in the US, Austria, Cambodia, Canada, France, Germany, and Indonesia. She is a frequent soloist with the Duke University Symphony Orchestra. She has given master classes and presentations across the United States and Southeast Asia. Navona Records released her debut CD *Selected Piano Works* by Robert Casadesus and Henri Dutilleux in September 2016. Passionate about music education and community service, Yudha is a recipient of the Steinway Top Teacher Award. She also regularly presents Preview Concert Lectures for the renowned Cleveland Orchestra. She also holds degrees from the Cleveland Institute of Music, New England Conservatory, and the University of North Carolina Greensboro. She is a founding member of the Dana Piano Trio and the Associate Professor of Piano at the Dana School of Music at Youngstown State University.

Performers Concert No. 1 – Program Notes and Performer Biographies:

"Gryphon" for Solo Bb Clarinet by Theresa Martin

Lucas Gianini, clarinet

The gryphon is a mythological creature with the head, wings, and talons of an eagle and the body of a lion. In her 2006 piece titled after the beast, Theresa Martin (b. 1979) captures the majesty, power, and wisdom of this fascinating creature. She writes that "while composing the opening gesture of Gryphon, I envisioned a magnificent creature possessing a magical and seductive aura standing proudly on the cliffs of an ocean. He is wild and quick-tempered, yet he can be surprisingly calm and gentle at times."

Dr. Theresa Martin often draws inspiration from literature, nature, images, and personal experiences. Her compositions are known for their energetic, melodious, and rhythmically driven character. In addition to being a composer, Martin is an avid clarinetist and has been frequently commissioned to write for the instrument. Her knowledge of the instrument is evident in her writing of Gryphon, which showcases various clarinet techniques while remaining exceptionally idiomatic (though still extremely difficult). The music's treatment of melody, timbre, and extended techniques makes listening to this piece a unique and mystifying experience.

North Carolina-based clarinetist **Lucas Gianini** has performed with the Charlotte Symphony Orchestra, the Greensboro Symphony, the Lima Symphony, the Carolinas Wind Orchestra, and with ensembles across Ohio and North Carolina. An advocate for contemporary music, Lucas was a founding member of the Noise to Signal Ensemble, which premiered many works for Reed Quintet and Piano from 2016-2017, and he has recently received performance invitations from conferences of the International Clarinet Association and the College Music Society. Lucas performed at the 2020 Clarinet Maestro Festival and was invited to be the Bass Clarinet Fellow at the 2020 Brevard Music Center before the festival was cancelled due to COVID-19. Lucas is currently the Doctoral Teaching Assistant for the Clarinet Studio and a Minerva Scholar at the University of North Carolina Greensboro, where he also earned his Bachelor's degrees in Music Education and Performance. Lucas earned his Master of Music degree in Clarinet Performance from Bowling Green State University. His primary teachers have included Kevin Schempf, Anthony Taylor, Kelly Burke, and Andy Hudson.

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

Xinshuang Jin, piano

Zhou Long (b.1953) is an internationally recognized American-Chinese composer. Because his unique experiences in both eastern and western cultures, his compositions merge the essences of eastern and western musical traditions to transcend cultural and musical boundaries. In the solo piano work Pianobells (2012), Zhou Long combines national style of China such as pentatonic scales and symbolism of Chinese poetry with avant-garde style including glissando inside the piano and clusters, which seamlessly brings together the aesthetic concepts and musical elements of the East and West.

Pianobells was inspired by two ancient Chinese poems. The first poetry line Zhou Long refers to is "Upon the Mountains of Plenty, Nine Bells ring with Knowledge of the Frost." from The Classic of Mountains and Seas, a Chinese classic book from pre-Qin Dynasty (221 to 206 BC). Corresponds the Nine Bells in the first poetry, the music starts in 9/4 meter. The glissando inside the piano and the palm struck in the low registers create deep sound waves imitating the Mighty Bells.

The second poem that inspired Zhou Long is called "Listening to Jun, the Monk from Sichuan, Plucking the Transverse Lute." by the Tang poet Li Bai (701-762). Li Bai used Frost Bells as a symbol for the union of

Heaven and Earth in his poetry. Zhou Long uses fast running passages and repetitive chords in the high register in Pianobells to represent "Frost Bells."

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

Dialects from Digital to Deutschland: an Exploration of Communication through Bass Clarinet

Taylor Barlow, bass clarinet

"Von der Deutschen Sprache" translates to "About the German language." Von der Deutschen Sprache describes the German language and its diversity through the bass clarinet. Across Germany, people speak in various quite different dialects and accents. German composer Anian Wiedner elaborates on this difference and diversity found in the German language through the four different yet similar sections in Von der Deutschen Sprache. Each section is very different in character yet they all use similar melodic and rhythmic elements. Weidner mentions that "this piece does not try to imitate the German language or any of its variations, it merely shows its principles in a virtuosic bass clarinet piece." The first movement is characterized by the use of quarter tones, the second by dance-like tune. The third movement is a very slow and expressive meditation that is then overshadowed by the virtuosic finale.

