

# **43<sup>rd</sup> CMS Southern Chapter Regional Conference**

**February 17 – 19, 2022**



**THE COLLEGE MUSIC SOCIETY  
SOUTHERN CHAPTER**



**Delta State University  
Cleveland, Mississippi**

## **THE COLLEGE MUSIC SOCIETY SOUTHERN CHAPTER EXECUTIVE BOARD**

*President:* Julia Mortyakova (Mississippi University for Women)  
*Immediate Past-President* Brendan McConville (University of Tennessee-Knoxville)  
*President-Elect:* Courtenay Harter (Rhodes College)  
*Secretary-Treasurer:* Cynthia Selph (St. Leo University)  
*Composition representative:* Ivan Elezovic (Jackson State University)  
*Musicology representative:* Scott Warfield (University of Central Florida)  
*Music Theory representative:* Valentin M. Bogdan (Mississippi University for Women)  
*Music Education representative:* Renée Baptiste (Jacksonville State University)  
*Performance representative:* Kerry Ginger (Sewanee: The University of the South)  
*Student representative:* Jennifer LaRue (University of Georgia)

### **CMS EXECUTIVE OFFICE STAFF**

*Executive Director:* William Peltó  
*Membership Specialist:* Shannon Devlin  
*Information Services Specialist:* Julie Johnson  
*Director of Information Delivery/Webmaster:* Beth Mast  
*Director of Professional Activities:* Peter Park  
*Director of Information Technology:* David Schafer

### **ACKNOWLEDGEMENTS**

The Southern Chapter of the College Music Society would like to thank all of the following contributors who helped to make the 2022 Conference a success:

#### **Conference Hosts:** Delta State University

Karen Fosheim (Chair, DSU Department of Music)  
Douglas Mark (Professor, DSU Department of Music)

#### **Program Committee:**

##### **Performance:**

Kerry Ginger, Chair, (Sewanee: The University of the South)  
Cynthia Selph (St. Leo University)  
Julia Mortyakova (Mississippi University for Women)  
Valentin Bogdan (Mississippi University for Women)

##### **Oral Presentations:**

Scott Warfield, Chair (University of Central Florida)  
Renée Baptiste (Jacksonville State University)  
Courtenay Harter (Rhodes College)

##### **Composition:**

Iva Elezovic, Chair, (Jackson State University)  
David Mahloch (Jackson State University)

#### ***David Z. Kushner Student Paper Award Selection Committee:***

Scott Warfield, Chair (University of Central Florida)  
Renée Baptiste (Jacksonville State University)

*and special thanks to*

Peter Park and the entire CMS National Staff

## A Message from the CMS Southern Chapter President



Dear conference participants,

It gives me great pleasure to welcome all of you to the 43rd annual Southern Regional Conference! Our chapter conferences are always full of interesting research topics, great performances and wonderful compositions.

The 2022 conference has a robust program where everyone will find something of interest! I realize the past 2 years have been challenging for all of us, and I hope this event will serve to bring back in-person conversations and networking that we have all missed in the virtual realm.

I hope this conference will serve as a catalyst for future collaborations, research and performances.

Thank you for your part in this conference and I look forward to meeting each and every one of you!

Musically yours,



Julia Mortyakova, D. M.A.  
President, College Music Society Southern Chapter  
Professor and Chair, Department of Music  
Mississippi University for Women

## **A Message from Delta State University**

Colleagues,

On behalf of the DSU Department of Music and Delta State University, I would like to welcome you to the 2022 College Music Society Southern Chapter Meeting.

We hope that your time at the conference is professionally stimulating and personally enjoyable.

We are thrilled to be hosting this event! The annual meeting of CMS SO is always one of the highlights of my professional year. There is an wonderful program of paper sessions, lecture-recitals, performances, and composer concerts planned for this year. I look forward to the rich sharing of ideas and experiences through these presentations.

We hope you have the opportunity to check out the many attractions in the area while in Cleveland. GRAMMY Museum Mississippi is directly across the street from the conference site. Dockery Plantation, the famed birthplace of the Blues, is a short drive down highway 8. The area is rich with Blues Trail markers and notable places of interest in the Civil Rights movement.

Have a great conference!

Karen Fosheim, DMA  
Professor and Chair, Department of Music Delta State University

## Table of Contents

Conference Program: Thursday.....	page 6
Conference Program: Friday.....	page 9
Conference Program: Saturday.....	page 12
Biographies of Composers and Program Notes, Concert I.....	page 14
Biographies of Performers, Concert I.....	page 18
Biographies of Composers and Program Notes, Concert II.....	page 22
Biographies of Performers, Concert II.....	page 26
Presentation Abstracts (order of appearance).....	page 30
Performers Concert: Program Notes .....	page 41
Presenter Bios (alphabetical).....	page 44

# **Conference Program**

**Thursday, February 17<sup>th</sup> 2022**

**Hospitality Room – All Day - Zeigel 109**

**9:00 am – 5:00 pm Registration and Hospitality Zeigel 109**

**9:30am – 10:00am Welcome Ceremony Zeigel 107**

Dr. Ellen Green, Dean, College of Arts and Sciences

Dr. Julia Mortyakova, President, College Music Society Southern Chapter

**10:00 am – 11:00 am Paper Sessions Zeigel 107**

Session Chair: Elizabeth Moak (University of Southern Mississippi)

*Chinese Music at the End of the Maoist Era: Cultural Revolution vs. Cultural Renaissance*

Ann Silverberg (Austin Peay State University)

*The Reflection of Folk Song and Tone Painting in 20<sup>th</sup> Century Chinese Piano Works*

Yangmingting Fang (University of Alabama)

**11:00 am – 12:00 am Paper Sessions Zeigel 107**

Session Chair: Jeremy Grall (Birmingham Southern College)

*The Beauty of Ugliness: Suicidal Awareness through Prokofiev's Piano Concerto No. 2*

Jackie Yong (Florida State University)

*The How and Why of Warm-ups*

Christopher Loftin (Auburn University)

**12:00 pm – 1:30 pm Lunch on your Own**

**1:30 pm – 2:00 pm Lecture-Recital Session BPAC (Bologna Performing Arts Center) Recital Hall**

Session Chair: Cynthia Selph (Saint Leo University)

*Music and Poetry: Expression and Inspiration in Three Piano Solo Works by Alex Burtzos*

Jung-Won Shin (Delta State University)

**2:00 – 3:00 pm Lecture-Recital Session BPAC Recital Hall**

Session Chair: Ann Silverberg (Austin Peay State University)

*Songs of Pauline Viardot*

Joanne Stephenson, (University of Central Florida),

Karen Fosheim (Delta State University)

*Diversifying the Repertoire: A Piano Sonata by Sophie Maria Westenholz*

Mark Lackey (Samford University)

**3:00-3:30 pm Lecture-Recital Session BPAC Recital Hall**

Session Chair: Renée Baptiste (Jacksonville State University)

*A Heart in the Highlands: Helen Hopekirk's Celtic Piano Music for the Studio and Stage*

Hannah Roberts (University of Alabama)

**3:30 – 5:00 pm Poster Sessions BPAC Tims Gallery**

*Engaging Autistic Students in Music Lessons*

Yangmingting Fang (University of Alabama)

*Efficiency, Efficacy, and Enjoyment: Reimagining the Young Musician's Approach to Practice*

Abby McCully (Delta State University)

*Hearing Aids for Musicians: A Guide to the Process*

Megan Bailey (Delta State University)

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

**5:15pm – 6:15 pm CMS Executive Board Meeting (Location - Backstage area of Jobe auditorium)**

**7:30 pm – Composer Concert No. 1**

**Bologna Performing Arts Center Delta Pine & Land Theater**

Session Chair: Ivan Elezovic (Jackson State University)

**CMS Composers Concert I**  
**Bologna Performing Arts Center Delta Pine & Land Theater**  
**February 17, 2022 at 7:30 pm**

By Some Better Name.....Daniel Adams (Texas Southern University)  
Liliana V. Guerrero, soprano  
Justin Badgerow, piano

Out in the Storm.....Kevin Wilt (Florida Atlantic University)  
Yang Liu, violin  
Olivia I-Hsuan Tsai, piano

Butterflies.....Richard Montalto (Columbus, Mississippi)  
Shelley R. Collins, flute  
Jason Mathena, marimba

Crucible (Mvts. II and III).....William Price (University of Alabama, Birmingham)  
Jeremy Grall, guitar

Interruptive Clatters.....Ivan Elezovic (Jackson State University)  
Veronica Parrales, cello

Red Mountain Overture.....Joe L. Alexander (Mississippi University for Women)  
Denise Gainey, B<sup>b</sup> clarinet  
James Zingara, C trumpet  
Chris Steele, piano

Lament for the Red Mountain.....Valentin M. Bogdan (Mississippi University for Women)  
Crysten Ivy, clarinet

A Light.....David Mahloch (Jackson State University)  
Emily Jaworski Koriath, mezzo soprano  
Anne Chalex-Boyle, violin  
Andy Jurik, guitar  
Michael Clark, piano



## **Friday, February 18<sup>th</sup>, 2022**

**Hospitality Room – All Day - Zeigel 109**

**9:00 am – 5 pm Registration in Zeigel 109**

**9:30 am -10:30 am Paper Session Zeigel 107**

Session Chair: Justin Badgerow (Elizabethtown College)

*“Twice Exceptional music education: Best practices and a conceptual model”*

Dawn Mitchell White (University of South Florida)

*“A Qualitative Exploration of Black Doctoral Music Students’ Motivations, Experiences, and Information Literacy”*

Josef Hanson (University of Memphis)

Joel Roberts (University of Memphis)

**10:30 am – 12:00 pm Paper Session Zeigel 107**

Session Chair: Alice V. Clark (Loyola University New Orleans)

*“Darkness Behind the Humor: Rethinking Petruska through Disabilities and Oppression”*

Jackie Yong (Florida State University)

*“Unlocking Lockjaw: A Harmonic Analysis of Eddie ‘Lockjaw’ Davis on Straight, No Chaser”*

David Detweiler (Florida State University)

*“Fix it Before it’s Broken: A Practical Piano Teacher’s Guide to Injury Prevention”*

Hannah Roberts (University of Alabama)

**12:00 pm – 1:30 pm Lunch on your own**

**1:30 pm – 2:30 pm Lecture-Recital Session BPAC Recital Hall**

Session Chair, Valentin M. Bogdan (Mississippi University for Women)

*Starting from Scratch and on a Budget: Creating New Repertoire for Non-Traditional Ensembles*

The University of Alabama at Birmingham Chamber Trio

James Zingara, Denise Gainey, Chris Steele

*Introducing Chinese Music to the Advanced Student: Pedagogical Uses for Tan Dun’s Eight Memories in Watercolor*

Tiantian Liang (Belmont University)

**2:30 pm – 3:30 pm Performance Session BPAC Recital Hall**

Session Chair, Hannah Roberts (University of Alabama)

*Mountains and Myths*

Kathleen Carter Bell (Auburn University)

Conor Bell (Auburn University)

*Connection between the Tradition and the Present: Contemporary Piano Duo Repertoire by Korean Women Composers*

Kumiko Shimizu (Delta State University)

Jung-Won Shin (Delta State University)

**3:30 – 4:30 Panel Discussion Session Zeigel 107**

Session Chair: Courtenay Harter (Rhodes College)

*Leadership Succession Planning*

Julia Mortyakova (Mississippi University for Women)

Michelle Kiec (Kutztown University)

Catherina Wallace-Bristol (Alabama State University)

**5:00 pm – 7:00 pm**

**Trip to Dockery Farms (more details below)\* or dinner on your own**

**7:30 pm – Composer Concert No. 2**

**Bologna Performing Arts Center Delta Pine & Land Theater**

Session Chair: Ivan Elezovic (Jackson State University)

**\*Dockery Farms Trip**

Our DSU hosts have made arrangements for folks to visit Dockery Farms, an old share-croppers farm noted as a historic blues site.

Dockery Farms is located about 3 miles from our campus. We will have a continuous shuttle service operating between 4:45-7:15 to bring people to and from Dockery and the DSU Performing Arts Center. There will be a docent at Dockery providing historical insight and stories about Dockery. There will also be two different food truck vendors offering up flavors of the region, including pulled pork, ribs, cat fish, and hot tamales. There is no cost for participants to use the shuttle or visit Dockery, but participants will have to pay for the food.

This is a “come and go” event, so folks arrive/leave anytime within the time window.

**CMS Composers Concert II**  
**Bologna Performing Arts Center Delta Pine & Land Theater**  
**February 18<sup>th</sup>, 2022 at 7:30 pm**

November Song.....Richard Montalto (Columbus, Mississippi)  
Sheri Falcone, clarinet  
prerecorded accompaniment

Nine New York City Miniatures..... Gary Nash (Fisk University)  
Kathleen Bell, oboe

Georgia Places.....Tayloe Harding (University of South Carolina)  
Babette Belter, B<sup>b</sup> clarinet  
Conor Bell, bassoon  
Claire Marquardt, piano

Haecceitas.....Richard Pressley (Charleston Southern University)  
Brett Floyd, guitar

Obsidian Curves.....William Price (University of Alabama, Birmingham)  
Denise Gainey, B<sup>b</sup> clarinet

Limitless Out of the Dusk.....Daniel Adams (Texas Southern University)  
Brianna Matzke, piano

Incantare..... Kevin Wilt (Florida Atlantic University)  
Kassandra Ormsby, bassoon

Sonata Fantasia for Flute and Piano.....Olga Harris (Tennessee State University)  
Elizabeth Robinson, flute  
Sadler Shannon, piano

## **Saturday, February 19<sup>th</sup>, 2022**

**Hospitality Room – All Day - Zeigel 109**

**8:00 am – 2:00 pm    Registration in Zeigel 109**

**8:30 am – 9:30 am    CMS Annual Business Meeting Zeigel 109**  
Session Chair: Julia Mortyakova (Mississippi University for Women)

**9:30 am – 10:30 am Workshop/Demonstration Sessions**

Session Chair, Christopher Loftin (Auburn University)

**Workshop**

*Embodying Narrative: Towards an Interdisciplinary Approach to Musical Interpretation*

Omar Roy (University of South Carolina)

Andrea Johnson (University of Northern Iowa)

**Demonstration**

*Find Your B.E.A.T. – A Guide to Achieving a Sustainable Music Career*

Jessica Muniz-Collado (Nova Southeastern University)

**10:30 am – 11:30 am Performance/Lecture-Recital Session BPAC Recital Hall**

Session Chair, Valentin M. Bogdan (Mississippi University for Women)

**Performance**

*The Art Songs of Florence Price*

Cynthia Selph (St. Leo University)

Julia Mortyakova (Mississippi University for Women)

**Lecture-Recital**

*Clarifying the Muddy Waters of Samuel Barber*

Elizabeth W. Moak (University of Southern Mississippi)

Jean-Claude Coquempot (Hattiesburg, Mississippi)

**11:30 am – 12:30 am Lecture-Recital/Performance Session BPAC Recital Hall**

Session Chair: Daniel Adams (Texas Southern University)

**Lecture-Recital Session**

*Portraits of Langston*

**Delta Chamber Players**

Shelley Collins (Delta State University)

Bret Pimentel (Delta State University)

Kumiko Shimizu (Delta State University)

Rolando Herts (Delta State University)

**Performance Session:**

*Atypical Excursion*

**Duo Atypique**

Christa Frye (Bethel University)

Joseph William Frye (University of Tennessee at Martin)

**12:30 pm – 2:00 pm Lunch on your Own**

**2:00 pm – 3:00 pm CMS Performers Recital BPAC Recital Hall**

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

*Rongbuk for Bassoon and Piano*.....Elizabeth Goode  
Shannon Lowe, bassoon (University of Florida)  
Jasmin Arakawa, piano (University of Florida)

*Lullaby Variations for Solo Piano*.....Jiyoun Chung.  
April Ryun Kim, piano (St. Olaf College)

*Ashakiran: "Ray of Hope"*.....Meera Gudipati  
Kathleen Carter Bell (Auburn University)

*Three Songs by Florence Price*.....Florence Price  
*Night*  
*Out of the South Blew a Wind*  
*Hold Fast to Dreams*  
Amy Yeung, soprano (University of Tennessee at Martin)  
Chan Mi Jean, piano (University of Tennessee at Martin)

*Niggun for Solo Bassoon*.....Philippe Hersant  
Conor Bell, bassoon (Auburn University)

*Elegy for Parrhesia for Solo Piano*.....Gregory T. Glancey  
Junghwa Lee, piano (Southern Illinois University Carbondale)

**End of the Conference**

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

**Daniel Adams** (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston where he has also served as Acting Department Chair. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). Adams is the composer of numerous published musical compositions and the author of articles and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. His book entitled “The Solo Snare Drum” was published in 2000. He is also the author of two entries published in 2009 in the Oxford Encyclopedia of African-American History: 1896 to the Present and updated an entry for the Grove Dictionary of American Music. Adams has served as a panelist nationally and internationally. He has received commissions from The McCormick Percussion Group, The McCormick Duo, the Robinson High School Percussion Ensemble (Tampa, FL), The Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, the Louisiana State University Percussion Ensemble, the EOS flute and guitar duo, guitarist Kenneth Kam, VioLet, Lee Hinkle, Richard Nunemaker Studios, Selmer Paris, Buffet Crampon, and D’Addario Woodwinds.

Adams’s music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Costa Rica, Turkey, Argentina, Bulgaria, Canada, Australia, Great Britain, and South Korea. His music is recorded on Capstone Records, Ravello, Navona, Phasma, Ablaze, Potenza, Albany, and Summit Records.

*This song cycle consists of settings of poems by three poets whose lives span the late 18th through the early 20th century. Though the three poems differ from each other in subject matter, all address timeless aspects of Romantic love. Irish soldier and poet Francis Ledwidge (1887-1917) wrote “Had I a Golden Pound” in 1917, the year he lost his life in World War I. The poem portrays a man of limited economic means (possibly a soldier on the front line) describing the life that he would like to provide his beloved were he to acquire more wealth.*

*Scottish poet James Thompson (1834-1882) wrote “Sunday up the River” in 1865. It is the twelfth verse of a larger work entitled “An Idyll of Cockaigne.” The poet vividly describes a man admiring his love’s beauty as she gazes at her reflection in the water.*

*The final setting “Oh, Call it by Some Better Name” (from whence the title of the cycle was derived) is often recited at weddings. It was written by Irish poet, songwriter, and satirist Thomas Moore (1779-1852), once considered the unofficial poet laureate of Ireland. The poem is a perennial reminder that even love is not always a strong enough word to describe feelings between two people.*

*Although the pitch organization and rhythmic structure of each setting is unique, all three songs have in common ostinato-like accompaniment patterns that increase in melodic activity between verses, changing meters, and a variety of rhythmic subdivisions.*

**Kevin Wilt** is a classical music evangelist. He composes music to introduce new audiences to the joy, drama, and adventure of classical music through familiar colors and lush textures, while engaging seasoned audiences with an underlying craftsmanship and sophistication. His recent commissions include AutoBonn for Michael Francis and The Florida Orchestra, and March of the West River, premiered at the College Band Directors National Association Southern Division Conference. Recent performances include those by the Space Coast Symphony Orchestra, the Sydney Contemporary Orchestra, Fifth House Ensemble, the h2 Quartet, the Boston New Music Initiative, Project Fusion, the Apollo Fund, SHUFFLE Concert, the Mexico City Woodwind Quintet, ensembles at the Indiana University Jacobs School of Music, the University of Texas at Austin, Florida State University, the University of Kansas, the University of Oklahoma, Michigan State University, Kennesaw State University, as well as a reading by the Detroit Symphony Orchestra under Maestro Leonard Slatkin.

