

CMS & ATMI

2025 NATIONAL CONFERENCE



68th National Conference
October 30 – November 1, 2025
The Davenport Grand Hotel
Spokane, Washington

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Mission Statement

The College Music Society is dedicated to the advancement of music teaching, learning, scholarship, performance, and creative activity. Rooted in higher education, CMS serves as an inclusive forum for dialogue and collaboration among music professionals across all disciplines and career paths. We support faculty, students, independent scholars, and industry partners by fostering innovation, promoting diversity, and encouraging the exchange of ideas to shape the future of music in society. Through advocacy, professional development, and community engagement, CMS empowers its members to lead and inspire in academic, artistic, and entrepreneurial contexts.

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2025 CMS National Conference Program Committee

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2025 CMS & ATMI National Conference Schedule at a Glance

Thursday, October 30th – Saturday, November 1st, 2025

Davenport Grand Hotel, Spokane, Washington

Wednesday, October 29th

- 2:00 PM - 5:30 PM: Registration Table Open
- 5:00 PM - 6:00 PM: Casual gathering at Grand Restaurant & Lounge at The Davenport Grand Hotel
- 7:00 PM - 8:30 PM: Pre-conference screening: *El Canto de las Manos* documentary, presented by Michael Bracy (doors open at 6:30 PM at Magic Lantern Theater)

Thursday, October 30th

- 7:30 AM - 4:00 PM: Registration Table Open
- 7:30 AM - 9:00 AM: Opening Breakfast & Plenary Session: Charting the Future of Music Ecosystems: Research, Innovation, and Impact
- 9:15 AM - 12:25 PM: Sessions
- 12:30 PM - 2:00 PM: Lunch Break
- 2:00 PM - 4:10 PM: Sessions
- 4:30 PM - 5:25 PM: "Defining Professional Futures" facilitated by the Early-Career Music Faculty Cohort leadership
- 5:45 PM - 6:45 PM: "Celebrating CMS Scholarship" Reception sponsored by The CMS Fund, ft. Routledge
- 7:00 PM - 8:20 PM: Showcase Concert I: Elemental
- 8:30 PM - 10:30 PM: ATMI Showcase Concert

Friday, October 31st

- 8:00 AM - 4:00 PM: Registration Table Open
- 8:00 AM - 10:40 AM: Sessions
- 11:00 AM - 12:00 PM: Trotter Lecture: Dessa - *Strange Bedfellows*
- 12:00 PM - 1:30 PM: Lunch Break
- 1:30 PM - 3:15 PM: Showcase Concert II: Planet Earth
- 1:30 PM - 3:15 PM: ATMI Technology Lecture: Will Kuhn
- 3:30 PM - 5:25 PM: Sessions
- 3:30 PM - 4:25 PM: CMS Chapter Presidents' Panel
- 5:45 PM - 7:45 PM: Showcase Concert III: Living Landscapes
- Post-Concert: Post-Concert Reception & Pub Trivia Night

Saturday, November 1st

- 8:00 AM - 3:00 PM: Registration Table Open
- 9:15 AM - 12:00 PM: Sessions
- 12:00 PM - 1:30 PM: Lunch Break
- 1:30 PM - 3:00 PM: Sessions
- 3:15 PM - 4:30 PM: Showcase Concert IV: The Human Experience
- 4:45 PM - 6:10 PM: "Designing Career-Centered Music Curricula: 2026 CMS Summit Roundtable Think-Tanks" – Presidential Plenary, hosted by Brian Kai Chin
- 6:30 PM - 8:00 PM: Presidents' Reception sponsored by Yamaha

Showcase Concert I

Elemental

Thursday, October 30th
7:00 PM-8:20 PM
Cedar Ballroom

Tocatta: a Multimedia Assemblage Ryan Olivier (Indiana University South Bend)
audiovisual composition

Blue Echoes Reflected Benjamin Fuhrman (Montana State University)
Benjamin Fuhrman, mandolin

Fire Soliloquy Stephen Mitton (Utah State University)
Michael Kropf (Gonzaga University), violin
Christian Skok (Gonzaga University), piano

Scarlet Baylee Burson (Ouachita Baptist University)
Valerie Nuzzolo (Five Towns College), clarinet
Eun-Hee Park (University of South Dakota), piano

Radiant Pillars Martin Hebel (University of North Alabama)
William Hueholt (University of North Alabama), piano
audiovisual composition

Flicker Anne Neikirk (Norfolk State University)
Tabatha Peters (Virginia Commonwealth University), flute

Fire Nathan H. Cheung (Vanderbilt University Blair School of Music)
Nathan H. Cheung, piano

ATMI Showcase Concert

Thursday, October 30th

8:30 PM-10:30 PM

Meeting Rm 1

Human vs. Transhuman: Act One..... Cecilia Suhr (Miami University Regional)

Voice and Computer, with Video
Cecilia Suhr, voice

Hearing the Wind AgainLinda Antas (Montana State University)

Stereo Fixed Media

Drawing Noise Ivan Elezovic (Virginia State University)

Video Fixed Media

Out of the Ground (Into the Sky) Brad Decker (Eastern Illinois University)

Clarinet and Computer
Eric Mandat (Southern Illinois University), clarinet

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

Stereo Fixed Media

Quietly Kyong Mee Choi (Roosevelt University)

Video Fixed Media

Dreamcatcher..... Ian Evans Guthrie (Calvary University)

Piano and Stereo Fixed Media
Ian Evans Guthrie, piano

Sound Of Nangqên..... Jiayue Cecilia Wu (University of Colorado Denver)

Video Fixed Media

Consort Yu..... Yao Hsiao (University of Oregon)

Voice and Computer
Yao Hsiao, voice

Showcase Concert II

Planet Earth

Friday, October 31st
1:30 PM-3:15 PM
Cedar Ballroom

Global Warning Craig Peaslee (University of Miami)

Matthew Small (Gonzaga University), trumpet

Hollow Jason Hoogerhyde (Southwestern University)

Myles Boothroyd (University of Oklahoma), saxophone

Launch Mark A. Olivieri (Hobart & William Smith Colleges)

I. Lift.
III. Crash

Diego Vásquez (Ithaca College), clarinet
Mark A. Olivieri, piano

Cat in a Window Bruce Mahin (Radford University)

audiovisual composition

Sonata for Flute and Piano Christopher Lee (University of Massachusetts Lowell)

Movement I

Tabatha Peters (Virginia Commonwealth University), flute
Tracy Cowden (The University of Texas at San Antonio), piano

Fantasy no. 2 for Clarinet and Piano Dylan Fixmer (University of Northern Colorado)

Heather O’Gara (Hofstra University), clarinet
Eun-Hee Park (University of South Dakota), piano

Creatures from the Black Bassoon Kyle Vanderburg (North Dakota State University)

stereo fixed media

Showcase Concert III: Living Landscapes

Friday, October 31st
5:45 PM-7:30 PM
Cedar Ballroom

Momo Iro Andy Akiho

Five Miniatures for Steel Pan Paul Ross

Kenneth Broadway (University of Florida), steel pan

BOLOS Greg Steinke (Independent)

audiovisual composition

Beda Jacob Frost (University of Minnesota)

Aaron Burr (Central Washington University), saxophone

HOME Michi Wiancko

- I. Molto rubato
- II. Movement 2
- III. Singing
- IV. Movement 4

An-Lin Bardin (Sarah Lawrence College), cello
Naomi Niskala (Susquehanna University), piano

3 Travelers Martin J. Van Klompenberg (North Dakota State University)

Martin Van Klompenberg, bassoon

Celestial Miniatures Robert McClure

- II. Ganymed
- III. Bennu
- IV. Haumea
- VI. Enceladus
- VII. Voyager I

Nanyi Qiang (Central State University), piano

The Ocean Thief Mei-ling Lee (Haverford College)

audiovisual composition

Hopes and Dreams Blaise J. Ferrandino (Texas Christian University)

Donghee Han (Orchestra Iowa School), viola
Eun-Hee Park (University of South Dakota), piano

Feeling a Bit Balkantankerous.....Neal Endicott (East Tennessee State University)

Myles Boothroyd (University of Oklahoma), saxophone

Northwestern Suite Rayven Brain (Central Washington University)

- I. Sekiu Bay Sunrise
- II. Roll Columbia!
- III. Mountain Marvel

Eun-Hee Park (University of South Dakota), piano

The Albert Kahn Sonata.....Michael Kropf (Gonzaga University)

I: The Fisher Building

Forrest Howell (University of Colorado Boulder), piano
film score

Showcase Concert IV

The Human Experience

Saturday, November 1st, 2025

3:15 PM-4:30 PM

Cedar Ballroom

Telephone Revolution Yunfei Li (UMKC-Conservatory)

Yunfei Li, electronics

Adventures in WonderlandLori Ardovino

- I. The Mock Turtle Song
- II. How Doth the Little Crocodile
- III. Lobster Quadrille

Kelly Burns (North Dakota State University), tenor
Cassie Keogh (North Dakota State University), clarinet
Thiago Andre (North Dakota State University), piano

Vitamin N (P)Arty..... Jiyoun Chung (Central Washington University)

- I. Arty Prelude
- II. Party Takata!

John Neurohr (Central Washington University), trombone
Jiyoun Chung, piano

Tri-Cycle Bicycle..... Emmanuel Berrido (University of Pittsburgh)

Valerie Nuzzolo (Five Towns College), clarinet
Heather O’Gara (Hofstra University), clarinet

Lines Around the Corner..... Ralph Lewis (Millikin University)

Sicong Chen (Columbus State University), violin

Homage to AS and TM..... Ken Metz (University of the Incarnate Word)

- I. Buffoons
- II. Chunkie
- III. Intermedio
- IV. Clones

Ara Koh (University of the Incarnate Word), piano

Four Settings by Edgar Allan Poe..... Jason Heald (Umpqua Community College)

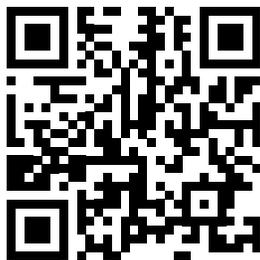
- I. The Lake
- II. (Lines on Ale)
- III. Evening Star
- IV. Eldorado

Ruth Heald (Chicago), mezzo-soprano
Peter Argonizza (New York), guitar

ePoster & Asynchronous Virtual Presenters

ePoster and Asynchronous Virtual Presenters will present their material through an online platform called *The Learning Toolbox* by Kubify. The showcase page can be seen by [clicking here](#), or by scanning the QR code below.