Clarinetist and Bass Clarinetist **Taylor Barlow** has performed at the National Conference on Undergraduate Research in Atlanta, the Mostly Modern Festival in New York, the Tennessee Valley Music Festival in Alabama, the College Music Society Southern Conference at Vanderbilt, and the UNCG Undergraduate Research and Creativity Expo. This summer, she received an Undergraduate Research and Creativity grant from the UNC Greensboro for her research, commission, and exploration of dialects expressed in five solo bass clarinet works. She has played in masterclasses for Sam Rothstein (Indianapolis Symphony), Alexander Fiterstein (Peabody Conservatory), Charles Neidich (The Juilliard School), and the Akropolis Reed Quintet. Taylor is the 2020-21 NC representative for the MTNA Young Artist Woodwind competition. In 2019, she was a Semi-Finalist at the UNCSA Woodwind Day Competition has performed with the Piedmont Wind Symphony. She is a member of the Splinter Tongue Clarinet Quartet based in Greensboro, NC. Each summer, Taylor joins the staff of the UNCG Summer Music Camp, and she is an active member of Mu Phi Epsilon Music Fraternity. She has taught clarinet and bass clarinet masterclasses and lessons across North Carolina, including at the inaugural UNCG Clarinet Day. Taylor is currently pursuing a dual degree in Clarinet Performance and Arts Administration at the University of North Carolina Greensboro, where she studies with Andy Hudson and Anthony Taylor.

Javier Zalba's Cancion para un Clarinetista for Clarinet and Piano

Jenna McCall, clarinet

Luke Colbert, piano

Javier Zalba (b. 1955) is a renowned Cuban flutist, saxophonist, clarinetist, and composer. His roots in both jazz and classical has helped shape his unique compositions for clarinet. His Cancion para un Clarinetista (song for a clarinetist) is a work that fuses the French "chanson" with the Cuban contradanza genre. The beginning and ending of the piece are marked by cadenzas. The middle section uses the Cuban contradanza style. Zalba states, "The 'tempo contradanza' refers to a kind of small harmonic cycle which embraces the spirit of an improvised solo and finishes this eight-bar fragment with the intention of a jazz-style riff." Cancion para un clarinetista is a unique piece for clarinetists and listeners alike to explore the Cuban music style.

Jenna McCall is a clarinetist who is currently pursuing her Doctor of Musical Arts degree at the University of North Texas. Along with her performance career, McCall maintains a private studio of students in the Dallas/Fort Worth Metroplex. As a former member of the University of North Texas Wind Symphony, McCall has performed at the highest level with world artists including Canadian Brass and the Barcelona Clarinet Players. She has been invited to perform at the National Association of College Wind and Percussion Instructors Conference in 2019 and The International Clarinet Association's ClarinetFest in 2020. Before working toward her doctorate degree, McCall completed her Master of Music degree in clarinet performance at the University of North Texas. At the University of Georgia, McCall earned her Bachelor of Music degree in music education. She has studied with Dr. D. Ray McClellan, Dr. Kimberly Cole Luevano, and Dr. Phillip O. Paglialonga.

Aspiring musician **Luke Colbert** is a graduate student and Teaching Fellow at the University of North Texas, pursuing a Masters of Music in Multiple Woodwind Specialization and teaching Woodwind Methods. Versed in saxophone, clarinet, flute, piano, and organ, he has experience preparing and conducting choirs, chamber groups, wind ensembles, and orchestras. Currently based in the Dallas-Fort Worth metroplex, he makes his living as a freelance musician. He teaches woodwinds in local school districts, leads jazz combos and performs on solo piano, accompanies solo performers, plays traditional and contemporary church services, and plays in pit orchestras. He is an avid composer/arranger, writing charts for chamber groups, choirs, big bands, and a variety of other ensembles. Luke Colbert holds a Bachelor's of Music in Saxophone Performance from University of the Pacific in Stockton, California.

Performers Concert No. 2 – Program Notes and Performer Biographies:

Flute and Percussion Duo

Julie Licata, percussion

Ana Laura González, flute

Katherine Hoover's work is a short contrasting pair of movements commissioned to complete a series of pieces structured as preludes. "Uptown" is energetic and up tempo with a flute cadenza, misplaced accents, and odd meters, while "Out of Town" includes a siciliano-like rhythm that gives the piece a pastoral, eerie quality, centered around a vibraphone solo.

"Concert d'Aujourd'hui" is included in this program as a commemoration of the 100th anniversary of Astor Piazzolla's birth. It is the final movement of Histoire du Tango originally written for flute and guitar - the first instruments to play tango. This version for flute and marimba, arranged by the performers, supports the concept of the tango as a transformative genre.

Julie Licata is Associate Professor of Music at State University of New York, College at Oneonta where she teaches percussion ensembles, percussion lessons, and world music. Significant recent accomplishments include her release of a full-length LP - 'resound/unsound', and performances at the Society for Electro-Acoustic Music in the US, CHIMEFest 2020 at the University of Chicago, and numerous performances with the Excelsior Chamber Players. Julie also appears regularly in orchestras and chamber ensembles throughout the northeast US. Julie holds the following degrees in Percussion Performance: University of North Texas (DMA), University of South Carolina (MM), and Capital University (BM).

Ana Laura González serves as Assistant Professor of Flute and Music Theory at Hartwick College where she also directs the Flute Ensemble. She is also a faculty at SUNY Oneonta and the Eastern US Music Camp in Hamilton, NY. Ana Laura holds a DMA in Flute Performance from the University of Arizona, a MM from Ohio University, and a BM from the Buenos Aires National Conservatory. Ana Laura is an active player in central New York and is the piccoloist for the Catskill Symphony. Recent appearances include the Oneonta Concert Association Concert Series, the Mid-Atlantic Flute Festival, and the Mid-South Flute Festival.

Raichev Aria for Solo Viola

Lisa Nelson, viola

Bulgarian composer, Alexander Raichev (1922-2003), has won numerous awards for his compositions. His works are highly regarded for representing classic Bulgarian features of the second half of the 20th century, namely an expressiveness and optimism reflected from society, along with innovative compositional techniques. Following years of governmental restrictions under Communist rule, Raichev and other Bulgarian composers were free to write in a more modern style in the later 1900s, and they often blended in elements of their rich folk tradition.