He was a resident at the Millay Colony for the Arts, winner of the Music Teachers National Association Commission in Florida, the Fresh Squeezed Opera Call for Scores with his chamber opera, Prix Fixe, and the Musical Chairs Chamber Ensemble Composer Search.

He is equally at home composing for film and television, earning him a Michigan Emmy® Award Nomination for Best Musical Composition.

Kevin holds degrees from Michigan State University (D.M.A. and M.M.) and Wayne State University (B.M.). He is Associate Professor of Music, Composer-in-Residence, and Chair of the Florida Atlantic University Department of Music in Boca Raton.

*Out In The Storm consists of four uninterrupted movements depicting the stages of a typical Florida afternoon thunderstorm. The first movement, Clouds Gathering, uses small gestures in the piano, and an ominous melody in the violin to signal the oncoming storm. The second, Raindrop Montuno, uses the first sprinkles of rain to create rhythms of a typical Cuban dance. The third, Thunderclap Bassdrop, has the piano playing loud thunderclaps, while the violin plays a frantic, stormy line. The closing movement, Orange Sunset, has the clouds clearing away, ending the piece with warm, sun-lit harmonies.*

**Dr. Richard Montalto** holds degrees in composition from the University of New Orleans, Tulane University, and the University of North Texas. He is the recipient of a number of awards, including an ASCAP Grants to Young Composers Award for his Symphony for Wind Ensemble, over 35 ASCAP Standard Awards, a Mississippi Institutes of Higher Learning Technology Award, and a Mississippi Artist Fellowship for his Symphony #2. Richard was the 2018 Mississippi Music Teachers Association Commissioned Composer. His works have been performed at Carnegie Hall, Symphony Space in New York, the Montreaux International Jazz Festival, the New Orleans Contemporary Arts Center, the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, several CMS International Conferences, the National World War I Museum, numerous academic conferences, and throughout the United States and Europe. He has served as President of the Southeastern Composers' League, President of the College Music Society Southern Chapter and President of the National Association of Composers, USA Mid-South Chapter.

As a bassist, he has performed across the United States, in South America, and in Europe with a number of ensembles, including Harry Connick, Neil Sedaka, the 5th Dimension, and the New Orleans Pops. He was formerly Principal Bass in the Starkville/Mississippi State University Orchestra.

Prior to joining the Mississippi University for Women faculty in 1988, he served as director of the University of New Orleans Jazz Band. Richard retired as Professor Emeritus at Mississippi University for Women in May, 2016.

*Butterflies did not start out as a program work. Originally conceived as a minimalist-inspired work for flute and marimba, a playback of the work-in-progress seemed to suggest the random, yet purposeful pattern of butterfly flight. Butterflies is in an altered rounded-binary form. The tonal material is based on a synthetic scale, as well as traditional modes.*

**William Price's** music has been featured at numerous international and national events, including the World Saxophone Congress, the International Trumpet Guild Conference, the International Saxophone Symposium, the Musica Viva Festival in Portugal, the Musinfo Journées Art & Science in France, the Festival Internacional de la Imagen in Colombia, the Forum Wallis International Contemporary Music Festival in Switzerland, and the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore.

An award-winning composer, Price's music has received commissions and accolades from numerous organizations, such as the American Society of Composers, Authors, and Publishers (ASCAP), the Percussive Arts Society, El Centro de Experimentación e Investigación en Artes Electrónicas (CEIArtE), the National Association of Composers-USA, the United States Army Band, the Black Bayou Composition Competition, and the Southeastern Composers League. In 2009, Price was named the Music Teachers National Association Shepherd Distinguished Composer of the Year.

Price received his M.M. and D.M.A. degrees from Louisiana State University, where he studied composition with Dinos Constantinides and electro-acoustic composition with Stephen David Beck. Dr. Price serves as Professor of Music and Coordinator of Theory and Composition at the University of Alabama at Birmingham.

*A technically demanding work for solo guitar, CRUCIBLE explores the wide range, unique extended techniques (rasqueado, sul ponticello, harmonics, etc.), and non-traditional harmonic resources offered by the instrument.*

**Ivan Elezovic** (D.M.A., 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, Zack Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt.

As a composer, instead of following a single style, he allows a number of materials and ideas to influence the approach and method for each new work. He strives for abstract inventions based on which he has been driven into direction of multidisciplinary research and writing in which a number of successful projects came as a product of collaborations with various academics across diverse artistic disciplines. As a consequence of such approach, instrumentation for every new composition is rather driven by the best possible interpretation and clarification of new ideas. For the past twenty years, Dr. Elezovic's compositions have been ranged from acoustic and electroacoustic to multidisciplinary projects where number of them has been recognized with notable performances in North and South America, Asia, Australia, and Europe. Besides various conference presentations and concerts, he has received numerous commissions by distinguished and experienced performers from within symphony orchestras to soloists and groups.

Presently, Dr. Elezovic is an Associate Professor and Coordinator in Composition and Music Theory at Jackson State University. In addition, he is an Associate Professor and Director of Music Technology and Multimedia Production as part of Multimedia Design in interdisciplinary art program at the School of Computing at Union University in Belgrade, Serbia.

*Interruptive Clutters exploits and at the same time unifies various layers originated through extended cello techniques. The instrument features remarkable sonic potentials in which various timbral possibilities are exposed. In order to create sonically diverse environment, performer sometimes follows three separate lines in which each of those is part of complete and occasionally challenging outcome.*

*This piece was realized with assistance of Mississippi Arts Commission.*

**Joe L. Alexander** music has been performed throughout the United States, Europe, and Asia. His compositions have been performed by the National Association of Composers, USA; the Society of Composers, Inc.; the College Music Society; the Southeastern Composers' League, the Southeastern Electro-Acoustic Composers Collective, and the International Tuba Euphonium Conference. His music has been featured at Bowling Green State University's annual New Music & Art Festival, the Electroacoustic Barn Dance, the Birmingham New Music Festival, New Music on the Bayou Festival, Spectrum Music Festival (Kazan, Russia), and New Music for Young Ensembles Composers' Competition. Alexander's choir pieces, "The Lighthouse" and "Summer Sounds Beckon Me", and his "Chopawamsic" (trumpet and soundfile) were recently released Ablaze Records'. "His Two Bryant Songs" (soprano, Bb clarinet and piano) are recorded on Winds and Voices, by Living Artist Recordings. His "Partita #4 for Unaccompanied Euphonium" was selected for the Semifinal Round Competition of the 2019 International Tuba Euphonium Association's Solo Euphonium - Artist Division. Alexander is the commissioned composer for the 2012 Louisiana Music Teachers Association and the 2017 Mississippi Music Teachers Association. Dr. Alexander is a Professor of Music at Mississippi University of Women. He recently served as the National Treasurer for NACUSA. While at Louisiana Tech University he hosted the 2013 NACUSA National Festival. Alexander holds a Doctor of Musical Arts degree from the University of North Texas and studied composition with Newel Kay Brown, Douglas Knehans, Martin Mailman, Cindy McTee, and James Riley. Additional information about the composer can be found at [jlacomposer.com](http://jlacomposer.com).

*Red Mountain Overture was composed at the request of my good friend, Dr. James Zingara. The piece was composed for the UAB Chamber Ensemble for their 2021 presentation at the Mississippi Music Teachers Association convention which was held at Hinds Community College in November of 2021.*



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.

*"Lament for the Red Mountain" was composed in 2019. It is an allegorical piece, intending to tell the story of the Romanian region of Rosia Montana (Red Mountain), a place covered with wild forests and beautiful nature. In cahoots with a corrupt Romanian government, foreign gold mining companies destroyed a large part of this region in the early 21st century, by indiscriminately cutting the forests, and using a toxic process to mine for gold. The work pays homage to the people of this region and to their efforts to fight against the outsiders' attempts to destroy their environment. The work quotes folk tunes, and requires the clarinet to play in the style of the traditional Romanian instrument taragot for parts of the piece. There is conflict throughout the work, lyrical lines are interrupted by fast, percussive passages. Overall the piece aims to illustrate the struggle between man and nature, industrialization and maintaining our natural resources intact, and perhaps hope that at some point we will put an end to our own self-destruction.*

**David Mahloch** is a music theorist and composer at Jackson State University. His main teachers of composition were Drs. James Sclater (Mississippi College) and C.P. First (University of Alabama). He also studied with Peter Westergaard, Mario Davidovsky, and electronic composition studies under Dr. Marvin Johnson. His most recent compositions have been performed at William Carey University, Washington and Lee University, Northwest State University, Jackson, MS and Nashville. A large scale organ work Fantasy and Fugue in d minor was commissioned to be performed at the Washington National Cathedral by Dr. Robert Knupp but was cancelled by the covid pandemic. Another recent commissioned work includes The Sea, by the Schertz-Cibolo-Universal City Independent School District in Schertz, Texas performed in San Antonio, Texas in May 2018 and To God Be The Glory for Crawford Street United Methodist Church, Vicksburg, MS. His percussion music was featured at Music in the City in Jackson, MS in the spring of 2019 and selections of his tuba music has been performed at the Southeastern Tuba and Euphonium Conference in 2013 and 2017. He was also a featured composer for a Composers of Mississippi Concert in the Fall of 2017. David's music tends to focus on small motifs with a heavy influence from the Impressionist composers and Japanese Folk Music.

*A Light is my sixth setting of text from the poet Emily Dickinson. The texture, instrumentation, harmonic language, and even melodic content were all designed to be of a modest and delicate nature. The instrumentation grew from a guitar, along with the voice, to add the piano for a more weighted texture and gradually the addition of the violin for a sustainable sound along with the voice. There are three songs in total although the piece is intended to be performed as one continuous piece with a very brief silence between each poem. The piece was composed in the summer of 2021.*

## Biographies of Performers – Composers Concert No. 1

**Lily Guerrero** is Assistant Professor of Voice and Director of Vocal Studies at Texas Lutheran University. The daughter of Mexican and Cuban immigrants, her research focuses on advocating for Latinx voices in classical music and she has received fellowship funding for this endeavor from the Society for American Music. She is sought out as a lecturer and panelist on the topic of diversity, inclusion, and equity in the voice studio and contributes her expertise as an Art Song Advisor for the Institute for Composer Diversity. Guerrero also serves as a member of the NATS Diversity and Inclusion Task Force.

As a singer, Guerrero has performed with Opera Grand Rapids, Wichita Grand Opera, Winter Opera St. Louis, Teatro Lirico d'Europa, GLOW Lyric Theatre, Windy City Opera, and the Chicago Symphony Orchestra Chorus. She holds awards from the Metropolitan Opera National Council Auditions, the NATS Artist Awards, the National Opera Association Opera Scenes Competition, the Naftzger Young Artist Competition, and the Bel Canto Foundation. Notable roles include Curley's Wife (*Of Mice and Men*), Donna Anna (*Don Giovanni*), Norina (*Don Pasquale*), Cunegonde (*Candide*), Morgana (*Alcina*), Pamina (*Die Zauberflöte*), Mabel (*The Pirates of Penzance*), and Despina (*Così fan tutte*). Upcoming performances for 2022 include engagements with Austin Opera and Spoleto Festival USA. [www.lilyguerrero.com](http://www.lilyguerrero.com)

Pianist **Justin Badgerow** received a Doctor of Musical Arts degree from the University of Colorado at Boulder, a Masters degree from the University of Texas at Austin and a Bachelor of Music from the University of Central Florida. In addition to performing around the country as well as South Africa, Brazil, Ireland, and Mexico, he has been a performer and presenter at meetings of Music Teachers National Association, National Conference for Keyboard Pedagogy, and the College Music Society. Justin is an Associate Professor of Music, teaching piano and aural skills at Elizabethtown College (Elizabethtown, PA). His recordings are available on the Divine Art Records and Centaur labels. Visit [www.justinbadgerowpiano.com](http://www.justinbadgerowpiano.com) for more information.

Award-winning violin-piano duo **Yang and Olivia** have been the featured recitalists for many concert associations, performing in 30 some cities across the United States. They have appeared together as duo internationally and in the U.S. highlighted by performances at major festivals and venues, such as Ravinia Festival, Kennedy Center, Oficina Music Festival in Brazil, Algarve Music Festival in Portugal and throughout their homeland China, among others. They believe music sharing is sharing life and not just a demonstration of technical brilliance and virtuosity. Ultimately, with their performances they want to also communicate their message of faith, love, and joy.

They also co-founded the Yang and Olivia Arts Foundation in 2018, which is a non-profit 501c3 organization whose aim is to provide a platform embracing diversity, equality and inclusion. The first years of activities focused on international cultural exchange between the United States, China and Taiwan, particularly in the area of classical music. Since the pandemics, the foundation dedicated its outreach to local communities, fundraising and live streams. The organization supports educational opportunities for the youth by coordinating events where professionals from different diversity groups share their ideas in the format of performances, lectures, masterclasses and applied lessons.

**Dr. Shelley Collins** is Professor of Flute and Music History at Delta State University, where she also conducts the DSU Flute Ensemble, teaches the history of rock, and is Chair of the annual International Conference on the Blues. In 2020, she was awarded Delta State's Kossman Outstanding Teacher Award, the university's top faculty honor.

Collins has served as Secretary of the National Flute Association (NFA) and as President of the Mid-South, Seattle, and Colorado flute societies. She has performed and presented at eight NFA conventions. Her arrangements for flute chamber ensembles are published by ALRY Publications and Presser/Falls House Press.

A native of Montana, Dr. Collins received the Doctor of Musical Arts in Flute Performance and Pedagogy from the University of Colorado-Boulder, where she studied with Dr. Alexa Still, and a Master of Music degree in Flute Performance from Arizona State University. She earned a Bachelor of Arts in Music Performance and Music Education at Seattle Pacific University. [www.shelleycollins.com](http://www.shelleycollins.com)

**Dr. Jason Mathena** currently serves as Adjunct Instructor of Music Theory and Graduate Percussion Studies at Jackson State University and Adjunct Instructor of Music at Millsaps College. At JSU he teaches 100 and 200 level music theory, ear training, and assists with the percussion ensembles and applied percussion lessons. For Millsaps, Dr. Mathena directs the Jazz Ensemble and Percussion Ensemble in addition to teaching applied percussion lessons. Prior to coming to Millsaps and JSU he was Instructor of Music and Assistant Band Director at Copiah-Lincoln Community College and Southwest Mississippi Community College. In addition to his teaching duties, Dr. Mathena maintains a rigorous performance schedule as a member of the Mississippi Symphony, Mississippi Opera, Gulf Coast Symphony, and Meridian Symphony. From the vibraphone, he has created and lead many Jazz and popular improvisation-driven ensembles such as The Vibe Doctors, The Plus1 Jazz Trio, The Foxbury3, and B-PAC. Currently, Dr. Mathena enjoys performing percussion and cello duets with his partner Veronica Parrales under the name Natural Harmonix, named after two of their four pet parrots, Natu and Onix (the other two are BB and Charlie). In November of 2020, Veronica and Jason welcomed to the flock their first human child, Alexander Bishop Mathena. Degrees include Doctorate of Musical Arts in Percussion Performance and Pedagogy with secondary emphases in music theory and music history from the University of Southern Mississippi, Master's Degree in Percussion Performance from the University of Louisiana-Lafayette, and Bachelor's Degree in Music Education from Auburn University. Dr. Mathena is a past officer of the Percussive Arts Society Mississippi Chapter and a current member of the Mississippi Arts Commission and American Federation of Musicians.

**Jeremy Grall** earned a Ph.D. in historical musicology and a D.M.A. in classical guitar performance from the University of Memphis, as well as an M.M. in performance from Yale University. Currently, Grall is an Associate Professor of Musicology and Guitar at Birmingham-Southern College in Birmingham, Alabama. Previously, Grall was an Associate Editor for Soundboard, Journal of the Guitar Foundation of America, and was on the faculty Sam Houston State University and the University of Alabama at Birmingham.

**Veronica Parrales** is currently Principal Cello for the Mississippi Symphony, serves as Assistant Principal for the Baton Rouge Symphony and is a substitute for the Louisiana Philharmonic. Originally from New York City, she received training at the Manhattan School of Music and Purchase Conservatory before obtaining a Master's degree at Hunter College, and completed the coursework for the Doctorate of Musical Arts at Rutgers University while studying with Jonathan Spitz.

Veronica was the concerto soloist for the Mississippi Symphony 2018 opening night concert playing Tchaikovsky's Rococo Variations, and also performed Dvorak Cello Concerto with the Metropolitan Chamber Orchestra in 2019. Over the past decade Veronica has been a finalist in several national auditions and participated in prestigious festivals such as Tanglewood, Napa Valley Institute, Brevard, and Ohio Light Opera. She has taught for New Jersey Symphony and El Sistema Alliance, the Harlem Quartet at Music Mountain, Wooster College, and Third Street Music School Settlement. She is also an adjunct pianist for the Belhaven University Dance Department in Jackson.

Veronica has performed with the Mississippi Symphony String Quartet, Mississippi Opera, International Ballet Competition, and gives regular solo and chamber recitals at Belhaven College, Millsaps College and Mississippi College. She is a founding member of the Diamond Piano Trio, currently recipients of the Mississippi Arts Commission Artist Roster grant, and makes regular appearances in the Jackson metro area as the lower half of a vibraphone/cello duo with her creative and domestic partner, Dr. Jason Mathena. They recently welcomed their first child, Xander, in November 2020. He enjoys hitting things and jumping up and down, so I guess he is a percussionist too.