The Showcase Page for the presentations below will become available two weeks before the start of the 2025 National Conference, on October 16th, 2025.



ePoster & Asynchronous Virtual Presenters

Listed alphabetically by author.

An Analysis and Conductors Guide for Music for Two Wind Bands by George Frideric Handel and William A. Schaefer

Jorge Acin (Florida Atlantic University)

A Single Whole

Talia Amar (The Jerusalem Academy of Music and Dance)

"Zooming Out" and "Zooming In": How the Interplay of Macro- and Micro- Theoretical Processes has Transformed My Practice and Performance

Megan Angriawan (UW-Madison)

Illness as Metaphor for the Music of Chopin

Benjamim Barth (University of South Dakota)

Prompting with Purpose: Using ChatGPT and AI Tools in Music Education

Stephanie Bruning (Morgan State University)

A Sound of Bravery: The Piano Repertoire by Brazilian Women Composers from 1822 to 1950

Ísis Cardoso (University of South Carolina)

Translating the Tabla: Adapting Bob Becker's Lahara for Multiple Percussion

Robert Chapman (Barry University)

"Better Together:" Reflections of Preservice Music Teachers in Community-Based Service-Learning Internships

Joshua Chism (Oklahoma Baptist University)

Dancing Across the Decades: Satie, Del Tredici, and Three Gymnopédies (2003)

Keith Clifton (Central Michigan University)

Access, Diversity, and Interculturality

James Day (Gettysburg College)

Strategic Advocacy for Collegiate Music Programs: Evaluating and Communicating Program Effectiveness

Marc Decker (Florida Atlantic University)
Kevin Wilt (Florida Atlantic University)
Stacie Rossow (Florida Atlantic University)

Degrees of Harmonic Divergence: A New and Novel Perspective on Chord Progression Analysis

Jim Fleser (Independent Scholar)

Caribbean Classical Music: Decolonizing the Canon through Regional Repertoire

Christine Gangelhoff (University of The Bahamas)

Music Stories or Musical Stories? A Framework and a Definition for the Unique Didactic Concert Hall Composition for Children

Pedro Garcia Lopez de la Osa (University of California Riverside)

Musical Creativity in Diverse Cultures

Constance Glen (Indiana University)

Finding Empowerment in Women's Choirs: The Sage, the Circle, and the Shift

Catherine Grimm (University of Minnesota Twin Cities)

Building Student Belongingness Through First-Year Seminars in Collegiate Music Programs

Josef Hanson (University of Memphis)

Active Sound Baths: Transformational Listening Pedagogies

Anne Harley (Scripps College)
Paula Ortiz (Harvard Divinity School)

Building Community through Eco-music Initiatives

Kirsten Hedegaard (Loyola University, Chicago)

Global Heavy Metal, Balinese Gamelan, and Unapologetic Activism: A Noisy Ecosystem of Performance Across Classrooms

Putu Hiranmayena (Grinnell College)

Lift Every Voice: Student-Centered Celebrations of American 250

Linda Holzer (University of Arkansas at Little Rock)

Centering inclusion and creativity in a new undergraduate music curriculum

Matthew Hough (College of the Redwoods)

Promoting Social Justice through Sonic Analysis and Ear Training

Tamika Howard (Lanier Technical College)

From K-pop to Keyboard: Bringing Asian Pop into the Piano Studio

Mingzi Hu (University of South Carolina)

Developing a Community-Based Music Program

Aaron Jacobs (University of New Mexico)

Affirming Cultural Identity through Piano: Global Voices in the Works of Perry and Frank

Jooyoung Kim (Campbellsville University)

Augusta Browne: A Traditionally Modern 19th Century Woman Composer

Jenna Klein (Mississippi State University)

Timbral Modulation as a Structural Device in Karel Husa's Music for Prague 1968 Movement I

Aaron Kline (California Polytechnic State University)

The DIY Musician: What They Don't Teach You in Music School

Sunny Knable (Central Connecticut State University)

Performing Podcast Scripts as Music History Assignments to Enhance Student and Audience Engagement in a Multi-Media Age

Elizabeth Kramer (University of West Georgia)

Gabriele D'Annunzio and Nationalism: a rediscovery of Italian art song 1910-1930

Serena LaRoche (University of South Carolina)

Melodies of Memory: Rediscovery of Korean Folksongs in Women's Piano Compositions

Sunjoon Lee (University of Louisville)

Japchae to Pansit: Korean & Filipino Choral Fusion

Mirae Lee (Del Mar College)
Sinamar Respicio (Academy of Tucson)

Music and More

Junghwa Lee (Southern Illinois University Carbondale)

Pendulum

Jace Mankins (Texas Christian University)

Shostakovich Symphony No. 7: An Example of How Music Can Influence Politics and Social Causes

Abner Marquez (Florida Atlantic University)

Singing with AI: Human Expression through Technological Innovation

Justin Montigne (University of North Dakota)

Mental Skills for Musicians: A Cross-Disciplinary Approach to Wellbeing and Performance

Amanda Moreno (Ball State University)
Alena Miskinis (Ball State University)

Community and Youth Orchestras: A Guide to Repertoire

Sarah Noelker (The University of Oklahoma)

Graduate Performance Major Experiences Teaching in a Community Music School

Allison Reisinger (University of Maryland, College Park)
Adam Grise (University of Maryland)

Group Piano as Community Outreach: Engaging a Diverse Community through Accessible Music Education

Hannah Roberts (University of Alabama)

"BANG" Beyoncé, Cowboy Carter, and the Fight Against White Supremacy

Dianna Sanders (Florida Atlantic University)

Expanding the Sonic Palette: Solo Percussion with Live Electronics in Contemporary Performance and Pedagogy

Jonathan Sharp (Iowa State University)

Absolutes vs. Adjustables: A Practical Guide to Woodwind Doubling

Dana Sloter (Drake University)

Music's Role in Humans

Winnie Soekojo (Independent)

Body, Mind, and Music Performance

Winnie Soekojo (Independent)

Bridging the Gap: Collaborative Pre-College Music Initiatives for College Preparation and Recruitment

Caroline Sonett-Assor (Mannes Prep (The New School))

Strategies for Ethically Engaging with Generative AI in the Music Classroom

Tina Tallon (The Ohio State University)

Eclectic Spirituality: Shinuh Lee's Chorale Fantasy as a Global Artistic Voice

Dasol Um (University of Oregon)

Exploring AI Piano Practicing Aides: Benefits and Challenges for U.S. Music Education

Lily Wang (The Ohio State University)

Motivating Undergraduate Students in Group Piano Classes

Lily Wang (The Ohio State University)

Deconstructing Stereotypes in Music: Non-Majors' Perspectives via Q Methodology

Clara Yoon (Columbia University Teachers College)

Presentation Listings

Thursday, October 30th, 2025

7:30 AM-9:00 AM Columbia B
Welcome Breakfast & Opening Plenary Session

7:30 AM Welcome Breakfast Begins

8:00 AM-8:15 AM Introductory Remarks
Brian Kai Chin (CMS President)
Nicole Molumby (Boise State University)

8:15 AM-9:00 AM Opening Plenary: Charting the Future of Music Ecosystems: Research, Innovation, and Impact
Michael Bracy (Music Policy Forum)
Nicole Molumby (Boise State University)

9:15 AM-10:40 AM | Conference Session 1b Birch Ballroom
Presider: Kim Loeffert (Virginia Tech University)

9:15 AM-9:40 AM Paper: *"Unparalyzing" from Pressure: Optimizing Music Performance with Sport Psychology Intervention Strategies and Pre-Performance Routines*
Jordan Karrigan (University of South Carolina)

9:45 AM-10:40 AM Workshop: *Free Code-Based Software Music Classes as an Invitation to Fuel Students' Sonic Creativity, Problem Solving, and Community Building*
Jorge Variego (University of Tennessee Knoxville College of Music)

9:15 AM-10:40 AM | Conference Session 1c Cedar Ballroom
Presider: Jessica Raposo Coleman (Indiana University East)

9:15 AM-9:40 AM Demonstration: *Musical Philosophers: Integrating Philosophy of Music into an Elementary School Music Curriculum*
Ellen T Sirower (The University of Texas at Austin)

9:45 AM-10:40 AM Workshop: *Sing Us a Song, Piano Man: A Breakdown of the Art of Playing Pop Music at the Piano*
Daniel Milan (University of Tennessee Chattanooga)

9:15 AM-10:40 AM | Conference Session 1d Maple Ballroom
Presider: Douglas Mark (Mississippi University for Women)

9:15 AM-9:40 AM Demonstration: *Arranging the Future: Student Engagement in a Liberal Arts College Mixed Instrumental Ensemble*
Florian Conzetti (Linfield University)

9:45 AM-10:10 AM **Demonstration: Strategies for Integrating Music Business Studies into Traditional Music Schools**
Dasa Silhova (Texas Tech University)

10:15 AM-10:40 AM **Demonstration: Experiential Music Industry Experience through Faculty and Interdisciplinary Collaborations**
Stacie Rossow (Florida Atlantic University)
Matt Baltrucki (Florida Atlantic University)

9:15 AM-10:40 AM | Conference Session 1e Meeting Rm 1
Presider: Jonathan Nichol (University of Oklahoma)

9:15 AM-9:40 AM **Paper: Learning How to Recruit Locally: An Interview Study of Successful Music School Graduates from Neighboring High Schools Who Attended a Region Comprehensive University and Flourished**
Stuart Potter (Southeast Missouri State University)

9:45 AM-10:10 AM **Paper: Rediscovering Hidden Voices: The Influence of Western Protestant Music on Female Gagok Composers in Korea**
Veronica Kim (Trinity Washington University)
Jenny Park (SUNY Dutchess)

10:15 AM-10:40 AM **Demonstration: What's Music Got To Do With It?**
Dylan Savage (University of North Carolina-Charlotte)

9:15 AM-10:40 AM | Conference Session 1f Meeting Rm 4
Presider: Sharon Campbell (University of Nebraska at Kearney)

