



South Central Chapter  
38<sup>th</sup> Regional Conference

Angelo State University

San Angelo, Texas

March 9-11, 2023

## **ACKNOWLEDGEMENTS**

The College Music Society South Central Chapter expresses its sincere thanks to the following Angelo State University faculty and staff:

Angelo State University  
Chris Stewart, Department Chair, Visual and Performing Arts  
Timothy Bonenfant, Conference Host  
Marla Daughtery, Events & Communication Coordinator  
Angelo State University Symphony & Chorale  
Dr. Fagner M. Rocha, Director of Orchestral Activities  
Dr. Eric Posada, Director of Choral Activities  
ASU Student Volunteers  
Amber Feuay, ASU Special Events Facilities & Services

Thank you to the following members for serving on the program review committee:

Alexandra Zacharella, Conference Program Chair  
Paul Dickinson, Chair, Call for Scores  
Timothy Bonenfant  
Virginia Hudson  
Louis Young, Chair, Call for Lecture Recitals & Performances  
Brielle Frost  
Tomoko Kashiwagi  
Edward Knoeckel, Chair, Call for Oral & Paper Presentations  
Spencer Hartman  
Sung-Soo Cho

## **SOUTH CENTRAL CHAPTER OFFICERS**

President	Elizabeth Momand
President-elect	Alexandra Zacharella
Immediate Past President	Ruth Morrow
Vice-President	Melody Baggech
Secretary	Martha Saywell
Music Education	Vicky Johnson
Vocal Performance	Liliano Guererro
Ethnomusicology	Mark Perry
Member-at-large	Dimitar Ninov
Composition	Edward Knoeckel
Jazz/Commercial	Sarah Dunbar
Musicology	Katie Rice
Music Theory	Paul Gerarci



ANGELO STATE UNIVERSITY

Department of Visual & Performing Arts

February 28, 2023

**TO:** College Music Society, South Central Chapter

**FROM:** Chris Stewart  
Chair, Department of Visual and Performing Arts  
Angelo State University

**RE:** College Music Society, South Central Regional Conference, March 9-11, 2023

On behalf of the Department of Visual and Performing Arts at Angelo State University, I would like to welcome you to San Angelo and to Angelo State University.

We are looking forward to the upcoming 2023 CMS South Central Regional Conference this March 9-11, 2023 at Angelo State University.

We hope you will find our city and the university's accommodations to your liking. Please do not hesitate to contact me with any question or concerns regarding your upcoming event.

Thank you again for the opportunity to work with you and your fine organization.

Sincerely,

A handwritten signature in black ink, appearing to read 'Chris Stewart', written over a horizontal line.

Chris Stewart  
Chair, Department of Visual and Performing Arts  
Angelo State University  
Cell (903) 780.0367

## WELCOME FROM THE CHAPTER PRESIDENT

Dear Colleagues and Friends,

Welcome to the College Music Society's 38<sup>th</sup> South Central Chapter Conference! I am eager to gather with you this weekend to share ideas, music, and friendship with colleagues from around the region and country.

I am so excited about the program we have planned. Many thanks to our program chair, Alexandra Zacharella, and the program committee members for their time in putting together a diverse and interesting program. This is our first three-day conference in several years! And certainly, a huge thank you goes out to Timothy Bonenfant and the faculty, staff, and administration of Angelo State University for hosting our conference.



I also thank Andrew Dell'Antonio, Professor and Head of Musicology/Ethnomusicology at the University of Texas at Austin for giving our keynote address. Professor Dell'Antonio's work with and commitment to Universal Design for Learning is a masterful example of leading change. I've had the pleasure of knowing Dr. Dell'Antonio since grad school, and as a classroom instructor he is dynamic and thoroughly engaging. His many teaching awards, including the inaugural University of Texas Regents' Outstanding Teaching Award, bear testament to his skill and dedication to student learning.

At the end of our conference, we will welcome a new group of chapter officers. I congratulate them on being elected to their positions and thank them for being willing to serve our organization. Thank you for allowing me to serve as your president for the past two years. It has truly been a rewarding experience that I will value and reflect upon for many years. As I have often said, the College Music Society is a strong organization because of our incredibly talented, service-oriented members.

Finally, I continue to encourage you to be as involved as possible in our organization. In addition to the regional, national, and international conferences, there are opportunities for leadership, publishing, and much more.

Again, welcome to the conference, and I look forward to a weekend of hearing your music, learning from your scholarship, and sharing many smiles.

Sincerely,  
Elizabeth Blanton Momand, D.M.A.  
President, CMS South Central Chapter  
Professor of Music, University of Arkansas – Fort Smith

# KEYNOTE ADDRESS

*“Leading Hybrid-World Change?  
Accommodation, Access, Design within Music in Higher Education”*



**Professor Andrew Dell'Antonio**

Andrew Dell'Antonio is Distinguished Teaching Professor in, and Head of, the Musicology/ Ethnomusicology Division of the Butler School of Music in the College of Fine Arts at the University of Texas at Austin.

He is Co-Editor with William Cheng of the series Music and Social Justice (University of Michigan Press) and co-author of the textbook *The Enjoyment of Music* (W.W. Norton). His collected edition *Beyond Structural Listening? Postmodern Modes of Hearing* and monograph *Listening as Spiritual Practice in early Modern Italy* are both published by University of California Press.

He has recently turned his focus to Universal Design for Learning and related approaches to anti-racism, anti-ableism, and intersectional equity / inclusion in higher education music. His commitment to UDL comes partly from his personal experience of neurodivergence.

[www.adellantonio.com](http://www.adellantonio.com)

<https://music.utexas.edu/about/people/andrew-dellantonio>

## USEFUL INFORMATION

Location - The 2023 South Central Chapter conference will be held in the Carr Education Fine Arts Building at Angelo State University, San Angelo, Texas. The building address is 2602 Dena Dr, San Angelo, TX 76909.

Parking – A parking pass has been posted on the conference web page. Please print out the pass and place it on the dashboard of your car. Parking lots are located around the Carr Education Fine Arts Building.

Hospitality room – The hospitality room is located in CARR 130.

Saturday Lunch & Business Meeting – The lunch will be held in the Band Rehearsal Hall. A box lunch is provided.

## HOTEL LIST

Americinn by Wyndham  
2580 Southwest Boulevard  
San Angelo, Texas 76901  
(325) 718-2306

Courtyard by Marriott  
2572 Southwest Blvd  
San Angelo, TX 76901  
(325) 703-6400

Wingate by Wyndham San Angelo  
3620 South Jackson Street  
San Angelo, Texas 76904  
(325) 284-3389

Springhill Suites by Marriott  
2544 Southwest Blvd  
San Angelo, TX 76901  
(325) 949-6900

Staybridge Suites  
1355 Knickerbocker Rd  
San Angelo, TX 76904  
(325) 653-1500

Home 2 Suites  
2569 Southwest Blvd  
San Angelo, TX 76901  
(325) 942-9012

Fairfield Inn & Suites  
1459 Knickerbocker  
San Angelo, Texas, USA, 76904  
(325)-482-8400

## SELECTED LOCAL RESTAURANTS

Angry Cactus  
1 W. Concho  
325-703-6999

The Original Henry's Mexican Restaurant  
3015 Sherwood Way  
325-223-0171

Miss Hattie's  
26 E. Concho Ave  
325-653-0570

Cork & Pig Tavern  
1407 Knickerbocker  
325-227-6988

Zero One Ale House  
20 W. Beauregard  
325-653-5123

Peasant Village Restaurant  
23 S. Park St.  
325-655-4811

The Grill  
5769 Sherwood Way  
325-944-2843

The Wharf  
2302 W. Loop 306  
325-944-3414

Nakamura Sushi House  
3222 Sherwood Way  
325-949-0800

Old Central Firehouse Pizzeria & Tap room  
200 W. Magdalen St  
325-227-6710

Napoli's Italian Restaurant  
1901 Knickerbocker  
325-617-4216

Ban Moon  
405 W. Ave. N  
325-703-6156

Bonsai Garden  
1801 Knickerbocker  
325-949-1862

Western Sky Steakhouse  
2024 N. Chadbourne  
325-655-3610

Twisted Root Burger Co.  
333 S. Chadbourne  
325-653-7668

Buffalo Wild Wings  
4215 Sherwood Way  
325-223-9464

What Da Pho  
3315 Sherwood Way  
325-223-9999

Armenta's Cafe  
1325 S. Oakes  
325-653-1954

Twin Peaks  
1601 Knickerbocker  
325-655-7325

Outback Steakhouse  
4505 Sherwood Way  
325-224-2796

Olive Garden  
4399 W. Houston Harte Expy  
325-949-0427

Cotton Patch  
4116 Sherwood Way  
325-223-0040

Texas Roadhouse  
3057 W. Loop 306  
325-223-8940

Cheddar's  
1309 Knickerbocker  
325-655-6200

Chili's  
3950 W. Loop 306  
325-944-9889

Bodacious Bar-B-Q  
1207 W. Beauregard  
325-657-2000

# CONFERENCE PROGRAM

## Thursday, March 9

9:00 a.m. Board Meeting, CARR 208

10:00 a.m. Registration, West Hallway of the Carr Education-Fine Arts Building  
"The Spine"

11:00 a.m. Session 1

	<b>ELDON BLACK RECITAL HALL</b>	<b>CARR 295</b>
11:00	Lecture Recital - <i>"Leading Change Through the Latin American Flute Works of Daniel Cueto"</i> Brielle Frost, Lamar University	Lecture Recital – <i>"French female pianist-composer Cecile Chaminade's strategies to succeed in American musical culture between 1890-1920, reflected in programmatic character pieces for solo piano (with artistic suggestions and a performance of Pas des écharpes and La Lisonjera)"</i> Hyejin Cho, Oklahoma State University
11:30	Performance – <i>"A Taste of Columbia"</i> Hernandez-Venegas Duo Melissa Venegas Vargas, University of North Texas Sergio Hernandez Felix, University of North Texas	Paper Presentation – <i>"Female Jazz Pioneer: A musical journey into the life of trombonist, arranger, and composer, Melba Liston"</i> Alexandra Zacharella, University of Arkansas – Fort Smith

12:30 p.m. Lunch on your own



2:00 p.m. Session 2 – Performances - Eldon Black Recital Hall

Variations for Solo Flute Ursula Mamlok  
*Anne Maker, flute, Denton, Texas*

“Tenderly” from *Three Romances for Susie* Barbara York  
*Alexandra Zacharella, trombone, University of Arkansas – Fort Smith*  
*Martha Saywell, piano, Texas A&M University-San Antonio*

Selections from *The Sun is Love* Gwyneth Walker  
*Deborah Popham, soprano, Sam Houston State University*  
*Ilonka Rus, piano, Sam Houston State University*

Four More Occasional Pieces John Harbison  
*Se-Hee Jin, piano, Texas Tech University*

3:00 p.m. Session 3

<b>CARR 295</b>	<b>ELDON BLACK RECITAL HALL</b>
Lecture Recital – <i>“Performance Guide for Ruth Crawford’s Diaphonic Suite No. 1”</i> Anne Maker, Independent Scholar, Denton, Texas	Performance - <i>“The Different Side of Liszt’s Transcendental Etudes”</i> Xiangyu Zhao, University of Missouri – Kansas City

3:30 p.m. Session 4 – Panel Discussion - CARR 295

*“Leadership Succession Planning”*  
Julia Mortyakova – Mississippi University for Women  
*Michelle Kiec – Oklahoma City University*  
*Soo Goh – Appalachian State University*

4:30 p.m.

Session 5

	<b>CARR 295</b>	<b>ELDON BLACK RECITAL HALL</b>
4:30	Paper Presentation – <i>“Local, National, Glocal: A Case Study on Select San Marcos Popular Music Artists”</i> Garrett Douglass, Texas State University	Performance – <i>“Offshoots: A Celebration of Musical Lineage”</i> Jacob Schafer, Rice University
5:00	Lecture Recital – <i>“A Musico-Sociological Study of Dukas's French-Jewish identity manifested in "Variations, Interlude, et Finale sur un Thème de Rameau.”</i> Seulki Susie Yoo, Penn State University	Performance - <i>“Beyond the Canon: Flute Duos by North American Women Composers”</i> NAFTA Duo Laurel Swinden, Wilfrid Laurier University Brielle Frost, Lamar University

5:30 p.m.

Dinner on your own

7:00 p.m.

Evening Concert presented by Angelo State University  
San Angelo Performing Arts Center - Murphey Performance Hall  
72 W College Ave, San Angelo, TX 76903

**Angelo State University Symphony & Chorale**  
*Dr. Fagner M. Rocha, Director of Orchestral Activities*  
*Dr. Eric Posada, Director of Choral Activities*

**PROGRAM**

Three Orchestral Pieces Op. 56 from **Sigurd Josafar** Edvard Grieg  
1. Prelude (In the King's Hall)  
2. Intermezzo (Borhild's Dream)  
3. Homage March

Andante and Rondo Hungarese C M. von Weber  
*Janelle Ott, soloist*

**INTERMISSION**

We Reply Dominick DiOrio  
Cantique de Jean Racine, Op.11 Gabriel Fauré  
Dies Irae Ryan Main  
Danny Boy Londonderry Air/arr. Joseph Flummerfelt  
Ubi Caritas Dan Forrest

## Friday, March 10

9:00 a.m. Registration, West Hallway of the Carr Education-Fine Arts Building  
"The Spine"

10:00 a.m. Session 6

	<b>CARR 208</b>	<b>CARR 295</b>
10:00	Paper Presentation – <i>"Harmonic Analysis of a Jazz Piece: The Girl from Ipanema Case"</i> Dimitar Ninov, Texas State University	Paper Presentation – <i>"What makes Robert Schumann Schumann: Schumann's creation of fantasy borrowed from literature, especially E. T. A. Hoffman's novel The Life and Opinions of Tomcat Murr"</i> Hyejin Cho, Oklahoma State University
10:30	Paper Presentation – <i>"Carl Maria von Weber and the Forest Girl: Chromaticism in the Arias of Silvana (1808-1810), Act I"</i> Katherine Buckler, Independent Scholar	Lecture Recital – <i>"György Ligeti's 100<sup>th</sup>: Etudes pour piano, premier livre; a Valuable Tool for Teaching Technique in the Pianist, and a Wonderful, Unique Addition to One's Repertoire"</i> Sung-Soo Cho, Midwestern State University
11:00	Paper Presentation – <i>"Specs Grading: A New Model for Aural Skills Classes"</i> Stefanie Dickinson, University of Central Arkansas	Performance - <i>Sorrowful Songs</i> - Henryk Gorecki (arr. Brett Copeland) Alexander W. Ravitz, bass clarinet <i>Harbor</i> by Brett Copeland Alexander W. Ravitz, bass clarinet Brett Copeland, tuba

11:30 a.m. Session 7 – Workshop - CARR 295  
*"The Inclusive Music Studio"*  
Lisa Garner Santa, Texas Tech University

12:30 p.m. Lunch on your own

2:00 p.m. Keynote Address – Eldon Black Recital Hall  
Andrew Dell'Antonio, PhD  
Professor of Musicology  
Distinguished Teaching Professor  
The University of Texas at Austin

3:00 p.m.

Session 9 – Panel Discussion - CARR 295

“Empowering Collegiate Music Students as Agents of Change  
Through Meaningful Collaboration”

Jihea Hong-Park, Brigham Young University

Lauren Cain, Brigham Young University

Amberlee Abbott, Brigham Young University

Sylvan Scott, Brigham Young University

Sarah Shipp, Brigham Young University

Molly Smith, Brigham Young University

Joyanne Bills, Brigham Young University

4:00 p.m.