**Dr. Denise Gainey** is Professor of Clarinet and Instrumental Music Education and Associate Chair of the Department of Music at the University of Alabama at Birmingham. She serves as the Secretary of the Board of Directors for the International Clarinet Association. An avid proponent of chamber music, she tours regularly with the Amicitia Duo and the UAB Chamber Trio. An active clinician and performer throughout the United States and abroad, Gainey has compiled and edited a collection of clarinet solos, *Solos for Clarinet*, published by Carl Fischer. Her book, *Kalmen Opperman: A Legacy of Excellence* was released by Carl Fischer in January 2018. She received the Bachelor of Music Education from Florida State University, the Master of Music in Clarinet Performance from the University of North Texas, and the Doctor of Musical Arts in Clarinet

from the University of Kentucky. Gainey is an Artist/ Clinician for Backun Clarinets, D'Addario Woodwinds, and Silverstein Works.

**Dr. James Zingara** has performed throughout the United States as well as England, Germany, the Czech Republic, Denmark, China, and Singapore. Currently he serves as 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 UAB Chamber Trio, and coordinating the annual Trumpet Symposium. Former positions include Associate Professor of Trumpet at Troy University, and principal cornet/trumpet soloist with the US Air Force Heritage of America Band. He has recorded on the Telarc, Zephyr, Capstone, and Mark labels, and his recording of modern works for trumpet entitled *Textures* was released on the Ravello label in 2016. Dr. Zingara currently represents Bach Trumpets as a performing artist/clinician and also serves as instructor of trumpet at the Alabama School of Fine Arts.

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

**Crysten Ivy** is a graduate of Texas Woman's University where she received her MA in Instrumental Pedagogy with an emphasis in clarinet. She also holds a BA in Instrumental Performance from TWU, where her primary teacher was Dr. Danielle Woolery. She is currently at TWU doing post-baccalaureate work in Music Education. While at TWU, Crysten was selected as a winner of the 2018 Concerto Competition and 2015 Honors Recital, served as principal clarinetist for the TWU Wind Symphony from 2017-2022, and taught Bass Clarinet masterclasses for the Texas Woman's University Pioneer Honor Band Festivals, 2018-2021. Conference performances include the National Association of College Wind and Percussion Instructors, the International Clarinet Association, Texas Music Educators Association, and the College Band Directors National Association. Crysten teaches clarinet lessons, masterclasses in the Dallas/Fort Worth area and is director of the Little Elm High School clarinet choir. She is the current Vice President Programs for the Denton Alumnae Chapter of Sigma Alpha Iota and an active member of Pi Kappa Lambda.

Hailed as the "consummate storyteller, musician, and artist" by Classical Voice of New England, mezzo-soprano **Emily Jaworski Koriath** enjoys a multi-faceted international performing career. Appearances include the multidisciplinary devised work *Brilliant Being* at the Prague Quadrennial of Performance Design and Space, Dorabella in Mozart's *Così fan tutte* in Korea, the European premiere of John Ratledge's cantata *La Divina Serena* in Italy, opera scenes and arias as an artist-in-residence in Sweden, and solos throughout Israel with the social justice choir Voices 21C.

As a passionate advocate for new music, Dr. Koriath has premiered three choral-orchestral works written for her by Jonathan Santore, as well as music by Ros a Crean, Craig Brandwein, and Jessica Rudman. *These Distances Between Us*, an album of 21st-century art songs will be released by NAXOS in 2022. Previous recordings include *There Are Many Other Legends*, a compilation of Santore's works, and *Full Fathom Five*, from the Shakespeare Concerts, both on Navona Records.

Recent seasons have featured appearances with the Alabama Symphony Orchestra, New Hampshire Music Festival, Symphony New Hampshire, and the Pioneer Valley Symphony. Her orchestral repertoire includes the works of Bach, Handel, Haydn, and Mozart through twenty-first century compositions. She has appeared on the opera stage as *Carmen*, Idamante (*Idomeneo*), Donna Elvira (*Don Giovanni*), and Meg Page (*Falstaff*). She holds a DMA from Boston University, and currently teaches voice at the University of Alabama at Birmingham.

Violinist **Annie Chalex Boyle** has had a wide-ranging career as a teacher, chamber musician, soloist, and orchestral player. Equally comfortable with classical and contemporary works, Chalex Boyle has performed numerous new pieces composed for her as well as commissioned for the Harrington String Quartet, where she was a member for nine seasons. As soloist, she has been a competition prizewinner and performed with orchestras throughout North and South America. She has performed orchestral and chamber music with a variety of ensembles throughout North America, Asia, and Europe and has been heard frequently on NPR's "Performance Today". Over 25 years of teaching has taken Chalex Boyle to work with students at Texas Tech University, West Texas A&M University, Amarillo College, Interlochen Arts Academy, and the Chicago Symphony Youth Orchestra. In the summer, Chalex Boyle is a frequently requested teacher and has been on the faculties at the Interlochen Center for the Arts, DFW WOW Young Artists Institute, Hot Springs Music Festival, Midwest Young Artists Chamber Music Program, Lake City String Academy, and the Austin Chamber Music Center. Her studies include working with Almita and Roland Vamos, Robert Lipsett, Robert Mann, and Felix Galimir. She is currently an Associate Professor of Violin at Texas Tech University and a member of the TTU Teaching Academy.

Guitarist, arranger, and educator **Andy Jurik** actively explores the intersection of classical and popular music. He has presented his research in classical/jazz fusion and contemporary improvisation at the Guitar Foundation of America Convention and the Dublin Guitar Symposium. Past notable performances include appearances at the Southern Exposure series, Wired Music series, ArtFields Festival, Southern Guitar Festival, North American Saxophone Alliance Regional Conference, Carnegie Mellon University, Radford University, and Brevard College. In 2020, Andy released *strive*, his debut recording featuring his arrangements for solo guitar. The album was praised by Acoustic Guitar magazine ("A fine album from beginning to end"), Soundboard ("each piece...is well done and eminently enjoyable"), and Divide and Conquer ("Jurik's playing is so lovely and nuanced"). His arrangements of Brazilian piano works by Ernesto Nazareth have been published by Guitar Chamber Music Press. Andy's writing for PopMatters and Spectrum Culture has been noted by Nonesuch Records, Kronos Quartet, New Amsterdam Records, and Jazz Weekly. Andy currently teaches guitar, music theory, and aural skills at the University of North Carolina Asheville and Western Carolina University. He completed his DMA at the University of South Carolina where his research in guitar arranging and third stream music won the 2015 Graduate Creative Research award. Currently residing in Western North Carolina, Andy directs the Asheville Classical Guitar Society.

**Dr. Michael Clark** is a pianist, Nationally Certified Teacher of Music (NCTM), and Adjunct Instructor of Piano at Lone Star College–University Park. Devoted to practical solutions in pedagogy, he is the founder of Piano Tricks (<https://pianotricks.net>), an ever-growing database of innovative piano fingerings. Clark has performed and presented in 12 states including at conferences hosted by Harvard University, Music Teachers National Association, and the Frances Clark Center for Keyboard Pedagogy. Passionate about new music, Clark frequently collaborates with living composers. His recent projects include the first commercial recording of Karim Al-Zand's "Stomping Grounds" for violin, clarinet, and piano, to be released by PARMA in 2022, and the premiere of David Jones "Thirty-three Little Girls Set Out for the White Butterfly Hunt" for violin and piano. His pedagogical writing is published in *American Music Teacher*, *MTNA e-Journal*, and *Piano Magazine*. Active in the musical community, Clark serves on the Executive Board of Texas Music Teachers Association, as President of Forum Music Teachers Association, and as Chair of the Texas MTNA Competition. Clark earned the Doctor of Musical Arts in Piano Performance with the Certificate in Teaching and Learning from Rice University and additional degrees from the University of Houston and Ithaca College. His teachers include Robert Roux, Nancy Weems, Jennifer Hayghe, and Melinda Smashey Jones.

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

**Dr. Richard Montalto** holds degrees in composition from the University of New Orleans, Tulane University, and the University of North Texas. He is the recipient of a number of awards, including an ASCAP Grants to Young Composers Award for his Symphony for Wind Ensemble, over 35 ASCAP Standard Awards, a Mississippi Institutes of Higher Learning Technology Award, and a Mississippi Artist Fellowship for his Symphony #2. Richard was the 2018 Mississippi Music Teachers Association Commissioned Composer. His works have been performed at Carnegie Hall, Symphony Space in New York, the Montreaux International Jazz Festival, the New Orleans Contemporary Arts Center, the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, several CMS International Conferences, the National World War I Museum, numerous academic conferences, and throughout the United States and Europe. He has served as President of the Southeastern Composers' League, President of the College Music Society Southern Chapter and President of the National Association of Composers, USA Mid-South Chapter.

As a bassist, he has performed across the United States, in South America, and in Europe with a number of ensembles, including Harry Connick, Neil Sedaka, the 5th Dimension, and the New Orleans Pops. He was formerly Principal Bass in the Starkville/Mississippi State University Orchestra.

Prior to joining the Mississippi University for Women faculty in 1988, he served as director of the University of New Orleans Jazz Band. Richard retired as Professor Emeritus at Mississippi University for Women in May, 2016.

*In 1987, I started to compose a work for unaccompanied trumpet. The work was abandoned, uncompleted. Sketches of the work were revisited in 2016, revised to take advantage of the performance capabilities of the clarinet. A prerecorded accompaniment was created, resulting in November Song.*

*The freely-composed work is based on two synthetic scales linked through conjunction. The accompaniment consists of a processed digital realization of the clarinet part, combined with processed theremin track.*

**Gary Powell Nash**, a native of Flint, Michigan is Professor of Music at Fisk University in Nashville, TN where he teaches and coordinates courses in music theory, technology, composition, applied woodwinds and conducts the Fisk Jazz Ensemble. Nash holds a Ph.D. in Music Composition from Michigan State University.

As a composer of Western classical music, Nash has written musical works for orchestra, band/wind ensemble, choir, art songs (four in Chinese), electroacoustic works and instrumental chamber compositions, including two short film scores. His music has been performed in all major regions of the United States and abroad on the continents of Asia and Europe.

Nash has received numerous grants, commissions and awards for his compositions including Vanderbilt University Wind Symphony to compose *On the Battlefield, With Certainty* (2021) commemorating the opening of the National Museum of African American Music. Others include *Southern Grandparents* (2017) soprano, tenor and piano trio, commissioned by Delta State University for the Mississippi Bicentennial Celebration in 2017. 2007 UNCF/Mellon Foundation Faculty Seminar in Ghana, Tennessee Music Teachers Association Composer of the Year, 2005-6, Mississippi Arts Commission, American Composers Forum, Carnegie Hall and Fulbright, where he was Visiting Professor of Music Composition at University of the Philippines-Diliman, May 30, 2000 - March 28, 2001. Nash's scores are published by Art of Sound Music, MusicaNeo and Tuba/Euphonium Press. 11 of his compositions are featured on compact disc with five of those appearing on Albany, Centaur and Citadel Records labels.

*Nine New York City Miniatures* (2020) oboe solo began with *Movement 7, A Million Numbered Streets*. *A Million Numbered Streets* was originally conceived for a *Vox Novus Composers Voice 15 Minutes of Fame* call for scores for a one minute oboe solo piece, specifically themed from New York City, New York. In preparation, the composer discovered nearly 1,000 songs dedicated to NYC. Many of those were titled after numbered streets, hence the title *A Million Numbered Streets*, a creation that employs a medium-fast highly syncopated song-like melody, alluding to a restless and busy NYC street.

*In an attempt to make A Million Numbered Streets more marketable, the author decided to compose 8 additional miniatures around it. The 8 complementary miniatures are all approximately 1 minute in length and alternating fast tempo and slow tempo movements. There are no direct quotes from other songs; however, 3 of the movements are derived from and inspired by New York City related songs. Movement #4, Downtown Music was inspired by the song Downtown by Tony Hatch (made popular by Petula Clark's vocals). Movement #8, Success is based on the song New York, New York by John Kander (best known for Frank Sinatra singing it). The title Success was inspired by the phrase "If I can make it there, I'll make it anywhere." Movement #9, Uptown Music is derived from the song Uptown Girl by Billy Joel.*

**Taylor Harding**, is Dean of the School of Music and Ira McKissick Koger Professor of the Arts at the University of South Carolina where he recently served as Executive Vice-President of Academic Affairs/Provost, Interim for 2019-20. A passionate advocate for advancing the impact of higher education music on American communities, he is devoted to organizations whose missions are consistent with this ethos. As President of the College Music Society (2005-2006) and as President of their foundation, The CMS Fund (2009-2015), he helped create the Engagement & Outreach Initiative where efforts of the music professoriate are articulated with national partners to meet common musical and civic goals. At Carolina he brought a bold idea to fruition: to more fully prepare tomorrow's professional musicians by combining conventional professional music study with a systematic curricular and co-curricular exploration of music advocacy, music entrepreneurship, and community engagement by forming SPARK: Carolina's Leadership Laboratory. His 2014 TedX talk "Music & Hope: Towards a More Musical America," <http://www.youtube.com/watch?v=IKZKGJflwyI>, constitutes a public expression of his interests and work. A frequent presenter on futures issues for university music units and their leadership, he remains an active composer earning commissions, performances, and recordings around the world.

**Richard Pressley** has enjoyed performances of his music at festivals and concerts in the U.S., Europe, Australia, and Brazil, by such performers and ensembles as the JACK Quartet, the Minnesota Orchestra, Iwona Glinka, Claire Edwardes, the McCormick Percussion Group, thingNY, the Great Noise Ensemble, Karolina Rojahn, the Concorde Ensemble, Lisa Cella, Patrick Crossland, ensemble platypus, Richard Ratliff, the dissonArt ensemble, the Moran Quintet, the Definiens Project, and counter)induction among others. He began his musical career in rock music in his early teens, playing and touring with rock and punk bands. He then attended the University of Indianapolis and Butler University for his B.M., Cambridge University for his Master's, and the University of Minnesota for his Ph. D; also doing post-doctoral study at the Karlsruhe Musikhochschule and Darmstadt in Germany. His composition instructors include Wolfgang Rihm, Sandeep Bhagwati, Dominick Argento, Judith Lang Zaimont, Alex Lubet, Daniel Chua, and Michael Schelle. He has also participated in master classes and private sessions with many of today's leading composers. Richard lives in Charleston, SC where he is Associate Professor of Music Theory at the Horton School of Music at Charleston Southern University. [rpressley.com](http://rpressley.com).

*Haecceitas is a kind of "meditative reverie" that is simultaneously activity and repose in balance — an active repose, a resting activity, as it were — and in which all the sounds (notes, arpeggios, chords, harmonics, percussive sounds, etc.) coalesce into single composite melody; dreamlike yet seeking, dynamic yet serene, propulsive yet tranquil.*

**William Price's** music has been featured at numerous international and national events, including the World Saxophone Congress, the International Trumpet Guild Conference, the International Saxophone Symposium, the Musica Viva Festival in Portugal, the Musinfo Journées Art & Science in France, the Festival Internacional de la Imagen in Colombia, the Forum Wallis International Contemporary Music Festival in Switzerland, and the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore. An award-winning composer, Price's music has received commissions and accolades from numerous organizations, such as the American Society of Composers, Authors, and Publishers (ASCAP), the Percussive Arts Society, El Centro de Experimentación e Investigación en Artes Electrónicas (CEIArtE), the National Association of Composers-USA, the United States Army Band, the Black Bayou Composition Competition, and the Southeastern Composers League. In 2009, Price was named the Music Teachers



National Association Shepherd Distinguished Composer of the Year.

Price received his M.M. and D.M.A. degrees from Louisiana State University, where he studied composition with Dinos Constantinides and electro-acoustic composition with Stephen David Beck. Dr. Price serves as Professor of Music and Coordinator of Theory and Composition at the University of Alabama at Birmingham.

*Obsidian Curves was composed in 2021 and focuses on the abrupt juxtaposition and interposition of quick angular gestures, long lyrical melodies, and prolonged moments of silence. The piece is one movement and divided into five parts, and explores the wide range and expressive qualities offered by the clarinet.*

**Daniel Adams** (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston where he has also served as Acting Department Chair. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). Adams is the composer of numerous published musical compositions and the author of articles and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. His book entitled “The Solo Snare Drum” was published in 2000. He is also the author of two entries published in 2009 in the Oxford Encyclopedia of African-American History: 1896 to the Present and updated an entry for the Grove Dictionary of American Music. Adams has served as a panelist nationally and internationally. He has received commissions from The McCormick Percussion Group, The McCormick Duo, the Robinson High School Percussion Ensemble (Tampa, FL), The Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, the Louisiana State University Percussion Ensemble, the EOS flute and guitar duo, guitarist Kenneth Kam, VioLet, Lee Hinkle, Richard Nunemaker Studios, Selmer Paris, Buffet Crampon, and D’Addario Woodwinds.

Adams’s music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Costa Rica, Turkey, Argentina, Bulgaria, Canada, Australia, Great Britain, and South Korea. His music is recorded on Capstone Records, Ravello, Navona, Phasma, Ablaze, Potenza, Albany, and Summit Records.

*The title “Limitless Out of the Dusk” is based on a line from Walt Whitman’s epic poem “When Lilacs Last in the Dooryard Bloom’d”. Whitman wrote the lengthy poem in the summer of 1865 as a eulogy to Abraham Lincoln, following the assassination of the President in April of that year. The line is part of a recurring reference to the evening “song of death” sung by a brown-gray-hermit thrush in the wilderness near Whitman’s New York home. In keeping with the theme of the series, the work is a reflection of the comforting and reassuring role that bird songs play in inspiring spiritual renewal as they fill the void of the debilitating internalized silence that lingers after loss and tragedy.*

*“Limitless Out of the Dusk” is a sonic portrayal of how Whitman finds strength and hope in the song of the hermit thrush, while at the same time realizing that the specter of death is always looming over us. The piece begins with a high-pitched bird-like motive that is repeated with variation. It is then joined by a dirge-like motive in the low register. As the piece develops, the two motives are intertwined and juxtaposed through numerous transformations of texture, rhythm, and register. The result is a frenzied interplay between the two motives, symbolizing the conflicting sentiments of hope and grief. The piece concludes with a varied return of the opening motive followed by a cadenza based on the materials introduced in the first fast section.*

**Kevin Wilt** is a classical music evangelist. He composes music to introduce new audiences to the joy, drama, and adventure of classical music through familiar colors and lush textures, while engaging seasoned audiences with an underlying craftsmanship and sophistication.