9:15 AM-9:40 AM **Paper: Session Integrating Visual and Sonic Experiences through Modeling Affective Communication**
Angelo Gabriel Tavares (UFRGS)
Cauã Cestari (UFRGS)

9:45 AM-10:10 AM **Paper: It's Right Behind You!: Sound Object Depth Perception in Modern Horror Film Soundscapes**
Nathan Ash-Milby (Indiana University Indianapolis)
Timothy Hsu (Indiana University Indianapolis)

9:45 AM-10:40 AM | Conference Session 1h Meeting Rm 6
Presider: Suzanne Hall (Temple University)

9:45 AM-10:40 AM **Dorico Industry Spotlight Session**

11:00 AM-11:55 AM | Conference Session 2b Birch Ballroom
 Presider: Chee Hyeon Choi (University of Louisiana at Lafayette)

11:00 AM-11:25 AM **Paper: Go-Live Fridays: 21st-Century Innovations in Music Skills Pedagogy**
 Gary Barnett (University of California, Riverside)

11:30 AM-11:55 AM **Paper: Careful Forests: Structures and Indeterminate Interplay within Wendy Reid’s Tree Pieces**
 Ralph Lewis (Millikin University)

11:00 AM-12:25 PM | Conference Session 2c Cedar Ballroom
 Presider: Gretta Sayers (Brandon University)

11:00 AM-11:25 AM **Lecture-Recital: Bridging Traditions: Japanese Musical Synthesis in Works for Cello and Piano**
 Nariaki Sugiura (University of North Dakota)
 Simona Barbu (University of North Dakota)

11:30 AM-11:55 AM **Lecture-Recital: Crafting Musical Ecosystems: South American Rhythms and Western Harmony in Clarinet and Piano**
 Jin Yun (Independent Scholar)
 HyeKyung Lee (Denison University)

12:00 PM-12:25 PM **Performance: Sufism and the Choral Music of Forrest Pierce**

Near as Never Forrest Pierce
Fire in the Meadow Forrest Pierce

Nicole Lamartine (Central Washington University), conductor
 CWU Chamber Choir (Central Washington University, Ellensburg, WA)

11:00 AM-12:25 PM | Conference Session 2d Maple Ballroom
 Presider: Valerie Nuzzolo (Northeast Chapter)

11:00 AM-11:25 AM **Paper: Supporting Collegiate Music Students’ Mental Wellness with the PERMA Theory of Well-Being: Practical Applications for Music Educators**
 Elise Bond (Marywood University)

11:30 AM-11:55 AM **Demonstration: Addressing the Mental Health Crisis Through Mindfulness and a Growth Mindset in Applied Studio**
 Mihoko Watanabe (Ball State University)

12:00 PM-12:25 PM **Paper: Diversifying Orchestral Repertoire: A Collaborative Case Study**
 Gary Galván (Free Library of Philadelphia)

11:00 AM-12:25 PM | Conference Session 2e Meeting Rm 1
 Presider: David Korevaar (University of Colorado)

11:00 AM-11:25 AM **Lecture-Recital: A “Creep” in the Recital Hall: Programming Radiohead Transcriptions**
 Yuko Kato (Southern Illinois University Carbondale)

11:30 AM-11:55 AM **Lecture-Recital: Using Personal Stories to Increase Audience Engagement: Addressing Immigration and Cultural Longing with Ivette Herryman Rodriguez’s “EMIGRADO” (2024)**

An-Lin Bardin (Sarah Lawrence College)
Naomi Niskala (Susquehanna University)

12:00 PM-12:25 PM **Lecture-Recital: From Beijing Opera to AI: An AI-driven lecture recital on Qigang Chen’s “Instant Moment of Beijing Opera (2000)”**

Chen Liang (Chopin Academy of Music)

11:00 AM-12:25 PM | Conference Session 2f
Presider: Brian Casey (University of Northern Colorado)

Meeting Rm 4

11:00 AM-11:25 AM **Demonstration: Build Your Own Chatbot for Any Music Course – It’s Easier Than You Think!**

Art Brownlow (The University of Texas Rio Grande Valley)

11:30 AM-11:55 AM **Demonstration: Don’t Do-It-Yourself: The Exquisite Corpse and Collaborative Play in Undergraduate Electronic Music Pedagogy**

Josh Biggs (NYU)

12:00 PM-12:25 PM **Demonstration: Harmonizing Tradition and Technology: Exploring the Use of Artificial Intelligence in Applied Music Instruction**

Elizabeth Momand (University of Arkansas - Fort Smith)

11:00 AM-12:25 PM | Conference Session 2g
Presider: Arthur Hernandez (Connecticut State Community College)

Meeting Rm 5

11:00 AM-11:25 AM **Demonstration: Evolve and Thrive: The Increasing Need for Online Music Degrees**

Steven Thompson (American River College)

11:30 AM-11:55 AM **Paper: From Sound to Symbol: Crafting Harmonic Audiation for Collegiate Choral Ensembles**

Nikos Myrogiannis-Koukos (Southern Illinois University Edwardsville)

12:00 PM-12:25 PM **Demonstration: A Story of Success: Sub-Choirs and Smartphones for Assessment in the Collegiate Choral Setting**

Anna Song (Willamette University)

12:00pm–1:30pm | Lunch Break / CMS Dine-Arounds

Cascadia Music Collective Panel

2:00 PM-2:55 PM | Birch Ballroom

Cascadia Music Collective Panel

Kate Becker (Creative Economy Director, King County, WA)

Nathan Walker (Executive Director, Music Idaho)

Michael Seman (Associate Professor of Arts Management, Colorado State University)

2:00 PM-2:55 PM | Conference Session 3e

Meeting Rm 1

Presider: Suna Gunther (University of Nebraska-Lincoln)

2:00 PM-2:25 PM

Performance: Electro-acoustic Dance composition: Practicality and pragmatism

Ian Evans Guthrie (Calvary University)

2:30 PM-2:55 PM

Performance: Sonic Ecosystems and Natural Cycles: An Immersive Multimedia Improvisation

Jorge Variego (University of Tennessee Knoxville College of Music)

3:15 PM-4:10 PM | Conference Session 4b

Birch Ballroom

Presider: Rachel Berthelson-Davis (Pacific Union College)

3:15 PM-4:10 PM

Panel: All Music and All Musicians: Curriculum Redesign and Mission in "One School" of Music

Donna King (Lipscomb University)

Don Chaffer (Lipscomb University)

Jerry Reed (Lipscomb University)

Wendy Matthews (Lipscomb University)

3:45 PM-4:10 PM | Conference Session 4c

Cedar Ballroom

Presider: James Day (Gettysburg College)

3:45 PM-4:10 PM

Paper: Harmonizing East and West: The Cultural Confluence in Jeeyoung Kim's Compositional Language

Amy Dahm Huh (Wagner College)

3:15 PM-4:10 PM | Conference Session 4d

Maple Ballroom

Presider: Kate Pukinskis (Carnegie Mellon University)

3:15 PM-3:40 PM

Demonstration: Building Citizenship through Music

June Huang (George Mason University)

Alyssa Cabassa (George Mason University)

3:45 PM-4:10 PM

Demonstration: Creating Impactful Community Engagement Opportunities With Your Students

Liana Valente (Independent Scholar)

3:15 PM-4:10 PM | Conference Session 4e
 Presider: Brian Kai Chin (CMS President)

Meeting Rm 1

3:15 PM-3:40 PM **Lecture-Recital: Make Your Own Kind of Music: An American Songbook Story**
 Anne Christopherson (University of North Dakota)

3:45 PM-4:10 PM **Performance: After Songs: Nocturnes for Clarinet, by Cecil Price Walden**

After Songs: Nocturnes for Clarinet Cecil Price Walden

- I. Surely
- II. Before the Bulldozers
- III. Aftersong
- IV. Appalachia
- V. Please

Michael Rowlett (The University of Mississippi), clarinet

3:15 PM-4:10 PM | Conference Session 4f
 Presider: Art Brownlow (University of Texas Rio Grande)

Meeting Rm 4

3:15 PM-3:40 PM **Paper: Composition Pedagogy and the Creative Ecosystem of Lifelong Learning**
 Kyle Vanderburg (North Dakota State University)
 Zachary Daniels (Oklahoma City University)

3:45 PM-4:10 PM **Paper: Exploring Data-Driven Instruments in Contemporary Music Composition**
 Mei-ling Lee (Haverford College)

3:15 PM-4:10 PM | Lightning Talk Session 1
 Presider: Sheridan Mackey (CMS Intern)

Meeting Rm 5

3:15 PM-3:20 PM **Lightning Talk: Performing Podcast Scripts as Music History Assignments to Enhance Student and Audience Engagement in a Multi-Media Age**
 Elizabeth Kramer (University of West Georgia)

3:20 PM-3:25 PM **Lightning Talk: Building Community through Eco-music Initiatives**
 Kirsten Hedegaard (Loyola University, Chicago)

3:30 PM-3:35 PM **Lightning Talk: Musical Creativity in Diverse Cultures**
 Constance Glen (Indiana University)

3:35 PM-3:40 PM **Lightning Talk: The DIY Musician: What They Don't Teach You in Music School**
 Sunny Knable (Central Connecticut State University)

3:45 PM-3:50 PM **Lightning Talk: Motivating Undergraduate Students in Group Piano Classes**
 Lily Wang (The Ohio State University)

3:50 PM-3:55 PM **Lightning Talk: Music Stories or Musical Stories? A Framework and a Definition for the Unique Didactic Concert Hall Composition for Children**

Pedro Garcia Lopez de la Osa (University of California Riverside)

3:55 PM-4:00 PM **Lightning Talk: Developing a Community-Based Music Program**

Aaron Jacobs (University of New Mexico)

3:15 PM-4:10 PM | Conference Session 4h
Presider: Yeeseon Kwon (Roosevelt University)

Meeting Rm 6

3:15 PM-3:40 PM **Paper: Computer Assisted Organ Practice: a case study of BWV 727 Choral Fantasy from modeling articulation and timing**

Rudimar Bonamigo (East Texas A&M University)
Fernando Gualda (UFRGS)

3:45 PM-4:10 PM **Paper: For a history of Game-Based Music Education**

Andrea Spontoni (Independent)

3:15 PM-4:10 PM | Conference Session 4i
Presider: Suzanne Hall (Temple University)

Meeting Rm 7

3:15 PM-4:10 PM **Beyond the Algorithm: Rethinking Music with AI**

Rey Sanchez (Frost School of Music - University of Miami)

Defining Professional Futures – Plenary Career Workshop

4:30 PM-5:30 PM | Grand Ballroom A

Facilitators:

Mark Rabideau (University of Colorado Denver)
Betty Anne Younker (Western University)
Ivy Walz (Texas Tech University)
Keith Ward (Lamont School of Music)
Jennifer LaRue (University of Colorado Denver)
Drew X Coles (Bard College)
Jenny Snodgrass (Middle Tennessee University School of Music)
Lee Cioppa (Colburn School)

Reception: Celebrating CMS Scholarship

5:45 PM-6:45pm | Terrace Room East

Join us for a reception with drinks and light refreshments as we celebrate scholarship within CMS. All ePoster and Asynchronous Virtual Presenter mini-posters will be on display. This reception is included with the cost of registration. This reception is generously sponsored by The CMS Fund and Routledge.