Session 10

	<b>CARR 295</b>	<b>ELDON BLACK RECITAL HALL</b>
4:00	Lecture Recital – <i>“AIDS Quilt Songbook: A Lecture Recital”</i> Deborah Popham, Sam Houston State University Susan Hurley – Mississippi University for Women Marcy McKee, Northwestern State University William Reber, Mississippi University for Women	Performance – <i>“The Keyboard Fantasia: Improvisation and Expressivity in the 18th century”</i> Huiyoung Chun, University of Texas at Austin
4:30	Lecture Recital – <i>“Shostakovich Cello Sonata in D minor, Op 40: An Inspirational “Timbral” for Musical Pursuit of Innovation and Liberty”</i> Lucie Zhuxi Wang, University of Cincinnati Conservatory of Music Sung-Soo Cho, Midwestern State University	Performance – <i>“She/His/Theirs: Chamber Works for Flute Quartet”</i> O.U.R. Quartet Lisa Garner Santa, Texas Tech University Spencer Hartman, Texas Tech University Samuel Hood, Texas Women’s University Pamela Youngblood, Texas Women’s University
5:00	Lecture Recital – <i>“Ruth Crawford Seeger: The Nine Preludes for Piano”</i> Jugwon Noh, University of Texas at Austin	Performance – <i>“Works for Soprano, Horn, and Piano by Gina Gillie &amp; Arnold Cooke”</i> Triosarachops Sarah Rushing, West Texas A&M University Sarah Beckham-Turner, West Texas A&M University Guglielmo Manfredi, West Texas A&M University

5:30 p.m. Dinner on your own

7:00 p.m. Session 11 – Composers Concert - Eldon Black Recital Hall

Something Special for Kerry Olga Harris  
Something Special for Julia Tennessee State University  
*Julia Mortyakova, piano, Mississippi University for Women*

Relentless Elizabeth Momand  
University of Arkansas – Fort Smith  
*Soo Goh, clarinet, Appalachian State University*

Bendito Marcel Castro-Lima  
University of North Texas  
*Izzy Fincher, guitar, University of Colorado Boulder  
live electronics*

Petite Suite Valentin Bogdan  
Mississippi University for Women  
*Mario Larios-Garcia, soprano saxophone, Angelo State University  
Valentin Bogdan, piano*

Nocturne for Double Bass and Piano Zachary Daniels  
Oklahoma City Community College  
*Zachary Daniels, double bass  
Hayden Iskander, piano, Tulsa, Oklahoma*

INCIPIT Brett Copeland  
Dallas, Texas  
*Austin Seybert, trombone, University of Texas at Tyler  
Brett Copeland, tuba, freelance musician  
fixed media*

Conjunction (duet version) Daniel Adams  
Texas Southern University  
*Constance Kelley, flute, Angelo State University  
Janelle Ott, bassoon, Angelo State University*

**Saturday, March 11**

9:00 a.m. Registration – West Hallway of the Carr Education-Fine Arts Building

10:00 a.m. Session 12- Workshop - CARR 295

*“Engage Your Students at First Contact: Create Interactive Syllabi for All Music Classes”*  
Art Brownlow, University of Texas Rio Grande Valley

11:00 a.m. Session 13

	<b>ELDON BLACK RECITAL HALL</b>	<b>CARR 295</b>
11:00	Performance – <i>“From Buenos Aires: Alberto Ginastera's Complete Dances for Piano”</i> Sung-Soo Cho, Midwestern State University	Paper Presentation – <i>“Open Music Theory Volume 2: A Multi-Institutional Model for Developing Open Online Textbooks”</i> Kyle Gullings, University of Texas-Tyler
11:30	Lecture Recital – <i>“The Pedagogical Piano Works of Miriam Hyde”</i> Sarah Rushing, West Texas A&M University	Paper Presentation – <i>“The Solitude Project: Making Music in the Face of Adversity”</i> Paul Dickinson, University of Central Arkansas

12:00 p.m. Lunch & General Membership Meeting – Band Rehearsal Hall  
(box lunch provided)

1:30 p.m. Session 14 -Discussion Forum - CARR 295

*“Scaffolding a Support System for Faculty Teaching Music Theory and Aural Skills as a Secondary Area”*  
Stefanie Dickinson, University of Central Arkansas

2:30 p.m. Session 15

	<b>CARR 295</b>	<b>Eldon Black Recital Hall</b>
2:30	Lecture Recital – <i>“Transcriptions + Song Covers = Canonization of Porgy and Bess”</i> Todd Van Kekerix, University of Houston	Performance – <i>“Cecile Chaminade Piano Sonata in C Minor Op. 21”</i> Julia Mortyakova, Mississippi University for Women
3:00	Paper Presentation – <i>“Change in the Vocal Pedagogy Classroom: Adopting VoceVista Video Pro”</i> Richard Davis, University of Texas Rio Grande Valley	Performance - <i>“Environmental Activism Through Songs”</i> ABCDuo David Asbury, Southwestern University Bruce Cain, Southwestern University

3:30 p.m.

Session 16 – Composers Concert – Eldon Black Recital Hall

Reveries: Partita #9 for unaccompanied flute and alto flute Joe L. Alexander  
I. By the mountain Mississippi University for Women  
II. By Moonlight  
III. By the Silvery Lake  
IV. By the Sea

*Constance L. Kelly, flute & alto flute, Angelo State University*

The Annunciation Paul Dickinson  
University of Central Arkansas  
*Paul Dickinson, piano*

Communicate Elizabeth Momand  
University of Arkansas – Fort Smith  
*fixed media*

Nocturne and Scherzo Ken Metz  
University of the Incarnate Word  
*Laura Salfen, flute, Texas A&M University - Kingsville*  
*William Hayter, clarinet, Texas Lutheran University*

Recycled Material Zachary Daniels  
Oklahoma City Community College  
*fixed media*

Something Borrowed Valentin Bodgan  
Mississippi University for Women  
*Valentin Bogdan, piano*

Mini Suite for Solo Tuba Justin Writer  
University of Texas Rio Grande Valley  
*Scott Roeder, tuba, University of Texas Rio Grande Valley*

Limitless Out of the Dusk Daniel Adams  
Texas Southern University  
*Martha Saywell, piano, Texas A&M University – San Antonio*

4:30 p.m.

End of Conference

***Thank you for attending! We look forward to seeing you at the 2024 South Central Conference,  
March 7-9, 2024, at the University of Arkansas – Fort Smith.***



## ABSTRACTS & PROGRAM NOTES

**Adams, Daniel (Texas Southern University)**

### ***Conjunction***

The term "conjunction" refers to the visual alignment of two or more planets, or other celestial bodies at a geometrical position of eight degrees or less. Although the entities are astronomical distances from each other, they appear to the eye as adjacent spheres. Throughout recorded history, astrologers have associated superior conjunctions with impending social and political change. The concept of conjunction is represented in this trio by the periodic recurrence of several sonic conjunctions of the three instruments. The piece begins with an unaccompanied melody in the flute part. The clarinet and bassoon then enter in long durations and subsequently, thematic materials are introduced in all three parts. Although contrapuntal imitation are present, each part is mostly independent in its thematic materials, representing non-aligned orbital paths. The first conjunction occurs approximately a minute and a half into the piece. All three parts align on one measure of a repeated pitch in a syncopated rhythmic unison of three consecutive half-steps spread over a range of almost two octaves, representing the visual perception of closeness between distant celestial bodies. This figure is repeated several measures later, and then extended to three measures in length. A developmental process follows with complex rhythmic textures and rapidly changing registral positions among the three instruments. The middle portion of the piece is interspersed with different kinds of conjunctions based on hocket-like interplay, dense polyrhythmic figures, and cluster sonorities. The final measure is a recurrence of the syncopated conjunction introduced in the first section of the piece.

### ***Limitless Out of the Dusk***

"Limitless Out of the Dusk" is one of twelve works by Texas-based composers commissioned for pianist Yan Shen by the Texas New Music Ensemble's series with the theme "No Time for Silence". The title quotes 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.

**Alexander, Joe (Mississippi University for Women)**

### ***Reveries: Partita #9 for unaccompanied flute and alto flute***

My idea for the Partita series was to write a set of unaccompanied compositions for a single instrument. The ninth Partita was composed in the spring of 2021 for a call for score for the Sounds New chapter of the National Association of Composers, USA. The first movement was performed by Tia Roper, flute, at the Composer's Retreat, Roosevelt State Park, Pine Mountain, GA. The complete piece was premiered by Brittney Patterson at the Cloudland State Park in Georgia on a NACUSA Sounds New recital. A reverie is "a state of being pleasantly lost in one's thoughts; a daydream." A second meaning for music includes, "an instrumental piece suggesting a dreamy or musing state."

**Asbury, David**

### ***Environmental Activism Through Songs***

Connecting with the conference theme of "Leading Change", this program explores the connections between music and environmental activism. Entitled *Dedicaciones: Cantos Por La Vida*, it consists of new works for voice and guitar that are environmentally themed, and feature selections from three new song cycles. First, we will hear two songs from the cycle "AMOR Y DESVENTURA" by Mexican composer Julio César Oliva, The cycle, written in 2017, combines themes of love and nature. Second, we will hear selections from the "River of Words Song Cycle" which is collaborative in nature, and is highlighted by contributions from numerous composers who set poems by school age children based on the theme of watershed conservation as part of a contest sponsored by the Library of Congress. Our program features works by Jason Hoogerhyde, Diego Luzuriaga, and Diego Vega. Lastly, we will hear two works from the cycle "CANTOS POR LA VIDA" by Cuban composer Eduardo Martin that was written in 2019, and consists of five songs about nature. These works, while new in the sense that have been written within the span of the last decade, are highly accessible and evocative of the distinct groups and heritages they represent.

**Bogdan, Valentin (Mississippi University for Women)**

***Something Borrowed***

Something Borrowed is a suite of three short piano pieces which aims to explore a combination of classical and jazz piano elements. The listener will notice the presence of specific jazz techniques such as stride piano, improvisation passages and shell chords, which in turn are combined with modern composition techniques.

***Petite Suite***

Petite Suite was written originally for harp and soprano saxophone, but later revised in its current form. It is meant to invoke simplicity, in the type of thematic material chosen, the texture, and length. The goal was to use as little material as possible, but nonetheless still to try and communicate a meaningful message.

**Brownlow, Art (University of Texas Rio Grande Valley)**

***Engage Your Students at First Contact: Create Interactive Syllabi for All Music Classes***

The course syllabus should be a welcoming, front-door experience into the journey through a course; it should engage students at first glance and create excitement. This is true for applied and even ensemble classes, as it is for academic music courses. And it is especially important in online or hybrid courses, where first contact most likely will be with the syllabus, not the instructor. We all know that a syllabus should be clearly organized for comprehension and visually attractive to elevate interest. Various types of syllabi, such as illustrated or infographic syllabi, have been used for years to accomplish these goals. But what if instructors take the extra step to create not only a visually attractive syllabus, but an interactive digital syllabus that immediately captivates the learner's attention and creates excitement about the course? This session will introduce the concept of the interactive ebook syllabus. Such a syllabus is not so much a listing of course information as it is a scalable course map, using such features as external and internal links, shapes, audio, images, image galleries and video. As a model, the presenter will use an ebook syllabus created for a junior/senior level music history course. By the end of this hands-on session attendees will understand the importance of engaging and interactive syllabi, and they will master skills that will allow them to create their own syllabus ebooks in the ePUB file format using Pages, a word processing tool free on all Apple devices.

**Buckler, Katherine (Temple College)**

***Carl Maria von Weber and the Forest Girl: Chromaticism in the Arias of Silvana (1808-1810), Act I***

An opera with a colorful background, *Silvana* (1808-1810) receives little attention from scholars, often appearing in just one paragraph concerning Weber's life. Although scholars such as Brown, North, Ditzler, and Huck have provided reviews over aspects such as the scenic music, the impracticality of the vocal parts, motifs shared with *Der Freischütz*, and the sharp reduction of content No. 4 and 10, no analysis of the opera's usage of chromatic functions is available. This paper not only explores these functions in *Silvana's* Act I arias, classifying the usages of chromaticism into five main categories: key symbolism, word painting, word emphasis, character transformation, and boundary chords; but also asserts that certain uses of chromaticism in *Silvana* can be found further developed in his famous opera, *Der Freischütz* (1818-1821). This analysis offers a rare glance into the compositional development of Weber between his seven-year operatic hiatus between 1811-1817, in which he only revised his currently published operas. A traditional roman numeral analysis and Lerdahl and Jackendoff's Generative Theory of Tonal Music are employed on the original, unrevised, *Silvana* and *Der Freischütz* scores.

**Castro-Lima, Marcel (University of North Texas)**

***Bendito***

*Bendito* was composed in collaboration with guitarist Izzy Fincher for the 2021 Twisted Spruce Symposium. By that time, Brazil and the United States, the home countries of the composer and the performer, accounted for more than a quarter of the lives lost to COVID-19 worldwide. It can be thought of as an elegy for the victims of the pandemic. In Brazil, a *bendito* refers to a popular religious song of oral tradition, commonly sung at funeral processions. It is usually sung by groups of women in two parts, usually in thirds, and is especially common in Ceará, the home state of Castro-Lima. The mournful atmosphere, the doubling of the melodies in thirds, the characteristic timbre and the tonal inflection of these songs are directly or indirectly present in *Bendito*.

**Cho, Hyejin (Oklahoma State University)**

***What makes Robert Schumann Schumann: Schumann's creation of fantasy borrowed from literature, especially E. T. A. Hoffman's novel The Life and Opinions of Tomcat Murr***

Reflecting Robert Schumann's wishes to be a story teller, when playing his works, one should be a story teller also, not a note teller. What distinguishes the two? The story teller recognizes the fantasy in Schumann's music, an inspired state of mind for conveying the music to the listener. It is not an overstatement that Schumann is all about fantasy. He lived in fantasy and he created fantasy. Schumann's music is very much related to that quality of fantasy in the novels of German Romantics he greatly admired, literature and music being for him interdependent arts. Novels of German Romantics made him hallucinate, and he was eager to transform their characteristics to his music. Therefore, understanding fantasy which is created by a technique of distortion in the novels of German Romantics is essential to grasp what is individual in Schumann's music. This presentation will illustrate how the technique of distortion in novels is transformed in narrative strategy, metric pulse, and sound creation in Schumann's compositions for piano solo works, songs and chamber music.

***French female pianist-composer Cecile Chaminade's strategies to succeed in American musical culture between 1890-1920, reflected in programmatic character pieces for solo piano (with artistic suggestions and a performance of Pas des écharpes and La Lisonjera)***

Cecile Chaminade was one of the most prominent musical figures and celebrities in late nineteenth and early twenties centuries in the United States. Her huge success was extraordinary, especially considering gendered barriers on female musicians at that time. She was the most published non-English speaking female composer in the States between 1820s and 1920s. On her American tour in 1908, she had her debut at Carnegie Hall and performed in seventeen states for more than forty-two thousand people. It should be noted that her enthusiasts were mostly women. It was American women who founded more than two hundred of Chaminade fan clubs mostly in eastern and midwestern states. Chaminade appeared in newspapers, magazines, fictions and advertisements not only as an unusual female musician with a professional career but also as a symbol of 'New Woman.' All her American success was centered on her strategies reflected in her compositions and concert programs. Although she composed large-scale works which received positive reviews, she turned her way to programmatic character pieces (which contrasts with Clara Schumann), which, mostly performed by women, helped Chaminade gain a prominence. These compositions demonstrate not only her charming, witty and idiomatic writings but also her sophisticated artistic taste by giving different expression indications for repeated sections, which are often overlooked. This lecture-recital will present Chaminade's strategies to succeed in America between 1890s and 1920s, and a performance guide focused on artistic expressions, following a performance of Pas des écharpes and La Lisonjera.

**Cho, Sung-Soo (Midwestern State University)**

***From Buenos Aires: Alberto Ginastera's Complete Dances for Piano***

The great Argentinian composer Alberto Ginastera (1916-1983) is considered one of foremost talents of the twentieth century. In Buenos Aires, during an official visit in September 1941, Aaron Copland had the opportunity to meet the young Ginastera. He wrote in his journal: There is a young composer here who is generally looked upon as the "white hope" of Argentine music. He is looked upon with favor by all groups here, is presentable, modest almost to a timid degree, and will, no doubt, someday be an outstanding figure in Argentine music. Among Ginastera's many compositions for piano, Danzas argentinas, Op. 2, is probably the most performed by students and professionals around the world. The suite was composed in 1937 while Ginastera was still a student at the National Conservatory of Buenos Aires. This beloved music has distinctive Argentinian traits in both rhythm and melody, modelled on a lively type of South American folksong and folk dance. Ginastera composed Suite de danzas criollas, Op. 15, in 1946 while in New York on a Guggenheim Fellowship. Perhaps influenced by the vibrant urban surroundings of the city, the piece reflects the general aesthetic shift scholars have observed in the composer's work during the late '40s: a move away from the Argentine folk music borrowings and explicitly nationalistic flavor of his earlier works toward a more integrated, personal style. In the Creole Dance Suite, the driving dance rhythms, lively syncopations, and gaucho-like bravado serve an expressive rather than evocative role.

***György Ligeti's 100th: Études pour piano, premier livre; a Valuable Tool for Teaching Technique in the Pianist, and a Wonderful, Unique Addition to One's Repertoire***

György Ligeti (1923-2006) is regarded to be one of the most important composers in the twentieth and the early twenty-first centuries. Commemorating the composer's 100th year, I would like to present a lecturer recital on his Études pour piano, premier livre (1985), which won the 1986 University of Louisville Grawemeyer Award for music composition, the most lucrative prize for composition in the world. Piano études by György Ligeti are a wonderful addition to the traditional genre of technical and virtuosic études for the instrument. In terms of imagination and innovation, these form a significant set of compositions for the contemporary pianist. Quite challenging due to Ligeti's faithful combination of high-level technique and musical intensity, study of these works is a truly worthwhile endeavor. This lecture presents brief analytic ideas on each étude in Études pour piano, premier livre, and what pianistic contribution this set of études made to the piano literature. The distinctive value of Ligeti's études to the pianist is the different types of rhythmic and textural

complications that have not seen elsewhere. Exceeding the common use of the cross rhythm and polyrhythm that earlier composers had employed, the composer challenges the performer to manage different tempi simultaneously to create an illusion of multiple performers. His exquisite combination of virtuoso technical issues with expressive content accounts for the significance of these works.