His recent commissions include AutoBonn for Michael Francis and The Florida Orchestra, and March of the West River, premiered at the College Band Directors National Association Southern Division Conference. Recent performances include those by the Space Coast Symphony Orchestra, the Sydney Contemporary Orchestra, Fifth House Ensemble, the h2 Quartet, the Boston New Music Initiative, Project Fusion, the Apollo Fund, SHUFFLE Concert, the Mexico City Woodwind Quintet, ensembles at the Indiana University Jacobs School of Music, the University of Texas at Austin, Florida State University, the University of Kansas, the University of Oklahoma, Michigan State University, Kennesaw State University, as well as a



reading by the Detroit Symphony Orchestra under Maestro Leonard Slatkin.

He was a resident at the Millay Colony for the Arts, winner of the Music Teachers National Association Commission in Florida, the Fresh Squeezed Opera Call for Scores with his chamber opera, *Prix Fixe*, and the Musical Chairs Chamber Ensemble Composer Search.

He is equally at home composing for film and television, earning him a Michigan Emmy® Award Nomination for Best Musical Composition.

Kevin holds degrees from Michigan State University (D.M.A. and M.M.) and Wayne State University (B.M.). He is Associate Professor of Music, Composer-in-Residence, and Chair of the Florida Atlantic University Department of Music in Boca Raton.

*INCANTARE puts the bassoonist in the role of shaman or sorcerer – a not uncommon role for bassoons – as they go through the different phases of casting an incantation. To start, the sorcerer delivers ceremonial words, preparing the scene for the spell. The incantation is delivered as a snaking, sinister melody, followed by an accelerating chant. With the spell in full effect, the bassoonist reaches an ecstatic cadenza, followed by a halo of after effects as the magic settles in place.*

**Olga Harris** was born in Moscow, Russia. She received her Master degree as a composer from Moscow Conservatory and a Doctorate from the Moscow Arts Academy. She studied composition for three years with the famous Composer Aram Khachaturian. She was his last student.

Mrs. Harris specializes in Chamber Music and has composed three symphonies, two Piano Concertos, two Quartets, two trios, four Sonatas for piano, clarinet, violin and cello, two cantatas, five vocal cycles, many songs and over 600 pieces for piano and chamber instruments. She has also written music for two animated movies and music for Drama Theater and TV. Her music has been performed at many festivals and concerts, such as Moscow Autumn in Russia, Russian Avant garde in Heidelberg, Germany. She has performed many concerts in Moscow, St. Petersburg, Nizhniy Novgorod, Kiev, Riga, Yaroslavl, Kazan, Germany, Spain and France and Italy. Dr. Harris is teaching piano and music composition with her own method.

Olga has performed a number of recitals including solo and with Boris Burdin, Ludmila Korgavina, Jane Hopkins, Julia Jaffa, Roger Wiesmeyer, Deidre Emerson and Larisa Kholodnaya. She has lectured at Limestone College about Russian Music and performed at International Festival in Colombia, SC. She was chosen by Tennessee Music Teachers Association as Composer of the year 2007 and by Mississippi Music Teachers Association as Composer of the year 2020. Olga Harris is a Professor of Music in Tennessee State University.

*This music is in romantic style. Friendship of two girls inspired me. It has some words combined from two names: Julia and Dasha. This combination finally has produced another words, “Your spirit is far away”. It has text for pianist and if the pianist wants to, he or she can speak it.*

## Biographies of Performers – Composers Concert No. 2

**Sheri Falcone** is Instructor of Clarinet and Saxophone at Mississippi State University where she serves as the Woodwind and Performance Area Coordinator. She is the principal clarinetist with the Starkville/MSU Symphony Orchestra and regularly performs as a soloist. She has performed and presented at CMS, NACWPI, and IDRS at the International, National, and Regional levels. She has also served on the board of the Mississippi Music Teachers Association as the Vice-President for Collegiate and National Competitions. Her current and former students have won competitions, including MMTA and MTNA Young Artist Competition and as winners of the Starkville/MSU Symphony Concerto Competition. She has had two students who taught in Europe, one at the St. Gilgen International School in St. Gilgen, Austria and one at the Amadeus International School in Vienna, Austria, and many who are teaching in the public schools. Ms. Falcone released a chamber music CD with Centaur Records in 2015 with works by Igor Stravinsky, Bill Douglas and Mississippi composer Shandy Phillips. Aside from music, Ms. Falcone is fluent in American Sign Language and has presented at the International Conference on the Health Risks of Youth on the topic “Effective Health Communication Among Hearing Impaired with ASL as a Primary Language.” Ms. Falcone holds an Associate degree in Applied Science from Onondaga Community College, a Bachelor of Music in Music Education, a Master of Music in Music Education and Clarinet from Syracuse University, and has done some additional work toward her doctorate degree.

**Dr. Kathleen Carter Bell**, Auburn’s Oboe Lecturer, is a passionate performer of solo, chamber, and orchestral repertoire. Dr. Bell has given masterclasses and presentations across the country and serves on faculty for IU’s Summer Music Clinic. Kathleen represented Indiana University at Seoul National University’s 2019 Chamber Music Festival and performed with the Elicio Winds at the 2021 CMS National Conference in Rochester, NY. As a passionate performer of new music, Kathleen recently commissioned several new works for oboe, including five woodwind trio pieces which each feature a unique cultural aspect of Alabama. Fascinated by the interdisciplinary arts and music’s place within the broader context of art and culture, her current research interests include how the ancient Greek aulos influenced Wagner’s use of the oboe in his operas. Kathleen earned her DM degree from IU and was one of six graduate recipients of the 2012 Barbara and David H. Jacobs Fellowship, granted for “excellence and leadership in the world of music”.

**Babette Belter** enjoys an active career as a solo, chamber and orchestral musician, performing in Asia, Central America, Europe, Israel, Canada and the United States. She served as principal clarinet with Signature Symphony where she has appeared as a soloist performing the Weber *Concertino*, Bernstein *Prelude, Fugue and Riffs*, and *Rossini Introduction, Theme and Variations*. In addition, she performed the Copland *Concerto* with the Guatemala National Symphony Orchestra in Guatemala City, Guatemala. A recipient of the Southwestern Bell Foundation Fellowship, Professor Belter researched Hungarian chamber music in Budapest, Hungary. In addition, she has performed and presented clinics at numerous professional conferences at home and abroad.

Professor Belter has created outreach programs for students at home and abroad. Ms. Belter served as an American Cultural Specialist in Costa Rica through the United States Information Agency where she presented recitals and master classes on American music at the University of Costa Rica. She traveled to Israel through the Rothchild Foundation to present clarinet master classes in Zichron Ya’akov. She is the program coordinator for the OSU Italian study abroad program, and has also presented a series of educational recitals in Japan.

Committed to the role of artist-teacher, she is Professor of Clarinet at Oklahoma State University. In 2004, Professor Belter received the Wise-Diggs-Berry Award for Outstanding Teaching and in 2008 was named the Friends of Music Distinguished Professor Award.

**Conor Bell** teaches applied bassoon lessons, reed-making, music theory and aural skills at Auburn University. Dr. Bell is particularly passionate about exploring new works for the bassoon and further expanding the bassoon's repertoire through commissioning and arranging.

Dr. Bell studied at Indiana University's Jacobs School of Music, where he earned both his master's and

doctoral degrees. His dissertation, titled "David Maslanka and His Works for the Bassoon," explores the life and compositional process of David Maslanka, as well as providing an in-depth theoretical and pedagogical analysis of his solo bassoon works. Conor also holds doctoral minors in both Music Theory and Arts Administration.

Conor has held the position of principal bassoon with the Owensboro Symphony Orchestra in Kentucky since 2016 and second bassoon of the LaGrange Symphony since 2021. He also frequently appears as a substitute bassoonist and contrabassoonist with various orchestras in Indiana, Alabama, and Georgia. Conor is also a passionate chamber musician, performing with the Elicio Winds—a flute, oboe, bassoon trio—the Æther reed quintet, and other community outreach-oriented ensembles such as Classical Music Indy and the Owensboro Brownbag Lunch concert series.

A Texas native, Conor received his Bachelor of Music degree from West Texas A&M where he studied with Tina Carpenter. During his graduate degrees, he studied with William Ludwig, Kathleen McLean, and Christopher Millard.

**Claire Marquardt** of Poteau, OK, started playing piano at age four. During her time as a piano major at East Central University, she won the collegiate division of the national Lynn Freeman Olson Composition Contest. After graduating with honors from ECU, Claire received a Master of Music in Piano Performance at the University of Oklahoma; she studied with Dr. Stephen Beus and held a graduate assistantship in accompanying in the Weitzenhoffer School of Musical Theatre. While living in Ada, OK, Claire helped organize and found the Chickasaw Nation School of Piano and taught all classes and lessons for the School for two years. She simultaneously served as the choir pianist for Ada and Stratford public schools. At the same time, Claire completed a Master of Music degree in Collaborative Piano from the University of Central Oklahoma, studying with Dr. Sallie Pollack. She currently is an adjunct piano professor and the staff pianist at Oklahoma Baptist University, where she also helps with recruiting and advising. Claire is a member of the College Music Society, the Oklahoma Music Teachers Association, and the International Keyboard Collaborative Arts Society.

**Dr. Brett Floyd** earned his Bachelor's in music from Indiana University, and his Master's and Doctorate in music from the University of South Carolina. He has performed and taught masterclasses in guest artist concert series across the United States and has twice been featured on NPR's ETV Radio and the internationally-broadcasted NPR radio program "Classical Guitar Alive." He has taught guitar at Indiana University, The University of South Carolina, and is currently the Adjunct Professor of Guitar at Charleston Southern University.

In masterclasses, Brett has worked with classical guitar greats like David Russell, Roland Dyens, Scott Tennant, Sharon Isbin, Ricardo Cobo, Bruce Holzman, Hubert Kappel, Jose Lascano, Robert Trent, Christopher Berg, William Yelverton, Ernesto Bitetti, Lily Afshar, and others.

Dr. Floyd has played in numerous performing arts series, including the InnerChurch Concert Series in NYC, The Candlelight Concert Series at Bruton Parish, South Carolina's Candlelight Series, Midday Music Concert Series, Wednesdays at Trinity Cathedral, and Tuesday's Music Live. Other performances include the Knoxville Guitar Society Concert Series, Classical Revolution DC, and the Music in Great Places Series in St. Louis. He has also performed with the Indiana University Philharmonic Orchestra, and the Indiana University Chamber Orchestra.

Brett's guitar duo, "The Coda Duo," won first prize in the duo division of the Brownsville Guitar Ensemble Festival and Competition and continue to perform across the United States. They have recorded two albums: "Sonata Andaluz" (2010) and "Spaces Between" (2014).

Dr. Floyd resides in Charleston, SC with his wife and three sons.

**Denise A. Gainey** is Professor of Clarinet and Instrumental Music Education and Associate Chair of the Department of Music at the University of Alabama at Birmingham. She is a Backun Artist/Clinician, a Légère Reeds Endorsing Artist, a Silverstein PRO-Team Artist, and has served as an Educational Recording Artist for Carl Fischer Music.

Dr. Gainey is the President of the International Clarinet Association after having served as Secretary of the Board for two terms. She is a sought-after clinician and recitalist throughout the United States and performs regularly with the Amicitia Duo and the UAB Chamber Trio. She served as the clarinet specialist for the

Denton Independent School District in Denton, Texas, from 1991-1993, and was a middle school band director in Pasco County, Florida, for five years. Gainey has compiled and edited a collection of clarinet solos, *Solos for Clarinet*, published by Carl Fischer in 2001 (as Denise Schmidt), and published a book on the pedagogical methods of master teacher Kalmen Opperman, *Kalmen Opperman: A Legacy of Excellence*, in 2018. Gainey's recent CD releases include *The Secret Exit* (Naxos American Classics), *Play Pretty* (Amicitia Duo, Potenza Music), and *Many New Trails to Blaze* (UAB Chamber Trio, Ravello Records). She received the Bachelor of Music Education from Florida State University, the Master of Music in Clarinet Performance from The University of North Texas, and the Doctor of Musical Arts in Clarinet from The University of Kentucky. Gainey's major teachers include Kalmen Opperman, James Gillespie, Frank Kowalsky, and Fred Ormand.

**Dr. Brianna Matzke's** dynamic pianism shows “a sense of refinement, flair, and technical prowess” ([clevelandclassical.com](http://clevelandclassical.com)). An avid performer and commissioner of new music, she has collaborated with many renowned composers and appeared in concert across the globe. Matzke is the founder and artistic director of an ongoing and widely-acclaimed commissioning initiative, called The Response Project, which asks composers to write music for piano in response to a pre-existing artwork or idea. The project has premiered and recorded dozens of new works, and often invites artists from other disciplines to also create and present responses in large-scale community events.

In 2021 Matzke was named CEO and President of the International Foundation for Contemporary Music, and appointed as Executive Director of the Cortona Sessions for New Music. Through these positions she works as an advocate for new music across the globe, leading an annual two-week long contemporary chamber music institute and assisting in the production of many projects, concerts, and recordings.

In addition to performance and leadership, Brianna is a dedicated music educator and pedagogue. A Nationally Certified Teacher of Music (NCTM), she serves as Assistant Professor of Music at Wilmington College. She has also served on the faculties of the Oberlin Conservatory, Interlochen Arts Camp, Thomas More College, and the University of Cincinnati College-Conservatory of Music Preparatory Department. She holds degrees from the University of Cincinnati College-Conservatory of Music (CCM) and the University of Kansas.

Bassoonist **Kassandra Ormsby** is passionate about community outreach and is an active performer and teacher. Kassandra is continuing to advocate and create opportunities for music to be accessible to the community. She is currently attending the University of North Carolina—Greensboro for her Doctorate of Musical Arts in Bassoon Performance as a graduate teaching assistant for bassoon and the coordinator for the UNCG Private Lessons Program. Additionally, she has had experience performing with professional orchestras such as the Hilton Head Symphony Orchestra, Valdosta Symphony Orchestra, and Missouri Symphony Orchestra, as well as various internationally touring chamber ensembles and solo performances in Mexico, Italy, Canada, and Brazil. She teaches private lessons to students of all ages. Her mentors include Dr. Michael J. Burns, Dr. Leigh Muñoz, Dr. Stephanie Patterson, Dr. Ronald Wirt, and Raymond Patricio III. Kassandra Ormsby is a graduate from the University of Missouri with a Master's Degree in Bassoon Performance in which she was the graduate assistant of the Community Outreach Program, and received graduate certificates in Music Entrepreneurship and Nonprofit Management. She is also a graduate of the Schwob School of Music at Columbus State University with a Bachelor's Degree in Music Education.

Flutist and educator **Dr. Elizabeth Robinson** is an active soloist, orchestral, and chamber performer, and currently serves as Assistant Professor of Flute at Missouri Southern State University. Originally from rural Tennessee, Dr. Robinson built her music career by creating many of her own opportunities. Now she defines much of her career through creating those opportunities for her students and contributing to the cultural growth of her region. She is especially proud of her work as the Vice President of the Flute New Music Consortium and their most recent endeavor: the Composer Mentorship Program, an initiative designed for composers from underrepresented groups. Dr. Robinson can be heard performing with the Topeka Symphony, the Heartland Opera, and occasionally, with the flute/trumpet duo, *Screamocity*.

**Shannon Wettstein Sadler** has performed on four continents, including New York's Lincoln Center, Hong Kong's City Hall, the European Piano Teachers Association International Conference, and National Conference on Keyboard Pedagogy. The *New York Times*' Steve Smith described her playing as "full of subtleties no recording could catch...a reminder of why we attend concerts."

With over 400 premieres, Shannon has received awards from the National Endowment for the Arts, American Composers Forum, and Chamber Music America.

Dr. Sadler has taught masterclasses in 20 states and 7 countries; she is continually fascinated by the many ways of learning, performing, and composing music. Studio successes include international competition prizes, published compositions, and careers as music educators, arts administrators, music therapists, and performers of classical, alternative, and electronic music.

A professor at St. Cloud State University, Shannon holds degrees from the University of California San Diego, New England Conservatory, and the University of Kansas.

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

### ***Chinese Music at the End of the Maoist Era: Cultural Revolution vs. Cultural Renaissance***

Ann Silverberg (Austin Peay State University)

From the mid-1960s to the end of Mao Zedong's life in 1976, the People's Republic of China was gripped in an unrelenting campaign to carry the Communist revolution to its logical conclusion. To cement the classless Communist society, the nation was to be purged of old ideas, old culture, old habits, and old customs. Few musical, dramatic, and dance works were judged permissible for consumption by the masses; traditional music was suspect in general.

On Taiwan, the Nationalists held a mirror up to the Great Proletarian Cultural Revolution by taking the opposite approach: they sought to revive, restore, and preserve Chinese cultural heritage. Ties between the People's Republic of China and Taiwan had been cut when Chiang Kai-shek and his troops, along with about a half-million citizens, fled the mainland for the island in 1949. While communication across the Taiwan strait was virtually nonexistent, Chiang and his Nationalist government were aware of the mainland's struggle for cultural purification.

The Nationalists celebrated all things old, venerable, and Chinese as never before. Considering themselves the conservators of true Chinese culture, the Nationalists created pedagogical tools for teaching traditional music and revived Confucian rites. Music scholars began to investigate Taiwan's indigenous music. In the People's Republic, however, music was to serve utilitarian goals. Traditional instruments were transformed and appropriate new repertoires were prized. This presentation introduces the music born of the contrasting cultural goals of the People's Republic of China and Taiwan during this crucial period, illustrated with musical examples.

### ***The Reflection of Folk Song and Tone Painting in 20<sup>th</sup> Century Chinese Piano Works***

Yangmingting Fang (University of Alabama)

Despite a rich tradition of folk music, it was not until the early twentieth century that piano music started to gain popularity in China. Although Chinese piano music does not have a long history compared to western musical traditions, it has developed rapidly. Chinese composers presented a unique "Chinese sound" on piano by incorporating traditional Chinese elements such as the influences of folk music, the pentatonic scale, and inspirations from ancient Chinese instruments. This session explores the influences of folk styles and tone painting in twentieth century Chinese piano music by discussing two significant works: *Selling Sundry Goods* (1952) by Peixun Chen, and *Colorful Clouds Chasing the Moon* (1975) by Jianzhong Wang. In *Selling Sundry Goods*, composer Peixun Chen blends a Cantonese folk tune with traditional western homophony and counterpoint. *Colorful Clouds Chasing the Moon* was influenced by pre-existing work written for traditional plucked-string instruments. When adapting it for the piano, Jianzhong Wang imitated the timbre and performing styles of traditional instruments such as the Guqin and Pipa. More importantly, Wang emphasized the idea of tone-painting by highlighting the programmatic nature of the original piece that he drew inspiration from. These works are influential as their composers blended the Chinese elements with the western instrument to achieve a unique sense of aesthetics, and to present a harmonious and innovative sound that led to the creation of Chinese-style piano music.