Showcase Concert I Elemental

Thursday, October 30th
7:00 PM-8:20 PM
Cedar Ballroom

Toccat: a Multimedia Assemblage Ryan Olivier (Indiana University South Bend)
audiovisual composition

Blue Echoes Reflected Benjamin Fuhrman (Montana State University)
Benjamin Fuhrman, mandolin

Fire Soliloquy Stephen Mitton (Utah State University)
Michael Kropf (Gonzaga University), violin
Christian Skok (Gonzaga University), piano

Scarlet Baylee Burson (Ouachita Baptist University)
Valerie Nuzzolo (Five Towns College), clarinet
Eun-Hee Park (University of South Dakota), piano

Radiant Pillars..... Martin Hebel (University of North Alabama)
William Hueholt (University of North Alabama), piano
audiovisual composition

Flicker..... Anne Neikirk (Norfolk State University)
Tabatha Peters (Virginia Commonwealth University), flute

Fire.....Nathan H. Cheung (Vanderbilt University Blair School of Music)
Nathan H. Cheung, piano

ATMI Showcase Concert

Thursday, October 30th

8:30 PM-10:30 PM

Meeting Rm 1

Human vs. Transhuman: Act One..... Cecilia Suhr (Miami University Regional)

Voice and Computer, with Video
Cecilia Suhr, voice

Hearing the Wind AgainLinda Antas (Montana State University)

Stereo Fixed Media

Drawing Noise Ivan Elezovic (Virginia State University)

Video Fixed Media

Out of the Ground (Into the Sky) Brad Decker (Eastern Illinois University)

Clarinet and Computer
Eric Mandat (Southern Illinois University), clarinet

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

Stereo Fixed Media

Quietly Kyong Mee Choi (Roosevelt University)

Video Fixed Media

Dreamcatcher..... Ian Evans Guthrie (Calvary University)

Piano and Stereo Fixed Media
Ian Evans Guthrie, piano

Sound Of Nangqên..... Jiayue Cecilia Wu (University of Colorado Denver)

Video Fixed Media

Consort Yu..... Yao Hsiao (University of Oregon)

Voice and Computer
Yao Hsiao, voice

Presentation Listings

Friday, October 31st, 2025

8:00 AM-9:25 AM | Conference Session 5a

Grand Ballroom A

Presider: Christopher Lee (University of Massachusetts-Lowell)

8:00 AM-8:25 AM Paper: Reimagining Belonging through Community Music Ideals

Amy Catron (Mississippi State University)

8:30 AM-8:55 AM Paper: Neon Sounds: Building Community Through Music and Historic Preservation

Matthew Schreibeis (Peabody Conservatory)

9:00 AM-9:25 AM Paper: Music Therapy Perspectives on Grief and Loss in Early Addiction Recovery

Kirsten Anatone (Warrior Music Foundation)

8:00 AM-9:25 AM | Conference Session 5b

Birch Ballroom

Presider: Heather MacLaughlin Garbes (University of Washington)

8:00 AM-8:25 AM Paper: We Can Do It! - A History of American Women Military Band Conductors in World War II

Alexandra Zacharella (University of Arkansas-Fort Smith)

8:30 AM-8:55 AM Paper: Sheet Music Illustrations and the Backlash against American Women from 1910 to 1930

Laurie Sampsel (University of Colorado Boulder)

9:00 AM-9:25 AM Demonstration: Sprinkling SALT - Using Micro-operas to Connect Communities and Awaken Her-story

Suna Gunther (University of Nebraska-Lincoln)
Sharon Campbell (University of Nebraska-Kearney)
Sylvia Hawkins (Skidmore College)
Anne Nash (Concordia College)
Young Kim (Skidmore College)

8:00 AM-9:25 AM | Conference Session 5c

Cedar Ballroom

Presider: Cecilia Wu (CU Denver/ ATMI)

8:00 AM-8:25 AM Demonstration: Using online platforms to transform your group piano classes: a look at Piano Marvel—Piano Learning Software

Tiantian Liang (Northern Arizona University)

8:30 AM-8:55 AM Lecture-Recital: Rediscovering Fernande Decruck: Expanding the String Quartet Canon

Ji Hyun Kim (Albion College)
Christine Bastian (University of Washington)
Sarah Patterson (Michigan State University Community Music School)
Jinhyun Kim (Albion College)

9:00 AM-9:25 AM Performance: Fusing Heritage and Innovation: Gabriela Lena Frank's Sonata Serrana No. 1 for Piano Four Hands in the Creative Ecosystem of Global Music

Sonata *Serrana* No. 1 Gabriela Lena Frank

- I. Allegro Solar (Sun Allegro)
- II. Scherzo Nocturno (Night Scherzo)
- III. Adagio para el Anochecer (Adagio for Dusk)
- IV. Karnavalito (Festive Song in the Quechua Indian style)

HaEun Yang (Eastman School of Music), piano
Dongwon Shin (Eastman School of Music), piano

8:00 AM-9:25 AM | Conference Session 5d Maple Ballroom
 Presider: Kate Pukinskis (Carnegie Mellon University)

8:00 AM-8:25 AM Paper: Playing to Personalities: Enhancing Learning Using Bartle's Player Types
 Christina Liu (Bethel College)

8:30 AM-9:25 AM Workshop: Embracing Learner Variability: Using Universal Design for Learning Strategies in Applied Lessons
 Danielle Woolery (Texas Woman's University)
 Kate Evans (Towson University)

8:00 AM-9:25 AM | Conference Session 5e Meeting Rm 1
 Presider: Jorge Variago (University of Tennessee-Knoxville)

8:00 AM-8:25 AM Lecture-Recital: "Entre Mares" Scenes for Bassoon and Piano on Panamanian Themes
 Melanie Ferrabone (University of Arkansas)

8:30 AM-8:55 AM Lecture-Recital: Breaking Waves: The music of Laura Netzel for Flute and Piano
 Paula Gudmundson (University of Minnesota Duluth)

9:00 AM-9:25 AM Performance: Prelude to Parting for Trombone, Violin, and fixed media by Elizabeth Raum

Prelude to PartingElizabeth Raum

Anne-Gaëlle Ravetto (Mississippi University for Women), violin
 Douglas Mark (Mississippi University for Women), trombone

8:00 AM-9:25 AM | Conference Session 5f
 Presider: Dana Goot (IU-I)

Meeting Rm 4

8:00 AM-8:25 AM Paper: **Crafting Sonic Worlds: Developing a Comprehensive Curriculum for Sound Design**
 Igor Karača (Oklahoma State University)

9:00 AM-9:25 AM Paper: **Perspectives of interactive didactic music performance: Parametric generative models for education.**
 Alvaro Eduardo López Duarte (CalArts Extended Studies)

8:00 AM-9:25 AM | Conference Session 5h
 Presider: Keith Clifton (Central Michigan University)

Meeting Rm 6

8:00 AM-8:25 AM Paper: **Rethinking Success in the Profession: Innovation, Adaptability, and Career Diversity**
 Curtis Pavey (University of Missouri)
 Sarah Jenkins (Southern University and A&M College)
 Helena Kim (University of Missouri)
 Carla Salas-Ruiz (The New School for Music Study)

8:30 AM-8:55 AM Lecture-Recital: **The Rise of the Performer/Composer. Utilizing Music Technology to Unlock the Creative Potential of the Next Generation of Musicians**
 Christopher Butler (Southern Illinois University Carbondale)

9:00 AM-9:25 AM Lecture-Recital: **The Muse Machine: Songs from the Crossroads of Imagination and Innovation. (feat. Me, Myself, and AI)**
 Rey Sanchez (Frost School of Music - University of Miami)

8:00 AM-10:40 AM | Student Research Presentations
 Presider: Gene Trantham (Bowling Green State University)

Meeting Rm 5

8:00 AM-8:20 AM Student Research Paper: **Beyond the Prescribed Music List: Female-Composed Music for the Modern Horn Student**
 Katelynn Biggs (Oklahoma State University)
 Mentor: Gene S. Trantham (Bowling Green State University)

8:20 AM-8:40 AM Student Research Paper: **Chinese composer Zhao Zhang's Piano music**
 Canlin Qiu (University of Iowa)
 Mentor: Eric Hung (Music of Asian American Research Center)

8:40 AM-9:00 AM Student Research Paper: **The Paradoxical History of Jazz Pedagogy**
 Jonathan Bumpus (University of Northern Colorado)
 Mentor: Jennifer Snodgrass (Middle Tennessee State University)

9:00 AM-9:20 AM Student Research Paper: **AI and Music: Enhancing, not Replacing**
 Maya Zepeda (University of North Dakota)
 Mentor: Kunio Hara (University of South Carolina)

- 9:20 AM-9:40 AM **Student Research Paper: Growth Mindset and Practice Strategy Usage in Expert Pianists**
 Yiling Li (University of South Florida)
 Mentor: Pamela Pike (Louisiana State University)
- 9:40 AM-10:00 AM **Student Research Paper: Pedagogical Criteria for Cultivating Interpretive Sensitivity with Developing Classical Piano Students**
 Ellen T Sirower (The University of Texas at Austin)
 Mentor: Jerry Reed (Lipscomb University)
- 10:00 AM-10:20 AM **Student Research Paper: Music, Identity, and Migration in the Citizen Sleeper Games**
 Adam Rizzo (University of Connecticut)
 Mentor: Brian Casey (University of Northern Colorado)
- 10:20 AM-10:40 AM **Student Research Paper: Tradition Transformed: Zhang Zhao’s Piano Works and Cross-Cultural Innovation**
 Xiao Liang (The University of Virginia’s College at Wise)
 Mentor: Eric Hung (Music of Asian American Research Center)