Aria was written for a viola competition and dedicated to the winner, Dimitar Penkov. Described as a truly twentieth-century work with hints of Bulgarian folk influence, Aria is slow and improvisatory with disjoint, atonal melodies. Irregular meters are common in Bulgarian folk music, but this piece's 5/4 time signature is not clearly perceived through the long note values and rubato. As in the non-metrical, improvisatory pieces of the folk tradition, Aria shares elements of expression, harmonic variety, ornamentation, and passages with drones that highlight dissonant intervals. Contemporary characteristics of the piece include large leaps in unusual intervals, passages of parallel fifths and sixths, and chromatic lines.

Lisa Nelson is Assistant Professor of Viola, Violin, and String Pedagogy at Illinois Wesleyan University, where she also serves as Director of the String Preparatory Department, and Executive Director of the Illinois Chamber Music Festival. As an active chamber musician, she regularly appears in recitals throughout the U.S., Canada, Bulgaria, Italy, Israel, and the Czech Republic. Lisa Nelson holds her doctorate in Viola Performance and Literature from the University of Illinois. She also earned a Bachelor of Music in violin performance and Bachelor of Arts in mathematics from St. Olaf College, Minnesota, where she graduated summa cum laude with departmental distinction in music. Her teachers have included Masumi Per Rostad, Sherban Lupu, Charles Gray, and Mihai Craioveanu. Dr. Nelson is a member of the Illinois Symphony Orchestra and serves as artistic advisor and faculty of the International Chamber Music Academy in Kyustendil, Bulgaria for young talented musicians. She has given presentations on viola literature, pedagogy, and chamber music at American String Teachers Association (ASTA) National Conferences, American Viola Society (AVS) Festival, and College Music Society (CMS), and violin/viola masterclasses in Illinois, Wisconsin, North Carolina, Indiana, and Washington. Her newly-released Albany Records CD “Dancing on Glass” with violinist Anna Cromwell and cellist Mira Frisch features works for strings by leading women composers.

Here, Bullet: A Song Cycle for Baritone and Piano, by Kurt Erickson

André Chiang, baritone

Megan Barth Argo, piano

Here, Bullet is a song cycle for baritone and piano composed by Kurt Erickson with poetry by Brian Turner. The cycle was completed in July 2019 and performed around the world via a singers' consortium. Its creation came about through Erickson's desire to gain more reach and initial performances for a new piece. Using different social media, he found over two dozen participants to perform the work, and about eight performances occurred before the COVID-19 pandemic.

In terms of content, the poetry covers the bloodlust and power of the bullet and gun, the effect and natural reverberation of suicide, the blending and misunderstanding of cultures, and the calm “normalcy” between the violence of war. The immediacy of tone comes through from Turner's time as a soldier in the Iraq War where he wrote the poetry for his book, Here, Bullet. The cycle begins with “Here, Bullet,” which serves as an evocation for the bullet and the power that it holds. With waning sound from “Here, Bullet,” “Eulogy” begins and distinctly recounts the suicide of a member of Turner's deployment. “A Soldier's Arabic” shows the differences between the invading and home cultures, and it leads directly into “Curfew.” As a closer, this song provides a reflection on the themes that have come before and sets the day at ease as well as the life of a soldier. With such visceral images and text, the music is provided a perfect backbone for interpretation and thematic expression.

Baritone **André Chiang** was described as “vocally commanding” (Oregonian), “handsome of voice” (Opera News), and lauded with “let's hear more from this singer” (Washington Post). Mr. Chiang's recent engagements include Dandini (La cenerentola) with Dayton Opera, The Pirate King (The Pirates of Penzance) with Tulane Summer Lyric Theatre, Older Thompson (Glory Denied) with Painted Sky Opera, and Schaunard (La bohème) with Mississippi Opera. Previous credits include Young Galileo/Salviati (Galileo Galilei), for which he was commercially recorded, and Ford (Falstaff) with Portland Opera; Anthony Hope (Sweeney Todd) with Virginia Opera; and Lancelot in the Young Artist Matinee of Camelot at the Glimmerglass Festival. Competition honors include Regional Finalist for the MONC Auditions, Winner of the 59th NFMC 2017 Biennial Young Artist Award, and Winner of the 45th NATS Artist Awards Competition. In concert, Chiang performed as the Baritone soloist in Carmina Burana with the Huntsville Symphony, Baton Rouge Symphony, and Canterbury Voices. His Stern Auditorium at Carnegie Hall debut came as the Baritone soloist in the World Premiere of Martin Palmeri's Gran Misa. Chiang received his Bachelor of Music from the University of South Alabama, Master of Music from the Manhattan School of Music, and Doctor of Musical Arts from Louisiana State University. As an educator, Chiang was a 2018 NATS Intern and designated a “National Center for Voice and Speech trained Vocologist” in 2019. He is an Assistant Professor of Voice at Oklahoma State University. www.andrechiangbaritone.com.