**Chun, Huiyoung (University of Texas at Austin)**

***The Keyboard Fantasia: Improvisation and Expressivity in the 18th century***

Nineteenth-century masterpieces, such as “Wandererfantasie” by Franz Schubert, Frederic Chopin’s “Fantaisie-Improvisation”, and Robert Schumann’s “Fantasiestück” are pieces in the fantasia genre that are very familiar to today’s audience. These works attract the audience’s attention due to wonderful and colorful melody and to the strength of musical drama in which contrasting emotions are expressed. Since the nineteenth century was a time in which composers started to break with conventional forms and look for more freedom, we are tempted to believe that fantasia was a genre invented in the Romantic era. Yet, the “Fantasia,” as a genre first appeared around the Renaissance was transformed in composition for the keyboard during the Baroque and Classical periods. Around in the mid of the Eighteenth century, C. P. E. Bach valued the expression of emotion in music and established the main principles of the ‘Empfindsamer Stil’. Bach’s works influenced other composers of the 18th century, and eventually had an impact on the foundation of the Romantic era. My research will examine the principles of C. P. E. Bach on which it is based C. P. E. Bach’s Fantasia and that made this genre so successful in the Classical era, and compare it with similar works by Mozart and Haydn to identify reciprocal influences.

**Copeland, Brett**

***INCIPIIT***

INCIPIIT - The opening words or music in a text or composition. INCIPIIT is presented in three contrasting sections of music separated by electronic interludes that serve as tonal palette cleansers and introduce each new section of music. The three sections are drastically different in terms of counterpoint and harmonic language. The piece features a chant-like opening, evoking the music of the Medieval period. The middle section includes long melodic phrases for both instruments and is written in the style of an operatic duet. The final section is the most rambunctious, using contemporary rhythmic and harmonic patterns.

***Sorrowful Songs***

Henryk Górecki’s Symphony No. 3, written in 1976, combines quasi-sacred minimalism with modal melodies drawn from centuries old Polish chants and folk songs scored for solo soprano and string orchestra. Symphony of Sorrowful Songs achieved international acclaim after Dawn Upshaw and the London Sinfonietta’s 1992 record release under the baton of David Zinman, with over 2 million copies of the record sold to date. Arranged for bass clarinet and electronics and performed using MAX/MSP, this arrangement aims to represent the monumental work by Górecki by giving the performer the opportunity to recreate a massive 200+ bar canon, have their acoustic sound digitally distorted and glitched, and play the role of a soprano soloist. *low lifes* is a new composition for tuba, bass clarinet, and electronics that showcases the immense sonic capabilities of two very different low register instruments.

**Daniels, Zachary (Oklahoma City Community College)**

***Recycled Material***

Recycled Material is a sonic journey, taking existing material, and turning it into something new and robust. The piece utilizes sounds recorded at a recycling facility to further this idea. The concept of recycling material is by no means new, even in music. We often find that the best compositional moments stem from recycled musical material, either through direct repetition à la minimalism, by recapitulation, or even quoting an earlier work. In this particular work, we hear the sounds of glass shattering, plastic bottles getting crushed, and compressors... compressing. Listen, as the piece recycles these recognizable sounds into something new.

***Nocturne for Double Bass and Piano***

Nocturne for Double Bass and Piano is a high-energy piece that, despite its intent as a solo for double bass, often acts as an engaging, collaborative duet between the two instruments. The runtime of 5 minutes contains an extended, unaccompanied bass solo as well as several soloistic piano excerpts all with varying time signatures and shifting rhythmic patterns that keep listeners engaged. Nocturne showcases a wide range on the double bass, reaching up to high D as a peak, with long, sustained tones, fast-paced bowed and pizzicato sections, and a variety of scalar and jumping passages to showcase the versatility of any intermediate to advanced bassist. This piece was written as an answer to the ponderance of someone asking: “Why don’t composers write for their own instrument more often and perform?”

**Davis, Richard (University of Texas Rio Grande Valley)**

***Change in the Vocal Pedagogy Classroom: Adopting VoceVista Video Pro***

Donald Gray Miller introduced my fellow students and me to VoceVista at Ingo Titze's Vocology Institute over a decade ago. We were acquainted with Praat and Madde, but we assumed that voice analysis and synthesis was for the research lab, not our voice studios. As software has developed, students and teachers are becoming more comfortable with using technology. The vocal pedagogy class is the nexus for this comfort. This presentation will reflect a semester of teaching using VoceVista Video Pro. It will recount ten teaching modules used for developing the class's skills in using VVV Pro. To measure the success of those modules a Qualtrics survey of my own design was administered at the end of class. The three-part survey measured: 1) VVV Pro effectiveness, (2) confidence in using VVVPro, (3) and whether the program worked as a tool in live instruction. Descriptive data will be displayed in graphs featuring simple means, minimum and maximum scores and standard deviations. The results of the survey will conclude that three areas: interpreting vowel and consonant duration, relating vowel theory to screen results, and using the EGG require more instruction to be successful with students learning to teach voice with technology.

**Dickinson, Paul (University of Central Arkansas)**

***The Annunciation***

The Annunciation depicts the biblical account of the angel Gabriel visiting Mary. The other-worldiness of the angel's visit surprises Mary, but in their conversation, she consents to conceive and give birth to Jesus. Then Gabriel leaves her.

***The Solotude Project: Making Music in the Face of Adversity***

Soon after the COVID-19 pandemic forced the cancellation of live performances around the world, musicians found themselves in isolation. To stay connected, individuals and large ensembles began posting solo and compilation video performances. In an effort to unite my university's music department and help promote it while faculty were not able to recruit in person, I composed The Solotude Project. This paper will present the full scope of this unique and timely project: its origins, creation, and implementation. The underlying concept of the project was to compose pieces featuring individual faculty members (Solotudes—Solo + Étude + Solitude = Solotude), then combine these in ensemble works (Multitudes). A presentation of sketches will reveal how I used a hocket technique to create motives shared by all the pieces. These ideas recombine in the Multitudes to quote the university's Fight Song and Alma Mater. I will present videos of Solotudes in live-streamed faculty recitals from Spring 2021, videos of Solotudes and Multitudes posted to the department web pages and my YouTube channel. And I will discuss the process of recording and editing audio and video to create the compilation videos of the Multitudes. The goal of the The Solotude Project can be summed up by its slogan: "When we can't make music together, we can still make music for each other. Other musicians—composers or performers—may wish to follow a similar path to create their own projects for unity and promotion in a world still under threat of quarantine."

**Dickinson, Stefanie (University of Central Arkansas)**

***Scaffolding a Support System for Faculty Teaching Music Theory and Aural Skills as a Secondary Area***

One of the greatest benefits of participation in the College Music Society is the opportunity to interact, encourage, and learn from music faculty outside one's primary area. Through paper presentations, performances, and casual conversation, members are exposed to novel teaching approaches and strategies and are able to apply and adapt these to their own teaching specialty. The result can be nothing less than exciting and motivating! The benefits of learning from specialists outside one's primary area can be particularly helpful when one teaches courses in a secondary area, particularly an area in which the instructor has no degrees. In music schools and departments around the US, one popular secondary teaching area is music theory. For example, many applied faculty find themselves asked to teach fundamentals, aural skills, harmony, and upper level theory courses. The purpose of this discussion forum is to explore how CMS can produce and foster an opportunity for support, encouragement, and true exchange of ideas between music theory specialists and faculty teaching music theory and aural skills as a secondary area. The moderator hopes to cultivate an exploratory spirit in which to investigate felt needs while remaining open and helpful. The objective of the session is to engage in informal interaction and discussion that will lead to a spirit change and attainable possibilities. The moderator hopes to leave the session with a better sense of the needs and concerns of secondary theory instructors in order to prepare recommendations for resources and networking for the society at large.

***Specs Grading: A New Model for Aural Skills Classes***

Ear Training courses hold an important place in the music curriculum: training students in the essential skills of music literacy and audiation. However, aspects of these courses can be frustrating for students and faculty alike. Students are sometimes unmotivated and delay seeking help yet are often able to pass a class without meeting all learning outcomes. Faculty must deal with different ability levels in a single class, waste time making decisions about partial credit, and may not grade by the same standards between multiple sections of a course. I propose these problems and others can be avoided

by replacing a traditional points-based grading system with a “specifications grading” model developed by Linda Nilson, sociologist, and educator. Based on adult learning theory and motivation theories, “specs grading” is appropriate for any discipline but is especially effective in aural skills classes. This paper explains the essentials of specs grading and how they can be applied to ear training courses. With specs grading, faculty clearly communicate learning outcomes and design assignments spanning basic outcomes to higher level thinking. Pass/fail grading raises the bar for student performance and eases the instructor’s grading load. Students are more motivated because they are allowed choice and flexibility in their assignment load. Opportunities for student self-reflection give students more ownership of their learning. The presentation reports on successful implementation in courses at the author’s university. Discussion emphasizes course organization, converting traditional grading to specs grading, grade comparison to traditional systems, faculty and student response, and assignment samples.

**Douglas, Garrett (Texas State University)**

***Local, National, Glocal: A Case Study on Select San Marcos Popular Music Artists***

Some research has been conducted on national / global vs. local music, as captured in the term “glocal”: music that is being created in our current, globalized world, but presented at a local level (see, for example, Hebert/Rykowski: Music Glocalization, Cambridge Scholars, 2018). With regard to popular music, very little published research has focused on glocalization within the US, and none in our CMS chapter region. This study will, for the first time, fill this void by focusing on popular music artists active in San Marcos, Texas – a small city between Austin and San Antonio. Goals of this research were finding the relationship between local and national aspects of musical style as well as of music making / public music performances. The author of this study interviewed several artists, such as Blevins, Window Shop, Kenny Normal, and Kairos, and stylistically analyzed their music. Findings include that, while most local artists do not show characteristics specific to a local musical style, most music is ‘tailored’ towards the San Marcos audience: a multicultural population with primarily young listeners (because of the university population of more than 38,000). This paper presentation will summarize an analysis of common aspects of music and unique characteristics of recording process, production techniques, and musical style. A handout with names of artists, links to online resources, and characteristics of style and music production will be provided, which would allow conference attendees the use of regional popular music in college courses (an important goal of current curricular changes).

**Frost, Brielle (Lamar University)**

***Leading Change Through the Latin American Flute Works of Daniel Cueto***

Daniel Cueto (b. 1986) is an active composer and flutist who is quickly gaining widespread attention for his music. He blends rich traditional Peruvian melodies and rhythms with contemporary techniques in a way that is both pleasing and accessible to the performer and audience. Born in Peru, Daniel Cueto was raised by his Peruvian father and American mother. His multi-cultural heritage became one of his greatest assets to creating a strong and vibrant foundation for his musical style and signature sound. His music is unified by overarching Latin American themes of nature, geography, ancient civilizations, and folk music. This presentation will help lead change by bringing attention to the music of an underrepresented population and by building a diverse flute repertoire which reflects the culture. Insight will be offered into several of Daniel Cueto’s flute solo and ensemble works and his inspiration for each. Having commissioned, performed, directed, and premiered several of Cueto’s works, the presenter will discuss the composer’s musical journey, examine his compositional style, and identify the unifying features which make his music distinct.

**Garner Santa, Lisa (Texas Tech University)**

***The Inclusive Music Studio***

The Inclusive Music Studio – As applied teachers how do we support the diverse needs of our students? Each comes with a unique set of physical traits, personality, and neurology - each imprinted by their cultural and socio-economic environment, including considerations of race, gender, and identity. Learn how transparent expectations, inclusive language, and simple accommodations increase learning and enhance student confidence, retention, and success. Join Dr. Lisa Garner Santa, Director of Texas Tech’s Institute for Inclusive Excellence, for this interactive workshop.

***She/His/Theirs: Chamber Works for Flute Quartet***

O.U.R. Flute Quartet offers three works from diverse perspectives and composers. Pauline Oliveros' 13 Changes, written in 1986 for Malcolm Goldstein, offers performers the opportunity to collaborate through intuitive interpretation of poetic movement titles. Mike Mower captures various scenes, from the whirlpools of spinning thought to the funky sounds of the 70s. Ahmed Al Abaca offers a blues-inspired new work, commissioned by O.U.R. Flute Quartet.

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

***Open Music Theory Volume 2: A Multi-Institutional Model for Developing Open Online Textbooks***

This presentation provides a practical model for how teams of authors across multiple institutions can collaboratively write a useful and sustainable online textbook. It takes as its case study Open Music Theory Version 2 (<https://viva.pressbooks.pub/openmusictheory/>), a natively-online open educational resource intended to serve as the primary text and workbook for undergraduate music theory curricula. Authored by seven faculty members at six different institutions, OMT2 was supported primarily by a \$30,000 Course Redesign grant from Virginia's Academic Library Consortium (VIVA) (<https://vivalib.org/viva/homepage>). Drawing from experience authoring OMT2, the presenter articulates a coherent model for assembling a multi-institutional team of authors, starting with existing collegial networks and by remaining active in scholarly publications and professional organizations. The benefits, possible sources, and application process of grant funding are outlined briefly, followed by a discussion of the importance of establishing a clear division of labor. The value of internal style guides, templates, and non-author editors is highlighted. The presenter details various online platforms and software for efficient project management, then enumerates the many benefits of a multi-institutional approach to OER authorship. As time permits, the presentation closes with a live tour of Open Music Theory 2.

**Harris, Olga (Tennessee State University)**

***Something Special for Kerry***

***Something Special for Julia***

**Hong-Park, Jihea (Brigham Young University)**

***Empowering Collegiate Music Students as Agents of Change***

In Spring 2021, I was profoundly impacted by the racially aggravated incident in Atlanta, GA, which compelled me to reflect on the following questions:

- What is the role of the performer in the era of political, climate, and social turmoil?
- As an educator, how may I create a learning environment that invites active engagement with the current social issues of the day?
- What type of collaborative project would empower my students to use music as a catalyst for change?

These questions ultimately led to a concert project entitled "Stories of Our Time: New Music for Piano Reflecting the Current Moment." Over a semester, each of my piano students collaborated with a composition student in the creation of new work exploring current issues of the day that was personally meaningful to them. One student noted, "I discovered that music can be used as a force for real change, even just within ourselves. I feel I have developed an understanding of myself as a person and my place in this world. Coming together with others to create something about our day has shown me that we are all in this fight together for a better world." In this presentation, my collegiate students and I will share our collaborative learning process, and key takeaways from the experience and discuss how higher education can be a powerful space that serves as a catalyst for change. It will conclude with performances of two piano compositions from the "Stories of Our Time" project.

**Jin, Se-Hee (Texas Tech University)**

***John Harbison Four More Occasional Pieces***

Four More Occasional Piece is a suite consisted of four dances - Minuet, Gavotte, Waltz, and Tango. The dances are written with distinctive rhythmic gestures and accompaniment figures, reflecting contrasting characters, tempi, and movements of actual dances. Harbison's lyricism and unique dissonant chords are blended within the simple and transparent texture of the music. Harbison dedicated each movement to his close friends and his wife. The pieces and their occasions are as follows:

Minuet: First performed at DaCapo Chamber Players celebration in 1988.

Gavotte: For manager of the first Token Creek International Chamber Festival and performed it herself in Madison in 1990.

Waltz: An anniversary waltz (1987) for our 24th anniversary (an uneven but symmetrical number).

Tango: A tango "seen from ground level" to welcome Milo into the world.

**Maker, Anne (Independent Scholar)*****Variations for Solo Flute by Ursula Mamlok***

Ursula Mamlok's *Variations for Solo Flute* has largely been forgotten from the modern flute repertoire and only one commercial recording exists, recorded in 1980 by Samuel Baron. However, this work is significant historically as Mamlok's first piece to use serial techniques, and interesting compositionally. Mamlok largely eschews the traditional methods of row transformation in favor of palindromes, and, as is typical of her works, combines older forms with modern aesthetics. In the flute repertoire, this work should have a place firmly alongside Edgar Varèse's *Density 21.5* and Luciano Berio's *Sequenza I*. Not only is Mamlok one of the only women writing in a dodecaphonic style in the 1960s, she does it in an innovative and listener-centered way. This piece relies heavily on the use of palindromes, often mirroring rhythm and dynamics along with the pitches. Mamlok carefully preserves the theme throughout the variations, carrying the listener a little more distant in each variation until the return in the final variation to the opening rhythm and palindrome form. The piece is in thirteen sections, a theme with twelve variations, and is played attacca.

***Performance Guide for Ruth Crawford's Diaphonic Suite No. 1***

Ruth Crawford's *Diaphonic Suite* for solo flute or oboe is Crawford's only work for solo monophonic instrument and is one of the only pieces for flute by an American Ultra-Modernist composer. Many teachers and students find this work difficult to interpret effectively and it is often only performed by advanced students. Despite this, Crawford's *Diaphonic Suite No. 1* is an excellent example of the avant-garde aesthetic prevalent in the 1930s and is pedagogically useful in introducing atonal interpretation to students. Crawford's compositional techniques, neume and row transformation, unique notational elements (bar lines and line breaks), and the movement's structures are unique within the flute repertoire and gaining an understanding of these elements is vital to an effective interpretation of the piece. Key to understanding Ruth Crawford's music is a basic knowledge of Charles Seeger's concept of neumes, a method of melodic development. *Diaphonic Suite No. 1* also uses verse-form, signified by the varied kinds of barlines, which help to guide the interpretation of phrases in much the same way as line breaks in poetry. Finally, the performance style of this piece can be challenging; the atonal aesthetic often causes modern performers to form an austere interpretation, when a more lyrical and graceful style is more appropriate and often more effective. Gaining an understanding of Crawford's style and gaining the technical skills required by *Diaphonic Suite No. 1*, effectively prepares students for study of later avant-garde works such as Crawford's *Suite for Wind Quintet*, and Luciano Berio's *Sequenza I*.