9:45 AM-10:40 AM | Conference Session 6b Birch Ballroom
 Presider: Marilyn Brock (University of Colorado Boulder)

9:45 AM-10:10 AM **Paper: Music and Resilience at Chemawa Indian School**
 Melissa Parkhurst (Washington State University)

10:15 AM-10:40 AM **Paper: Scenes from Indian Life: Louis Ballard’s Musical Vision**
 Alexandra Zacharella (University of Arkansas-Fort Smith)

9:45 AM-10:40 AM | Yamaha Industry Spotlight Session Cedar Ballroom
 Presider: Carla Salas-Ruiz (The New School for Music Study)

9:45 AM-10:40 AM **Yamaha Industry Session: “Leading Through Change and Innovation”**

9:45 AM-10:40 AM | Conference Session 6e Meeting Rm 1
 Presider: Art Brownlow (University of Texas Rio Grande Valley)

9:45 AM-10:40 AM **Workshop: Digital Innovations in Group Piano Instruction**
 Chee Hyeon Choi (University of Louisiana at Lafayette)
 Chan Kiat Lim (University of Louisiana at Lafayette)

9:45 AM-10:40 AM | Conference Session 6f Meeting Rm 4
 Presider: Anne Christopherson (University of North Dakota)

9:45 AM-10:10 AM **Paper: Beyond Interdisciplinary: Igniting Transdisciplinary Thinking in Tomorrow’s Music Technology Graduates**
 Mark De Zwaan (Bradley University)

10:15 AM-10:40 AM Paper: Tools of the Trade: An Exploratory Study Analyzing the Frequency and Potency of Tools in Hip-Hop Music Creation, Performance, and Pedagogy

Drew X Coles (Bard College)
Fernando Gualda (UFRGS)
Cato Zane (San Diego State University)

9:45 AM-10:40 AM | Conference Session 6h
Presider: Jason Heald (Umpqua Community College)

Meeting Rm 6

9:45 AM-10:40 AM Workshop: Marketing in the Studio: Fostering Marketing and Business Skills That Prepare Students for the Professional World

Roselyn Hobbs (The Hartt School)

9:45 AM-10:40 AM | Conference Session 6d
Presider: Jackie Yong (Palm Beach Atlantic University)

Maple Ballroom

9:45 AM-10:10 AM Paper: Considerations of Gender Performance in Fiona Apple's Vocal Timbres

Julia Griffith (Texas Tech University)

10:15 AM-10:40 AM Paper: Integrating Music: Practices and Trends in California's Early Childhood and Elementary Classrooms

Jennifer Gee (San Diego State University)

Trotter Plenary Lecture – Dessa Wander

11:00 AM-12:00 PM | Grand Ballroom A

11:00 AM-11:35 AM Trotter Lecture: Dessa - *Strange Bedfellows*

11:40 AM-12:00 PM Trotter Lecturer Q&A Session

Dessa Wander

12:00pm–1:30pm | Lunch Break

Showcase Concert II

Planet Earth

Friday, October 31st
1:30 PM-3:15 PM
Cedar Ballroom

Global Warning Craig Peaslee (University of Miami)

Matthew Small (Gonzaga University), trumpet

Hollow..... Jason Hoogerhyde (Southwestern University)

Myles Boothroyd (University of Oklahoma), saxophone

Launch Mark A. Olivieri (Hobart & William Smith Colleges)

- I. Lift.
- III. Crash

Diego Vásquez (Ithaca College), clarinet
Mark A. Olivieri, piano

Cat in a Window Bruce Mahin (Radford University)

audiovisual composition

Sonata for Flute and Piano Christopher Lee (University of Massachusetts Lowell)

Movement I

Tabatha Peters (Virginia Commonwealth University), flute
Tracy Cowden (The University of Texas at San Antonio), piano

Fantasy no. 2 for Clarinet and Piano..... Dylan Fixmer (University of Northern Colorado)

Heather O’Gara (Hofstra University), clarinet
Eun-Hee Park (University of South Dakota), piano

Creatures from the Black Bassoon Kyle Vanderburg (North Dakota State University)

stereo fixed media

ATMI Keynote: Will Kuhn
1:30 PM-3:15 PM | Meeting Rm 4

1:30 PM-2:25 PM ATMI Technology Lecture

2:45 PM-3:10 PM ATMI Keynote Q&A

Will Kuhn (University of Cincinnati College-Conservatory of Music)

3:30 PM-5:25 PM | Conference Session 7a
 Presider: Andrea Ridilla (Miami University of Ohio)

Grand Ballroom A

3:30 PM-4:25 PM **Splice Industry Spotlight Session: Sampling Smart: Ethical Practices for Digital Music Education**
 Meredith Allen (Splice)
 Jessica Muñoz (University of North Texas)

4:30 PM-5:25 PM **Steinway Industry Spotlight Session**

3:30 PM-5:25 PM | Conference Session 7b
 Presider: Ken Metz (University of the Incarnate Word)

Birch Ballroom

3:30 PM-4:25 PM **Panel: CMS Chapter Presidents' Panel**
 Kyle Vanderburg (Acting President, Central Chapter)
 Andrea Ridilla (President-Elect, Great Lakes Chapter)
 Sophia Tegart (President, Northwest Chapter)
 Douglas Mark (President, Southern Chapter)
 Kyle Gullings (President, South Central Chapter)
 Jenny Gee (President, Southwest Chapter)

4:30 PM-5:25 PM **Discussion Forum: The Pedagogy of Creativity in Musical Ecosystems**
 Jessica Rudman (University of Utah)

3:30 PM-5:25 PM | Conference Session 7d
 Presider: Elizabeth Momand (University of Arkansas Fort Smith)

Maple Ballroom

3:30 PM-4:25 PM **Workshop: Conducting as Dance; the Synergy Between Physical Movement and Musical Gesture**
 Eric Rubinstein (Nazareth University)

4:30 PM-4:55 PM **Paper: The Chanting of Coral Reefs: Bringing Awareness to the Endangerment of Coral Reefs Through the Sonification of Settling Larvae**
 Indigo Knecht (University of Miami)

5:00 PM-5:25 PM **Paper: A Modern Creole Serenade: Historical and Ethnographic Perspectives of Creole Identity in Jazz**
 Brian Casey (University of Northern Colorado)

3:30 PM-5:25 PM | Conference Session 7e

Meeting Rm 1

Presider: Alexander Zacharella (University of Arkansas Fort Smith)

3:30 PM-3:55 PM Performance: Exploring Folk Elements in Early and Contemporary Korean Art Songs

Arirang Suite Traditional Folklore
Sae-Taryung (Bird Ballade) (1943) Doo-nam Jo
Go-pung-eui-sang (Costume of Olden Times) (1948)..... I-sang Yun
Neung-so-wha Sa-rang (Grief and Love for the Trumpet Vine) (2019)..... Young-ran Park

Veronica Kim (Trinity Washington University), Soprano
 With The Sonorous Ensemble*** *Info requested*

4:00 PM-4:25 PM Performance: Korean Soundscapes: Contemporary Piano Solos

Breathe Life II (Arirang Variation) Kyong Mee Choi (b. 1971)
Three Miniatures for solo piano Kay Rhie (b. 1971)
 III. Arirang

Broken Waltz.....SiHyun Uhm (b. 1999)
Co.Ko. - un poco Loco for solo piano.....Texu Kim (b. 1980)
 I. Sangietto
 II. Emperor of Ballads
 III. Jingle Up!!

Eun-Hee Park (University of South Dakota), piano

4:30 PM-4:55 PM Performance: Holistic Collaboration: Flute Music of Nathan Froebe

Commune Nathan Froebe
Essay Triptych..... Nathan Froebe

Essay for Piccolo, Piano and Alto Flute
 Essay for Two Flutists and Pianist

Jessica Raposo (Indiana University East), flute
 Mihoko Watanabe (Ball State University), flute
 Jim Helton (Ball State University), piano

5:00 PM-5:25 PM Demonstration: Teaching to Support Music Students with Mental Illness

Heather Cornelius (Independent Scholar)

3:30 PM-4:50 PM | Conference Session 7g
 Presider: Sheridan Mackey (CMS Intern)

Meeting Rm 5

3:30 PM-3:35 PM Lightning Talk: Bridging the Gap: Collaborative Pre-College Music Initiatives for College Preparation and Recruitment

Caroline Sonett-Assor (Mannes Prep (The New School))

3:35 PM-3:40 PM Lightning Talk: Music and More

Junghwa Lee (Southern Illinois University Carbondale)

- 3:40 PM-3:45 PM **Lightning Talk: Centering inclusion and creativity in a new undergraduate music curriculum**
Matthew Hough (College of the Redwoods)
- 3:45 PM-3:50 PM **Lightning Talk: Access, Diversity, and Interculturality**
James Day (Gettysburg College)
- 3:50 PM-3:55 PM **Lightning Talk: Dancing Across the Decades: Satie, Del Tredici, and Three Gymnopedies (2003)**
Keith Clifton (Central Michigan University)
- 3:55 PM-4:00 PM **Lightning Talk: Illness as Metaphor for the Music of Chopin**
Benjamim Barth (University of South Dakota)
- 4:00 PM-4:05 PM **Lightning Talk: “Zooming Out” and “Zooming In”: How the Interplay of Macro- and Micro-Theoretical Processes has Transformed My Practice and Performance**
Megan Angriawan (UW-Madison)
- 4:05 PM-4:10 PM **Lightning Talk: Degrees of Harmonic Divergence: A New and Novel Perspective on Chord Progression Analysis**
Jim Fleser (Independent Scholar)
- 4:10 PM-4:15 PM **Lightning Talk: Timbral Modulation as a Structural Device in Karel Husa’s Music for Prague 1968 Movement I**
Aaron Kline (California Polytechnic State University)
- 4:15 PM-4:20 PM **Lightning Talk: Eclectic Spirituality: Shinuh Lee’s Chorale Fantasy as a Global Artistic Voice**
Dasol Um (University of Oregon)
- 4:20 PM-4:25 PM **Lightning Talk: Translating the Tabla: Adapting Bob Becker’s Lahara for Multiple Percussion**
Robert Chapman (Barry University)
- 4:25 PM-4:30 PM **Lightning Talk: An Analysis and Conductors Guide for Music for Two Wind Bands by George Frideric Handel and William A. Schaefer**
Jorge Acin (Florida Atlantic University)
- 4:30 PM-4:35 PM **Lightning Talk: “Better Together:” Reflections of Preservice Music Teachers in Community-Based Service-Learning Internships**
Joshua Chism (Oklahoma Baptist University)
- 4:35 PM-4:40 PM **Lightning Talk: Shostakovich Symphony No. 7: an example of how music can influence politics and social causes**
Abner Marquez (Florida Atlantic University)