Megan Barth Argo is Opera Répétiteur and Vocal Coach for the Michael and Anne Greenwood School of Music at Oklahoma State University. She is a rising collaborative artist who has performed and studied throughout the United States and Barcelona, Spain. She has participated in numerous festivals including Brevard Music Festival, Songfest, Baldwin Wallace Art Song Festival, and Atlantic Music Festival where she was both a pianist and apprentice coach under Arlene Shrut. In the summer of 2016, Ms. Argo served as a Collaborative Piano Fellow and Faculty for the Hawaii Performing Arts Festival. She has had the pleasure of working with renowned artists who include Roger Vignoles, Warren Jones, Graham Johnson, Rudolph Piernay, Susanne Mentzer, Libby Larsen, William Bolcom, Jake Heggie, and many others. Ms. Argo has music directed on over 30 musical productions and has collaborated in multiple recitals, one of her most renowned being a complete performance of Franz Schubert's *Die schöne Müllerin* with tenor Jeffrey Picòn. Ms. Argo holds an MM in Vocal Coaching under the tutelage of Jan McDaniel from Oklahoma City University, an MM in Piano Performance under the tutelage of Donna Lee and Joela Jones Weiss from Kent State University, and a BA in Piano Performance under the tutelage of Elizabeth Pastor from Ashland University.

Spirit (2018) by Shulamit Ran

Lisa Perry, clarinet

Spirit (2018), by Shulamit Ran, is an encompassing and vibrant piece for unaccompanied clarinet written in memory of clarinetist Laura Flax. Throughout her career Flax was an advocate for women in music, commissioning and elevating a multitude of works written by women, including: Ran's For an Actor: Monologue for clarinet in A, as well as Wings by Joan Tower. Ran has described her music as "freely atonal," which can be heard in Spirit's sense of harmonic openness, along with structural and rhythmic freedom. The piece features the full expressive range of the clarinet with vibrant technical lines, witty use of articulation, and ethereal sustained passages. It has made an exceptional new addition to the unaccompanied clarinet repertoire.

Currently based in Johnson City, Tennessee, clarinetist **Lisa Perry** is the Lecturer of Clarinet at East Tennessee State University. Dr. Perry has appeared with the North Carolina Symphony Orchestra, the North Carolina Master Chorale, the Taneycomo Festival Orchestra, the Stamford International Chamber Music Festival (UK), and has recorded for Minnesota Public Radio (MPR). As a member of the International Clarinet Association, Dr. Perry has appeared in *The Clarinet Journal* and performed at the 2015 ICA Southeastern Festival in Birmingham, Alabama, the 2012 ClarinetFest in Lincoln, Nebraska, and the 2019 ClarinetFest in Knoxville, Tennessee. During the summer, Dr. Perry has assisted at the Interlochen Center for Arts Clarinet Academy and has been on faculty at Blue Lake Fine Arts Camp (MI), the Minnesota Clarinet Academy (MN), the International Music Camp in North Dakota/Canada, and has served on faculty and adjudicated for the International Clarinet Workshop and Competition (ICW) in Mizra, Israel. Dr. Perry earned her doctor of musical arts degree in clarinet performance at the University of Minnesota where she was a Berneking fellowship recipient. She received her master of music degree in clarinet performance at Florida State University where she served as a graduate teaching assistant. Lisa also holds a bachelor of music degree in clarinet performance from East Carolina University. Her teachers include Janice Lipson, Michael Cyzewski, Anne Dervin, Christopher Grymes, Frank Kowalsky, and Alexander Fiterstein.

Three Chinese Pieces

Sabrina Xiao He, piano

1. Autumn Moon Over the Calm Lake by Peixun Chen.

Autumn Moon Over the Calm Lake, is based on a Chinese folk song that was written by Lü Wencheng (1898-1981) in the 1930s, after his visit to the famous West Lake in Hangzhou, a site regarded since ancient times as a gorgeous place of tranquility. The music reflects its peaceful atmosphere. Peixun Chen (1921 –2007) transposed the folk song for the piano, which combines elements of folk music and impressionism.

2. *Spring Dance* by Yiqiang Sun (1945-)

Spring Dance describes the sheppard's joy over the arrival of the New Year. It integrates musical characteristics of the Xinjiang Uygur people with those of Western music. Throughout, one can recognize the features and charm of Chinese Xinjiang ethnic music. A brilliant cadenza-like transition leads to the climax of the piece, expressing the greatest passion and happiness. In the dance, groups of young people gather together, where the men represent the power and the women are the beauty.

3. *Ode to the Yellow River* by Chengzong Yin (1941-)

The "Yellow River Cantata" was composed in 1939 by Mr. Xinghai Xian based on a text and poem, the work soon spread to all parts of China as a patriotic expression during the period when China and other countries were engaged in World War II. *Ode to Yellow River* is based on the second movement of the concerto. It is built around a central lyrical theme, expressing love to the mother river.

International concert pianist, Dr. **Sabrina Xiao He**, has performed over 300 solo and chamber music concerts in China, North America, and Europe, including her Carnegie Hall debut in 2019 and other performances in Symphony Space Concert Hall (New York), Alfred Newman Hall (Los Angeles), McCallum Theatre (Palm Desert), Caroline Concert Hall (San Francisco), Mixon Concert Hall (Cleveland), Porter Theater (Santa Barbara), Gijon Municipal Concert Hall (Gijon, Spain). In 2010, she performed the Rachmaninoff Second Piano Concerto with the Thousand Oaks Philharmonic in Los Angeles, which was highly acclaimed by critics and professional musicians. Ivory Classics released her debut album entitled Sabrina Xiao He Performs Debussy and Chinese Music in 2020, which was extremely well-received by the audience and music critics. She serves as a Waring Artist and has contributed to numerous productions that are both critically acclaimed and commercially successful, such as her series of solo concerts for the Virginia Waring International Piano Competition, a leading role in a production of Gustav Holst's *The Planets* in the McCallum Theater. She performs as the Silicon Beach Chamber Orchestra principal pianist, the Guangzhou Philharmonic Chamber Orchestra principal pianist, and is a US-Chinese Cultural Ambassador. A US-based pianist, she obtained her Doctor of Musical Arts Degree at USC Thornton School of Music (2018) as a full scholarship recipient and teaching assistant. She is a prize winner at the 2019 Steinway Academy Piano Competition, 2017 Waring International Piano Competition, 2015 International Music Competition in Paris, Grand Prize Virtuoso, 2010 MTAC Piano Concerto Competition.