**Metz, Ken (University of the Incarnate Word)*****Nocturne and Scherzo***

The piece was composed in 2015. The *Nocturne* seeks to evoke those brooding qualities that are typical of the nocturne. In contrast the *Scherzo* seeks to communicate musical irony, a crucial feature of the *Scherzo* in music literature.

**Momand, Elizabeth (University of Arkansas – Fort Smith)*****Communicate***

Communication is vital to understanding people and cultures that differ from our own. But unfortunately, there are often many obstacles that prevent us from doing so. This electronic composition represents the attempts at communication that are stifled by the swirling noises, overlapping voices, and negative influences that keep us from getting our message across. In this piece, you will hear native speakers saying various forms of "Hello. Talk with me." The languages include English, Spanish, Urdu, Pashto, Farsi, Hindi, Taiwanese, Mandarin, Laotian, Russian, Ukrainian, Jamaican Patois, German, French, Georgian, and Hungarian. Behind the languages, are pulses, rising rifts, and a chant of "tell me" that represent the attempts that ultimately lead nowhere and are interrupted by busy signals and other disruptive messages. Eventually, the voices begin overlapping, representing the sentiment, "everybody's talking, but no one is listening." The composition ends as the voices stop and all attempts at communication are cut off.

***Relentless***

This composition was "inspired" by an unfortunate medical event. Shortly after receiving my first COVID vaccination in January 2021, I developed tinnitus, or ringing the ears. While still considered a rare side effect, the number of people who have reported developing tinnitus after receiving the vaccine is significant enough that it is a recognized adverse side effect. In my ears, the ringing presents as a "relentless" oscillation of two half-steps, usually on the pitches C and B or F and E. Thus, this composition is centered around those four pitches. At times, particularly when teaching, the ringing slips to the background, though it is ever present. In the evening, the relentless half-steps roar forward as if to make up for lost time when I wasn't so aware of them. The dynamic changes in this composition represent the varying levels of awareness and audibility, and the randomness of the pitches represents the tossing and turning during sleepless nights. The composition ends with a rising chromatic flourish, which, to me, represents the oscillating half-steps screaming, "we're still here and we're ready to roar."



**Mortyakova, Julia (Mississippi University for Women)**

***Leadership Succession Planning***

While planning for leadership succession in an academic unit is essential, the practice of selecting new leaders can vary widely across institutions. In an ideal situation, professional development opportunities would 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 would encourage the exchange of ideas and the sharing of best practices to ensure a smooth leadership transition and continuity of operations. These concepts apply internally whether the leader is selected from within or from outside the organization, and externally whether the leader transitions to another role at the current institution or departs for an outside opportunity. The panelists will share insight into successful leadership succession planning practices and offer suggestions for encouraging aspiring leaders to step forward into these roles. The session will conclude with an opportunity for attendees to share questions and comments.

***Cécile Chaminade Piano Sonata in C Minor Op. 21***

Cécile Chaminade (1857-1944) is a French Romantic composer and pianist whose work includes repertoire for orchestra, piano, voice, and chamber music. The Sonata in C Minor, Op. 21 contains three movements and is dedicated to Moritz Moszkowski. The third movement, Appassionato was written and also published as an etude, part of the Six Etudes de Concert, Op. 35 set in 1886. The entire sonata was published in 1895. The first movement, Allegro Appassionato is true to its tempo marking, featuring dramatic, beautiful, passionate melodies, virtuosic passages and even a fugue. The second movement, Andante, features gorgeous, rich, all-consuming phrases which the composer carefully passed down to the performer with much dynamic and tempo indication. The third movement is a relentless pursuit, a beautiful, virtuosic and powerful drive to the end providing a technical work-out for the performer. Chaminade's piano sonata deserves more notice as it is a unique and important part of Romantic piano repertoire. At a time when repertoire by women composers is being rediscovered, it is of great importance to share this work with audiences, pianists, teachers and students. This performance will give a brief overview and historic context of this monumental work and include a performance.

**Ninov, Dimitar (Texas State University)**

***Harmonic Analysis of a Jazz Piece: The Girl from Ipanema Case***

In the past several decades a certain synthesis has been observed between classical and popular methods of analyzing tonal music. On the one hand, classical theory adopted practical symbols from popular music that show the exact size of the chords; on the other hand, popular music adopted Roman numerals and functional letters for the purpose of harmonic analysis. The harmonic analysis of a standard jazz tune is similar to the harmonic analysis of a classical piece as it deals with the three main harmonic functions: tonic, subdominant, and dominant, as well as with their chord substitutes. To this basic concept various kinds of auxiliary chords will be included, some of them diatonic, and others – chromatic. In this paper I will discuss ways of analyzing The Girl from Ipanema, with the purpose of finding a balance between “theoretical justification” and “practical implementation”. Concerning the middle section of the piece, or the “bridge” in jazz terms, I will propose three different harmonic analyses, each one having its own appeal to the inquisitive musician.

**Noh, Jugwon (University of Texas at Austin)**

***Ruth Crawford Seeger: The Nine Preludes for Piano***

Ruth Crawford Seeger (1901–1953) was a pivotal figure among American ultra-modernists. Although her later works, particularly String Quartet (1931) are well known, few scholars have looked at her early piano solo works such as Nine Preludes. My analysis of Crawford Seeger's Nine Preludes sheds light on music that is frequently left out from the pianist's repertoire and guides performers in the preparation and performance of the work. In the lecture-recital, I first provide a brief overview of Ruth Crawford Seeger's biography and the background of work. I then analyze her Nine Preludes for piano (1924–1928). Focusing on her distinctive compositional style during her time in Chicago from 1921 to 1929, I describe her compositional process, extended piano techniques, and pianistic challenges. I finally present a performance guide of this work, discussing specific pianistic challenges: wide intervals, pedaling, complex rhythms, and voicing.

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

***AIDS Quilt Songbook: A Lecture Recital***

The AIDS Quilt Songbook is an ongoing classical music response to AIDS, acting as a musical parallel to the NAMES Project AIDS Memorial Quilt: an international project in which composers, writers, and performers explore the complex experiences of living and dying in the age of HIV/AIDS. Now an international project involving many artists and organizers, the AIDS Quilt Songbook was first conceived by American baritone William Parker (1943-1993) in 1992. Parker commissioned the first 18 pieces, written by 18 different composers from the classical, musical theatre, and jazz traditions, that comprise the original Songbook. After the commissioned premiere in New York City in 1992, numerous new songs were added, including songs for solo voice with piano plus works for various chamber ensembles, and were written for a

wider variety of voice types. Unfortunately, relatively few of the newer songs have been published and no second collection has gathered them all together. Singers wishing to perform Songbook compositions written after 1992 must seek each song individually, and some songs still remain unpublished. As part of this presentation, we will include information about where to purchase the published songs, or whom to contact to request a score for an unpublished work. Our lecture recital features live performances of several selections from the Songbook, plus a short verbal summary of the AIDS Quilt Songbook in its historical and present-day contexts. This recital includes works written within the past ten years by several different composers, including Robert Aldridge, Fred Hersch, Gregg Kallor, and others.

***Selections from The Sun is Love (2003) by Gwyneth Walker***

American composer Gwyneth Walker was the recipient of the state of Vermont's "Lifetime Achievement Award" in 2000. She holds a DMA in composition and taught at Oberlin Conservatory until 1982 when she left higher education to devote herself fulltime to composing. She has over 250 commissioned works encompassing all classical genres, and her vocal works, solo and choral, have been extensively performed and held in very high regard. In her cycle, *The Sun is Love*, Walker set the text of Jelaluddin Rumi, a Persian poet of the 13th century. Rumi was a Muslim scholar and belonged to a group of Islamic poets and transcendental philosophers. The personal nature of Rumi's writings, often focusing on individual happiness and inner peace, gave him a universality which has allowed his works to be translated into almost all languages and read in a variety of religious and cultural contexts.

**Rushing, Sarah (West Texas A&M University)**

***The Pedagogical Piano Works of Miriam Hyde***

Miriam Hyde (1913-2005) is one of the most well-known Australian composers. Her association with the Australian Music Examinations Board made her a household name, as students across the continent prepare her compositions annually. Despite the following she amassed in her home country, Hyde's works are rarely played abroad. This is due in part to the era in which she composed - a time when conventional gender roles dictated that married women would stay close to home and devote much of their energy to raising a family. While Hyde's larger work are slowly gaining traction, her pedagogical compositions remain largely unknown. These works, many of which are compiled in five volumes of a graded piano series, are delightful microcosms of Hyde's style, shaped by her love of travel and poetry. Hyde was trained foremost as a pianist and her compositions progress naturally from the classical piano canon. Despite her modest upbringing, Hyde was afforded the opportunity to witness performances by legends including Rachmaninoff, Paderewski, Prokofiev, Rubinstein, and Grainger, to name a few, as they made their rounds through the continent. These encounters with living history, combined with her passion as a teacher, allowed for an outpouring of pedagogical works of the highest caliber. Previously inaccessible outside of Australia, these works have become easily and inexpensively available online through Wirripang publishing in recent years. This session will highlight compositions suitable for study by beginning, intermediate, and early advanced pianists. Handouts with a listing of pieces in order of difficulty will be provided.

***Works for Soprano, Horn, and Piano by Gina Gillie & Arnold Cooke***

The changing of the seasons has been an inspiration of composers for hundreds of years, associated most famously with Antonio Vivaldi's *The Seasons*. One recent addition to this seasonal repertoire comes from the 2009 dissertation project of Dr. Gina Gillie (b. 1981). Intending to expand the repertoire for the unique trio combination, Gillie set four poems by William Blake for the combination of soprano, horn, and piano. The set commences with bold, open chords in the piano, depicting the "... harshness and heat of Summer's unrelenting character." Opening and closing with a haunting duet between horn and soprano, "To Autumn" recreates the jolly dancing of an autumnal celebration. Gillie is Associate Professor of Music at Pacific Lutheran University, and has worked professionally as both a hornist and soprano in symphonic, chamber, and solo settings. British composer Arnold Cooke (1906-2005) began playing the piano at age seven. His studies led him to the Berlin Academy for Music where he was a student of Hindemith. Cooke's oeuvre is substantial, spanning from operas to orchestral works and chamber music. This particular set uses texts from British poets. The music, while lyrical, is often dark and dissonant. Though the harmony isn't traditionally functional, there is a clear tonal center throughout. Cooke creates further cohesion with subtle contrapuntal writing; "The Moon" opens with the three parts trading off a slow-moving chromatic line. Text painting abounds; listen for the "simmering frogs" in "River Roses" and gentle waves in the piano ostinato of "The Boat."

**Schafer, Jacob (Rice University)**

***Offshoots: A Celebration of Musical Lineage***

In this performance, I present two solo violin works by two living composers who have served as mentors of young performers and composers throughout their careers: Michael Friedmann (b. 1946), who recently retired from the Yale School of Music, where he taught music theory, ear training, and analysis and performance for over four decades; and Gabriela Lena Frank (b. 1972), renowned American pianist and composer who supports diverse and talented emerging composers through her Creative Academy of Music. In response to these two pieces, I am commissioning new works from

Nicky Sohn and Max Vinetz, two emerging composers who have benefited from Frank's and Friedmann's mentorship. Friedmann's *Fantasy for Solo Violin* was written in 1977, shortly before he arrived at Yale. Alternating between virtuosic and contemplative material, it betrays influences from the Second Viennese School—especially, to my ear, Schoenberg's *Phantasy for Violin and Piano*. Frank wrote *Suite Mestiza* in 2017 for the violinist Moses Pogossian, inspired by trips to Peru the composer took with her mother. According to her program notes, the work celebrates the “mixed-race cultures of Andean South America” and draws on Frank's personal identity as an American-born Latina of Chinese, Indian, Spanish, and Peruvian heritage. The three movements in this performance are inspired by lyrical religious songs with Quechua texts (the native non-Spanish language of Peru); an elderly player of the charango, a “small high-pitched guitar constructed with the body of an armadillo”; and the “virtuoso and fleet character of fireflies” encountered throughout Peru.

**Swinden, Laurel (Wilfrid Laurier University)**

***Beyond the Canon: Flute Duos by North American Women Composers***

Through the twenty-first century, flute duo repertoire has expanded and varied, bringing the flute duo into the professional spotlight as a valid genre alongside the traditionally prized string quartet, piano trio and woodwind quintet. The three works on this program highlight Canadian and American women composers' contributions to the duo repertoire and present a wide range of tone colours, dynamics and extended techniques. Katherine Hoover's *Antics* explores close intervals and dissonances as the two flute parts weave around each other. Laura Pettigrew's *Pink Moon* shares the composers' synaesthetic experience of the phenomenon in music for two flutes and piano. Nicole Chamberlain's *Chatter* sets extended techniques and syncopated rhythms in a steady groove over which flutes share a dialogue. Shining the spotlight on women composers, this program leads by example in centering women's voices.

**Van Kekerix, Todd (University of Houston)**

***Transcriptions + Song Covers = Canonization of Porgy and Bess***

This lecture recital on Earl Wild's *Fantasy on Gershwin's Porgy and Bess* examines how songs from the opera helped elevate the musical careers of prominent 20th-century jazz pioneers and Black musicians. It explores the impetus behind the song covers, their impact on a future generation, and their role in cementing the songs' place in the classical and jazz canon. Throughout the 20th century, the music of *Porgy and Bess* grew in popularity as musicians covered songs with their own artistic nuances. The musicians often achieved more public recognition through the covers than the opera itself. For example, Ella Fitzgerald and Louis Armstrong took a relatively unknown “Summertime” and turned it into a globally recognized hit, while Miles Davis turned it into a historical jazz masterpiece. Billie Holiday's jazz rendition of “I Loves You Porgy” and Nina Simone's elevation of the ballad as a Top 20 hit in 1959 cemented the song in the popular canon after much commercial success. Janis Joplin even recorded a psychedelic rock version of it. Other artists who covered songs from the opera include The Doors, Cher, and Bronski Beat. In 1975, Earl Wild took the opera and teased out a piano arrangement in the grand Lisztian style. Wild chose ten songs for the transcription and furthers the evolution of Gershwin's operatic masterpiece. Wild's *Fantasy on Gershwin's Porgy and Bess* transcription merits a place alongside the great opera transcriptions of Franz Liszt, Sigismond Thalberg, and others who indulged in the tradition of opera transcriptions.

**Venegas Vargas, Melissa (University of North Texas)**

***A Taste of Colombia***

This program presents traditional folk music from the Andean region of Colombia, South America. Colombia is divided into six regions: Caribe, Pacífico, Andina, Orinoquía, Insular, and Amazonia. Each has its own geographic characteristics, costumes, gastronomy, and music. The Andean region, is the center of the national political and economic power, with most of the country's population and large cities, including Bogotá, Medellín, and Cali, the three most populous. The Cauca valley's vast tract of alluvial soil, the Sabana de Bogotá, and the Antioquia highlands are perhaps the most dynamic centers of economic activity and growth. The music from this region, *Música Andina*, is written in different genres: Guabina, Danza, Rajaleña, Sanjuanero, Bunde, Torbellino, Pasillo, and Bambuco; despite the fact it was originally performed with national-traditional instruments, bandola, tiple, and guitarra, it has been adopted by all kinds of instrumentation. In this opportunity, clarinet and guitar will be performing *Pasillos y Bambucos*, dance rhythms that appeared in Colombia in the mid-XIX century, influenced by the Austrian Vals that the Spanish brought to America during the colonization. This selection of six songs will show part of the culture of the central part of the country.

**Wang, Lucie Zhuxi (University of Cincinnati College-Conservatory of Music)**

***Shostakovich Cello Sonata in D minor, Op 40: An Inspirational “Timbral” for Musical Pursuit of Innovation and Liberty***

Dmitrii Shostakovich represents an artistic endeavor to pursue liberty under Soviet censorship through Western contemporary music. *Cello Sonata in D minor, Op 40* was a bold experiment of “being old in a new way,” which had profound artistic values. Shostakovich manifests his work in its “timbral” aspect before anything else. The critical concept of

"timbral" represents his personal expression and character in his musical art, reflecting his psychology of the creative process in his unique environment. Eventually, "Timbral" shapes the setting for sophisticated cello performance techniques. War and the Stalin rule deepened Shostakovich's empathy for human suffering and irony, which are the motives behind his "timbral." The first and second movements of Cello Sonata in D minor, Op40 is an example of Shostakovich's rebellion against the dictatorships of both Stalin and traditions in music. The contradiction and shifting between layered and cellular textures, the harmonic dynamic, and displaced accents emphasize the rhythmic and pacing changes. In many measures, the symbiotic juxtaposition between the regular accent of piano and the displaced accent of cello symbolizes a balance between traditional and contemporary styles. Shostakovich also explored new applications of the cello performance techniques. Shostakovich's timbral is a "sound post" of his artistic expression, which reflects the personal, social, and political contexts of his works. I was intrigued by the expressive power of Shostakovich Cello Sonata in D minor, which turned his music into a soul-searching light in the tunnel of history. With this light, he pioneered the pursuit of liberty in bleakness.