4:40 PM-4:45 PM **Lightning Talk: Promoting Social Justice through Sonic Analysis and Ear Training**

Tamika Howard (Lanier Technical College)

3:30 PM-5:25 PM | Conference Session 7h

Meeting Rm 6

Presider: Leon Garcia Corona (USC)

3:30 PM-3:55 PM **Demonstration: Performing a Concert for Children with Autism and Their Families**

Lawrence VanOyen (North Central College)

4:00 PM-4:25 PM **Paper: Playing with the Sound Off: Hearing Impairments, Sign Languages, and Ludomusical Accessibility**

James Heazlewood-Dale (Brandeis University)

4:30 PM-4:55 PM **Demonstration: Navigating the Future of Music: Strategies for Building a Successful Musician's Portfolio Career**

Jessica Muñoz-Collado (University of North Texas)

5:00 PM-5:25 PM **Demonstration: Music for Health: Opportunity + Strategy**

Tracy Cowden (The University of Texas at San Antonio)

4:00 PM-4:55 PM | Conference Session 7f

Meeting Rm 4

Presider: Brian Koski (Kennesaw State University)

4:00 PM-4:25 PM **Paper: DuoTube: Inspiring Experimental Creativity in Common Digital Spaces**

Ralph Lewis (Millikin University)
Robin Meiksins (Independent Artist)

4:30 PM-4:55 PM **Paper: An Inclusive OER Pedagogy in Teaching Music Technology in Higher Ed**

Jiayue Cecilia Wu (University of Colorado Denver)

Showcase Concert III: Living Landscapes

Friday, October 31st
5:45 PM-7:30 PM
Cedar Ballroom

Momo IroAndy Akiho

Five Miniatures for Steel Pan Paul Ross

Kenneth Broadway (University of Florida), steel pan

BOLOS..... Greg Steinke (Independent)

audiovisual composition

Beda.....Jacob Frost (University of Minnesota)

Aaron Burr (Central Washington University), saxophone

HOME..... Michi Wiancko

- I. Molto rubato
- II. Movement 2
- III. Singing
- IV. Movement 4

An-Lin Bardin (Sarah Lawrence College), cello
Naomi Niskala (Susquehanna University), piano

3 Travelers..... Martin J. Van Klompenberg (North Dakota State University)

Martin Van Klompenberg, bassoon

Celestial Miniatures..... Robert McClure

- II. Ganymed
- III. Bennu
- IV. Haumea
- VI. Enceladus
- VII. Voyager I

Nanyi Qiang (Central State University), piano

The Ocean Thief Mei-ling Lee (Haverford College)

audiovisual composition

Hopes and Dreams Blaise J. Ferrandino (Texas Christian University)

Donghee Han (Orchestra Iowa School), viola
Eun-Hee Park (University of South Dakota), piano

Feeling a Bit Balkantankerous.....Neal Endicott (East Tennessee State University)

Myles Boothroyd (University of Oklahoma), saxophone

Northwestern SuiteRayven Brain (Central Washington University)

- I. Sekiu Bay Sunrise
- II. Roll Colombia!
- III. Mountain Marvel

Eun-Hee Park (University of South Dakota), piano

The Albert Kahn Sonata.....Michael Kropf (Gonzaga University)

I: The Fisher Building

Forrest Howell (University of Colorado Boulder), piano
film score

Post-Concert Reception & Pub Trivia Night

7:45 PM-9:00 PM | Maple Ballroom

Please join us following the Friday concert for dinner, drinks, and a fun and spooky game of trivia hosted by Julia and Peter from Auralia & Musition. Costumes are welcome and prizes will be awarded for the best dressed!

Presentation Listings

Saturday, November 1st, 2025

9:15 AM-10:40 AM | Conference Session 8a
 Presider: James Day (Gettysburg College)

Grand Ballroom A

9:15 AM-9:40 AM Paper: Country Music - The Most Diverse Genre?

Dan Hodges (University of Colorado Denver)

10:15 AM-10:40 AM Performance: Identity and belonging: Three solo saxophone works that celebrate our shared humanity

Among Verticals..... Yaz Lancaster

Nor Hope.....Wenbin Lyu

Sweet Tooth..... Stacy Garrop

- I. Key Lime Pie
- II. Salted Caramel Gelato
- III. Chocolate Lava Cake

Myles Boothroyd (University of Oklahoma), saxophone

9:15 AM-10:40 AM | Conference Session 8c
 Presider: Suna Gunther (University of Nebraska-Lincoln)

Cedar Ballroom

9:15 AM-9:40 AM Performance: From Earth to the Cosmos: A Musical Voyage with Einaudi and Holst

The Earth Prelude Ludovico Einaudi

The Planets Gustav Holst

- Mars, the Bringer of War
- Venus, the Bringer of Peace

Jocelyn Chang (Pasadena City College), piano

9:45 AM-10:10 AM Performance: Expanding Horizons: Celebrating Underrepresented Composers for Saxophone & Piano

RomanceWilliam Grant Still

Otono..... Armando Bayolo

Lilac Tears..... Jennifer Jolley

Painting with Knives..... Andre Myers

Anthony Cincotta II (Washington & Lee University), saxophone
 Esther Nyberg (James Madison University), piano

10:15 AM-10:40 AM **Lecture-Recital: Musical Biopics of Mel Bonis: A Double Life & Seven Legendary Women**

Jordan Karrigan (University of South Carolina)

9:15 AM-10:40 AM | Conference Session 8d
Presider: Valerie Nuzzolo (Northeast Chapter)

Maple Ballroom

9:15 AM-9:40 AM **Lecture-Recital: Valencian Voices: Matilde Salvador’s Art Songs for Voice and Guitar**

Alessio Olivieri (University of Nebraska-Lincoln)

Elisa Ramon (Fort Hays State University)

9:45 AM-10:40 AM **Workshop: Panamerican Fusion in Composition: Where Classical, Jazz, and Latin American Music Meet.**

Carolina Calvache Narvaez (Gabriela Lena Frank Creative Academy of Music)

9:15 AM-10:40 AM | Conference Session 8e
Presider: Keith Clifton (Central Michigan University)

Meeting Rm 1

9:15 AM-9:40 AM **Paper: Composers, the Third Reich, and Modern Legacies: Rethinking Strauss, Orff, Hindemith, and Wagner**

Troy Bennefield (Washington State University)

9:45 AM-10:40 AM **Performance: Washington State University Faculty Concert**

Cat and Mouse.....Adrian Hallam

Martin D. King, horn
Yuna Roh, piano

Sonata for flute and piano Eugénie R. Rocherolle

Allegro moderato
Andante
Allegro moderato

Sophia Tegart, flute
Yuna Roh, piano

Dance Suite for bass clarinet..... Jacqueline Wilson

- I. Prelude: Grand Entry
- II. Grass
- III. Traditional Bustle
- IV. Fancy Shawl
- V. Traditional Shawl
- VI. Fancy Feather

Katie Rice, bass clarinet

Four Images for Piano.....Jihyun Kim

- I. A leaf falls, the water ripples...
- II. Effervescent
- III. Chamber of Mirrors
- IV. Pulsar Glitch

Yuna Roh, piano

9:15 AM-10:10 AM | Conference Session 8f Meeting Rm 4
 Presider: Christopher Lee (University of Massachusetts-Lowell)

9:15 AM-10:10 AM Workshop: A Place for Creativity and Technology in the College Music Appreciation Course
 Brian Coski (Kennesaw State University)

9:15 AM-10:20 AM | Conference Session 8g – Table Talk Sessions Meeting Rm 5
 Presider: Ken Metz (University of the Incarnate Word)

9:15 AM-10:20 AM Table Talk: Creative Strategies in Teaching Interdisciplinary Fine Arts: Music, Visual, Poetic, and Dramatic Arts in Creative Conversation and Collaborative Pedagogy
 Sarah Chan (California State University, Stanislaus)

9:15 AM-10:20 AM Table Talk: Supporting Music Students as a Community: The Importance of Wellness Week in a Collaborative Environment Across Disciplines
 Risa Okina (SUNY Potsdam | Crane School of Music)

9:15 AM – 10:45 AM | Industry Spotlight Sessions & Coffee Break Meeting Rm 6
 Presider: Imani Mosely (University of Florida)

9:15 AM-9:55 AM Shure Industry Spotlight Session: Ensemble and Soloist Recording Best Practices
 Yuri Lysoivanov (Shure)

10:00 AM-10:45 AM Auralia & Musition Industry Spotlight Session & Coffee Break: Teaching Music Fundamentals the Easy Way

11:00 AM – 11:45 AM | The MLC Industry Spotlight Session & Coffee Break Grand Ballroom A
 Presider: Brian Kai Chin (CMS President)

11:00 AM-11:45 AM The MLC Industry Spotlight Session & Coffee Break

11:00 AM-11:55 AM | Conference Session 9b Birch Ballroom
 Presider: Marilyn Brock (University of Colorado-Boulder)

11:00 AM-11:25 AM Paper: Teaching Piano Literature in the Age of AI: Strategies for Engaging 21st-Century Students
 Jackie Yong (Palm Beach Atlantic University)

11:30 AM-11:55 AM Paper: Longitudinal Demographic Associations with Instrumental Specialization Among Doctoral Degree Recipients

Adam Grise (University of Maryland)