## ***The Beauty of Ugliness: Suicidal Awareness through Prokofiev's Piano Concerto No. 2***

Jackie Yong (Florida State University)

Premiered in 1913, Sergei Prokofiev's Piano Concerto No.2, Op.16 created chaos and received critical reviews. But what the the public might not know is that this music is written as a dedication and remembrance of the composer's close friend, Maximilian Schmidthof who committed suicide in the same year. Catalyst by the unstable socio-political context, I believe this highly dissonant music serve more than just an entertaining music, but to teach us to appreciate the beauty of ugliness. Recent research examined the general stylistic, harmonic function, genesis and narrative theory, and semiotics connotation and primitivism embedded in the whole concerto. My research aims to fill the literature gap and solely focus on the ambiguity of the form and tonality of the cadenza. In this paper, I analyze the cadenza of the first movement in Prokofiev's Piano Concerto No.2 using Jan LaRue's multi-parametric analysis to understand the form and musical language of the music, which then support by J. Peter Burkholder's model of associative musical meaning, and finally map onto a musical hermeneutic based on the historical-cultural context. I constructed three possible forms of the first movement and how each redefining of status of cadenza in this piano concerto, and also presenting the parallel exists between thematic transformations in the concerto and developmental stages of suicide victim. If every music exists for a purpose, Prokofiev's Piano Concerto No.2 exists to represent the beauty of ugliness and serve as a work of musical activism to advocate for mental health and suicide awareness.

## ***The How and Why of Warm-ups***

Christopher Loftin (Auburn University)

Choral directors are always on the hunt for the next great warm-up exercise that will engage their students, build vocal skill, or help a growth opportunity. Today, there are many wonderful resources outlining specific warm-up exercises. However, there is less information as to how to do warm-ups and why they should be done. Oftentimes, choir directors do the same warm-ups either due to lack of comfort of doing warm-ups or for convenience. "The How and Why of Warm-ups" will discuss the vocal pedagogy and literature as to what specific benefits the choral warm-up can bring, not only vocal health but tuning practice, mental focus, community building, and many others. The course will also focus on research-based practices for the proper sequencing of warm-ups. At the end of the warm-up, singers should feel mentally engaged, vocally prepared for the rehearsal, and physically ready. Warm-ups should also create an excitement for the singers and the director in anticipation of the rehearsal itself. "The How and Why of Warm-ups" will give teachers the confidence to plan and execute warm-ups in an innovative manner that will foster a culture of student engagement and reflection.

## ***Music and Poetry: Expression and Inspiration in Three Piano Solo Works by Alex Burtzos***

Jung-Won Shin (Delta State University)

Alex Burtzos, a versatile American composer and conductor, wrote three piano solo works either associated with or inspired by poems. Through these works, he presents an exquisite and sensitive treatment of all the musical materials that enable the performer to explore a variety of timbres, irregular rhythmic groupings in contrapuntal texture, and colorful harmonies evoking the character or mood of the poems. The composer also uses extended pedaling with all three piano pedals for sound effects and text painting to depict words and emotions from the poems.

The eleven movements of "Wilfred Owen at the Gates (2015)" were named after either one of Wilfred Owens' poems or after a volume of Dante's Inferno. The fourth movement, "full nerved.—still warm," is based on Wilfred Owens' poem, "Futility," which focuses on terrible imagery from

World War I. The image of the poem is reflected through word painting and contrapuntal texture throughout this movement. In “Perforation (2018)” starting with the syncopated heartbeat rhythm followed by a long rest with a fermata, the composer embodies the title of the piece by creating an emotional musical journey that sounds empty and sorrowful. Written as a virtuosic etude, “Should the Wide World Roll Away (2018),” is not only technically demanding, but also full of colorful sounds with a wide range of dynamics, chromatic step progressions, and irregular beat patterns in counterpoint, reflecting the dramatic shape of the poem. The title of the etude was adopted from Stephen Crane’s poem written in 1895.

### ***Songs of Pauline Viardot***

Joanne Stephenson, (University of Central Florida), Karen Fosheim (Delta State University)

Opera singer, vocal pedagogue and composer/pianist Madame Pauline Viardot was extremely talented in all of these occupations throughout her lifetime. Born into a musical family, Michelle Ferdinande Pauline Garcia Sitches, was the daughter of famed opera singers, Manuel Garcia and his wife Joaquina Sitches. Pauline initially focused her attention on learning piano and composition. One of her first teachers was Franz Liszt. However, upon the unexpected death of her sister, opera singer Maria Malibran and the sudden death of her father, Pauline was persuaded by her mother to abandon piano and composition as her musical focus, and to pursue singing. At the age of 18, Pauline Viardot made her debut in Rossini’s opera “Otello” as Desdemona. From that debut, until she retired at the age of 46, Madame Viardot had an exceptional career. Upon retirement from the stage Madame Viardot spent the rest of her life teaching her vocal students and writing original musical compositions, arranging existing compositions originally written for other mediums for the voice. One existing medium are the mazurkas written for piano by Frederic Chopin. This presentation will look at some of the Chopin mazurkas/songs arranged by Madame Viardot. It will also present a brief commentary on her book entitled, an hour of Vocal study, where she presents vocalises students should do, and along with a brief biography of her life.

### ***Diversifying the Repertoire: A Piano Sonata by Sophie Maria Westenholz***

Mark Lackey (Samford University)

Born just three years after Mozart, Sophia Maria Westenholz (1759-1838) was a pianist, singer, composer, and, following the death of her Kapellmeister husband, the Kapellmeisterin of the acclaimed Mecklenburg-Schwerin court chapel at Ludwigslust. During her lifetime she was considered one of the leading musicians of Europe, but she is hardly known today. In the interest of gender equity, and to encourage the study and performance of this beautiful but little-known music of great quality, the present lecture-recital of Westenholz's Piano Sonata in F Minor will draw on work by Elizabeth Packard Arnold, Dieter Härtwig, Matthew Head and others, and will give: brief biographical background about Westenholz, addressing issues related to gender; comments about the scanned manuscript which was until now the only available score, and the creation of a new urtext edition; a brief analysis of the work; and, finally, a performance.

### ***A Heart in the Highlands: Helen Hopekirk’s Celtic Piano Music for the Studio and Stage***

Hannah Roberts (University of Alabama)

Scottish-American pianist Helen Hopekirk (1856-1945) was an esteemed concert artist, teacher, and composer in the late nineteenth and early twentieth centuries. Originally from Edinburgh, Scotland, Hopekirk emigrated to the United States as an adult and resided in Boston, where she became a preeminent musical figure. Hopekirk was among the first generation of professional American female composers, and her works received performances by major orchestras in the United States



and Scotland. Her teacher Theodor Leschetizky described her as “the finest woman musician I have ever known.” Hopekirk developed a strong identity with her Scottish heritage, and her compositions reflect the influence of her native music. References to Scottish culture can be seen in her folk-song arrangements and her character pieces depicting Scottish landscapes and legends. Additionally, many of her piano works incorporate Scottish folk styles, such as modal melodies, dotted rhythms, and pentatonicism. This lecture recital explores Hopekirk’s two collections of folk-song arrangements for piano, *Five Scottish Folk-Songs* and *Two Tone Pictures*, presenting stylistic analyses, performance suggestions, and pedagogical guides for these pieces. Suitable for the advancing pianist, these folk-song arrangements are useful for both the performance stage and teaching studio. Hopekirk’s compositional style in these sets reflects the influences of Schumann, Debussy, and MacDowell. These works made frequent appearances on Hopekirk’s concert programs after 1920, where they were well-received by audiences. By exploring Helen Hopekirk’s piano music, this lecture recital recognizes the contributions of a female pianist-composer who influenced American musical culture in the early twentieth century.

## **Engaging Autistic Students in Music Lessons**

Yangmingting Fang (University of Alabama)

Researchers have shown that music can serve as a therapeutic tool for children with special needs and can improve their social and mental abilities. As a music teacher, it is essential to learn how to effectively teach students with autism. This presentation serves as a guide for inexperienced music teachers who desire to use their role as a music educator to elevate the quality of life for autistic children. To do so, it synthesizes information from professionals such as neurologist, biologist, and psychologist in order to bring a more comprehensive understanding to children with autism. For instance, understanding neurology and biology brings an increased awareness to the cause of the disorder, and psychologists’ recommendations for communication strategies and physical activity help the teacher and student interact more effectively in the lesson. In addition to the theoretical support from the specialists, more importantly, this research discusses practical instructions from experienced music teachers who have established reputations in this field. Suggestions from these teachers include strategies for lesson planning, classroom setup, and recommended music activities for students with special needs. In addition to providing the strategies from specialists and music teachers, this presentation also emphasizes the importance of parental involvement, offering advice for what parents can do to make the learning process more successful. By exploring the recommendations of specialists and master teachers, this poster will equip teachers to successfully engage students with autism.

## **Efficiency, Efficacy, and Enjoyment: Reimagining the Young Musician’s Approach to Practice**

Abby McCully (Delta State University)

Many musicians struggle with “off” days, or days when their practice seems ineffective. Those “off” days are frustrating at best and embarrassing at worst, and while one bad day won’t ruin a musician’s career, the practice habits one develops over time have a profound impact on cumulative improvement. My presentation explores techniques that young musicians can implement both in and away from the practice room to make their practice more effective. My research examines pedagogical approaches developed by master vocal and instrumental pedagogues, which include but are not limited to singing, listening, researching practice materials, or mental practice when on-the-instrument practice hits a roadblock. In addition to creative practice techniques, many great musicians have developed strategic routines, which include both on-the-instrument and off-the-instrument sessions, in order to maximize efficiency and ensure their practice sessions are effective and enjoyable. This presentation aims to highlight lesser-known practice methods and pedagogical

approaches in order to equip young musicians with the tools needed to unlock their most effective, efficient practice.

## **Hearing Aids for Musicians: A Guide to the Process**

Megan Bailey (Delta State University)

According to the Cleveland Clinic, one in five adults suffers from some degree of hearing loss. After age 60, hearing ability typically begins to decline. On average, a third of adults between the ages of 65 and 74 suffers from age-related hearing loss. Nearly half of adults over the age of 75 struggle to hear. Until 2019, the generation known as Baby Boomers was the largest generation in the United States. Born between 1946-1964, Baby Boomers comprise the majority of nearing-retirement or recently-retired individuals. This preponderance of Baby Boomers in the late career stage exists in all industries, including the performing arts. Now ages 57-75, many Baby Boomers are beginning to face the challenges of age-related hearing loss -- a professional liability for performers. Several corrective options exist, including cochlear implants, assistive listening devices, and the most popular solution -- hearing aids. Hearing aids have undergone massive improvement since they first became commercially available in 1913. Today, a vast selection of hearing aid styles, levels of technology, and functional capability are available from countless providers, ranging from big box stores to private practice audiologists. The choices and process can be overwhelming. Furthermore, most devices are designed for the average 65+ individual -- not actively performing musicians. As a professional musician and veteran hearing aid wearer, I aim to address problems encountered, suggest solutions, and provide guidance to facilitate a smooth transition for Baby Boomer musicians as they find the need for hearing aids to achieve continued success in their performing careers.

## ***Twice Exceptional music education: Best practices and a conceptual model***

Dawn Mitchell White (University of South Florida)

Educators and psychologists consider some students to be “twice-exceptional” when they fit into more than one exceptionality category, including gifted and disabled components. The focus of this paper is to describe the best practices that should exist in a music classroom for students who are either learning, behavioral, or developmentally disabled and gifted. Due to the usually conflicting nature of the educational systems in place for the diverse categories of students, there is a need for a plan for this twice-exceptional group of music students. Therefore, the author has developed a working educational model that addresses students' needs and development in this category. Likewise, the author created a reference worksheet and a planning template to accompany the model and aid teachers in implementing with twice-exceptional students in the music classroom.

## ***A Qualitative Exploration of Black Doctoral Music Students' Motivations, Experiences, and Information Literacy***

Josef Hanson (University of Memphis)

Joel Roberts (University of Memphis)

Postsecondary music, and in particular music education, has long been plagued by systemic racism, lack of equity, and loss of access, preventing people of color from pursuing the highest levels of study. In turn, incredible racial disparity exists within the music professoriate, with very few Black professors represented at any level. This research stemmed from the authors' experiences as Caucasian faculty working in a doctoral program that serves a large population of Black students in the field of music education. The authors undertook the present study to investigate the social and educational factors that lead Black students to doctoral music education programs as well as to develop an understanding of these students' information literacy and familiarity with library

resources. Qualitative techniques based on Narrative Analysis were employed to document and better understand the experience of a small, purposive sample of Black doctoral students (n = 15) enrolled at the researchers' university and other universities in the United States. A variety of techniques ensured trustworthiness, including use of external interviewers and coders, data triangulation, and member checking. The data collected are vital to developing plans for recruiting and retaining Black doctoral students, giving them the tools to succeed, and developing curricula that takes into account their experiences and goals. Results revealed commonalities in life experiences that could inform efforts to recruit Black students. Additionally, themes emerged that indicated numerous areas where universities could better serve Black doctoral students through curriculum, hiring practices, and repertoire.

### ***“Darkness Behind the Humor: Rethinking Petruska through Disabilities and Oppression”***

Jackie Yong (Florida State University)

Petrushka/Pierrot, was described by Stravinsky as an “immortal and unhappy hero of every fair in all countries.” While sharing the same boat with Pinocchio but without the happily-ever-after Disney ending, Stravinsky’s Petrushka was predestined to be controlled, biased, bullied, and killed not once, but twice in the ballet. Although Petrushka is presented as a comic “protagonist”, the ballet presented him as an antagonist – a disabled and dangerous who is valued as less than a human and puppeted by a magician, Charlatan. I argue that Petrushka presents a controversial implication of the stereotyping, racism, and discrimination, in particular individuals with mental disabilities.

In this paper, I research on the representation of Petrushka in Stravinsky’s ballet by rethinking the identity of the character through the lens of stereotyping, racism, and discrimination. I discuss the historical development of Petrushka as character as well as an inspiration for many art forms. I analyze the musical elements of Stravinsky’s Petrushka focusing on the first movement “Russian dance” and the second movement “Petrushka’s Room”. Based on this analysis, I draw a musical hermeneutic narrating the disabilities in Stravinsky’s music and his ballet. Finally, I discuss the aesthetic of disabilities in the ballet and the implication of oppression based on Vaslav Nijinsky’s life. By examining the title character from three perspectives --- musical, physical, and mental, I show the value of rethinking Petrushka as a disabled character and the ballet as an expression of sympathy for the staged oppression towards the Other."

### ***“Unlocking Lockjaw: A Harmonic Analysis of Eddie ‘Lockjaw’ Davis on Straight, No Chaser”***

David Detweiler (Florida State University)

*"Eddie “Lockjaw” Davis was a truly unique improviser. Proclaimed to be self-taught, his style did not adhere to bebop norms. This presentation will delve into this unique improvisational method while comparing it to a more traditional bebop style of improvisation in the form of Johnny Griffin. The solos that will be analyzed were chosen from a recording of the Thelonious Monk composition “Straight, No Chaser” from the album The Tenor Scene. I will discuss the melodic and harmonic content of each solo. The alternate harmonies as well as the standard chords will be on the handout. The phrases in each solo will have labels of chromatic passing tones, neighbor tones, enclosures and other tones of figuration that are important to the solo. Phrases that are common vocabulary will be bracketed. The goal of this demonstration is to unlock the improvisational mysteries of this often overlooked jazz great and to make his artistry more easily accessible.*

### ***Fix it Before it's Broken: A Practical Piano Teacher's Guide to Injury Prevention***

Hannah Roberts (University of Alabama)

Studies on playing-related injuries show alarming rates of injury among professional pianists. A review of literature on injury prevalence rates finds that between 60-80% of professional pianists experience playing-related musculoskeletal disorders during their career. The implications of an injury can be devastating to a pianist's career and livelihood. Too often, however, knowledge of how the body works is not sought until the player is already suffering from an injury. Piano teachers have the potential to prevent many of these injuries by properly educating themselves and their students in the basic components of physical anatomy. This presentation explores components of the body's musculoskeletal structure relevant to pianists, addresses common injuries among pianists, and offers strategies for preventing playing-related injuries. Common pianist injuries addressed in this presentation include lateral epicondylitis, medial epicondylitis, finger tendinitis, and nerve entrapments. Prevention strategies include stress reduction, adequate rest, healthy practice habits, physical conditioning, and proper computer ergonomics. While other resources present introductions to physical anatomy for musicians, few resources address this topic specifically for pianists. This research seeks to fill this void, making this medical information accessible and relatable for piano teachers. By promoting healthy habits in the piano studio, teachers can equip their students for a lifetime of successful music-making.

### ***Starting from Scratch and on a Budget: Creating New Repertoire for Non-Traditional Ensembles***

The University of Alabama at Birmingham Chamber Trio

James Zingara, Denise Gainey, Chris Steele

Starting from Scratch: Creating New Repertoire for Non-Traditional Ensembles

This presentation/recital will feature a non-traditional chamber ensemble made up of one woodwind instrument, 1 brass instrument, and piano. The session focuses on creating a body of literature for this type of non-traditional ensemble without going through the process and financial constraints of commissioning works. This includes creating networks within the composer communities as well as utilizing Calls for Scores on composer web sites. Unlike commissions, these scores are submitted free of charge and although many submissions may be unusable for a variety of reasons, several substantive pieces will rise to the top. The presenting ensemble has done several of these calls and has recorded a commercially distributed CD of many of the accepted works. The goal of this lecture recital is to discuss these various means of score acquisition and showcase the quality of works that are available through these processes. The focus is to help chamber groups find composers that fit their vision and sound while generating new music for their genre.

### ***Introducing Chinese Music to the Advanced Student: Pedagogical Uses for Tan Dun's Eight Memories in Watercolor***

Tiantian Liang (Belmont University)

Tan Dun wrote *Eight Memories in Watercolor*, Op. 1 as a student at the Beijing Conservatory in 1978. The inspiration for the work comes from Dun's experience working as a rice planter in the Huangjin Commune during the Cultural Revolution in China (1966–1976) when the Mao Zedong and the Communist Party sought to expunge Chinese society of capitalism. During this time, Dun studied and composed arrangements of Chinese folk music. *Eight Memories* serves as a suitable introductory piece to Chinese piano music for advanced students. Students can learn a single movement, selected movements, or the entire work. Each movement teaches various aspects of musicianship, Chinese folk music, the pentatonic mode, and Chinese culture. This lecture-recital will demonstrate pedagogical strategies for teaching Dun's *Eight Memories*.