**Writer, Justin (University of Texas Rio Grande Valley)**

***Mini Suite for Solo Tuba***

Mini Suite for Solo Tuba is a work that explores both the lyrical and agile nature of the tuba. Although the work is heard as a single event, the piece is conceived as a multimovement work without pause. The order for the movements is as follows: Prelude, Mvmt 1, Interlude, Mvmt 2, Postlude. The lyrical prelude, interlude, and postlude are all made from the same material, while the two movements consist of the faster, more aggressive, music.

**Yoo, Seulki Susie (Penn State University)**

***A Musico-Sociological Study of Paul Dukas's French-Jewish Identity Manifested in "Variations, Interlude, et Finale Sur un Thème de Rameau"***

The Dreyfus Affair (1894) escalated societal tension of the Third Republic (1870-1940) of France. During this time, disorienting modernism was spurred by industrialism, intense urbanization, evolving gender roles, and anti-Semitism. This combined societal pessimism profoundly influenced musicians, including a leading Fin-de-siècle, Paul Dukas (1865-1935). Dukas was a lifelong Parisian musician who came from a family of bourgeois Jews. Despite his French self-identity and his politically diplomatic presentation, his French-Jewish identity is prominently reflected in his musical legacy, mirroring the strife of the era. This study uses musico-sociological and theoretical analyses to examine the manifestation of Dukas's psychological state in his piano work, "Variations, Interlude et Final Sur un Thème de Rameau(1899)." This piece alludes to Dukas's internal suffering and triumph, and his identification with the Dreyfusards. Rhetoric and narrative qualities of heroism and "Kampf und Sieg (struggle and victory)" are adopted from Beethoven's Eroica, Fifth and Ninth symphonies. The Rameau Variations is neither didactical nor ideological, rather, Dukas's self-explorative and poetical expression is intellectually manifested; each variation is organically interrelated by tonal planning and employment of musical and literary quotations, which comprehensively projects the heroism narration of "homage-struggle-victory." Additionally, the superimposition of the variation and tripartite structures, and the reconciliation of modern and Classical harmonical elements reflect Dukas's approbation of Durkheim's social theory- a French-Jewish sociologist's emphasis on the balance between government and citizens in the French modern society. The audible and visual resources of this presentation facilitate detailed observation of Dukas' transcendence of a social nightmare into artistic expression.

**Zacharella, Alexandra (University of Arkansas – Fort Smith)**

***Female Jazz Pioneer: A musical journey into the life of trombonist, arranger, and composer, Melba Liston***

Melba Liston (1926-1999) was a jazz trombonist, composer, arranger, and band leader from the 1940's-1980's. A Kansas City Missouri native, Liston made her way to Los Angeles at a young age. Liston's first professional job was in the Lincoln Theater pit band in Los Angeles in the 1940's. Liston worked as an assistant to arranger and composer Gerald Wilson and played trombone in his big band. Liston met Dizzy Gillespie and when the Wilson band broke up in 1948, she joined Gillespie's band. Liston played tours with Gillespie in the Middle East and Asia for the U.S. State Department in the 1950's. Liston would also go on to play trombone in the big bands of Quincy Jones, and Clark Terry. Liston arranged for many legendary Jazz and R&B artists, including Billie Holiday and Marvin Gaye. In addition to her work as an arranger and composer, she had a lifelong collaboration with pianist and composer Randy Weston. In 1958, Liston made Melba and Her Bones, an album that she recorded as a solo band leader. Liston and Randy Weston produced critically acclaimed albums, The Spirits of Our Ancestors and Volcano Blues. Liston's music from the 1960s onward incorporated West and North African elements, and Liston frequently scored her works for large ensembles. This paper will examine and explore Liston's career as a trombonist, arranger, composer, and band leader, will discuss her life on the road as a female jazz musician and her musical journey as a true female jazz pioneer.

### ***Tenderly from Three Romances for Susie***

Canadian-American composer and lyricist Barbara York was born in Winnipeg, Manitoba in 1949. She began taking piano lessons at the age of five and began composing at the age of seven. York studied the cello and would often compose music for her high school's hobby shows. York graduated from McGill University at the age of 20 and began her career in Toronto, working theatre jobs ranging from music direction, composing, and arranging while working with actors such as John Candy and Martin Short. She would spend the next 40 years as a concert accompanist, choral and theatrical music director, and composer. In the early 2000's York began writing commissioned works for tuba. York would go on to write over 40 works for euphonium and tuba. Barbara York passed away in 2020, however her musical legacy continues to live on. *Tenderly*, from *Three Romances for Susie* was written for York's dear friend, tubist Mike Lynch, for his wedding. York said "Mike had originally asked me to compose a short piece for him in celebration of his marriage, but after exchanging several correspondences with him, I found it very difficult to express all of his many feelings for his bride in a single movement. My final choice was to write three short, romantic pieces and to name them somewhat in homage to Robert Schumann's "Three Romances". *Three Romances for Susie* has been transcribed for trombone and piano by York. *Tenderly* is the third movement, subtitled "Ever will I treasure you".

### **Zhao, Xiangyu (University of Missouri - Kansas City)**

#### ***The Different Side of Liszt's Transcendental Etudes***

Liszt composed three versions of Transcendental Etudes. The first version, *Etudes en douze exercices*, S.136, was finished when he was only 16 years old. The most known and performed version is the final editing: *Etudes d'exécution transcendante*, S.139. Including twelve etudes, Liszt organized them by the flat side of the circle of fifths and alternated between relative major and minor keys, from C Major/A minor to D-flat Major/ B-flat minor. Liszt also gave titles to ten of the twelve etudes, indicating that these etudes are not only technically challenging but also musically demanding. As Liszt is well known for the technical difficulties in his works, the frequently performed etudes in the set, such as "Mazeppa," "Feux Follets," and "Wild Jagd," have already become the touchstones for pianists to test their technical and physical strength. And yet, some of the etudes show the other side of Liszt's music style - less dizzy technical showoff and more charm and elegance. The three etudes in this program, "Paysage," "Ricordanza," and "Harmonies du Soir," all contain abundant imagination with graceful melodies. "Paysage" portrays a beautiful landscape, and listeners may even hear the movement of clouds that change the color of sunlight. "Ricordanza," meaning "memory," seems to tell a story of a loved one in the past. "Harmonies du Soir," or Evening Harmonies, shows a peaceful night with a breeze and river flowing by.

## BIOGRAPHIES

### **Abbott, Amberlee**

Amberlee Abbott is an internationally recognized performer and beloved piano and dance educator located in Utah Valley. She has been playing the piano for fifteen years and is currently a masters student studying piano performance at BYU. She has won many local and international competitions and has published her undergraduate thesis on emotions and music.

### **ABCDuo**

Bruce Cain, voice, and David Asbury, guitar, the ABCDuo have given concerts together for more than a decade and have appeared in venues as varied as the Kennedy Center in Washington D.C. to the Festival des Cordes Pincées, Rabat, Morocco, and Art Song Canberra among many others. Both serving on the faculty of Southwestern University in Georgetown, Texas, the duo has been very active in the performance of new works for the medium of low voice and guitar and has to date had more than twenty works written for it from notable composers such as James Scott Balentine, Matthew Dunne, Tom Cipullo, Susan Cohn-Lackman, Daniel Crozier, Jason Hoogerhyde, Diego Luzuriaga, John McGinn, Brian Nelson, Julio Cesar Oliva, Brad Osborne, Diego Vega and Terry Vosbein. Their recording of new works for voice and guitar entitled River of Words is available on the ClearNote label.

### **Adams, Daniel**

Daniel Adams is a Professor of Music at Texas Southern University in Houston. He has also served as Acting Chair of the Music Department. Adams holds a Doctor of Musical Arts from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami, and a Bachelor of Music from Louisiana State University. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. His book entitled "The Solo Snare Drum" was published in 2000. He is also the author of two entries published in 2009 in the Oxford Encyclopedia of African-American History: 1896 to the Present and has authored a revision of the Miami, Florida entry for the Grove Dictionary of American Music. Adams has served as a panelist and lecturer nationally and internationally. He has received commissions from The McCormick Percussion Group, The McCormick Duo, the Texas New Music Ensemble, the Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, the Louisiana State University Percussion Ensemble, the EOS flute and guitar duo, VioLet, Lee Hinkle, Richard Nunemaker Studios, Selmer Paris, Buffet Crampon, and D'Addario Woodwinds, and the Texas Chamber Symphony. Adams' 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, Ravello, Potenza, Albany, Phasma, and Summit Records.

### **Alexander, Joe**

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), are on 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. Alexander is the commissioned composer for the 2012 Louisiana Music Teachers Association and the 2017 Mississippi Music Teachers Association. Alexander serves as a Professor of Music at Mississippi University of Women. Past service includes serving as the National Treasurer for NACUSA, hosting the 2013 NACUSA National Festival, as well as two Southeastern Composer Forums. 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 can be found by visiting his website, [jacomposer.com](http://jacomposer.com).

**Bills, Joyanne**

A passionate performer and advocate of the arts, Joyanne Bills is determined to carve her own path in the musical world and make a difference in the lives of people all over the world. She is currently an undergraduate student at Brigham Young University majoring in piano performance under the guidance of Jihea Hong-Park. Her former teachers include Luke Hancock and Gary Amano. Joyanne is also an accomplished composer and is currently working on orchestrating a piano concerto.

**Bogdan, Valentin**

Pianist and composer Valentin Mihai Bogdan serves as 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, International Trumpet Guild Conference (2017 and 2022), 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, UAB Chamber Trio, Bordertown Bones, 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 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 composition.

**Brownlow, Art**

Art Brownlow is Professor of Music and Senior Fellow for Academic Innovation at the University of Texas Rio Grande Valley, where he teaches music history. He is a Fellow in the University of Texas System Academy of Distinguished Teachers and an Apple Distinguished Educator. He has received the UT System Regents' Outstanding Teaching Award, the College Music Society Instructional Technology Initiative Award, and Flipped Learning Certification Levels I & II from the Flipped Learning Global Initiative. Dr. Brownlow's research interests include brass instrument history, nineteenth-century orchestral music, educational technology, and flipped learning. Scholarly work includes the books "The Last Trumpet: A History of the English Slide Trumpet" and "Teaching Music History with iPad", various articles in journals and conference proceedings, and many presentations at conferences and symposia. Previously, Dr. Brownlow was an active performer, having played for thirty years as Principal Trumpet of the Valley Symphony Orchestra, and with orchestras in Illinois, Texas, Georgia, the Carolinas and the Spoleto Festival USA and Italy. In addition to a Doctor of Musical Arts in Trumpet Performance from the University of Texas at Austin, he received degrees in trumpet performance from Northwestern University and music education from Furman University, with additional studies in musicology at the University of North Carolina-Chapel Hill.

**Buckler, Katherine**

Kat Buckler received her Masters of Music Theory from Texas State University in 2021 and currently works as an independent researcher, private piano instructor, and staff tutor for Temple College's music program. She has previously presented "An Alternative Timeline for Carl Maria von Weber's Health History Proposed," and, "An Argument for Music Tutoring Program Headed by Upperclassmen and Alumni in both 2- and 4-Year College Music Programs" at the 2020 CMS South Central and AMS Southwest Regional Conferences. In addition to presenting at conferences, she conducted the 2019 Temple College professional development workshop "De-Stress and Retain Your Music Majors." Her research interests include student retention, 19th-century chromaticism, opera history, Carl Maria von Weber, and the effects of tuberculosis on composers of the 18th and 19th-centuries.

**Cain, Lauren**

Lauren Cain is a highly sought after performer, educator, music researcher, and collaborator. She is currently pursuing a master of music in piano performance under the instruction of Ms. Jihea Hong-Park at Brigham Young University.

### **Castro-Lima, Marcel**

Marcel Castro-Lima is a Brazilian composer and conductor based in Texas/USA. Castro-Lima's music is deeply rooted in Brazilian popular traditions, which he incorporates seamlessly into experimental practices involving generative music, intermedia, and electronics. He holds a Ph.D. in creative processes in music from UNIRIO (Rio de Janeiro) and is currently pursuing a second Ph.D. in composition and new media at the University of North Texas. Castro-Lima's music has been performed in Brazil and in the US by groups like Ensemble Dal Niente, Splice Ensemble, Dallas Symphony Orchestra Chamber Players, Rio Mönning Fagotti, Goiás Philharmonic Orchestra, and UFRJ Symphony Orchestra. His orchestral music has been awarded prizes like the OPUS 1, promoted by Goiás Philharmonic, and the National Composition Contest, promoted by UFRJ. Dr. Castro-Lima currently teaches Music Theory, Composition, and Technology at The University of Texas at Tyler, Texas A&M Commerce, and Texas Wesleyan University.

### **Cho, Hyejin**

Dr. Hyejin Cho is a highly active performer with recent concerts across the U.S., Germany, Italy, Austria, England, Japan, and Korea. Her enthusiasm for Robert Schumann led her to develop the Robert Schumann Concert Series, a project that she has established in seven different states in the U.S. with the support by the Missouri Arts Council, Kate Neal Kinley Memorial Fellowship and University of Michigan Research Grant. Her Schumann performances and interviews have been broadcast on the Dame Myra Hess Concert Series on WFMT 98.7FM, Parma Recording Live Stage and Wheaton College Artist Series. Other than the Schumann project, she is developing a project on female composers with a mission to create an equal platform for female composers. Currently, she is researching unknown works by Cécile Chaminade, which she has played in public concerts from the 2021-22 season. As an enthusiastic educator, Cho has worked closely with collegiate level students by giving lectures, masterclasses and performances at institutions including Oberlin Conservatory, University of Utah, University of Missouri, University of Oklahoma, University of South Alabama, Northern Illinois University, Truman State University, University of Central Oklahoma and Oklahoma Baptist University. Currently, Cho serves on the piano faculty as Visiting Assistant Professor at Oklahoma State University. Previously, she taught at Wheaton College Conservatory of Music. Cho holds degrees from the University of Michigan (DMA in Piano, MM in Chamber Music), Indiana University (MM and AD in Piano) and Ewha Women's University (BM in Piano).

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

### **Cho, Sung-Soo**

Pianist Sung-Soo Cho continues to captivate audiences with his profound interpretations and musical depth. Praised for his technique and command at the piano, his wide repertoire has drawn critical acclaim. He especially enjoys the thrill and challenge of contemporary music and displays this passion in his CD "Minimum | Maximum | Modern Piano Music by American Composers," on Albany Records. Each season, Dr. Cho performs across the United States, Korea, Poland, Italy, and Bermuda, where he presents creative theme-based programs, the most recent being The Seasons and Wall Calendar, All Russian Music, and Complete Études for Piano by Scriabin. His album of Alexander Scriabin's Complete Études for Piano has recently been released, and highlights from his upcoming projects include a complete and a world premiere of Michael Ippolito's Cosmicomics. Since the outbreak of the pandemic, Dr. Cho has been curating online concert series including A Classical Quarantine with his pianist colleagues and Home Music Series with vocal collaborators. Dr. Cho is currently a full-time collaborative pianist at Midwestern State University Lamar D. Fain College of Fine Arts. He has served as adjunct faculty of piano studies at New York University, a piano faculty at Kaufman Music Center, and a collaborative piano fellow and secondary piano instructor at Bard College-Conservatory of Music. He has also taught and performed at the Texas State International Piano Festival, Minnesota International Piano Camp, Stokes Forest Music Camp, Blue Lake Fine Arts Camp, Lake George Music Festival, and Bermuda Piano Festival.

### **Chun, Huiyoung**

Born in 1995, South Korea, Huiyoung Chun started her career with the Young Artists Concert from The Piano Society of Korea. As a collaborative pianist, she actively performed in her community. In 2020, her performances with a violinist were broadcast on Austin Classical Music Radio Station (KMFA 89.5). She was invited by Korean Arts and Culture Association and played C. Saint-Saens' "The Carnival of the Animal". In 2021, her piano trio "Dito" had a masterclass with Miro Quartet and collaborated on a project with a student composer at UT. Performing at the University of Houston International Piano Festival Master Class Series and the Bowdoin International Music Festival in 2019, she has benefited from masterclasses with Gilbert Kalish, James Anagnoson, Malcolm Bilson, and Sean Chen. In 2022, she was invited by the International Summer Academy Mozarteum Salzburg and had a masterclass with Robert Levin.

She graduated from Hanyang University, studied with Jooyoun Cho in 2017, finished her Master's degree at the University of Texas at Austin with Andrew Brownell, and earned a doctoral degree in December 2022.



**Copeland, Brett**

Brett Copeland is a tuba player, educator, composer, and music technologist living in the Dallas-Ft. Worth area. In addition to being a freelance tubist, he is a private lesson teacher for numerous DFW school districts and maintains a studio of tuba and euphonium players. Brett is the tubist and founding member of Flower City Brass, a brass quintet founded at the Eastman School of Music in 2016. Before moving to Texas he maintained an active performance career in Upstate NY, regularly playing with Symphoria (Syracuse, NY), the Buffalo Philharmonic Orchestra (Buffalo, NY). He's also previously held the position of Principal Tuba with the Venice Symphony (FL), Ash Lawn Opera (VA), and the South Shore Symphony Orchestra (FL). Brett earned a DMA in Tuba Performance and Literature with a Certificate in Arts Leadership from the Eastman School of Music ('20) where he was a Teaching Assistant for both the Tuba Studio and the Eastman Audio Research Studio (EARS). His primary teachers have been Don Harry, Jay Hunsberger, and Dr. Jeff Funderburk.