11:00 AM-11:55 AM | Conference Session 9c
Presider: Anne Christopherson (University of North Dakota)

Cedar Ballroom

11:00 AM-11:25 AM Performance: Reciprocity: An Interactive Performance of Piano/Vocal Music by American Female Composers

Selected Songs Mary Turner Salter

Come to the garden, Love
The Pine-Tree
The Chrysanthemum

Excerpts from Op. 12 Eleanor Everest Freer

The Galloping Song: August Night
The Dancers

Half-Minute Songs Carrie Jacobs-Bond

Excerpts from Five Songs Ruth Crawford Seeger

White Moon
Joy

Selected Songs Marion Bauer

The Linnet is Tuning Her Flute
The Epitaph of a Butterfly
Night in the Woods

Songs of Voyage Miriam Gideon

The nightingale unheard
Farewell Tablet to Agathocles

Serena LaRoche (University of South Carolina), soprano
Catherine Garner (Appalachian State University), piano

11:30 AM-11:55 AM Performance: From Japan to France: Au-Dela Du Temps by Yuko Uebayashi

Au-Delà Du Temps pour deux Flûtes et Piano Yuko Uebayashi

- I. La Lumière lointaine de nuit (the distant light at night)
- II. La lumière dansante (the dancing light)
- III. La lumière blanche (the white light)

IV. La Lumière tournante dans le rêve (the rotating light in the dream)

Mihoko Watanabe (Ball State University), flute
 Jessica Raposo (Indiana University East), flute
 Jim Helton (Ball State University), piano

11:00 AM-11:55 AM | Conference Session 9d

Maple Ballroom

Presider: Jason Heald (Umpqua Community College)

11:00 AM-11:55 AM Panel: The Music Student Bill of Rights: Empowering Students in Navigating Oft-unwritten Norms of Post-secondary Music Programs

Gene Trantham (Bowling Green State University)
 Katherine Hamori (UCLA)
 Paige Dailey (University of Michigan)
 Brian Casey (University of Northern Colorado)

11:00 AM-11:55 AM | Conference Session 9e

Meeting Rm 1

Presider: Elisabeth Honn Hoegberg (Oakland University)

11:00 AM-11:25 AM Performance: Scenes from a Jade Window: A Multimedia Recital of New Teaching and Performing Pieces by Major Contemporary Chinese Composers

Hani Love Song..... Zhang Zhao
Numa Ame (The Most Beautiful Home)..... Zhang Zhao
Small Beautiful Things.....Alexina Louie
Touching with Sound Lei Liang
Pausing, Awaiting the Wind to Rise..... Lei Liang
Only for Love Tan Dun

Susan Chan (Portland State University), piano

11:30 AM-11:55 AM Lecture-Recital: Painting Sound: A Case Study in Fostering Creativity and Collaboration Across the Arts

Katherine Benson (University of Tennessee-Knoxville)

11:00 AM-11:55 AM | Conference Session 9f

Meeting Rm 4

Presider: Jessica Muniz (University of North Texas)

11:00 AM-11:55 AM Workshop: Exploring Equitable Commissioning Practices for Performers and Composers

Kyle Jones (University of Memphis)
 Katherine Pukinskis (Carnegie Mellon University)

11:00 AM-11:55 AM | Conference Session 9g

Meeting Rm 5

Presider: Bonnie Sneed (CMS Treasurer)

11:00 AM-11:55 AM Panel: Scaffolding a Support System for Postsecondary Faculty Teaching Music Theory and Aural Skills as a Secondary Area

Stefanie Dickinson (University of Central Arkansas)
 Kevin Clifton (Sam Houston University)

Carl Conrad (The College at Southeastern)
Susan de Ghizé (Texas A&M University--Corpus Christi)
Kyle Gullings (University of Texas at Tyler)

11:00 AM-11:55 AM | Conference Session 9h
Presider: Imani Mosely (University of Florida)

Meeting Rm 6

11:00 AM-11:55 AM **Workshop: Artificial Intelligence in the Music Industry**
Sarah Off (University of Northern Colorado)

12:00pm–1:30pm | Lunch Break

1:30 PM-2:55 PM | Conference Session 10b
Presider: Jessica Raposo Coleman (Indiana University East)

Birch Ballroom

1:30 PM-2:25 PM **Workshop: Setting the Tone: Voice Placement for Choirs**
Dean Luethi (Washington State University)
Matthew Myers (Washington State University)

2:30 PM-2:55 PM **Paper: Hidden Credits, Heavy Loads: Rethinking Wellness in Music Teacher Preparation**
Aaron Wacker (Washington State University)

1:30 PM-2:55 PM | Conference Session 10d
Presider: Jessica Muniz (University of North Texas)

Maple Ballroom

1:30 PM-1:55 PM **Lecture-Recital: Cultural Identity and Resilience in Jeeyoung Kim's Viola Work Inspired by Jeju Island's Haenyeo**
Amy Dahm Huh (Wagner College)

2:00 PM-2:25 PM **Paper: Prioritizing Publicly Engaged Research in Higher Ed for Meaningful Community Engagement**
Pamela Pike (Louisiana State University)

2:30 PM-2:55 PM **Paper: Publishing Preparation, Experiences, and Expectations of Music Education Faculty in Higher Education**

Karen Koner (San Diego State University)
Jennifer Gee (San Diego State University)

1:30 PM-2:55 PM | Conference Session 10e
Presider: Elisabeth Honn Hoegberg (Oakland University)

Meeting Rm 1

1:30 PM-1:55 PM Performance: Autumn Leaves: Music for Oboe by Living Composers

Theme and Variations on the Night Before Returning Home Chelsea McBride

Collision Etudes Alyssa Morris

V. Autumn Leaves

Three Nature Sketches from Japan.....Jean Coulthard

- I. Wind in the Pines
- II. Meditation Garden
- III. The Temple Festival

Heather Macdonald (Independent Scholar), oboe
Asher Farber (Toronto, ON), piano

2:00 PM-2:25 PM Performance: Opening the Doors of Perception: Benjamin Britten's Songs and Proverbs of William Blake

Songs & Proverbs of William Blake for Baritone and Piano, Op. 74.....Benjamin Britten

- Proverb I
- London
- Proverb II
- The Chimney-Sweeper
- Proverb III
- A Poison Tree
- Proverb IV
- The Tyger
- Proverb V
- The Fly
- Proverb VI
- Ah, Sun-Flower
- Proverb VII
- Every Night and Every Morn

Zeitgeist Duo
Theodor Carlson (Zeitgeist Duo), baritone
Hyun Kim (University of Oklahoma), piano

2:30 PM-2:55 PM Lecture-Recital: Navajo Cultural Elements in Sandpainting for Piano by Connor Chee

Le Bai (Independent Scholar)

1:30 PM-2:55 PM | Conference Session 10g
Presider: David Korevaar (University of Colorado)

Meeting Rm 5

1:30 PM-2:25 PM Panel: Creative Collaborations in Music Research and Teaching

Brenda M. Romero (University of Colorado Boulder, Emerita)
Jennifer LaRue (Florida State University)

2:30 PM-2:55 PM Paper: Learning with Kindness, Vulnerability, and Belonging: Creating a Culture of Care and Inclusivity in a First-year Undergraduate Music Theory Course

Gretta Sayers (Brandon University)

2:00 PM-2:55 PM | Conference Session 10a
Presider: Bonnie Sneed (CMS Treasurer)

Grand Ballroom A

2:00 PM-2:25 PM Performance: New Music for Saxophone Quartet by Kaoutzani and Neikirk

For the Birds.....Anne Neikirk

Count Me In.....Maria Kaoutzani

Geoffrey Deibel (Florida State University), soprano saxophone
Jeffrey Loeffert (Virginia Tech), alto saxophone
Jonathan Nichol (University of Oklahoma), tenor saxophone
Kimberly Goddard Loeffert (Virginia Tech), baritone saxophone

2:30 PM-2:55 PM Performance: Evolution and Innovation: The Contemporary Woodwind Quintet

Meri.....Katherine Pukinskis

Quintette en forme de ChorosHeitor Villa-Lobos

Julianna Eidle (Western Illinois University), flute
Paul Chinen (Western Illinois University), oboe
Gloria Orozco (Western Illinois University), clarinet
Andrea Baker (Western Illinois University), bassoon
Charlie Chadwell (Western Illinois University), saxophone

Showcase Concert IV

The Human Experience

Saturday, November 1st, 2025

3:15 PM-4:30 PM

Cedar Ballroom

Telephone Revolution Yunfei Li (UMKC-Conservatory)

Yunfei Li, electronics

Adventures in Wonderland by Lori Ardovino..... Cassie Keogh (North Dakota State University)

- I. The Mock Turtle Song
- II. How Doth the Little Crocodile
- III. Lobster Quadrille

Kelly Burns (North Dakota State University), tenor
Thiago Andre (North Dakota State University), piano

Vitamin N (P)Arty..... Jiyoun Chung (Central Washington University)

- I. Arty Prelude
- II. Party Takata!

John Neurohr (Central Washington University), trombone
Jiyoun Chung, piano

Tri-Cycle Bicycle..... Emmanuel Berrido (University of Pittsburgh)

Valerie Nuzzolo (Five Towns College), clarinet
Heather O'Gara (Hofstra University), clarinet

Lines Around the Corner..... Ralph Lewis (Millikin University)

Sicong Chen (Columbus State University), violin

Homage to AS and TM..... Ken Metz (University of the Incarnate Word)

- I. Buffoons
- II. Chunkie
- III. Intermedio
- IV. Clones

Ara Koh (University of the Incarnate Word), piano

Four Settings by Edgar Allan Poe..... Jason Heald (Umpqua Community College)

- I. The Lake
- II. (Lines on Ale)
- III. Evening Star
- IV. Eldorado

Ruth Heald (Chicago), mezzo-soprano

Peter Argondizza (New York), guitar

Presidential Plenary: Summit Roundtable Think-Tanks Designing Career-Centered Music Curricula

4:45 PM-6:15 PM | Grand Ballroom A

Designing Career-Centered Music Curricula: Belonging, Creativity, Technology, Advocacy

This session will be led by:

Belonging: Yeeseon Kwon (Roosevelt University); Shawn Copeland (mBodyEd)

Creativity: Suzanne Hall (Temple University)

Technology: Rey Sanchez (Frost School of Music - University of Miami)

Advocacy: Brian Kai Chin (University of Houston); Jenna Day (Day Violins / NAMM Board of Directors)

PARTICIPANTS:

Christopher Jenkins (Lawrence Conservatory)

Nicole Jenkins (Duquesne University)

Katherine Parker (University of Nevada, Reno)

Marilyn Brock (University of Colorado Boulder)

Kyle Jones (University of Memphis)

Thomas Keck (SMU Meadows Division of Music)

James Harrington (SUNY Fredonia)

Michael Ripple (University of Memphis Rudi E. Scheidt School of Music)

Emily Martin (Bucknell University)

Alicia Doyle (California Polytechnic State University, San Luis Obispo)

Ivy Walz (Texas Tech)

Presidents' Reception

6:30 PM-8:00 PM | Terrace Room East

On behalf of all past, present, and future CMS Presidents, CMS invites all conference attendees to join for a special reception to celebrate the 2025 CMS National Conference through a joyful evening of food, drinks, and conversation.