Performers Concert No. 3 – Program Notes and Performer Biographies:

Shards: Metal and Glass for Solo Trumpet and Electronic Media by Jeffrey Boehm
James Zingara, trumpet

Dr. Jeffrey D. Boehm is Learning Technologist in Music and Performing Arts at Bath Spa University in Bath, UK, where he also conducts the Wind Band, coaches chamber groups and teaches composition. He has also held positions at Bluffton University, Otterbein College, and William Penn University. Shards: Metal and Glass (2020) was written for James Zingara; each movement is based upon a tone row, which is utilized in a much freer form than found in traditional atonal music, as it also embodies traditional melodic and harmonic structures. Elements of jazz can be heard throughout the work amid extended techniques and short motivic improvisational episodes for the trumpet. Designed as a "plug and play" work, this piece is intended to provide the professional as well as the student the flexibility to take new music to any venue without the need for accompanying performers, bulky equipment, and complicated computer programs. The original premiere of this work was to be performed at the 2020 CMS Great Plains Conference, which was canceled due to the COVID-19 pandemic. This performance, then, will be the world premiere of the work.

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

Ferdinand for Speaker and Solo Violin
Anna Cromwell, violin

Munro Leaf's well-known children's book FERDINAND THE BULL features a peaceful bull named Ferdinand who enjoys sitting in a pasture smelling flowers while the other bulls prepare for the bullfights. The story was published in 1936 before the Spanish Civil War, and some saw the tale as a pacifist statement. It has remained a hugely popular story through the decades, and the independent little bull continues to resonate with children and adults today. In 1971, British composer Alan Ridout (1934-1996) set the story to music. Ridout composed many works for children, and his sense of humor and fun can be heard throughout FERDINAND. The work features a solo violinist performing technical acrobatics on the instrument while a speaker narrates the tale. Different musical themes accompany different characters and actions. Ridout uses word-painting to enrich the story; the violinist leaps when the bulls leap, and 'moos' humorously to represent a cow. His musical interpretation is delightful and engaging, and brings new depth to the story. FERDINAND THE BULL is a celebration of the outsider, and it remains a relevant story and musical composition for our times.

Anna Cromwell is Assistant Professor of Violin and Viola at the University of Wisconsin at Stevens Point. She has been on faculty at Eastern Illinois University, Western Kentucky University, Minnesota State University, Bravo! Summer String and Keyboard Institute, and the Tennessee Valley Music Festival. As an avid teacher and lecturer, Dr. Cromwell has given numerous presentations at the Music Teachers National Association Conference, the American String Teachers Association National Conference, and the Illinois, Kentucky, and Indiana Music Educators State Conferences. Cromwell can be heard performing on several Albany CDs featuring new music by living composers. In addition, Dr. Cromwell is a reviewer for the American String Teacher, and her articles have appeared in the NCASTA online journal and the Illinois ASTA journal *The Scroll*. Dr. Cromwell earned both her M.M. and D.M.A. under Sally O'Reilly at the University of Minnesota where she was a Dahl Fellowship recipient. She studied at Rice University under Kathleen Winkler, and graduated summa cum laude from Vanderbilt University where she was a student of Christian Teal.

Jeffrey Mumford: barbaglio dal manca for piano solo

Shannon Wettstein Sadler, piano

Jeffrey Mumford's barbaglio dal manca, which means "brilliant on the right side" was directly inspired by the person for whom it was written, the Swedish pianist Barbro Dahlman. Mr. Mumford's overall aesthetic is governed by his fascination with cloud imagery and the intricacies and subtleties of light and specific times of day. The sky holds tremendous fascination for the composer. He states:

Each gradation of atmosphere suggests a separate and compelling world. I am fascinated by the layers that result by the differing rates of speed at which these clouds move...splitting off and recombining with one another; reforming and sometimes dissipating entirely... I am interested in setting up layers of simultaneous activity in which musical lines often develop independently of each other.

As an African American composer, I take my position and responsibility seriously. When I teach, I encourage all of my students to speak with their own voice, and not succumb to the limitations others may try to give them. I believe that for too long, African Americans (and many others) have been pigeon-holed (both by their own constituency and by others) by limited assumptions of the scope of their creative activity. I want to explode this. I believe that the artist must be a citizen aware of the context in which he lives both politically and culturally. Then he or she must define his or her own world with frames of reference unique to them and invite people into that world at appropriate times.

Shannon Wettstein Sadler, pianist, is a champion of adventurous new music, specializing in performance of the most cutting-edge, challenging, and experimental contemporary music. Shannon is the pianist in the acclaimed flute and piano duo, Calliope, with Elizabeth McNutt and was formerly pianist with Zeitgeist and Boston's Auros Group for New Music. Dr. Wettstein Sadler has premiered countless works, and has collaborated with many of the great living composers, including Brian Ferneyhough, Chinariy Ung, Roger Reynolds, Jeffrey Mumford, Frederick Rzewski, and Martin Bresnick. Recent performances include the China-ASEAN Music Week, the Monteverde Institute in Costa Rica, Nirmitta Composers Workshop in Bangkok, Chinati Foundation of Marfa, Texas, the National Flute Conventions in Washington, D.C., San Diego, and Minneapolis, and the Sounds Modern series at the Ft. Worth Modern Museum. Dr. Sadler holds degrees with highest distinction from the University of California, San Diego, New England Conservatory, and the University of Kansas. Her teachers include Aleck Karis, Sequeira Costa, Stephen Drury, Richard Angeletti, and Claude Frank. Awards include multiple Grammy nominations, a US Artists International Grant, a Minnesota State Arts Council Individual Artist Grant and grants and awards from the American Composers Forum. She has 16 CDs available on the Bridge, Centaur, New Focus, Neuma, Mode, MSR, Ravello, Tzadik, Innova, and Koch International Classics labels. Dr. Sadler is on the faculty of St. Cloud State University. When not at the piano, she practices yoga, and enjoys traveling with her husband and her two dogs.