**Daniels, Zachary**

Zachary Daniels (born 1992) is a Mexican-American composer of experimental, minimalist, and electronic music currently residing in Oklahoma City with his wife, Ashlie. His compositions employ forces ranging from symphony orchestra to solo flute, from experimental pieces for laptop quartet to full-length symphonies. His music makes regular appearances with Oklahoma Contemporary Arts Center and the Oklahoma Chamber Symphony, and has been selected for performance at venues and events including the College Music Society, Inner sOUNdscapes Concert Series, Society for Electroacoustic Music in the United States, and the New York City Electroacoustic Music Festival. Zach's music is often described to be driving, engaging, and highly eclectic in nature. After graduating from Drury University in 2014 with a BA in Music, Zach moved to Norman, Oklahoma, where continued his studies at the University of Oklahoma School of Music, serving as the composition area coordinator. He received his MM and DMA from the University of Oklahoma in 2016 and 2019 respectively, both in music composition. Zach continues to advocate for new music locally and across the region. This work includes the Composed in Oklahoma Anthology series which he is the organizer of, and having served on the inaugural SCI student council. Zach's music is all under ASCAP rights, available through his website (<https://zachdaniels.com>), and published by Divisi Labs. He currently teaches Music Theory at Oklahoma City Community College and Private String Instruction/Composition at Rose State College.

**Davis, Richard**

Richard Davis, baritone, has combined a career as both singer and teacher. After a successful season at Wolf Trap he acquired management in New York City and sang roles in regional opera houses for three years. As a teacher he has served on the faculties of Columbus College (GA), Eastman School of Music (CED), Nazareth College (Rochester, NY), Oberlin Conservatory, Penn State University, University of Louisiana at Lafayette, and Pittsburg State University (KS). He has had student winners at regional and state NATS competitions for many years. He has published articles in the American Music Teacher, Journal of Singing, NATS Journal, and the Choral Journal. His book, A Beginning Singer's Guide is in its second printing and is available from Scarecrow Press. The book has received good reviews from scholarly publications and eminent vocal pedagogue Richard Miller. Planned as a text for voice lessons and pedagogy class, it fast-tracks undergraduates to an understanding of the vocal mechanism and the immediate issues of learning to sing. Richard Davis is active in the National Association of Teachers of Singing and the College Music Society. He holds the Doctor of Music in Performance Degree (with Distinction) from Indiana University and a Certificate in Vocology with Ingo Titze. He teaches voice, diction, and vocal pedagogy.

**Dickinson, Paul**

The music of Paul Dickinson is characterized by a dramatic contrast of musical ideas integrated into organic formal structures. Art, literature, and music of all eras influence his diverse musical output. Among his honors and awards are grants from the Fromm Music Foundation, the Arkansas Arts Council, the DAAD (German Academic Exchange Service), a BMI Award, and numerous commissions. His music has been performed throughout North and South America, Europe and Asia, and has been recorded on Capstone Records. He is Professor of Composition and Music Theory at the University of Central Arkansas.

**Dickinson, Stefanie**

Stefanie Dickinson is Associate Professor of Music Theory at the University of Central Arkansas. Her primary areas of research include the music of Liszt's late experimental period, analysis and performance, and music theory pedagogy. She has presented her work at regional and national meetings of the Society for Music Theory and the College Music Society, at the Dutch—Flemish Society for Music Theory, The First National Symposium of Musical Analytics in Shanghai, the 12th Biennial International Conference on Nineteenth-Century Music, the International Conference on Music and Gesture, and other professional meetings in the US, Costa Rica, Hungary, Thailand, Korea, UK, Finland, Argentina, and Australia. Her

articles can be found in GAMUT, College Music Symposium, Segue, Liszt 2000: The Great Hungarian and European Master at the Threshold of the 21st Century, and The Routledge Companion to Music Theory Pedagogy. In addition to her work as a music theorist, she is an avid proponent of new music. She has performed works of many living American composers as both soloist and collaborative pianist, including world premieres in the US and abroad. Most recently she collaborated on a CD of composer Karen Griebling's song cycle "Fractal Heart" on the Centaur label. Dr. Dickinson holds degrees in piano performance from the University of Georgia (BM) and Auburn University (MM) and in music theory from Northwestern University (MM) and the Eastman School of Music (PhD).

### **Douglas, Garrett**

Garrett Douglas received his undergraduate degree in Music Education (choral emphasis) from Texas State University in 2020. After two years of teaching general music on the elementary school level, he returned to Texas State University to begin working towards a Master's of Music Theory. Mr. Douglas is passionate about the analysis and study of current popular music as well as the importance of supporting local music scenes. He regularly writes and performs with his band Summer Rental all around Texas. Notable performances include Pecan Street Festival, Farmgrass Folk Festival, Future of Music Showcase, and regularly sold out shows in the town of San Marcos, where Mr. Douglas resides.

### **Fincher, Izzy**

Izzy Fincher is a classical guitarist based in Colorado. Through her lyricism and passion for musical diversity, Izzy is establishing herself as a versatile performer of underrepresented, contemporary and traditional repertoire. Izzy is currently attending CU Boulder on a full scholarship. Recently, she received the Mu Phi Epsilon Foundation's Gerke Collegiate Award, CU Boulder's Outstanding Junior Award and the Presser Foundation's Undergraduate Scholar Award. This summer, she will be attending the Aspen Music Festival on a fellowship to study with Sharon Isbin. In 2018, she graduated as the valedictorian of William J. Palmer High School in Colorado Springs, Colorado.

### **Frost, Brielle**

Brielle Frost is the Assistant Professor of Flute at Lamar University. An active musician, teacher, and clinician, Brielle has performed and given masterclasses throughout the United States, Peru, Brazil, Italy, Costa Rica, Puerto Rico, and Canada. She actively performs and commissions works with the Ambrosia Flute Trio, the PanAmerican Trio, and the NAFTA Duo. Brielle is a reviewer for the Flutist Quarterly and has published articles in The Instrumentalist, The Flutist Quarterly, and The Flute Examiner. She is currently on faculty at the Flute Boost summer camp in Canada at Congrad Grebel University College in Waterloo, Ontario. Brielle received a Bachelor of Music degree from the University of Northern Iowa, a Master of Music degree and Artist Certificate from the University of Missouri-Kansas City, and a Doctor of Arts degree from the University of Northern Colorado. Prior to her appointment at Lamar University, Brielle served on the faculty at the University of Texas-Rio Grande Valley and Western State Colorado University. [bfrost@lamar.edu](mailto:bfrost@lamar.edu) [www.briellefrost.com](http://www.briellefrost.com)

### **Garner Santa, Lisa**

Lisa Garner Santa is an Artist-Performer and Professor of Flute in the Texas Tech University J.T. & Margaret Talkington College of Visual and Performing Arts and Director of the TTU Institute for Inclusive Excellence. As a pedagogue, Dr. Garner Santa has taught throughout the United States and abroad, and performed in symposiums in Naolinco (Mexico), San Jose (Costa Rica), and Mendoza (Argentina). Currently serving on the National Flute Association Board of Directors, Dr. Garner Santa has been a featured performer and pedagogue at numerous conventions and has served as an adjudicator and/or coordinator for many NFA events and competitions, including the Newly Published Music Competition, the Professional Flute Choir Competition, the General Competitions Coordinator, and as Convention Associate Program Chair for the 2002 convention. She served as Program Chair for the 2011 convention held in Charlotte, NC, followed by membership on the NFA Executive Committee, Performance Health Care Committee, and Archives and Oral History Committee. At Texas Tech, Dr. Garner Santa has served in a variety of roles, including recent service as Interim Director of the School of Music, current service as Chair of Texas Tech University's Teaching Academy and Board Member of the Friends of Music, and past service as Woodwind Area Chair and a member of the Faculty Senate. She is a recipient of the Texas Tech Alumni Association New Faculty Award, the President's Excellence in Teaching award, the President's Excellence in Diversity and Equity Award, and she was recognized in 2020 as a TTU Integrated Scholar.

**Goh, Soo**

Soo Goh is an Associate Professor of Clarinet and Interim Associate Dean at the Hayes School of Music at Appalachian State University. He is one of the first few musicians from Penang, Malaysia to further his studies on the clarinet. Soo holds a B.A. in Music and Computer Science from Luther College, a M.M. from Bowling Green State University, and a D.M.A from the University of North Carolina at Greensboro. His primary teachers have been Michael Chesher, Kevin Schempf, and Kelly Burke. Previously, he was an Associate Professor of Music at Kutztown University of Pennsylvania. While at Kutztown, Soo was the Music Admissions and Outreach Coordinator. He firmly believes in mentorship and advocacy for students who may otherwise not have access to quality music education. He has performed with the Asheville Symphony Orchestra, Western Piedmont Symphony Orchestra, Symphony of the Mountains, Carolina Philharmonic, Greensboro Symphony Orchestra, and others. Soo has adjudicated for the International Clarinet Association and the MTNA. He has presented and performed in conferences such as the NCMEA, PMEA, ClarinetFest, Society of Composers, Inc., College of Music Society, Music by Women Festival, NACWPI, and others. Additionally, he has performed and taught masterclasses in Malaysia, Singapore, Austria, and Jordan.

**Gullings, Kyle**

Dr. Kyle Gullings is a composer, educator, scholar, and administrator. As a versatile, collaborative composer of stage, vocal, and chamber works, he tackles diverse topics including mortality, fate, and the American Dream. He has been recognized through the National Opera Association's Chamber Opera Composition Competition (1 of 3 National Finalists) and the SCI/ASCAP Student Composition Competition (two-time Regional Winner), and has been performed through the Kennedy Center's Page to Stage Festival, John Duffy Composers Institute, Capital Fringe Festival, College Music Society, and Society of Composers, Inc.

Gullings joined the faculty of The University of Texas at Tyler in 2011, where he is Director of the School of Performing Arts (since 2019) and associate professor. He seeks to improve and increase access to music theory and composition instruction nationally. He is a co-author of the free online textbook Open Music Theory Version 2, supported by a Course Redesign Grant from Virginia's Academic Library Consortium. Gullings' articles appear in Engaging Students: Essays in Music Pedagogy and NACWPI Journal. His free, editable collection of 100+ course documents, "Open Educational Resources for Undergraduate Music Theory," is published on Journal of Music Theory Pedagogy's peer-reviewed Resources page. Gullings completed his D.M.A. in Composition at The Catholic University of America; he was also the first recipient of their unique Stage Music Emphasis master's degree. He holds a Bachelor of Music in Theory/Composition from Concordia College in Moorhead, MN. He enjoys spending time with his wife Terra and their dogs Ollie and Buddy. Learn more at [www.kylegullings.com](http://www.kylegullings.com).

**Harris, Olga**

Olga Harris was born in Moscow, Russia in 1953. She graduated from Ukraine College with a degree in Piano and received her Master degree as a composer from Moscow Conservatory and a Doctorate from the Moscow Arts Academy. She studied composition 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, Trombone Concerto, two Quartets, two trios, four Sonatas for piano, clarinet, violin and cello, two cantatas, five vocal cycles, many songs and over 600 pieces for piano and chamber instruments. She has also written music for two animated movies and music for Drama Theater and TV. Her music has been performed at many festivals and concerts, such as Moscow Autumn in Russia, Russian avant-garde in Heidelberg, Germany. She has performed many concerts in Moscow, St. Petersburg, Nizhniy Novgorod, Kiev, Riga, Germany, Bulgaria, Spain, France and Italia. She currently serves as a professor of composition at Tennessee State University in Nashville, TN.

**Hernandez-Venegas Duo**

This group was created with the purpose of exploring the culture of their countries, Mexico and Colombia, and introducing their music in academic environments. The Hernandez-Venegas duo recently performed at the 2022 American Single Reed Summit, at the University of South Carolina.

### **Hernandez Felix, Sergio**

Native of Mexico, a bilingual guitarist, SERGIO HERNANDEZ, began to show his musical aptitude at a young age. He started his formal training at age 15, under the direction of Raul Molano. Sergio rapidly excelled in his craft in guitar and in 2010, began private guitar studies with Dr. Jonathan Dotson from UT Rio Grande Valley. Sergio has received numerous prizes, including the first place at the University of Texas Pan-American guitar competition. He is a recipient of many scholarships, including Carrion De Los Condes Classical Guitar Workshop Scholarship, UWM Chancellor's Award Scholarship, Agah Classical Guitar Endowment Scholarship and Maria Aurora Arrese Scholarship Endowment. He has been an active participant in Festival Internacional de Guitarra de Mexico and Carrion De Los Condes Classical Guitar Workshop over the year and in 2014, gave a concert at the US Embassy in Vienna, Austria. Sergio received his Bachelor's Degree in Music Education with a focus on classical guitar at the University of Texas at Rio Grande Valley under the tutelage of Dr. Michael Quantz and Dr. Jonathan Dotson. Sergio holds a Master's Degree in classical guitar performance from the University of Wisconsin-Milwaukee, where he studied with Cuban Guitar virtuoso Rene Izquierdo.

### **Hong-Park, Jihea**

Korean American pianist Jihea Hong-Park enjoys a versatile and vibrant career as a performer, educator, clinician, and citizen-artist. She has performed at major venues such as Carnegie Hall, Lincoln Center for the Performing Arts, Merkin Hall, The Kosciusko Foundation, the Bar Harbor Music Festival, the International Symposium and Festival of the Centre of Intercultural Music Arts at the University of Cambridge in England, Incheon Performing Arts Center in South Korea, Yun I-Sang Concert Hall in North Korea, and Komae Ecorma Hall and Niigata Performing Arts Center in Japan. As an avid clinician and workshop facilitator, Ms. Hong-Park has presented at the International Teaching Artist Conference, UNESCO's UniTwin International Arts Symposium, National Conference on Keyboard Pedagogy, College Music Society's National Conferences, MTNA National Conference, Peace & Life Zone Music Festival @ DMZ Korea, Socially Engaged Musicians Network Forum of Korea, Seoul Philharmonic Orchestra, Youth Orchestra of St. Luke's, and New York City Department of Education. Her scholarly interest includes community engagement and leadership in music, career development for musicians, student-centered teaching in applied instruction, Asian American studies in classical music, interdisciplinary collaboration in the creative arts, the music of women and composers of color, and social consciousness, activism, and advocacy of the arts. Ms. Hong-Park received her B.M. and M.M. degrees at The Juilliard School and pursued postgraduate studies at Teachers College, Columbia University. She currently holds the position of Associate Professor of Piano at Brigham Young University

### **Hayter, William**

William Hayter plays and teaches clarinet and bass clarinet and serves as Assistant Professor of Clarinet and Music Education at Texas Lutheran University. He has appeared as a soloist in Belgium, France, Finland, the Netherlands, Spain, and the United States plus numerous concerts as a chamber musician and free improviser. He holds DMA and MM degrees in clarinet performance from Texas Christian University, an MM in bass clarinet performance from Codarts, Hogeschool voor de Kunsten (the Netherlands), and a BM in Music Education from the University of Houston. His teachers include Gary Whitman, Henri Bok, and Jeffrey Lerner. He serves as President-Elect of the Board of the Music Therapy Access Fund.

### **Hurley, Susan**

Dr. Susan Hurley is the founding Artistic Director of Phoenix Arizona's annual AIDS Quilt Songbook concert series, now in its 9th year. The Phoenix concert launches a week of World AIDS events and raises funds for an HIV/AIDS food pantry. Dr. Hurley has commissioned several new songs with texts by long-term HIV survivors, which premiered on the Phoenix concerts. She has presented lecture recitals, masterclasses, and talks on the literature comprising the AIDS Quilt Songbook for NATS, the Mississippi Music Teachers Association, the University of Mississippi, and the Mississippi Governor's School. Dr. Hurley is Associate Professor of Voice and Mississippi University for Women where she teaches Voice, Opera Workshop, Voice Pedagogy, and Music Literature. Many of her current and former voice students have won awards at the NATS National, Regional, and Statewide Student Auditions. Dr. Hurley has sung recitals, soloed with numerous orchestras, and performed 25 principal operatic roles in the United States and abroad. She has given presentations at ICVT, NATS, and the Mississippi Music Teachers Association, and authored a chapter on Tomatis listening in the book *So You Want to Sing with Awareness*, published in 2020 by Rowman and Littlefield.

### **Iksander, Hayden**

Hayden Iskander is an emerging composer and pianist from of Tulsa, Oklahoma.