## ***Mountains and Myths***

Kathleen Carter Bell (Auburn University)

Conor Bell (Auburn University)

Mountains and myths. These two words have captured the human imagination for thousands of years. Mountains are known for their immutability, steadfastness, and ability to inspire awe. This is evidenced by crowds who flock to see and climb famous peaks, and in the vast body of artistic works (poems, paintings, music) which feature these natural wonders. Many of us echo the words of “Father of the National Parks” John Muir: “The mountains are calling and I must go.” Mountains stir humanity’s need to better understand our physical world and our inner selves. Mythology plays a similar role. There are many examples of mountains in mythology, including Mount Olympus, home of the Greek gods, and the mountains of the Pacific Northwest, which are featured in Native American legends. Ultimately, myths offer grand insights into human nature by helping us better understand the motivations and mindsets of the humans who created them. Our performance explores three composers’ responses to myths and mountains. Jenni Brandon’s *Going to the Sun: Snapshots from Glacier National Park* invites listeners to take in vistas which include overlooks and geological formations. Mathieu Lussier’s *Artemis* and Roger Boutry’s *Pollux et Saturnin* capture the wild spirit of Greco-Roman gods and goddesses, all of whom the ancients believed were present in nature and the heavens. It is our hope that this program gives listeners time to reflect upon our world’s tangible landscapes and intangible myths.

## ***Connection between the Tradition and the Present: Contemporary Piano Duo Repertoire by Korean Women Composers***

Kumiko Shimizu (Delta State University) Jung-Won Shin (Delta State University)

"OngHeYa: a Korean Folk Song, composed by JeDon Oh, is based on a famous Korean peasant song, OngHeYa. Passed down orally in the Gyeongsang-do province, this song was sung by farmers when they threshed barley. When they flailed barley, they shouted either “O-He” or “OngHeYa.” The traditional OngHeYa tune is varied and transformed throughout this composition. New motives are derived from the intervals of the perfect fourth and minor third of the OngHeYa melody. The composer employs a large range of dynamics and pitches for dramatic effects and the repeated bass notes and perpetual chordal tremolos reminding the sounds of Korean traditional percussion instruments. Tempo and mood changes evoke the structure of a sanjo, a genre for solo instruments in traditional Korean folk music. Following her wish of telling about her own childhood memory in composition, Heeyoung Yang created *Floral Chess* based on the theme of a Korean traditional play song, *Urijibe wae wanni* (Why did you come to our house). Children sing this song as they play the finding-a-flower game, in which two groups of them try to acquire members from the other group until either group has none left. Three movements progress as follows: (I) The introduction of a nostalgic childhood scene of the finding-a-flower game, (II) The emotional journey of each group (joy, thrill), (III) The feelings of the group that lost a friend (disappointment, emptiness). The interaction between the pianos and the sounds of the pressed strings in the third movement create the colorful tonal pictures.

## ***Leadership Succession Planning***

Julia Mortyakova (Mississippi University for Women), Michelle Kiec (Kutztown University)  
Catherina Wallace-Bristol (Alabama State University)

The purpose of this session is to share practices for maintaining continuity of operations in a music unit. Planning for leadership succession is a must – whether the leader comes from within the music unit or is externally selected. Professional development opportunities contribute to the creation of a pool of well-qualified and enthusiastic individuals ready to assume new responsibilities. Mentoring of potential and current academic leaders encourages the exchange of ideas and the sharing of best practices to ensure a smooth leadership transition and continuity of operations. These concepts apply whether the leader is selected from within or from the outside of the organization, and whether the leader transitions to another role at the current institution or departs for an outside opportunity. The session will conclude with an opportunity for sharing of past successful experiences with leadership transitions.

## ***Embodying Narrative: Towards an Interdisciplinary Approach to Musical Interpretation***

Omar Roy (University of South Carolina)  
Andrea Johnson (University of Northern Iowa)

Students of music often struggle to connect emotionally with the repertoire they are studying, leading to difficulty forming unique interpretations. Consequently, teachers turn to spontaneously constructing narratives to elicit emotional investment from a student. While this can be a fun creative endeavor, it is not always an effective teaching strategy. In this workshop we will present an approach to musical interpretation that includes analysis of the written score to develop informed musical ideas, and the embodied implementation of those ideas into performance. Recent theoretical writings have established underlying elements that signify narrative in music. Analytical processes based on literary critic Northrop Frye's cycle of mythoi categorize compositions into one of four narrative archetypes: the Romance, the Tragedy, the Irony, and the Comedy. Understanding a work's narrative arc through analysis can serve as a starting point for embodiment exercises pioneered by actor and director, Konstantin Stanislavski. The Acting System of Stanislavski provides actors with the tools necessary to inhabit the many different characters they portray. Musicians who adapt Stanislavski's approach are tasked with questions that reveal the intersection of the composition and their lived experiences, providing a window for embodiment of the narrative through performance. This interactive and interdisciplinary session will explore strategies to help students develop nuanced, personal, and theoretically rigorous interpretations of the works they are studying. Attendees will learn practical adaptations of narrative analysis and participate in simple embodiment exercises from the Acting System of Stanislavski.

## ***Find Your B.E.A.T. – A Guide to Achieving a Sustainable Music Career***

Jessica Muniz-Collado (Nova Southeastern University)

The music industry is constantly evolving and revolving. This can be good, bad, or both. Nonetheless, if a musician does not know how to maneuver through these changes, they can miss out on opportunities. Through this demonstration, musicians will learn tools needed to adapt and navigate their music career through four pillars: Business, Education, Artist Development, and Technology (a.k.a. "The B.E.A.T. Method"). Musicians will gain insight on how to bridge the gap between their current music abilities to new ways of creating incoming and/or gainful employment in the music and music-related industries. In addition to music students, this demonstration would benefit music educators who may be tasked with teaching music industry courses, and/or would like to provide information of innovative music career paths to their students.

## ***The Art Songs of Florence Price***

Cynthia Selph (St. Leo University),

Julia Mortyakova (Mississippi University for Women)

We propose a lecture/recital featuring art songs of Florence Price, a prolific African American female composer whose career began in the 1910s. Price was born on April 9, 1887 in Little Rock, Arkansas. She performed her first recital at the age of four and published her first composition when only eleven. Price earned a Bachelor of Music degree in 1906 from New England Conservatory and began a teaching career that included serving as the head of the music department of what is now Clark Atlanta University, a historically black college in Atlanta, Georgia. She later moved to Chicago and became active in the Chicago music community. Florence Price is the first African-American woman in the United States to have a symphony performed by a major orchestra (Chicago Symphony, 1933). This presentation will focus on six of her art songs published in the 1930s and 40s that feature the poetry of several prominent African American poets of that time including the following songs (poets designated in parentheses):

“Sympathy” (Paul Laurence Dunbar)

“The Glory of the Day was in Her Face” (James Weldon Johnson)

“To My Little Son” (Julia Johnson Davis)

“Travel’s End” (Mary Folwell Hoisington)

“We Have Tomorrow” (Langston Hughes)

Four Encore Songs

“Tobacco” (Graham Lee Hemminger)

“A Flea and a Fly” (Anonymous)

“Come, come,’ said Tom’s Father” (Thomas Moore)

“Song of the Open Road” (Ogden Nash)"

## ***Clarifying the Muddy Waters of Samuel Barber***

Elizabeth W. Moak (University of Southern Mississippi),

Jean-Claude Coquempot (Hattiesburg, Mississippi)

"In 1943, Samuel Barber wrote the director of the Music Section about the conditions for buying or receiving gratis seven albums of folk music published by the Library of Congress. Scholars point out that there is no evidence that Barber ordered any of these albums and no evidence that the Excursions II, III, IV completed in 1944 were associated with his request. In 2017, this proposer found affinities between these Excursions and certain blues or harmonica tunes. Contact was made with the Library of Congress American Folklife Center in 2021. Following this correspondence, it was possible to obtain six of the seven albums by supplementing what was available at the Library of Congress with other online purchases. It appears that Barber drew on Sonny Terry’s work, 1938, and heavily on Country Blues, 1941, by McKinley Morganfield (Muddy Waters). In addition, the common belief that Excursion III comes from the ballad The Streets of Laredo may be undermined by Bimini Gal, the Nassau String Band, 1935. With this find, the question of the albums becomes also the question of the three “songs”: Could Barber have heard them at other times? Excerpts will highlight Barber’s treatment of the ""songs"" with varying degrees of stylization and composition, inviting a brief reflection on borrowing and crediting. An overview of the place of the Excursions in Barber’s work and its reception will lead to the performance of Excursions II, III, and IV.

## ***Portraits of Langston***

Shelley Collins (Delta State University), Bret Pimentel (Delta State University),  
Kumiko Shimizu (Delta State University), Rolando Herts (Delta State University)

Valerie Coleman's *Portraits of Langston* is a 6 movement work with narrator, and is based on the poems of Langston Hughes (1901-1967), a leading figure in the Harlem Renaissance. Coleman is an internationally acclaimed, Grammy nominated flutist and composer. She is an alumna of Chamber Music Society of Lincoln Center Fellowship, winner of Concert Artists Guild competition, creator of Imani Winds, listed as “one of the Top 35 Women Composers” in the Washington Post and named “Classical Woman of the Year” by American Public Radio. Coleman writes, "Portraits of Langston is my take on Hughes' poetic memories of Harlem and Europe (mainly Paris). I chose Langston not because of who he is in literature, but because he was, in fact, an eyewitness to legends born. His poems are so descriptive of the era, with references to particular settings and individuals who influenced him: Josephine Baker, Helen Keller, the nightlife and music of Harlem jazz clubs and Parisian cabarets. The imagery that Hughes provides gives me quite a historical palette that inspires me to illustrate a work truly unique to duo repertoire. Stylistically, this work incorporates many different elements that are translated into woodwind technique: the stride piano technique, big band swing, cabaret music, mambo, African drumming and even traditional spirituals."

## ***Atypical Excursion***

Christa Frye (Bethel University)

Joseph William Frye (University of Tennessee at Martin)

Duo for Clarinet and Bassoon was commissioned by Stuart Wynn Jones in 1975. It is a four-minute, single movement work for “abstract animated short” recorded by Thea King and William Waterhouse. Transcribed by Joseph Frye, the work can be described as “a firework display without the bangs – a ballet without the people. *Souq!* was composed in 2021 by Andrew Markel. It is a mostly through composed work, with a few recurring fragments. The listener is transported to a middle eastern market, where visitors move from shop to shop, experiencing a variety of sights and sounds. *Descending into Light* was originally composed for alto saxophone and trombone. The composer has re-written the saxophone part for clarinet to be performed by Duo Atypique. The following notes describe her composition: Airplane travel is a common occurrence in our culture. One of the most astonishingly beautiful sights is the view of the earth at night. From above, the lights from the cities shimmer, and especially as the plane comes close to landing, the trees and buildings filter this light, causing it to twinkle. *Descending into Light* expresses this fleeting moment in three movements. The final twist to the composition is the names of the movements. Taking cues from Dutch master painters, the titles are exquisitely long. When combined, they form a poem that aims to capture the moment as well.



## ***Program Notes, Performers Concert***

### ***Rongbuk for Bassoon and Piano***

Shannon Lowe, bassoon (University of Florida) Jasmin Arakawa, piano (University of Florida)

The Rongbuk Monastery in Tibet is said to be the highest monastery in the world, at an elevation of nearly 5000 meters (over 16,000 feet). At one time the Buddhist monastery had a population of over 500 monks but today it has only around 30 monks and nuns. Most of those who visit the monastery and stay at its guest house these days come before they continue on to the North Face Base Camp of Mount Everest, or simply to see the grand views of Chomolungma (the Tibetan name for Everest, meaning “Mother Goddess of the Earth”).

“Rongbuk” for bassoon and piano is inspired by the grandeur of the Himalayas and Mount Everest, in particular. The opening of the work is based on a Buddhist chant. This leads to a section which depicts the sweeping views of the mountain, followed by an energetic section based on a quintuple rhythm from an actual chant recorded at this monastery. Later, the music is inspired by the swirling winds and prayer flags at the monastery and on the mountain itself. A brief cadenza leads to a return to the chants and contemplative music of the beginning.

### **Ashakiran: "Ray of Hope"**

Kathleen Carter Bell (Auburn University)

I first encountered Ashakiran, which means “ray of hope,” as I researched double reed music for a collaborative concert with my university’s Indian Music Ensemble. Ashakiran exquisitely harnesses the character of the English horn, using the dark and stereotypically melancholy instrument to evoke one’s striving to find rays of hope, or light in the darkness. The composer, Meera Gudipati, further explains her work: Ashakiran draws on Hindustani Indian classical music, specifically raag Bhairavi. Traditionally performed in the early morning, Bhairavi uses a scale similar to the Phrygian mode but emphasizes the mediant and tonic. The opening, slowly awakening, evokes this traditional performance of hairavi in the early morning hours. Echoes of tabla, an Indian drum, interrupt vocal, melancholic lines. After an exploration of the growing interplay between the vocal and percussive characters, the tabla fades and the awakening concludes with a lush, low melody. The second section, lively, evokes the gat, a cyclic, pre-composed phrase which the performer embellishes with variations. Eventually the short embellishments grow into rhythmic entities of their own. The section concludes with a meditative improvisation, inviting the performer to embrace a larger role in the creation of this work.” - Meera Gudipati This evocative piece, which undertakes both meditative murmurs and passionate outcries, is perfectly suited to the current moment. As we continue endure the ongoing crisis of the past several years, this work invites humanity to continue its search for light in the darkness, and to spread rays of hope.

### **Lullaby Variations for Solo Piano**

April Ryun Kim, piano (St. Olaf College)

Lullaby Variation for Solo Piano is based on a nine-measure simple theme. The theme has basic harmonic structure used throughout the entire piece, and also includes contrapuntal melodic elements and a few musical gestures that are developed in the variations. Unlike the sweet, gentle lullaby melodies known to many, this work expresses the challenging realities and emotions during the early years of parenthood. Hymn mainly highlights the harmonic progression of the theme in a hymn-like setting with simple rhythm. Staccato features staccato gestures from the theme, and

simplifies the harmonies into intervals. Arpeggiation has arpeggios of broken chords from the theme and a few trills. Fuga develops the melodic idea of the theme with imitation between voices. High features the high register of the piano with fast shimmering gestures, trills, and tremolos.

Low stays in the lower register of the piano with the combination of bass melodic lines and some staccato notes. Octaves is lyrical yet rhythmic showing both harmonic and melodic elements from the theme, and leads the piece into the grand finale. The Finale presents bell-like chords all over the register of the piano. The huge chords follow the harmonic progression of the theme, and the top notes of the chords carry the melodic idea of the theme. The pianist may choose the order of variations freely except for the last two, Octaves and The Finale which should be played at the end, and High should always follow Fuga. All the variations should be played Attacca.

### ***Three Songs by Florence Price***

*Night*

*Out of the South Blew a Wind*

*Hold Fast to Dreams*

Amy Yeung, soprano (University of Tennessee at Martin)

Chan Mi Jean, piano (University of Tennessee at Martin)

Florence Price is considered to be a groundbreaking African-American composer. While she composed over 300 works in her lifetime, including art songs, spirituals, chamber music, symphonies, organ and piano works, and works for violin, many of them remain unknown as only a few have been published. Among her vocal works, it seems there is just one substantial published collection containing 44 of the composer's art songs and spirituals, many of them set to poems written by African-American poets. The three songs "Night," "Out of the South Blew a Wind," and "Hold Fast to Dreams," set to poems written by Louise Wallace, Fannie Carter Woods, and Langston Hughes, respectively, were selected from the aforementioned collection (but they are not a set unto themselves). These songs consistently exhibit a mixture of styles, incorporating idiomatic European vocal writing and the "new" sound of American art music tradition – a mixture of conventional compositional style with touches of colorful and adventurous harmonic and melodic writing. Sung in English, the performance of the three songs last less than six minutes.

### ***Niggun for Solo Bassoon***

Conor Bell, bassoon (Auburn University)

"Niggun are a type of Jewish prayer associated with Hasidic Judaism. They are largely improvisatory, sometimes set to a biblical text, but frequently are performed on neutral syllables. Melody was seen as an intermediary between man and God, a medium more elevated than regular speech, an expression of the inner soul. This can be likened to the difference between writing and painting; written words are comprehensible only to those who understand that language, but a painting is accessible to all. Niggun can be separated into either ""niggun simhah"" or ""joyful niggun"" and ""devekuth niggun"" which are generally more yearning, contemplative, rhythmically free, and in a somber character. This second type, ""devekuth niggun"" applies to this work. Niggun by Philippe Hersant (b. 1948) is organized around a central motive, first heard in the opening measures. This motive is then meditated on throughout the work, presented in a variety of contexts. Hersant utilizes extended techniques, especially multiphonics, to access a broader expressive palette than which is encompassed by traditional sounds. These multiphonics typically occur at fortissimo climactic points, seemingly encapsulating a raw emotional outcry. The other extended technique utilized in this piece--the tongue slap or pizzicato tongue--exists at the opposite end of the spectrum. This sound, created by sending a puff of air into the instrument without actually allowing the reed to vibrate, captures a ghost of pitch: a final, resigned gesture.

## ***Elegy for Parrhesia for Solo Piano***

Junghwa Lee, piano (Southern Illinois University Carbondale)

The Greek word Parrhesia is a figure of speech described as: "to speak candidly or to ask forgiveness for so speaking". It is a noun, also meaning "free speech" or "to speak everything" and by extension "to speak truth to power". Parrhesia can also be thought of as a collective mindset encouraging the expression of ideas and opinions without the threat (or fear) of being silenced or punished for such expressions. Parrhesia is a principle by which civil debate, rational discourse, and the pursuit of truth can supersede and diminish tribal thinking, intolerance and hate.

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

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. Other performance highlights include guest artist appearances at the Toronto Summer Festival, Ribadeo International Music Festival in Spain, Bicentenaire de Chopin in Switzerland, Festival de Música de Cámara in Peru, Festival Internacional de Música Erudita de Piracicaba in Brazil, Dame Myra Hess Concert Series in Chicago and Distinguished Concerts International New York. Arakawa released her debut solo album *Klavierabend* on MSR Classics to critical acclaim, praised by American Record Guide for her ‘rich lyricism’ and ‘supreme clarity.’ She is a graduate of Tokyo University of the Arts and 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, the last protégé of Nadia Boulanger.