Gustav Strube's Sonata for Viola and Piano

Lauren Hodges, viola
 Jasmin Arakawa, piano

Violinist and composer Gustav Strube immigrated to the United States in the 1890s to play in the Boston Symphony and later moved to Baltimore to teach at Peabody Conservatory. He was the founding conductor of the Baltimore Symphony and an active composer, although many of his pieces remain unpublished. The Sonata for Viola and Piano by Gustav Strube (17:28) was likely composed as an entry for the 1919 Berkshire Festival Competition sponsored by Elizabeth Sprague Coolidge. Overshadowed by Ernest Bloch's Suite and Rebecca Clarke's Sonata for Viola and the controversy surrounding their tie for first place, the Strube sonata faded into obscurity along with many other notable entrants. This three-movement sonata oscillates between French Impressionism, German Romanticism, and modernism, but its sparse texture never allows the viola's voice to be overwhelmed by the piano. The first movement, a compact sonata form in the key of D minor, sounds pensive in character although the viola often provides playful contrast with trills and pizzicato chords. The second movement opens with a yearning viola solo that proceeds like a recitative into the rhapsodic main theme played by the piano. In the energetic third movement, the viola and piano imitate each other with increasing abandon. This live performance was part of series of recitals in 2019 celebrating the centenary of both the Strube and Foote sonatas, and the artists expect to release the first commercial recording of these works in November 2020.

Lauren Burns Hodges is currently Assistant Professor of Viola at the University of Florida where she also coordinates and teaches Music Appreciation classes. For six years prior, she was Lecturer in Viola at Valdosta State University, Principal Viola of the Valdosta Symphony, violist of the Azalea String Quartet, and Director of the South Georgia String Project. She has performed and taught abroad in Italy, Austria, and France and recently presented recitals, masterclasses, and a body awareness workshop in Shanghai and WuHan, China. She has given masterclasses, clinics, and performances at universities and music schools throughout the country, including Illinois State University, Western Illinois University, the University of Southern Mississippi, the University of Georgia, the University of South Carolina and at Viola Day events in Morgantown (WV), Birmingham (AL), Valdosta (GA), Atlanta (GA) and Miami (FL). Dr. Hodges has twice been invited to teach masterclasses at the Primrose International Viola Competition and Festival held at the Colburn School, and she has presented at national AVS festivals in Oberlin (OH) and Knoxville (TN). Passionate about promoting the viola and engaging with the community, she hosts an annual viola day at UF and serves as a board member-at-large for the American Viola Society. Originally from South Carolina, Lauren studied at the University of South Carolina, Peabody Conservatory, and the University of Alabama.

Hailed by Gramophone for her 'characterful sparkle,' **Jasmin Arakawa** has performed widely in North America, Central and South America, Europe, China, and Japan. A prizewinner of the Jean Françaix International Music Competition, she has been heard at Carnegie Hall, Salle Gaveau in Paris and Victoria Hall in Geneva, as well as in broadcasts of the BBC and Radio France. She has appeared as a concerto soloist with the Philips Symfonie Orkest in Amsterdam, Orquestra Sinfonica de Piracicaba in Brazil, and numerous orchestras in the United States and her native Japan. Jasmin Arakawa is a graduate of Tokyo University of the Arts. She holds Doctor of Music and Master of Music degrees in Piano Performance from Indiana University Jacobs School of Music, where she studied with Emile Naoumoff. A recipient of the 2016 Steinway Top Teacher Award, she has given master classes at China Conservatory of Music in Beijing, University of Siegen in Germany, Universidad Nacional de Música in Peru, and numerous universities in the United States and Canada. Jasmin Arakawa is Assistant Professor of Piano and Piano Area Coordinator at the University of Florida, as well as Director of the UF International Piano Festival.

Performers Concert No. 4 – Program Notes and Performer Biographies:

Triptych for Two Pianos by Olga Harris

Julia Mortyakova, piano

Valentin Bogdan, piano

"Triptych for Two Pianos" by Olga Harris is a commissioned work for MS Music Teachers State Conference. This suite has three movements: Prerock, Walgo and Sonasia. This suite is written in C Major. The first part, "Prerock," is a prelude using J.S. Bach's arpeggios from his C Major Prelude in Well-Tempered Clavier Book I. The second part, "Walgo," is a waltz with tango, a conflict between two dances. The third part, "Sonasia," is a sonata-fantasia in classical style with modern inserts.

2017 Mississippi Honored Artist pianist **Julia Mortyakova** maintains an international performing career. The 2018 concert season included concerto soloist appearances with the Assisi Performing Arts (Italy), Starkville Symphony (USA) and Yaroslavl Gubernatorial Academic Philharmonic (Russia) orchestras performing four different piano concerti. The 2019 concert season included solo, duo piano, and concerto soloist performances around the United States as well as in Russia, Romania and Italy. 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 Cécile Chaminade, 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 Cécile Chaminade. She has presented her research at numerous conferences. Julia Mortyakova serves as Professor and Chair of the Department of Music at the Mississippi University for Women. Dr. Mortyakova is the Founder/Artistic Director of the Music by Women Festival. She is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. Julia serves on the NASM Board of Directors as Chair of Region 8 and is President-Elect of the CMS Southern Region.