In late 2016, his *Sonata-Fantasy* for flute, harp, violin, and cello was advanced to the finals of the Music Teachers National Association Young Artists Competition, making it Hayden's third time as a National Finalist in that competition. As a pianist,

Hayden has a mix of solo and collaborative performances under his belt. His favorite collaborations were his team up with Tulsa soprano Meray Boustani for a lecture recital on the complete Chopin *Polish Songs*, and his year-long undertaking with fellow OU students and alumni for a community concert of Messiaen's *Quatour pour la fin du temps*. A major aspect of his solo performing, especially during his graduate studies, has been the promotion of new music, having premiered the works of several of his colleagues, and having also commissioned a work for his degree piano recital by OU composer Zachary Daniels. Hayden earned his Masters degrees in both Composition and Piano Performance and Pedagogy from OU in 2018, and earned his Bachelor of Music degree in Composition and Piano Performance from TU in 2014. His primary graduate teachers have been Marvin Lamb (composition), Jeongwon Ham (piano), and Barbara Fast (piano pedagogy), and his primary undergraduate teachers were Roger Price (piano and composition) and Diane Bucchianeri (chamber music).

### **Jin, Se-Hee**

Dr. Se-Hee Jin has been acclaimed for her keen musical intelligence and exquisite sensitivity. Dr. Jin currently serves as Assistant Professor of Piano and Co-Director of Contemporary Music Ensemble at Texas Tech University. She has concertized and taught throughout the United States, Canada, Italy, China and Korea, continuing her solo recital projects and contemporary music concert series. As a solo pianist, Dr. Jin has been featured in various recitals, including concerts at the Weill-Carnegie Hall, Kaufman Music Center, Bentley Recital Hall, and Seiji Ozawa Hall. She participated in the Tanglewood Music Festival as a recipient of the Leonard Bernstein Fellowship and the Banff Summer Arts Festival in Canada. As a faculty member and guest artist, Dr. Jin has presented masterclasses and solo performances at festivals and music schools, including Semper Music International Festival (Italy), Duquesne University (PA), Oakland University (MI), Middle Tennessee State University (TN), Cameron University, Oklahoma Baptist University (OK), Sichuan Conservatory of Music (China) and Kookmin University (Korea). As a Founder and Artistic Director, Dr. Jin has presented two new music concert series - American Living Composer Series for composer portrait recitals and N Series for piano music written by composers of two different nationalities. Dr. Jin holds her Master of Music and Doctor of Musical Arts degrees in Piano Performance and Literature (Minor in Music Theory) from the Eastman School of Music. She graduated from Ewha Womans University (Seoul, Korea) with a Bachelor of Music degree.

### **Kelley, Constance**

Dr. Constance Kelley is an Associate Professor of Music at Angelo State University where her duties include teaching Applied Flute, Music Theory, Aural Skills, Elementary Music Methods, and directing the Flute Choir. Additionally, Dr. Kelley serves as the Music Area Coordinator, is founder and director of the *Concho Valley Community Flute Choir*, and a member of *The Mesquite Trio*. Dr. Kelley has served on the faculties of Union College, Concordia University, as well as the University of Nebraska-Lincoln as interim flute professor. Prior to beginning her doctoral work at UNL, Dr. Kelley spent several years as a teacher in the Lawrence, Kansas public school system where she was an itinerant elementary band director and assisted with the local junior high and high school band programs. Dr. Kelley is a former member of the West Texas Winds, 36th Infantry Division Band, 312th Army Band, and the North Arkansas Symphony Orchestra. She has been a featured soloist with the Angelo State University Wind Ensemble, the San Angelo Community Band, the 312<sup>th</sup> Army Band and the 62<sup>nd</sup> Army Band. Additionally, Dr. Kelley has presented recitals, lectures, and clinics in Missouri, Kansas, Nebraska, Texas, El Salvador, Nicaragua, and South Korea. She has performed in master classes for William Bennett, Alexa Still, Kyle Dzapu, and Maria Harding. She holds a Bachelor of Science (Music Education) degree from Southwest Missouri State University, a Master of Music degree from Louisiana State University and a Doctor of Musical Arts degree from the University of Nebraska-Lincoln. Dr. Kelley's flute instructors include John Bailey, Mary Poses, Katherine Kemler, Alan Zoloth, and Belva Prather.

### **Kiec, Michelle**

Michelle Kiec, Provost and Vice President for Academic Affairs at Oklahoma City University, merges a career as an academic administrator with performances as a clarinetist. Dr. Kiec has presented at conferences including the International Clarinet Association, College Music Society, National Association of College Wind and Percussion Instructors. She has performed with the Harrisburg Symphony and Opera, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, Aspen Music Festival, and Breckenridge Music Festival. An advocate of newly composed music, she performs chamber music as a member of the Batik Quartet and Synergy 78. She earned degrees from Peabody Conservatory of Music and University at Buffalo.

**Larios-Garcia, Mario**

Mario Larios-Garcia is a senior music major at Angelo State University where he is a saxophone student of Dr. Timothy Bonenfant.

**Maker, Anne Dearth**

Dr. Anne Dearth Maker is a flutist and music teacher based in Dallas-Fort Worth, Texas. She is the co-founder and artistic director of N/A Ensemble, a new chamber music group dedicated to performing experimental and adventurous works. A diverse performer, she maintains an active freelance career and has performed with orchestras, musicals, contemporary chamber ensembles, and improvising ensembles around the country. She's recently performed on the Toledo University Festival of New Music, the National Flute Association's 2022 Convention, the New Jersey Flute Society's Flute Fair, and the Sonic Murals Festival at the University of North Texas. Anne particularly enjoys working closely with composers and has premiered multiple works written expressly for her, notably "Sapere Aude" for flute and electronics by J. Andrew Smith, "Shame" for speaking flutist by Jesse Diener-Bennett, "Uncreation" by Dennis Sullivan, and "I spinningstidens stillhet" by Kristofer Svensson. Hailing from Dearborn, MI, Anne studied with Amy Porter at the University of Michigan and Robert Dick at New York University before pursuing a DMA with Dr. Elizabeth McNutt at the University of North Texas. Dr. Anne Dearth Maker is a flutist based in Dallas-Fort Worth, Texas. A diverse performer, she maintains an active freelance career and has performed with orchestras, musicals, contemporary chamber ensembles, and improvising ensembles around the country. She's recently performed on the Toledo University Festival of New Music, the National Flute Association's 2022 Convention, the New Jersey Flute Society's Flute Fair, and the Sonic Murals Festival. Anne particularly enjoys working closely with composers and has premiered multiple works written expressly for her, notably "Sapere Aude" for flute and electronics by J. Andrew Smith, "Shame" for speaking flutist by Jesse Diener-Bennett, "Uncreation" by Dennis Sullivan, and "I spinningstidens stillhet" by Kristofer Svensson. Hailing from Dearborn, MI, Anne studied with Amy Porter at the University of Michigan and Robert Dick at New York University before pursuing a DMA with Dr. Elizabeth McNutt at the University of North Texas.

**McKee, Marcy**

Dr. Marcy McKee received her Doctor of Musical Arts in 2016 from Arizona State University. She earned her Master of Music and Bachelor of Music from West Texas A&M University. She is the Director of Opera and an Assistant Professor of Voice at Northwestern State University of Louisiana. Dr. McKee has also taught at Bemidji State University, Arizona State University, West Texas A&M University, and Central Arizona College. She has sung throughout the United States and abroad in Germany and Italy. Most recently, she sang the role of "Mercedes" in Bizet's Carmen in Rome. Dr. McKee is a two-time winner of the North Dakota division of the Metropolitan Opera National Council Auditions. She is a member of the National Association of Teachers of Singing, Pi Kappa Lambda music honor society, and Mu Phi Epsilon. Dr. McKee enjoys helping students create and perform roles for operas and recitals. Her research interest is in learning styles and how they facilitate a student's ability to learn.

**Metz, Ken**

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

**Momand, Elizabeth**

Elizabeth Momand is a Professor of Music at the University of Arkansas - Fort Smith where she directs the Opera & Musical Theatre Workshop and teaches voice. She received the BM and MM degrees in Vocal Performance from Mississippi College in Clinton, where she was an active performer of chamber and solo recital music. She completed her DMA degree in Vocal Performance at The University of Texas at Austin. Including among the many oratorio roles Dr. Momand has performed with orchestra are Messiah (Handel), Magnificat (Bach), C Minor Mass (Mozart), Requiem (Mozart), The Creation (Haydn), and Carmina Burana (Orff). Dr. Momand is an active researcher on the music of women composers and has presented her peer-reviewed work at regional, national, and international levels of prestigious professional organizations. Dr. Momand has been recognized for her work both as an educator and scholar. Among the honors she has received are the 2021 Lucille Speakman Legacy Endowment Research Award, the 2020 Lucille Speakman Master Teacher Award, a Fulbright-Hays

Fellowship for study in India, a scholarship to Johannes Gutenberg Universität in Mainz, Germany, and a fellowship for travel and study in former East Germany. Dr. Momand is the current president of the South-Central Chapter of the College Music Society, and has served in many leadership positions in the of Arkansas chapter of the NATS. She currently serves on the board of directors for the International Alliance for Women in Music. Additionally, she serves as an accreditation visitor for the NASM. She is happy to be composing again after a hiatus of far too many years.

#### **Mortyakova, Julia**

Julia Mortyakova is professor and chair of the Department of Music and the Founder/Director of the international annual Music by Women Festival at Mississippi University for Women. She is the recipient of the 2021 Mississippi Arts Commission Performing Arts Fellowship and is the 2017 Honored Artist (Mississippi State Committee National Museum of Women in the Arts). Mortyakova is a laureate of the 2014 American Prize for her performance Cécile Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. She maintains an international performing career and has performed in Bulgaria, Canada, Italy, Romania, Russia, Spain, Ukraine and throughout the U.S. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University and the University of Miami. The Mortyakova/Bogdan Piano Duo are the second prize winners of the 2017 Ellis Duo Piano Competition.

#### **NAFTA Duo**

The NAFTA Duo is a cross-border duo formed by flutists Brielle Frost (United States) and Laurel Swinden (Canada). The duo is committed to promoting works by female and LatinX composers from across the Americas. Their repertoire features works by composers from the United States, Canada, Mexico, and Peru and includes world premieres of works written expressly for the duo. Consummate performers and passionate educators, the NAFTA Duo has presented in Texas, Ontario (Canada) and recently at the Puerto Rico International Flute Symposium. Dedicated university flute teachers, Laurel and Brielle established the Flute Boost Academy for high school flutists in Waterloo, Ontario, Canada, whose 2022 inaugural week class comprised of international student participants.

#### **Ninov, Dimitar**

Dr. Dimitar Ninov is a published composer and theorist as well as an invited lecturer at international, national, and regional music theory conferences. He was the 2009 Chairman of the Board of Directors of the National Association of Composers, United States. Currently, he teaches music theory at Texas State University, San Marcos. As a theorist, Ninov has published articles in *Musicological Annual*, Cambridge Scholars Publishing, Peter Lang, *Music Scholarship*, *Facta Universitatis*, and *South Central Music Bulletin*. In addition to many scholarly papers presented in the USA, Ninov has presented invited papers or lectures at international conferences and other venues in: Mainz (Germany), Strasbourg (France), Moscow, (Russia), Leuven (Belgium), St. Petersburg (Russia), Belgrade, Banja Luka, and Nis, (Serbia). As a composer, Ninov sees some of his piano and chamber music published by the FJH Music Company and Abundant Silence Publishing. He also enjoys the premieres of his other compositions in US and abroad. Dimitar Ninov holds a doctoral degree in composition from the University of Texas at Austin, and master's degrees in theory and composition from the National Academy of Music in Sofia, Bulgaria. His original research spreads in the fields of tonal harmony and musical form. Among his former teachers are professors Dorothy Payne, Samuel Douglas, Russell Pinkston, Alexander Raichev, Bentzion Eliezer, Neva Krusteva, Plamen Arabov, and one of the most prominent jazz musicians on the Balkan Peninsula, Alexander Petkov.

#### **Noh, Jugwon**

Jugwon Noh is originally from South Korea. Jugwon holds a Master's in Piano Performance from the University of Texas at Austin and is currently a DMA candidate in Piano Performance studying with Gregory Allen at UT Austin. Jugwon won first prize in the Haneum Music Competition and The Music Association of Korea Competition. Noh has performed several solo recitals in Texas and received masterclasses from leading artists such as John Perry, Steven Mayer, and Gilbert Kalish. Jugwon is also a passionate pedagogue. Noh is currently preparing for a lecture recital rediscovering some of the works by 20th-century female composers. Recently, he presented at TMTA(Texas Music Teacher Association) Convention in June 2022.

**Ott, Janelle**

Dr. Ott is the Adjunct Instructor of Double Reeds at Angelo State University, and Adjunct Instructor of Bassoon at Abilene Christian University and McMurry University. She maintains a private studio of middle school and high school students, and works directly with school districts in Abilene and San Angelo. Orchestral engagements this season include the San Angelo Symphony, and Texarkana Symphony. Dr. Ott holds Bachelors degrees in Music Performance and German from Luther College in Decorah, Iowa. She holds graduate degrees from Wichita State University and Indiana University, and completed her Doctorate of Musical Arts at University of North Texas. Her principal teachers are Kathleen Reynolds, Bill Ludwig, Nicolasa Kuster, and Eric Ring. Dr. Ott is currently based in San Angelo; she works throughout Texas.

**O.U.R. Flute Quartet**

O.U.R. Flute Quartet members include Texas Tech University Dr. Lisa Garner Santa and Dr. Spencer Hartman and Texas Woman's University faculty Dr. Pamela Younblood and Dr. Samuel Hood. The quartet aims to offer musical programs that present universal themes relevant to our current time, including original commissioned works.

**Popham, Deborah**

Deborah Popham currently serves as the Associate Director of the School of Music at Sam Houston State University, where she is also a member of the vocal area faculty. She has presented her research on both vocal repertoire and voice pedagogy nationally and internationally, including ICVT, NOA, and CMS. Having made her Carnegie Hall debut in a solo recital in 2015, she is a champion of art song and a frequent performer of new works and living composers. She earned a Bachelor of Music degree in voice performance, and two Bachelor of Arts degrees in English and Philosophy from University of Akron. She concluded her studies at Arizona State University, where she earned a Master of Music in Music Theater Performance (Opera) and her Doctor of Musical Arts degree in Voice Performance. Dr. Popham is an NCVS-trained Vocologist.

**Reber, William**

Dr. William Reber has served as Music Director/Conductor for over 150 productions of operas, musicals, and ballets. His is Principal Conductor for the Corpus Christi Ballet (Texas) and Professor Emeritus of Opera and Musical Theatre at Arizona State University where he was Artistic Director and Principal Conductor of the Lyric Opera Theatre for 23 years. He has been vocal coach, accompanist, and conductor for the Mittelsächsiches Theatre in Freiberg (Germany), head of the vocal coaching program for the American Institute of Musical Studies in Graz, Austria, and Musical Director of the German Opera Experience (Freiberg). He is currently Director of Choirs and Staff Pianist at Mississippi University for Women and is Music Director for Spotlight on Opera. Former Music Director of Minnesota Opera Studio and conductor for Minnesota Opera, Dr. Reber has been conductor and vocal coach for the Altenburger Musiktheater Akademie, Music Advisor to the Staatsoperette Dresden, and was Assistant Conductor for Arizona Opera's two productions of Wagner's Ring Cycle. As collaborative pianist, he has performed in Germany, Austria, Macedonia, and throughout the United States. He is pianist/music director for the annual AIDS Quilt Songbook performances in Phoenix, AZ. Dr. Reber earned his Doctor of Musical Arts degree in Opera and Conducting at University of Texas Austin under Walter Ducloux.

**Roeder, Scott**

Dr. Scott Roeder is Professor of Tuba and Euphonium at the University of Texas Rio Grande Valley where he teaches applied tuba/euphonium and conducts the UTRGV Brass Band and UTRGV Tuba/Euphonium Ensemble. Previously Dr. Roeder served as Principal Tubist with the Midland-Odessa Symphony, Lone Star Brass Quintet, and the Texas Music Festival. Currently he serves as Principal Tuba with the Valley Symphony Orchestra and serves as the Personnel Manager for the organization. Additional orchestral performances include the Wisconsin Chamber Orchestra, Canton Symphony, Illinois Symphony and many other professional orchestras throughout the country. As a soloist Dr. Roeder has performed recitals at universities around the country and has been an invited performer at multiple ITEA Regional Tuba Euphonium Conferences as well as a guest artist at the 2012 and 2014 International Tuba Euphonium Conferences in Linz, Austria and Indiana University. Additionally he has been a featured soloist with the Midland-Odessa Symphony, Valley Symphony Orchestra, University of Akron Symphony, Odessa College Band, and the UTPA Wind Ensemble and UTPA String Orchestra. Dr. Roeder has been a prize winner in multiple regional solo competitions and was named a semi-finalist for the Leonard Falcone International Tuba Competition (1999 and 2000) and the 2000 International Tuba Euphonium Conference Solo Artist Tuba Competition in Regina, Saskatchewan.