**Dr. Megan Bailey** currently serves as Assistant Professor of Trumpet and Horn at Delta State University in Cleveland, Mississippi. In addition to her work at DSU, Megan performs as a regular member of the Dallas-based Lone Star Wind Orchestra and enjoys an active freelance schedule in both the Dallas-Fort Worth and Mississippi Delta regions. She can be heard on the GIA label Composer’s Collection discs featuring the music of John Mackey and Michael Daugherty as well as “Taylor Made,” “Inventions,” “Discoveries,” “Hope,” and the Grammy-nominated “One For All.” Dr. Bailey completed her Bachelor of Music degree at DePaul University, her Master of Music degree at the University of Illinois at Urbana-Champaign, and her Doctor of Musical Arts degree at the University of North Texas. Her major areas of interest include music entrepreneurship and chamber music. In her spare time, Megan enjoys cooking, traveling, spending time with friends and family, and adventuring outdoors with her husky, Quinn, and her Dalmatian, Brinkley.

**Kathleen Carter Bell**, Auburn University’s Lecturer in Oboe, is a passionate performer of solo, chamber, and orchestral repertoire. Kathleen represented Indiana University at Seoul National University’s 2019 Chamber Music Festival and will perform with the Elicio Winds at the 2021 CMS National Conference. Dr. Bell has given masterclasses and presentations across the country and serves on faculty for the IU Summer Music Clinic, in addition to maintaining a private studio. Fascinated by the interdisciplinary arts and music’s place within the broader context of art and culture, her current research interests include how the ancient Greek aulos influenced Wagner’s use of the oboe and English horn in his operas. Kathleen earned her Doctor of Music degree from IU and was one of six graduate recipients of the 2012 Barbara and David H. Jacobs Fellowship, granted for “excellence and leadership in the world of music.”

**Conor Bell** teaches applied bassoon lessons, reed-making, music theory and aural skills at Auburn University. Dr. Bell is particularly passionate about exploring new works for the bassoon and further expanding the bassoon’s repertoire by arranging other instrument’s works for bassoon. A Texas native, Conor attended Indiana University for his master’s and doctoral degrees, studying with William Ludwig and Kathleen McLean. Conor has served as principal bassoon of the Owensboro Symphony Orchestra in Kentucky since 2016 and is also a passionate chamber musician, performing with the Elicio Winds, and

other community outreach-oriented ensembles such as Classical Music Indy and the Owensboro Brownbag Lunch concert series.

**Dr. Caterina Bristol** is Assistant Provost and Dean of the Harold Lloyd Murphy Graduate School at Alabama State University. For over two decades, she has promoted diversity and equity in the arts and higher education. She is experienced in accreditation and serves on various commissions and boards. She is a member of the Commission on Accreditation (National Association of Schools of Music), a visiting evaluator for NASM, and on the Executive Committee of the Alabama Council of Graduate Deans. Dr. Bristol is an advocate of student knowledge and skill development through traditional instruction, experiential learning, and entrepreneurial activities.

**Jessica Muñoz-Collado** is a composer, music consultant, and educator whose work can be heard on numerous networks and music libraries including MundoFOX, PBS, IMAX, and Universal Production Music. Additionally, Jessica composes for theater and dance mediums, and is a published and commissioned composer with both national and international performances of her work. Jessica truly believes that a sustainable music career is possible. Therefore, in addition to teaching, Jessica is the founder of NIZCO MUSIC – a music consulting service that helps musicians compose their careers to their own B.E.A.T. Her company also consults music educators with curriculum development to help strengthen public/private music programs.

**Jean-Claude Coquempot**, French native, began formal studies at the Geneva Conservatory at the age of 27. A double bassist in the orchestra Collegium Academicum, he joined Les Solistes du Collegium Academicum for recording sessions and substituted in the Groupe Instrumental Romand (a Radio Suisse Romande/RSR ensemble) for whom he also wrote several tunes. Besides writing incidental music for Swiss theaters (Tel Quel-Bétant, Le Caveau) and accompanying singers on LPs, he teamed with Stuff Comb (percussion) and Emile Ellberger (multimedia) in explorations with live music and painting, played in a jazz quartet interacting with actor Gilbert Costa (Jazz en Paroles), gigged for the agency Unisonor, taught music education in public high schools, and had compositions performed at the Festival Tibor Varga (Switzerland), on RSR, and at a CMS Southern Regional Conference. Given the workshops he attended, the scope of his mentors in composition ranges from Norbert Bichet—small farmer and guitarist, Jacques Guyonnet (ISCM), Rainer Boesch (electroacoustic music), Alberto Ginastera in Geneva, to Max Deutsch in Paris. Coquempot was a dump truck driver on the construction site of La Défense (Paris) and worked nine years in agencies of the U.N. In the U.S., he taught French in colleges and at Berlitz, was a cataloger at the Mississippi Department of Archives and History, and a loader at Home Depot. Degrees: Doctorat de 3ème Cycle (music and society, Université Paris VIII), French Literature (ABD, University of Maryland), Français Langue Etrangère (Maîtrise, Université Lyon 2), Library and Information Science (Master, University of Southern Mississippi).

**Dr. Shelley Collins** is Professor of Flute and Music History at Delta State University and co-chairs the annual International Conference on the Blues. She has served as Secretary of the National Flute Association and as President of the Mid-South, Seattle, and Colorado flute associations. A native of Montana, she received the DMA in Flute Performance and Pedagogy from the University of Colorado-Boulder and a MM in Flute Performance from Arizona State University. [www.shelleycollins.com](http://www.shelleycollins.com).

Tenor saxophonist, composer, educator, and Vandoren Artist **David Detweiler** was born in Houston, TX where he attended High School for the Performing and Visual Arts. Since then, he has earned his BM from William Paterson University, MM from Florida State University (2010), and DMA from the Eastman School of Music (2015). In 2016, David joined the Florida State University faculty as Assistant Professor of Jazz Saxophone after serving as

Director of Jazz Studies at Nazareth College in Rochester, NY. David has released three albums as a leader, *New York Stories*, *The David Detweiler Trio*, and *the Astoria Suite*. David has performed and presented research at numerous conferences including the Jazz Education Network (JEN), the College Music Society (CMS), and the North American Saxophone Alliance (NASA).

**The Delta Chamber Players** is comprised of music faculty from Delta State University. Kumiko Shimizu, professor of music and collaborative pianist, has been invited to perform at the CMS Conferences and William Bennett Summer Flute Academy, among others, and received the James Ronald Brothers Distinguished Achievement in Collaborative Piano Award (NATS Southern Region) and Second Place – Instrumental Performance (American Prize). She co-edited *Japanese Art Song Anthology* published by Classical Vocal Reprints. Bret Pimentel (he/him) is at home performing the classical solo repertoire of the flute, oboe, clarinet, bassoon, and saxophone, as well as chamber and symphonic music, jazz, and rock and pop. He is Professor of Music at DSU, where he teaches reed instruments and jazz courses. Shelley Collins is Professor of Flute and Music History, where she also is co-chair of the annual International Conference on the Blues. In 2020, she was awarded DSU's Kossman Outstanding Teacher Award, the university's top faculty honor. The ensemble is joined at this performance by Rolando Herts, director of The Delta Center for Culture and Learning at DSU and executive director of the Mississippi Delta National Heritage Area, a Congressionally designated partnership with the National Park Service

Formed in 2018, **Duo Atypique** seeks to explore the uncommon pairing of clarinet and trombone in chamber music and promote the ensemble as a viable medium for both existing and future compositions. Arranging music written for voices and other instrument combinations as a starting point, the duo found that the combination yielded a unique, yet surprisingly pleasing timbre that had not been widely explored. Duo Atypique strives to provide an entertaining product that appeals to diverse musical tastes through engaging and thought-provoking performances of this atypical duo.

**Yangmingting Fang** is a pianist, educator, and collaborator based in Tuscaloosa, Alabama, where she is pursuing her DMA degree in piano performance under the guidance of Dr. Kevin Chance, and a secondary concentration in piano pedagogy. Miss Fang was a selected presenter of MTNA 2021 Virtual National Conference Poster Session in March, and MTNA 2021 Virtual Collegiate Symposium Research Session in January. Miss Fang held a graduate assistantship in teaching group piano while completing her MM degree in Piano Performance at Bowling Green State University. In addition to teaching, she also enjoys performing and collaborating. In 2019, she was named as the winner of Clara Wells Fellowship by the American Matthey Association. Miss Fang is currently serving as a graduate assistant at the University of Alabama, where her responsibilities include rehearsal accompanying, individual/group coaching, and other collaborative duties. In February 2021, she co-accompanied the University of Alabama Opera Theatre with their performance of Mozart's *The Magic Flute*. She was also involved in the premier of Michael Ching's opera *Remove Shoes Before Entering* in February 2020.

**Karen Fosheim** is the Interim Chair of the Department of Music. She teaches Piano, Music Theory courses, Music in American Culture, and is co-director of the Community Drumming Ensemble at Delta State University. An active performer, Dr. Fosheim has appeared as a soloist and collaborative pianist around the U.S. and in Mexico. In the summer of 2001, she was selected as a performer in the Van Cliburn Institute. Her piano teachers include Nohema Fernandez, Ozan Marsh, Paula Fan, Dale Childs, and Billie Erlings in pedagogy. She holds degrees from The University of Arizona and Concordia College in Moorhead, Minnesota. Dr. Fosheim has traveled to Guinea, West Africa on two occasions to study djembe, balafon, and African dance with native master musicians. Fosheim has studied djembe with master drummers in the US and participated in numerous African ensembles and institutes. Dr. Fosheim is active in several organizations and is currently the President-Elect of the Southern Chapter of the College Music

Society. In addition, she has been a presenter and adjudicator for the College Music Society, Mississippi Music Teacher's Association, Mississippi Music Educators Association, MENC: National Association for Music Education, and the Pianist Foundation of America.

**Christa Frye** is currently serving as Adjunct Professor of Music at Bethel University in McKenzie, Tennessee where she teaches clarinet, and saxophone, as well as woodwind methods, music theory, and aural skills. Dr. Frye is the clarinetist with the University Trio and Duo Atypique. Additionally, she has performed in the Faculty Woodwind Trio, the UTM Chamber Players, and continues to perform occasionally with the Paducah Symphony. Dr. Frye is in demand as a performing artist across the southeastern United States. In 2019, Duo Atypique performed at the International Trombone Festival in Muncie, IN and ClarinetFest in Knoxville, TN. In 2018, The University Trio gave a concert at the National Conference for the College Music Society in conjunction with the National Association of College Wind and Percussion Instructors in Vancouver, Canada. She has performed at the Annual Woodwind Day hosted by the University of Tennessee at Martin Woodwind Students' Association, Marshall University's Single Reed Day in Huntington, West Virginia, and as soloist with the Odessa College Band, in Odessa, Texas. She has also performed numerous recitals, including a guest recital at Marshall University, in Huntington, West Virginia where she gave a masterclass to the clarinet students of Dr. Ann Marie Bingham. Dr. Frye performs on RZ Capriccio clarinets and is an endorsing artist for RZ Woodwinds. Her primary clarinet teachers include Ann Marie Bingham, Gary Sperl, Deborah Bish, Frank Kowalsky and Richard MacDowell.

**Dr. Denise Gainey** is Professor of Clarinet and Instrumental Music Education and Associate Chair of the Department of Music at the University of Alabama at Birmingham. She serves as the Secretary of the Board of Directors for the International Clarinet Association. An avid proponent of chamber music, she tours regularly with the Amicitia Duo and the UAB Chamber Trio. An active clinician and performer throughout the United States and abroad, Gainey has compiled and edited a collection of clarinet solos, *Solos for Clarinet*, published by Carl Fischer. Her book, *Kalmen Opperman: A Legacy of Excellence* was released by Carl Fischer in January 2018. She received the Bachelor of Music Education from Florida State University, the Master of Music in Clarinet Performance from the University of North Texas, and the Doctor of Musical Arts in Clarinet from the University of Kentucky. Gainey is an Artist/ Clinician for Backun Clarinets, D'Addario Woodwinds, and Silverstein Works.

**Josef Hanson, Ph.D.** is Assistant Professor and Coordinator of Music Education in the Rudi E. Scheidt School of Music at the University of Memphis, where he teaches instrumental music students and oversees bachelor's, master's, and doctoral programs in music education. Previously, he taught at the University of Massachusetts Boston and the University of Rochester as well as in public schools in the state of Maryland. Dr. Hanson is a specialist in entrepreneurial thinking applied to music teaching and learning. From 2016-2020, he served as President of the Society for Arts Entrepreneurship Education, and he continues to serve as an editorial board member and reviewer for various scholarly journals in music and entrepreneurship. Dr. Hanson has led ensembles in performance at the Kennedy Center and Rock 'n' Roll Hall of Fame, and his writing has been featured in a variety of leading periodicals, including the *Journal of Research in Music Education*, *International Journal of Music Education*, and *College Music Symposium*. In 2021, he received the Scheidt School of Music's Faculty Exceptional Teaching Award in recognition of his work with students.

**Chan Mi Jean** is Lecturer in Music at the University of Tennessee at Martin, where she specializes in Collaborative Piano. Jean is an emerging solo pianist, chamber musician, and opera coach who has performed internationally in Austria, Canada, China, Czech Republic, Italy, Thailand, and the U.S.

As an active chamber musician, Jean has performed with various instrumentalists on a wide range of repertoire and appeared in various international/national conferences and was the pianist for the prestigious Perlman Trio in 2016-17. She won numerous competitions for both solo and chamber competitions and has performed multiple concertos with orchestras. Jean actively works on recording projects with different artists and received an Honorable Mention in the American Prize Instrumental Solo Competition for her recent recording with UTM tuba professor Dr. Steve Darling. As a passionate believer in outreach and education, Jean has served as the pianist for the Reimagining Opera for Kids (ROK) in Bloomington, IN, during 2012-14, and is currently serving as the pianist and musical director for The Magic Flute Outreach with the UTM Music Department. A native of Seoul, Korea, Jean received her D.M.A. in Collaborative Piano from the University of Wisconsin-Madison, M.M. and P.D. in Piano Performance from Indiana University, and B.A. in Music Performance from Asbury University.

**Andrea Johnson** is the Assistant Professor of Piano Pedagogy at the University of Northern Iowa where she coordinates the group piano and piano pedagogy programs. Andrea obtained her Doctor of Musical Arts degree in Piano Performance and Pedagogy degree at the University of Oklahoma in 2019 where she also served as Instructor of Piano Pedagogy from 2018-2019. Her primary teachers include Jane Magrath, Barbara Fast, Claire Wachter, David Riley, Susan Chan, and Leonard Richter. Andrea also holds degrees from the University of Oregon, and Portland State University. Andrea has enjoyed collaborative performances with faculty members at the University of Northern Iowa and University of Oklahoma and her recent invited performances include Portland, Eugene, Bend, and Monmouth, Oregon, Pullman, Washington, Norman, Oklahoma, and Cedar Falls, Iowa. An article based on her dissertation entitled “The Acting System of Konstantin Stanislavski as Applied to Piano Performance” was recently published in the Piano Pedagogy Forum Online Journal. She has been the recipient of several awards and scholarships including the University of Oklahoma’s Provost’s 2017 Graduate Teaching Award for Teaching Excellence in the Fine Arts and Humanities. Andrea regularly presents pedagogy workshops regionally and has most recently been invited to present at the 2021 and 2022 Music Teachers National Association Conference and the 2021 National Center for Keyboard Pedagogy Virtual Conference. Andrea regularly serves as an adjudicator and she also serves as President of the Northeast Iowa Music Teachers Association and as a board member of the Iowa Music Teachers Association.

**Michelle Kiec**, Dean of the College of Visual and Performing Arts at Kutztown University, merges a career as an academic administrator with performances as a clarinetist. Dr. Kiec has presented at conferences including International Clarinet Association, College Music Society, National Association of College Wind and Percussion Instructors, and performed with Harrisburg Symphony and Opera, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, Aspen Music Festival, and Breckenridge Music Festival. She earned degrees from Peabody Conservatory of Music and University at Buffalo.

A native of Minnesota, **Dr. April Ryun Kim** is currently Visiting Assistant Professor of Music at St. Olaf College. She completed a D.M.A. piano performance at the University of Missouri - Kansas City, M.M. in solo and collaborative performance from the Cleveland Institute of Music, and a B.M. in piano performance with a collaborative emphasis at St. Olaf College. As an active performer and an advocate for new music, Dr. Kim has performed in the Musica Nova ensembles at the University of Missouri - Kansas City, St. Olaf Faculty Chamber Ensemble, and is a regular performer in 10th Wave, a chamber music collective based in the Twin Cities. As part of her lecture recital, she commissioned and gave the world premiere of “가위 (Scissors): Fantasia Toccata,” written by composer Jiyoung Chung.

In addition to performing and teaching, she has presented at various conferences including the CMS Regional Conferences, the 2019 Music By Women Festival, the 2019 Women Composers Festival of



Hartford, the 2019 CMS International Conference held in Belgium, the 2020 Compositions in Asia Symposium and Festival, and the 2021 National Women's Music Festival.

**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. Mark Lackey is also an energetic educator, serving as Associate Professor of music composition and theory at Samford University. He earned the degrees Doctor of Musical Arts in composition, Master of Music in theory pedagogy, and Master of Music in composition from The Peabody Conservatory where his teachers included Bruno Amato, Nicholas Maw, and Christopher Theofanidis. Prior to this he earned the Bachelor of Science degree with majors in piano performance and clinical psychology from David Lipscomb College. Mark Lackey makes his home in Birmingham, Alabama with his wife and daughter.

Lauded by the American Record Guide as a bassoonist who “...shines her warm instrument in quite a different light” and “phrases her long lyrical lines so that they not only sing but breathe with the gorgeous tone of a high baritone...,” **Dr. Shannon Lowe** is a prominent bassoon pedagogue and performer in the Southeast. She serves as Assistant Professor of Bassoon and Aural Skills at the University of Florida. Currently, Dr. Lowe is principal bassoon with the Albany (GA) Symphony Orchestra. She served as principal bassoon of the Valdosta Symphony Orchestra for eight seasons and was an Associate Professor of Bassoon at Valdosta State University. She has been a featured performer at multiple International Double Reed Society conferences, most recently giving the world premiere virtual performance of Alexis Ciesla's *Dança de Lisboa* with the Rio Verde String Quartet along with bassist Dr. Mark Foley, during the 2021 IDRS Virtual Conference. Dr. Lowe has also presented clinics on beginning bassoon pedagogy for music educators at the Midwest Clinic, the Florida Music Education Association Conference, and the Georgia Music Educators Association Conference. She received her BM in Music Education with a performer's certificate as well as MM in Music Performance from the University of Florida and her DMA in Bassoon Performance from SUNY Stony Brook. Dr. Lowe is Fox Artist and plays on a model 601 Fox bassoon. She recently released the recording *A Musical Bouquet: Old, New and Borrowed Works for Bassoon and Strings* through the MSR Classics Label.