Pianist and composer **Valentin Mihai Bogdan** is Associate Professor of Music at Mississippi University for Women. He has won awards at national and international competitions, including the Ellis Two Piano Competition (2017), Varna International Piano Competition (2008), Wayne State Concerto Competition, and many more. The past two summers, along his colleague Dr. Julia Mortyakova, he concertized in Russia, Romania, and Italy (including concerts at the Russian Union of Composers (Moscow, Russia), Prokofiev Museum (Moscow, Russia), at Spectrum Festival (Kazan, Russia), Aula Sergiu T. Chiriacescu (Transilvania University, Romania), Sala Patria (Brasov, Romania) and Assisi Performing Arts in Italy. Throughout his career he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He has performed on stages and festivals throughout the world, including Oregon Bach Festival, Festival Miami, American-Romanian Festival, National Association of Composers USA Festival, and many more. He was a soloist with the Starkville Symphony Orchestra, Assisi Performing Arts Orchestra, Wayne State Symphony Orchestra, and Arizona Western College Concert Band. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). He is a graduate of Wayne State University, Michigan State University, and University of Miami with degrees in piano as well as music composition.

Slivers Wavering into Horizons (2020) by Garrison Gerard (b. 1994)

Brooke L. Miller, clarinet

On the eastern edge of Texas there are stretches of barrier islands separating the mainland from the gulf of Mexico; one of those is Padre Island. The island itself is a diverse conglomeration of biomes with rolling sand dunes, grasslands, and ephemeral ponds all in close proximity. Wherever you are on the island, you can't escape the sound of the ocean waves battering on Malaquite Beach. Each wave crests on top of another, and as they recede the bubbles crackle and spit in a high-pitched chatter. The laughing gull above

sounds its unending cackle. The deeper you look on the island, the more there is to discover, with interlocking sounds weaving a sonic patchwork that follows you long after you've left.

Garrison Gerard (b. 1994) composed "Slivers Wavering into Horizons" for solo clarinet in 2020 as an Artist-in-Residence of the Padre Island National Seashore. This work was inspired by the diverse sounds of the island and was created with the National Park Services' mission for preservation and conservation in mind. Mr. Gerard is a composer currently working in Denton, TX. In addition to performances by the Fort Worth Symphony and Nu Atmospheres Ensemble, he has collaborated with many new music collectives and musicians. His music explores environmental issues as well as the influences of raw data on the compositional process, and it often incorporates elements of spectralism and eclecticism. The performance of "Slivers Wavering into Horizons" at The College Music Society's 2021 Southern Conference is a world premiere.

An accomplished clarinet performer and educator, **Brooke Miller** currently lives in Denton, Texas where she is pursuing her Doctorate of Musical Arts degree in clarinet at The University of North Texas as a teaching fellow. She teaches a vibrant studio of clarinetists in the Dallas-Fort Worth metropolitan area who have competed successfully at district, regional, and state levels. An advocate for new music, Brooke currently performs with NOVA, UNT's premiere new music ensemble, and has been involved with many composer premiers, projects, and recordings. She holds a Master of Music degree in clarinet performance from Ithaca College where she worked as a graduate assistant and a Professional Performance Certificate and Bachelor of Music Education degree from The Pennsylvania State University. Her teachers include Phillip Paglialonga, Richard MacDowell, and Anthony Costa.

River of Dreams

Junghwa Lee, piano

River of Dreams by Kathleen Ginther comprises sound images associated with the color of blue, green, and 'liquid' quality related to water (river) that flows from one to another seamlessly, and therefore, contains improvisatory connotations throughout the work. It starts with a combination of notes played one at a time that become a chord and are released gradually one or two notes at a time, so in itself creates a crescendo and diminuendo sound structure already. The overall structure of the work is also A-B-A' regarding musical intensity and the motivic components. The composer wants the work to 'organically' speak by itself calling for a performer's response to catch just the right moment to go to the next note or how long to repeat the small improvisatory segments given in many places of the music, especially in the middle section, before moving on to the next, so sensitivity from the performer is required. Although the beginning and ending stay quiet, the middle section has more movement with active rhythmic drive, pedal tone Eb1 held by sostenuto pedal, and builds up dynamically to strong chord clusters on white and black notes in each hand respectively, whose intensity continues for a while with chords that encompass low and high registers of the keyboard. After the musically intense middle section, the piece returns to quiet beginning with a bit more 'dialogue' segments in A' section before ending the work on the lowest Bb, concluding the overall semi-tonal exploration of the work.

Pianist **Junghwa Lee** performs actively in solo recitals, chamber concerts and lecture recitals, and has frequently appeared in concerto performances as a soloist. Lee has presented solo performances in 16 countries including appearances at the Arts Center Concert Series at National Chiao Tung University in Taiwan, Shenyang Music Cultural Exchange Exhibition Between China and Foreign Countries Festival in China, Beethoven 32 Sonatas Recital Series in Singapore, the Dame Myra Hess Memorial Concert Series at the Chicago Cultural Center and her New York debut recital at Weill Recital Hall at Carnegie Hall as a winner of Artists International's Special Presentation Award. Winner of many competitions in Korea, including Sonyun-Hankuk-Ilbo, Wolgan-Eumak, Seoul National University Symphony Orchestra Concerto Competition and the Korean Symphony Orchestra Concerto Competition, Lee received the prestigious Performer's Certificate from the Eastman School of Music. Lee received her Bachelor of Music and Master of Music degrees in Piano Performance from Seoul National University, and her

Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music. Lee is currently Associate Professor of Piano at Southern Illinois University Carbondale where she is Director of Southern Illinois Piano Festival and SIU Summer Piano Camp & Competition. Lee recorded the Complete Piano Works by Frank Stemper, released by Albany Records titled BLUE13. The CD has received a Gold Medal from Global Music Awards. In addition, it has been selected for Global Music Awards Top Ten Albums 2015. Her Clara Schumann Piano Works CD will be released soon.