**Rus, Ilonka**

Transylvanian born pianist Dr. Ilonka Rus is the Director of Keyboard Studies and Professor of Piano at Sam Houston State University in Huntsville, TX. She began her piano studies with her mother at the age of five in Romania. By the age of ten she had given her first public performance and won her first award at the International Piano Competition "Citta di Marsala" in Italy. In 2007, as a chamber musician, Dr. Rus has appeared in concert with her Romanian Trio (Rodica Oancea Gonzalez and Mihaela Oancea Frusina, Houston Symphony violonists) at Carnegie Hall, in New York. In the summer of 2008, Dr. Rus gave her Carnegie Hall recital debut in New York and continues to perform and teach piano solo and chamber music master classes in US, Romania, Colombia and Mexico. Since 2009 Dr. Rus has been a regular guest teacher and recitalist at the International Music Festival in Medellin, Colombia. She continues to perform clinics and adjudicate national and international competitions and is the Vice President of the World Piano Teachers Association-Texas Chapter. In the fall of 2021, Dr. Rus received the prestigious Kawai Educator Medallion Award and became a Shigeru Kawai Artist.

**Rushing, Sarah**

Dr. Sarah Rushing, NCTM is Assistant Professor of Piano at West Texas A&M University, where she teaches applied piano, class piano, and piano pedagogy. Rushing's commitment to teaching is evidenced through her years of experience teaching private and group piano classes in the community and university settings in Louisiana, New York, Colorado, Virginia, and Texas. Rushing has been an active member of Music Teachers National Association (MTNA) since 2009, serving as a faculty advisor, local competitions coordinator, adjudicator, and presenter for state and national conferences. As a performer, Rushing enjoys playing music off the beaten path and has appeared in competitions and recitals throughout the US. In 2013, she was featured on American Public Media's "Performance Today." Other radio appearances include a live broadcast on KGNU in Boulder, CO. Rushing enjoys collaborating with colleagues and has recently been engaged with the North American Saxophone Alliance, the College Music Society, the National Flute Association, and the Flute New Music Consortium. Before moving to Texas in 2020, Rushing was an Instructor of Piano at Virginia Tech. She completed the Doctor of Musical Arts degree at the University of Colorado Boulder, received the Masters of Music in Piano Performance degree from Ithaca College, and the Bachelor of Music in Piano Performance degree from Louisiana State University. When not teaching and performing, Rushing enjoys hiking, running, and enjoying the great outdoors, which has taken her to numerous summits in the US and abroad, including 17 mountains above 14,000 feet in Colorado and Mount Kilimanjaro.

**Salfen, Laura**

Laura Salfen is an active flutist based in the San Antonio area. Originally from Gahanna, Ohio, Laura holds degrees in flute performance from the Ohio State University and the University of North Texas. Winner of the 2005 Flute Society of Kentucky Collegiate Artist Competition, Laura considers herself a champion of new and chamber music and most recently partnered with the Composers Alliance of San Antonio to premiere new works for flute and clarinet at the 2015 South Texas Flute and Clarinet Festival. Upcoming projects include performances on Japanese Noh-kan in the premiere of In a Memory Palace, a new theatre work in collaboration with Theatre Nohgaku and Theatre of Yugen. Laura currently teaches as an adjunct instructor at Texas A&M University- Kingsville and serves on the Development committee for the National Flute Association.

**Saywell, Martha**

Dr. Martha Saywell joined the faculty of Texas A&M University-San Antonio in fall of 2016 as the first full-time music instructor, overseeing the music curriculum of the Creative Arts and Performance Studies program. Additionally, she directs the University Voices choral ensemble, advises the Jaguar Music Student Organization, and serves as faculty liaison and host to the San Antonio Community Wind Ensemble. She also served as the music curriculum architect for College Credit for Heroes, a specialized online degree program created in partnership between A&M-SA and the Texas Workforce Commission to provide a more accessible and streamlined pathway to college graduation for American military veterans. Previously she has served on the music faculty at University of Texas-Pan American, Angelo State University, and Texas A&M International University.

**Schafer, Jacob**

Violinist Jacob Schafer is a multifaceted performer dedicated to compelling, thoughtful presentations of works old and new. Based in Houston, Texas, he is a core member of Loop38 and Kinetic Ensemble and regularly performs with the Houston Symphony, Houston Ballet and Grand Opera Orchestras, Mercury Chamber Orchestra, and Musiqa. Passionate about bringing music to the community in both familiar and innovative contexts, he has taught music to students in underserved public schools and performed at venues as diverse as the Houston Public Library, Houston's Smither Park, the Aspen Art Museum, and New York's Carnegie Hall. Recent performance highlights include world premieres by Du Yun, Steven Banks, and Laura Elise Schwendinger; piano trio concerts in Leipzig, Germany; and collaborations with Nicholas Phan, Seth Parker Woods, and the late Leon Fleisher. In 2022, Jacob received Co-First Prize from the Doug Davis Awards for his performance of Michael Friedmann's "Fantasy" for solo violin. Festival appearances have included Aspen Contemporary Ensemble, Norfolk New Music Workshop, Composers Conference Contemporary Performance Institute, Sarasota Music Festival, and Tanglewood Music Center. Originally from Nashville, Tennessee, Jacob holds a B.A. in Music and in Ethics, Politics, and Economics from Yale University and an M.M. in Violin Performance from Rice University, where he is currently completing his D.M.A. under the tutelage of Paul Kantor.

**Scott, Sylvan**

An international music instructor and published author, Sylvan Scott mentors students from around the world, including the United States, Australia, the Caribbean, Guatemala, and Samoa. In January 2022, Sylvan published an online course that has taught more than 170 beginning piano students to overcome coordination, rhythmic, technical, and musical challenges.

**Seybert, Austin**

As a finalist and winner of many international music competitions, trombonist Austin Seybert is equally at home performing music in both the classical and jazz genres. As a soloist, Austin was a finalist for the American Trombone Workshop's classical and jazz solo competitions in 2015 and 2018. While a member of the award winning University of Illinois Jazz Trombone Ensemble, the ensemble won three international jazz trombone ensemble competitions in 2014 and 2017 through the American Trombone Workshop and the International Trombone Association's Kai Winding competition in 2017.

**Shipp, Sarah**

Pianist Sarah Shipp leads an active career as a performer, teacher, collaborative artist and accompanist. She is a BA candidate for Piano Performance. As an advocate for community outreach, Sarah has collaborated with the MUNDI Project organization in various interactive performances. Her research interests include visual art, ballroom and folk dance.

**Smith, Molly**

Pianist Molly Smith is an avid performer whose passion lies in collaborating with fellow musicians to create immersive, story-driven concerts. She is currently in her junior year at Brigham Young University, where she plays a variety of music - performing with a piano quintet, accompanying opera singers, and working with student composers to premiere new pieces. Upon graduation, she hopes to attend graduate school with a focus on collaborative performance and make more musical connections throughout her career.

**Swinden, Laurel**

Performer, scholar and pedagogue, Dr. Laurel Swinden has appeared in concert in Peru, Argentina, China, Belgium, the United States and Canada. Laurel performs as Principal flute of the Stratford Symphony, Associate Principal/Piccolo of the Scarborough Philharmonic and with orchestras around Ontario. As part of the Flute New Music Consortium, Laurel co-commissions and premieres new works for flute. Dr. Swinden's Celebrating Women! and Celebrating Canadian Women! recordings can be heard on Spotify, Naxos and CBC Music. Laurel has premiered works at conferences of the College Music Society (International & Regional), Canadian Flute Convention, National (US) Flute Association, Perimeter Institute and the Festival of International Books and Arts. She examines for the Royal Conservatory of Music and the Glenn Gould Professional School. Laurel adjudicates at festivals across North and South America. Dr. Swinden teaches flute at Wilfrid Laurier University, the University of Waterloo, University of Guelph and the Laurier Conservatory Beckett School.

### **Triosarachops**

Triosarachops (est. Fall 2021) is comprised of faculty members from West Texas A&M University in Canyon, TX. Soprano Sarah Beckham-Turner and pianist Sarah Rushing (the Sarahs) along with hornist Guglielmo Manfredi (the chops) enjoy playing a variety of music for soprano, horn, and piano, both originally composed and transcribed. Since forming the ensemble, they have presented two programs: German Stuff, featuring works by Robert & Clara Schumann, Franz Schubert, and Richard Strauss; and Weird Stuff, with works by Bernhard Krol, Arnold Cooke, and Gina Gillie. They can frequently be found rehearsing at 8am before the teaching day begins.

### **Van Kekerix, Todd**

Dr. Todd Van Kekerix is Assistant Professor of Piano and Piano Pedagogy, Coordinator of Class Piano, and Faculty Affiliate for the Community Arts Academy at the Moores School of Music at UH. Active as a performer, teacher, and clinician, Van Kekerix has given workshops and recitals throughout the United States, Canada, Europe, and China. Notable venues have included Weill Recital Hall in New York City and Esterházy Palace in Eisenstadt, Austria. Van Kekerix's research includes pop music pedagogy, the effects of keyboard music-making, and effective practice habit development. He has presented his work at the National Conference on Keyboard Pedagogy, MTNA National Conference, and International Conference for Music and Medicine. His research has been published in *Psychology of Music*, *American Music Teacher*, and *Piano Magazine*. His former faculty positions include director of enrichment activities at the New School for Music Study in Kingston, NJ, and adjunct professor of piano at Kean University in Union, NJ. Previously, he has been a faculty member at the Practical Piano Pedagogy Seminar summer series in Kingston, NJ, and an instructor at the SMU Institute for Young Pianists in Dallas, Texas. Van Kekerix holds degrees from the University of Oklahoma (DMA in piano performance and pedagogy), Southern Methodist University (AC and MM in Piano Performance and Pedagogy), and Augustana University (BA in Music and Business Administration). During his downtime, Van Kekerix enjoys downhill skiing, traveling, and exploring new gastronomic delights and cookbooks.

### **Venegas Vargas, Melissa**

Melissa Venegas Vargas is pursuing a DMA in clarinet at The University of North Texas, under the direction of Dr. Phillip Paglialonga. During the first two years of her DMA studies, Venegas was appointed the Graduate teaching Fellow of the clarinet studio. An active educator and freelancer in the DFW metroplex of Texas, and in Colombia, Venegas holds a Master of Music Degree in Clarinet Performance, an Artist Diploma in Performance, and an Artist Diploma in Chamber Music, from Duquesne University, where she studied with Ron Samuels. Melissa earned her Bachelor of Music degree at Universidad Distrital, in Bogotá, Colombia.

### **Wang, Lucie Zhuxi**

Lucie Zhuxi Wang was recently announced as the First-Prize cellist of 2021's Golden Classical Music Awards International Competition (Winners Concert at Carnegie Hall, NYC), First-Prize cellist of 2020's Muse International Music Competition, sponsored by Greece's Ministry of Culture. Second-Prize cellist of 2021's Clara Schumann International Music Competition. She also won the First Prize in the Lillian Fuchs Chamber Music Competition. In solo recital and chamber music, Lucie has performed at Carnegie Hall in New York, Salle des colonnes and Chapelle de la Trinité Hall in Paris, Salle François-Bernier Hall in Canada, National Centre for the Performing Arts in Beijing, and the Century Theater in Beijing. Festival appearances include the Aspen International Music Festival, Fountainebleau International Music Festival, Domaine Forget International Music Festival. She also has precisely focused on cello pedagogical approaches, In early 2020, She invited as a guest artist to give a cello master class and a solo recital at Sam Houston State University Music School. The same year, Zhuxi was teaching at German Schloss Academy Music Festival and Euro Arts Academy Music Festival. She is the cello jury of the 2020 WorldVision Music Contest Competition. Born in a family of musicians, Lucie began learning cello and piano from her cellist mother at the age of four. She entered world prestigious The Central Conservatory of Music Middle School in Beijing. She received Doctoral of Music Arts in cello performance (D.M.A) at University of Cincinnati College-Conservatory of Music, Master's and Bachelor's in cello performance at Manhattan School of Music.

### **Watkins, Josh**

Josh Watkins is currently a Graduate Student at Texas Tech University and has recently vacated the percussion faculty position that he held for nine years at the University of Trinidad and Tobago. He has degrees from Belmont University in Nashville, TN and has performed in a variety of arenas including jazz, Latin, commercial, world music, steelpan, chamber music, and orchestral music. Mr. Watkins' primary teachers are Dr. Lisa Rogers, Dr. Christopher Norton, Todd London, Dr.

Julia Gaines, Zoro, Mark Lowry, and Loyd Warden. As a guest artist and clinician, he has developed seminars for professional and student percussionists and collaborates regularly with numerous music institutes including visits to Fine Arts Summer Academy, University of Tennessee – Martin, Virginia Tech, Barbados Community College, and a goodwill/educational tour with Ibis Ensemble for the U.S. Embassy to the Eastern Caribbean. He was the founding president of the Trinidad and Tobago Percussive Arts Society (PAS) and is an active member of both the PAS International Committee and PAS Diversity Alliance.

#### **Writer, Justin**

Justin Writer is Professor of Composition and Music Theory at the University of Texas Rio Grande Valley. Writer's music is performed by professional and university ensembles throughout the United States, Europe, Mexico, and South America. Writer's works have been performed at several notable conferences including the International Tuba and Euphonium Association, North American Saxophone Alliance, European Bass Congress, Viola Congress, International Trumpet Guild, The Society of Composers Inc., College Music Society, New York City Electroacoustic Festival, SEAMUS, Chicago Bass Festival, International Society of Bassists, and other venues. Writer received his DMA in Composition from the University of Oklahoma, his MM in Theory/Composition from Wichita State University, and a BME from Pittsburg State University (Kansas).

#### **Yoo, Seulki Susie**

Dr. Seulki Susie Yoo aspires to build a diverse career as a pianist, an academic, and a pedagogue. Her performance has won multiple international competitions, and she has played at events throughout North America, Europe, and East Asia by invitation. Critics praise her playing as "technically dazzling and musically inspired" (Gunderson, PMTA chair) and "a pianist who is truly passionate, sensitive, and musical" (Tsunoda-Journalist, Japan). Pedagogy is approached with true passion and respect by Seulki. She actively guides her students as they prepare for competitions and navigate graduate program entrance. Her students have continued their studies at schools such as the Eastman School of Music and SungShin University (South Korea). Her pedagogy was nominated for the Harold F. Martin GA Outstanding Teaching Award at Penn State University, and her students have evaluated her teaching as "the most positive and optimistic class I've had in a long time" and "a great instructor who is attentive to the needs of her students". Seulki's academic work aims to appreciate overlooked pieces and composers. To this end, she delivers lecture-recitals through music teachers' associations and universities. She is also actively interested in publishing manuscripts. Seulki holds a D.M.A from Penn State University, an A.D from Peabody Conservatory, and an M.M and B.M from Korea National University of Arts. She is currently completing her M.A in Music Theory at Penn State University. She is a member of the academic honor society Pi Kappa Lambda.

#### **Zacharella, Alexandra**

Alexandra Zacharella is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella is an active low brass/wind ensemble clinician and has presented clinics and masterclasses US and abroad. In 2022, Zacharella was awarded the Excellence to the University, to the Profession and to the Community Faculty Service Award at the University of Arkansas-Fort Smith. In 2018, they were also awarded the Excellence in Research, Scholarship, and Creative Activities Award at the University of Arkansas-Fort Smith. Zacharella has presented at the 65th and 70th Annual Midwest Clinic and has presented over 70 peer-reviewed presentations, papers, performances/recitals, lecture recitals and poster sessions on topics including, trombone and euphonium performance, women in music, conducting and wind band repertoire, brass pedagogy, and music education at the International Conference of College Music Society, National and Regional CMS Conferences throughout the United States, the Music by Women Festival, International Trombone Festivals, International Women's Brass Conferences, National Association of College Wind and Percussion Instructors Conferences, International Alliance for Music in Women Conference, College Band Directors National Association Southwestern Regional Conferences, South Central Regional Tuba Euphonium Conference, SliderAsia, and several state Music Educator's Conferences and Arkansas Bandmasters. The UAFS wind ensemble under Dr. Zacharella's direction, has performed at two South Central- College Music Society Conferences. Zacharella holds a Doctor of Musical Arts from the University of Southern California, Master of Music degree from The University of Michigan and a Bachelor of Music degree from The University of Hartford, The Hartt School.

#### **Zhao, Xiangyu**

Coming from China, Mr. Zhao received his Bachelor of Music at the University of Northern Colorado in 2013, studying with Dr. Lei Weng. During his time in the United States, Mr. Zhao was the winner of the MTNA Young Artist Piano Competition in Missouri in 2017 and the alternate winner MTNA Young Artist Piano Competition in the West Central region. Mr. Zhao participated in several music festivals, including the International Keyboard and Institute & Festival at Mannes, Montecito International Music Festival, and the 2018/2019 Gijón International Piano Festival. He has taken master classes with Olga

Kern, Jerome Rose, Stanislav Ioudenitch, Norman Krieger, Logan Skelton, Peter Takács, and Frank Weinstock. Mr. Zhao has also been selected as one performer of the UMKC piano department to give a group presentation at the 2015 MTNA National Conference in Las Vegas. In addition to his piano study, Mr. Zhao has studied composition with Chen Yi since 2013. He has also performed piano works by guest artists such as Lowell Liebermann and Tania León and played for the composers in person. He also held a full composition recital with his own music in May 2017. Studying piano with Dr. Robert Weirich, Mr. Zhao will finish his doctoral study at the UMKC Conservatory of Music and Dance next May and is now working on his dissertation projects, including a recording of the entire Transcendental Études by Franz Liszt and a score edition of Quatre Études, Op. 7 by Igor Stravinsky.