**Christopher Loftin** is a Graduate Teaching Assistant and PhD Choral Music Education student at Auburn University. His research focuses on bringing authentic, believable performances to the choral music stage as well as systems of student leadership in the choral ensemble. Christopher holds a Bachelor of Science in Choral Music Education from the University of Alabama and a Master of Education from the University of Montevallo. Christopher is also an active barbershop singer, performer, performance coach, and clinician. He has coached ensembles from the US, Germany, Canada, and Australia. He is a sought-after choral adjudicator, clinician, and festival preparatory consultant.

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 recitals in 16 countries including the Arts Center Concert Series at National Chiao Tung University in Taiwan, Beethoven 32

Sonatas Series in Singapore, Dame Myra Hess Memorial Concert, 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 Concerto Competition and Korean Symphony Orchestra Concerto Competition, Lee received the Excellence in Accompanying Award and Performer's Certificate from Eastman School of Music. Lee earned Bachelor and Master of Music degrees in Piano Performance from Seoul National University, and Doctor of Musical Arts degree in Piano Performance and Literature from 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. An active researcher and performer, Lee has presented at various conferences, and recorded the Complete Piano Works by Frank Stemper titled BLUE13. The album has received a Gold Medal from Global Music Awards. In addition, it was selected for Global Music Awards Top Ten Albums 2015. Her new album Clara Schumann: Piano Works was released in March 2021 and has been awarded a Gold Star in the Best Piano Solo CD category at "Music & Stars Awards," an international online music competition based in Barcelona, Spain."

**Dr. Tiantian Liang** maintains a multifaceted career as a pianist, organist, harpsichordist, and teacher. She serves on the faculty at Belmont University and Lipscomb University in Nashville, TN. 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 Haguenaier, Jay Hershberger, Vicki King, and Richard Ratliff.

**Abby McCully** developed an appreciation for music very early in her life, singing with her local church choir by the time she was five. At age ten, she began playing horn with the Guntown Middle School Band, and this has remained her primary instrument of study. She adored the horn from that point forward and went on to play in Saltillo High School's top band all four years of high school. She was accepted into several honor bands throughout high school, including the University of Mississippi, Northeast Mississippi Community College, Mississippi State University, and Delta State University. She graduated with honors in 2018 and chose to pursue her degree at Delta State University. Abby is now principal horn at Delta State, where she's pursuing her Bachelor of Music Education degree. Since enrolling at Delta State, she has contributed significantly to the coordination and planning of music department events such as Honor Band and Honor Choir. Abby hopes to become a middle school band director after graduation while also still being involved in local music ensembles.

Noted for her "sensitivity" and "generous imagination" (La Suisse), pianist **Elizabeth Moak** has performed throughout the United States and internationally (France, Switzerland, Italy, Austria, Canada, Taiwan, Hawaii, Puerto Rico, Brazil, Peru, and China). Winner of the Mu Phi Epsilon International Competition and the National Federation of Music Clubs Biennial Auditions among others, Moak holds the Diplôme de

Virtuosité with highest honors from the Neuchâtel Conservatory (Switzerland) and the DMA in Piano Performance from the Peabody Conservatory of Johns Hopkins University (studies with Leon Fleisher, Julian Martin, and Ann Schein). Scholarships and fellowships to summer festivals provided Moak the opportunity to study with Jerome Lowenthal (Music Academy of the West in California) and Claude Helffer (Académie musicale de Villecroze and Centre Acanthes/Festival d'Avignon, France; Internationale Sommerakademie Mozarteum, Austria). Moak's honors include a Teaching Fellow (Peabody), the Outstanding Young Faculty Award (Millsaps College), and Outstanding MMTA Teacher. She is currently on the faculty of the University of Southern Mississippi and has given masterclasses across the United States, as well as in Taiwan, Peru, Brazil, and China. As soloist, she has appeared on national television and both national and international radio. Solo appearances with orchestra have included concertos by Mozart, Beethoven, Grieg, Ravel, and Gershwin. Moak has also worked with several living composers. Critics have given commendatory attention to her debut solo recording *Art Fire Soul: Piano Music of Judith Lang Zaimont*, citing Moak's "brio, assurance, and remarkable talent" (ResMusica, France) as well as her "musicianship and panache" (Classical Net).

2021 Mississippi Arts Commission Performing Arts Fellowship recipient **pianist Julia Mortyakova** maintains an international performing career. Additionally, Dr. Mortyakova is Professor and Chair of the Department of Music at the Mississippi University for Women and the Founder/Artistic Director of the International Annual 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 Board of the International Alliance for Women in Music and the National Association of Schools of Music, and is President of the College Music Society Southern Region.

**Hannah Roberts** serves as Instructor of Piano at the University of Alabama, where she teaches applied piano, piano pedagogy, and piano ensemble. As a prizewinner in numerous international and regional competitions, Hannah's playing has earned her opportunities to perform throughout the United States and internationally (Austria). Performance achievements include first place awards at the ENKOR International Music Competition, MTNA Oklahoma Young Artist Competition, OMTA Collegiate Competition, University of Oklahoma Concerto Competition, and Oklahoma Community Orchestra Young Artist Competition. A committed teacher at both collegiate and pre-collegiate levels, Hannah has served on the faculty of numerous music academies in Alabama and Oklahoma. Prior to her appointment at the University of Alabama, she taught applied and group piano at the University of Oklahoma as a teaching assistant. Hannah has shared her pedagogy research at the MTNA National Conference, the National Conference on Keyboard Pedagogy, and the MTNA Collegiate Chapters Symposium, and has been invited to present at the 2022 National Group Piano and Piano Pedagogy Forum (GP3). Current research interests include American female composers, health and wellness for pianists, twentieth-century pedagogical repertoire, and rote teaching for beginning pianists. Hannah is a Doctoral Candidate in Piano Performance and Pedagogy at the University of Oklahoma, where she studied piano with Jeongwon Ham and piano pedagogy with Barbara Fast and Jane Magrath.

**Joel Roberts**, Ph.D. is the Music Librarian at the University of Memphis. He is an Assistant Professor in the University Libraries. He holds a BM in Studio Music and Jazz and a Master's in Information Sciences (MSIS) from the University of Tennessee. He also earned his MM and PhD in Musicology from the University of Memphis. He currently serves on the Career Development and Services Committee of the Music Library Association and on the editorial board of the *Journal of Arts Entrepreneurship Education*. He is actively interested in the music of the Southeastern United States, and he has presented at both national and regional conferences related to library science and musicology. He is also a regular member of the University's Collegium Musicum.

**Omar Roy** currently serves as Assistant Professor of Piano and Piano Pedagogy in the School of Music at the University of South Carolina. A strong supporter of independent music teachers, Dr. Roy is in demand as a clinician. He frequently presents workshops and guest lectures to music teacher organizations and universities, and regularly adjudicates for festivals and competitions. His involvement with music teacher organizations has led to leadership positions and presentations at the state and national level. Dr. Roy is also part of the administrative team for The Art of Piano Pedagogy – a growing Facebook group that acts as a resource and forum of discussion reaching nearly 23,000 teachers worldwide. While Dr. Roy is dedicated to teaching at both the college and pre-college levels, he also remains a committed and passionate performer, 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, and pedagogical applications of musical semiotics. Dr. Roy's other teachers include Jerry Wong, Shirley Yoo, and Nathan Hess. Previous faculty appointments include the University of Alabama and Oklahoma City University.

**JoAnne Stephenson** is an active performer, lecturer, adjudicator, and choir director. Performances abroad include Beijing, China in 2005, where Dr. Stephenson sang, "The Umokoro Songs" written for her by Dr. Wallace Cheatham at the Beijing Conservatory. European performances include a tour to Leipzig, Prague, Vienna and Melk, where she sang the Mezzo Soprano solos in the J.S. Bach, "Magnificate," and the W.A. Mozart, "Mass in c Minor" with the Bach Society of Winter Park. Other European engagements include four solo recitals, two of which were sung at Cambridge University in Cambridge, England, and two at the University of London. Additional European performances include solo recitals and performances in Paris, France, Ragusa, Italy and Vevey, Switzerland.

Dr. Stephenson has presented several lecture/recitals around the United States. One lecture of note was her presentation in conjunction with a grant for the National Endowment for the Humanities where she lectured on "An Interdisciplinary Approach to Music by African Americans." Other lecture recitals include her research on Florence Price where two presentations were given for the College Music Society's National meetings in San Juan Puerto Rico, in and Portland, Oregon. Additional presentations include lecture recitals at Hampton University, University of Dayton, and Agnes Scott College where her presentation was recorded and aired on Atlanta's classical station, WABE.

**Pianist Jung-Won Shin** has appeared as an active solo and collaborative pianist with a large range of repertoire for solo, vocal, and chamber music at recitals and concerts in the U.S., Canada, Ireland, and Korea. She has been selected as a winner or finalist at several solo, chamber music, and concerto competitions, such as the Bradshaw & Buono International Piano Competition, the Annual Kankakee International Piano Concerto Competition, and the Korean Festival Ensemble Chamber Music Competitions. Shin has been featured in international and regional conferences of the College Music Society, New Music on the Bayou, the Music in Action Conference in Los Angeles, the Lives of the Piano concert series at the Manhattan School of Music and the Beethoven Sonata Recital Series at the Yamaha Artist Services in New York, the Summer Concert Series at Buam Art Hall and the Geumjeong Cultural Center in Korea, Rising Stars Concerts at the Orford Summer Music Academy and Festival, and guest recitals and master classes at several universities in the U. S. and Korea. Her collaborative CDs, *Chansons de la Nuit* (Centaur Records) with soprano Amy Yeung and *Franck and Fauré Sonatas* with violinist Sue-Jean Park have been released. Shin has earned degrees in piano performance from the University of Illinois at Urbana-Champaign (D. M. A.), Indiana University (M. M.), and Seoul National University (B. M.). She is currently Professor of Music and Coordinator of the Piano Preparatory Program at Delta State University, and President-Elect of the Mississippi Music Teachers Association.

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

**Dr. Cynthia Selph** is the Assistant Professor of Music and Music Ministry, at Saint Leo University. She earned a BA in Sacred Music at Huntingdon College, an MM in Choral Conducting and Vocal Performance and a PhD in Music Education at the University of South Florida. Dr. Selph directs the Saint Leo Singers and Saint Leo Chamber Singers, teaches a variety of music courses, and maintains a vibrant applied voice studio. She is also a frequent faculty performer of repertoire as diverse as the music of Maurice Delage, Manuel de Falla, Gwyneth Walker, and Joni Mitchell. Dr. Selph has been an adjudicator for the local NATS organization and the Central Florida Arts Council. She also served as the music and worship director for the Florida United Methodist Annual Conference for four years creating several statewide worship seminars.

**Kumiko Shimizu**, professor of music/collaborative pianist at Delta State University, has played for several competitions (including National Opera Association, National Association of Teachers of Singing, and North American Saxophone Alliance Region 6 Undergraduate Classical Solo Competition) and has been invited to perform at the CMS Conferences (most recently in Belgium), Southeast Regional Tuba Euphonium Conference, and William Bennett Summer Flute Academy, among others. At DSU, she co-organized several projects, such as Japanese Song Recital and Staged Art Song Recital. She has presented seminars and masterclasses in collaborative piano/vocal coaching at various venues, including at Sungkyul University in South Korea during the 2017 SU-DSU Piano Exchange Program. As a director/vocal coach for the DSU Opera/Musical Theatre Workshop, her accomplishments include: (1) A student's participation in a masterclass (by invitation) presented by Dr. Howard Watkins, an assistant conductor at the Metropolitan Opera, during the 2020 NOA Conference, (2) The selection as one of the finalists in the Musical Theatre Division for the 2019 NOA Collegiate Opera Scenes Competition. She co-edited with Dr. Mutsumi Moteki Japanese Art Song Anthology published by Classical Vocal Reprints. During summer 2021, she co-presented sessions on the anthology at the NATS Summer Workshop and as part of the SFBAC NATS webinar series, Songs for All Voices. She has received these awards: James Ronald Brothers Distinguished Achievement in Collaborative Piano Award (NATS Southern Region), Favorite Professor Award (Mu Phi Epsilon-Gamma Zeta Chapter), Second Place – Instrumental Performance, Professional Division (American Prize), and JoElyn Wakefield-Wright Stage Director Fellowship (NOA)

**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 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, served on Southern chapter Executive Board, and as

Southern regional president from 2014-15. Her writings on Chinese music include “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). She is currently completing the contracted final manuscript of her monograph on the zheng.

**Jackie Yong**, a pianist, is a native of Miri, Sarawak, Malaysia. He grew up as a choir boy, sang in children's 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 performs as a pianist, improvises 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 is the Gold Award and Best Performance winner in Hong Kong-Asia Open Piano Competition, Second Prize of International Charleston Music Competition, Second Prize and Audience Favorite Award in ASWARA 1st International Piano Competition, University of Tennessee Concerto Competition Finalist, and a recipient of 2017 Yamaha Scholarship in Malaysia. He has presented his paper and performed new music at both College Music Society Regional Conference and Music Teacher National Association Collegiate Chapter Symposium. He graduated with a Bachelor of Music from the University of Malaya in Malaysia under the tutelage of Dr. I-Ta Wang, a Master of Music in Piano Performance from the University of Tennessee-Knoxville under the tutelage of Dr. Chih-Long Hu, and he is now a doctoral student of Dr. Read Gainsford at the Florida State University.

**Dr. Amy Yeung**, soprano, Professor of Music, teaches applied voice and directs lyric opera theatre at the University of Tennessee at Martin, and is a recipient of the university's Coffey Outstanding Teacher Award for 2020-2021. A native of Hong Kong, Yeung has performed extensively in recitals and concerts on three continents. She is particularly active in recitals of art songs and chamber music. She founded the Trio Sonoritas (flute, soprano, and piano) in 2018. Her debut art song CD with pianist Jung-Won Shin, released by Centaur Records, was supported by the Tennessee Arts Commission's Individual Artist Fellowship in Music. She won the first Harold Heiberg Liedersänger Prize for outstanding interpretation of art songs at the American Institute of Musical Studies in Graz, Austria. Yeung holds a DMA in voice performance and an MM in music theory from Michigan State University, an MM in voice performance from Texas State University, and a BA in voice performance from Hong Kong Baptist University. She is an active member of the College Music Society, and the National Association of Teachers of Singing (NATS), and is currently the treasurer and board member of the Tennessee State chapter of NATS. She is also a member of Phi Kappa Phi. In collaboration with pianist Dr. Chan Mi Jean, Yeung has recently embarked on series of art song recitals by female composers from various periods and countries."

**Dawn Mitchell White** is a doctoral candidate in the Center for Music Education Research at the University of South Florida. Among her varied research interests, she has written several papers about music education for children with autism and learning disabilities. Before studying for her doctorate, she owned and operated (and educated students) at a school of the arts for children with disabilities for 16 years, entitled the Center for Education School of the Arts and Sciences. Additionally, she is the proud mother of three "twice-exceptional" sons on the autism spectrum.

**Dr. James Zingara** has performed throughout the United States as well as England, Germany, the Czech Republic, Denmark, China, and Singapore. Currently he serves as 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

UAB Chamber Trio, and coordinating the annual Trumpet Symposium. Former positions include Associate Professor of Trumpet at Troy University, and principal cornet/trumpet soloist with the US Air Force Heritage of America Band. He has recorded on the Telarc, Zephyr, Capstone, and Mark labels, and his recording of modern works for trumpet entitled Textures was released on the Ravello label in 2016. Dr. Zingara currently represents Bach Trumpets as a performing artist/clinician and also serves as instructor of trumpet at the Alabama School of Fine Arts.

## FACILITIES

1. Soccer Field
2. Softball Field
3. Statesmen Park
4. Travis E. Parker Field/Horace McCool Stadium - Football
5. Billy Dorgan, Jr. Student Performance Center
6. Chadwick-Dickson Intercollegiate Athletic Building
7. J.A. "Bud" Thigpen, Jr. Baseball Annex
8. Bryce Griffin Indoor Practice Facility
9. Dave "Boo" Ferriss Field/Tim and Nancy Harvey Stadium - Baseball
10. Robert L. Crawford Center & Dave "Boo" Ferriss Museum
11. Tennis Courts
12. Walter Sillers Coliseum
13. Hugh L. White Hall
14. Kent Wyatt Hall
15. Hugh Ellis Walker Alumni Foundation House
16. GRAMMY Museum® Mississippi
17. Bologna Performing Arts Center
18. Harkins Residence Hall
19. Lawler Residence Hall
20. Hammett Residence Hall
21. Tatum Residence Hall
22. Cain Residence Hall
23. Fugler Residence Hall
24. William H. Zeigel Music Center
25. Thomas L. Bailey Hall
26. Hamilton/White Child Development Center
27. W.M. Kathley Hall
28. Fielding L. Wright Art Center
29. Holcombe-Norwood Hall
30. James W. Broom Hall
31. Kathryn Keener Hall
32. E.R. Jobe Hall
33. James M. Ewing Hall
34. Eleanor Boyd Walters Hall
35. Roy and Clara Belle Wiley Planetarium
36. R.L. Caylor/Jessie S. White Hall
37. Robert E. Smith School of Nursing

38. Brumby-Castle Residence Hall
39. O.W. Reily Student Health Center
40. Wood Hall - CLOSED
41. H.L. Nowell Union
42. Cleveland Residence Hall - CLOSED
43. Charles W. Capps, Jr. Archives & Museum
44. Gibson-Gunn Commercial Aviation
45. Wesley Foundation
46. Baptist Student Center
47. Intramural Fields/Walking Trail
48. E.B. Hill Family Apartments
49. Hugh Cam Smith, Sr. Facilities Management
50. Faculty and Staff Apartments
51. Blansett Residence Hall
52. Tennis Courts
53. Court of Governors Residence Hall - CLOSED
54. Young-Mauldin Dining Hall
55. Foundation Hall
56. Forest Earl Wyatt Center for Health, Physical Education and Recreation
57. Aquatics Center
58. Odellier J. Morgan Laundry
59. George B. Waller Natatorium
60. Henry L. Whitfield Hall - Delta Music Institute
61. Lena Roberts Sillers Chapel
62. Roberts-LaForge Library
63. President's Home
64. Administrative Housing
65. Cassidy Hall
66. Administrative Housing
67. Administrative Housing
68. Center for Community and Economic Development

## MAP LEGEND

- STATE HIGHWAY
  - CITY STREET
  - CAMPUS STREET
  - BUILDINGS & FACILITIES
- PARKING AREAS:
- ZONE 1 - BLUE - Employee & Vendor
  - ZONE 2 - GREEN - Housing Students
  - ZONE 4 - GRAY - Commuting Students
  - ZONE 6 - ORANGE - All Deaf Parking