A Breeze Around Ruins: Uebayashi's Poetic Work for Solo Flute

Erin K. Murphy, flute

Japanese composer Yuko Uebayashi (b. 1958) wrote her solo flute piece Le Vent á Travers Les Ruines in 1998 and dedicated it to Nobutaka Shimizu, former principal flutist of the Kyoto Symphony Orchestra who premiered this work. The imagery-based title translates as "a breeze around ruins", which is meant to depict the ruins of a monastery coupled with Uebayashi's emotional reaction while there. At the premier, the composer included the following poetic program note:

No one questions why the monastery became a ruin.

There may have been someone standing at the remains of the monastery or a cow walking by from somewhere, but no one asks the question why.

Clouds move ever so slowly, butterflies fly, and sparking fluff dance in the sunlight. After many years, there still remain reddish brown stone. They just sit there.

And the earth exists as if to embrace all matters, while nature repeats her cycle.

A breeze floats by.

Yes, I have become the wind that breezes through these ruins. I do not ask questions, and everything looks so gentle and glowing...

Uebayashi's distinctive compositional style combines French impressionistic and Japanese film music. She is known to write pieces for musicians she feels a connection to, and her works are often inspired by landscapes, light, and paintings.

Erin K. Murphy frequently performs with orchestras, in chamber music collaborations, and as a soloist throughout the U.S. and abroad. Dr. Murphy holds degrees in flute performance from the University of Wisconsin-Madison (DMA), Northwestern University (MM), and the University of Michigan (BM). In addition, she earned a performance certificate while studying in Kent, England at Trevor Wye's international flute studio. Erin has performed as a soloist with the Lake Forest Civic Orchestra, Oklahoma State University Symphony Orchestra, Great Lakes Chamber Orchestra, Ravenswood Community Orchestra, and Whitewater Chamber Players. Recent orchestral performances include those with the Kansas City Symphony, Oklahoma City Philharmonic, and Symphony of Southeast Texas. Her performances have been featured at conferences including CMS South Central, Music by Women Festival, Clarinet Colloquium at TAMUC, FNMC New Music Festival, NACWPI, Women Composers Festival of Hartford, and several NFA Conventions. She is a founding member and flutist of Lakeshore Rush, a Pierrot plus percussion ensemble that collaborates with composers and performs contemporary works. Her album *Day & Night: Modern Flute & Piano Duos by Women Composers* was released in August 2020 on Albany Records. Dr. Murphy joined the faculty at Oklahoma State University as the Assistant Professor of Music – Flute in 2018. She held previous teaching appointments at Lamar University, University of Wisconsin-Whitewater, and Maranatha Baptist University. Her articles have been published in *The Flutist Quarterly*, *Journal of the International Alliance for Women in Music*, *FQ Plus*, *Flute Talk*, *BandDirectorsTalkShop.com*, and *Chicago Flute Club's Pipeline*.
www.erinkmurphyflute.com.

Etude for a Quiet Hall by Christopher Deane

Kenneth Broadway, percussion

Christopher Deane is associate ---professor in percussion at the University of North Texas. Prior to his appointment with UNT, he was the principal timpanist of the Greensboro Symphony for nine years and a regular performer as both percussionist and timpanist with the North Carolina Symphony for ten years. Deane's Etude for a Quiet Hall won the 1st prize in the 1982 PAS Composition Competition. The piece is a study in space and time and explores the use of silence, sustain, and soft dynamic ranges, as well as the technical capabilities of the performer. The collections of emotional themes found in the piece are presented in ABA form. The more subdued outer sections of the piece contain a variety of characters created by the sustaining of a soft single note played against moving lines in counterpoint. The outer sections encompass a virtuosic, almost rhapsodic, fast-moving middle section, which contrasts and complements the others brilliantly, eventually leaving the listener with a final profound feeling of contentment.

Equally at home behind timpani, steel pan, or the drumset, Dr. **Kenneth Broadway** has a passion for new trends in percussion performance and for training the next generation of teachers, performers, and leaders in the field of music. He has served as Director of Percussion Studies at the University of Florida since 1997, and has been featured on five continents as a soloist and chamber musician. As a performer, composer, and presenter, Dr. Broadway has appeared at various conferences and symposiums throughout North America, Europe and Australia. Among these are the Midwest Clinic, the Percussive Arts Society International Convention, the Symposium of the International Musicological Society, the College Music Society International Convention, and the World Saxophone Congress. His compact disc with the LYNX Duo (Music for Saxophone and Percussion) is available on the Mark Custom Recording label, and he is featured on other recordings on the Mark and Capstone labels. Dr. Broadway is active in the Percussive Arts Society, the College Music Society, and NACWPI. He is the Past President of the National Association of College Wind and Percussion Instructors (2010-12), and is the Past President of the Florida Chapter (2005-08) and Past President of the South Dakota Chapter (1994-97) of the Percussive Arts Society. He is a Performing Artist for the Yamaha Corporation of America, and educational endorser for Remo Drumheads, Sabian Cymbals and Promark Mallets. Dr. Broadway received the BM, MM, and DMA degrees from the University of Georgia.