The Presidents' Reception is sponsored by the Yamaha Corporation and The College Music Society expresses sincere gratitude for their generous support.

Abstracts & Program Notes

Acin, Jorge

Asynchronous Virtual Presentation: *An Analysis and Conductors Guide for Music for Two Wind Bands by George Frideric Handel and William A. Schaefer*

Handel's Music for Two Wind Bands is a fairly unknown work within the wind band medium. Originally written for a chamber string ensemble and two antiphonal wind bands comprising of two oboes, two horns, and bassoons, this setting by William Schaefer switches the string section for a woodwind section with two antiphonal brass quintets. The purpose of this thesis is to provide a detailed analysis and guide for conductors seeking to program this work by Handel. It is designed to aid the score study process by providing information about the composer, the historical context of the source material, an analysis of the work, a critical comparison of the original work and the transcription, and conducting suggestions.

Anatone, Kirsten

Paper: *Music Therapy Perspectives on Grief and Loss in Early Addiction Recovery*

The addictive process is largely characterized by loss. Because those in addiction tend to relieve their emotional agony by way of narcotics and/or alcohol, cognitive and emotional awareness of such losses is often numbed or minimized. Therefore, when addicted individuals seek treatment, they quickly and acutely realize and (re)experience their personal loss. If not properly addressed, this emotional weight may feel too extreme and can often cause individuals to leave treatment prematurely and/or relapse. Numerous studies have demonstrated the efficacy of music therapy for grief as it relates to loss through death. Far less work, however, has been devoted to music therapy as an effective therapeutic modality for grieving other major losses, such as those experienced in addiction. This paper presents three music therapy interventions designed to support individuals' grieving process in early addiction recovery using a revised version of the Grief Process Scale (GPS), which identifies five grief processing areas: understanding, feeling, remembering, integration, and growing (Dalton and Krout, 2005). Originally designed to provide songwriting experiences for adolescents grieving the death of loved ones, the GPS lends itself useful for music therapy interventions in other grieving populations, including those in addiction recovery. With the purpose of grieving addiction-related losses, I have adapted the GPS for those in early recovery using receptive listening experiences, lyric analyses, and re-creative songwriting. Implemented at a 60-day inpatient treatment facility, these interventions offer clients a revised understanding of these losses and a renewed sense of hope for what can be gained in recovery.

Andre, Thiago

see Keogh, Cassie (*Adventures in Wonderland by Lori Ardovino*)

Angriawan, Megan

Asynchronous Virtual Presentation: *"Zooming Out" and "Zooming In": How the Interplay of Macro- and Micro- Theoretical Processes has Transformed My Practice and Performance*

As a pianist and pedagogue, the ability to make artistic and informed musical decisions has been an integral part of my musical pursuits. Significant coursework in music theory and years of experience as a music theory teaching assistant have helped me make connections between music theory and piano performance. Learning how to "zoom out" and see the bigger picture and "zoom in" to notice the interplay between macro- and micro- processes has transformed my practice and teaching. "Zooming out" refers to investigating the large-scale, macro elements of a work such as architecture, structure, phrasing, and harmonic voice-leading. "Zooming in" focuses on micro-level musical elements like motivic gestures, rhythmic patterns, and dissonances/altered chords. Armed with a greater understanding of musical elements large and small, "zooming-out" and "zooming in" informs my interpretive decisions, such as pedaling, musical shaping, pacing and flow, fingering choices, and even physical choreography at the keyboard. In this session, we will explore practice strategies that "zoom out" and "zoom in," which may lead to more authentic performances and greater musical confidence. Highlighting how these macro- and micro- elements interact in a variety of styles and genres, we will explore ways to guide musical and technical decisions at the piano. Practical suggestions and demonstrations at the keyboard will outline how these concepts can be applied in practice and performance.

Argondizza, Peter

see Heald, Jason (*Four Settings by Edgar Allan Poe*)

Bai, Le**Lecture-Recital: Navajo cultural elements in Sandpainting for Piano by Connor Chee**

This lecture recital examines Sandpainting for Piano, a 16-piece piano set composed by Connor Chee, a Navajo composer and classically trained pianist. The recital aims to introduce both the composer and the cultural depth embedded in his work. Specifically, it delves into the Navajo cultural elements that inspire Sandpainting for Piano, such as the use of melodies from Navajo chants and symbolic representations of natural forces, grounded in Navajo creation mythology. A central aspect of Chee's composition is the cultural significance of the number four in Navajo tradition—four sacred stones, four sacred mountains, and four cardinal directions, each associated with symbolic elements like clouds and lightning. These elements guide the structure of the 16 pieces, with each cardinal direction represented musically. To interconnect the pieces, Chee employs techniques such as inversion and retrograde inversion. As he explains, "Each piece in the Eastern direction is an inversion of the Northern themes. Each work in the Southern direction is a retrograde inversion, and each work in the Western direction is a retrograde." The goal of this lecture recital is to provide a platform to increase awareness and recognition of this great piano work and its composer. Furthermore, this lecture recital seeks to advocate for the diversification of the piano literature and repertoire. Attendees will benefit from this lecture recital by directly engaging with the music and discovering how Navajo culture, including symbolic elements and chants, is embodied in Sandpaintings for Piano within a Western classical framework.

Baker, Andrea**Performance: Evolution and Innovation: The Contemporary Woodwind Quintet**

This program showcases the rich colors of the contemporary woodwind quintet, featuring flute, oboe, clarinet, saxophone, and bassoon. The program offers two striking works that transport listeners through evocative soundscapes. Together these works highlight the ensemble's ability to bridge tradition and innovation in woodwind chamber music. Katherine Pukinskis' Meri (Estonian for "the Sea") draws inspiration from her 2023 visit to the Baltic Sea in Laulasmaa. The work reflects the sea's dynamic interplay of wind and water, with swells of sound, musical turbulence, and moments of calm that create a vivid, immersive sonic environment. Heitor Villa-Lobos' Quintette en forme de Chôros combines his Brazilian heritage with Western classical influences, blending folkloric melodies with intricate rhythmic interplay. The work has been re-orchestrated for the ensemble, replacing the English horn with saxophone. This adaptation brings a fresh, dynamic perspective to the work, aligning with the ensemble's mission to expand and innovate within the woodwind chamber music tradition.

Baltrucki, Matt

see Rossow, Stacie (*Experiential Music Industry Experience through Faculty and Interdisciplinary Collaborations*)

Barbu, Simona

see Sugiura, Nariaki (*Bridging Traditions: Japanese Musical Synthesis in Works for Cello and Piano*)

Bardin, An-Lin**Lecture-Recital: Using Personal Stories to Increase Audience Engagement: Addressing Immigration and Cultural Longing with Ivette Herryman Rodriguez's "EMIGRADO" (2024)**

The presenting and performing ensemble (cello and piano) commissions works by ALAANA and other under-represented composers, using music to explore identity, fight racism, and promote cultural awareness. Composers are asked to write their work based on a children's or folk song of their heritage, and to also record a short video speaking of their cultural heritage and identity which the ensemble shares with audience members before the performance. Of her piece, Ivette writes "EMIGRADO is inspired by the experience of having left one's country of birth, and the feelings this evokes, such as longing and a desire to return in some form or fashion. I am considered an emigrant when I return to Cuba to visit my family. In that context, that means that I have lost my rights as a person born there and I am treated as a tourist." This lecture-recital presents some of the historical context – the revolutionary period in Cuba (1959 to the present) - that influenced Ivette's work, and the ensemble also discusses how their use of multimedia and personal stories in their performances builds connections with audiences, encouraging compassion through the power of listening.

Barnett, Gary**Paper: Go-Live Fridays: 21st-Century Innovations in Music Skills Pedagogy**

Go-Live Fridays (GLF) is an innovative pedagogical approach for undergraduate music skills students incorporating the latest innovations with digital audio workstations (DAWS), plugins (especially AI voice and choir plugins), and incorporating popular and classical styles in their presentations. On a select class day of the week such as a Friday, students "go live" with their creative endeavors. In front of the class with a sound system and projector, the student presents in a digital format to their peers what they have done with a chosen sight-singing melody, rhythm exercise, and/or harmonic dictation from their textbooks and in-class activities. Students have found practicing rudimentary music skills exercises both fun and compelling when able to use a DAW with various plugins for their GLF's. Examples include using AI-gener-

ated rapping voices for newly learned speech cues for rhythm exercises, incorporating choir plugins for SATB harmonic dictation, as well as adding vocoders, voice manipulators, and saturation to AI-generated voices singing solfege. This paper will highlight various student works, alongside pedagogical innovations from both professors and teaching assistants since Go-Live Fridays began four years ago. It also aims to address how required music skills classes for undergraduates can be fun, engaging, and a highlight of their musical studies using this new teaching approach.

Barth, Benjamim

Asynchronous Virtual Presentation: *Illness as Metaphor for the Music of Chopin*

Through the analysis of biographical sources, the present work aims to arrive at a deeper understanding of the different roles played by illness metaphors in the discourse about Frédéric Chopin during the middle to late nineteenth century. The framework used to operate such analysis (i.e. locate, categorize and interpret such metaphorical instances) is based on Susan Sontag's work *Illness as Metaphor* (1978), in which Sontag investigates nineteenth century metaphors and myths surrounding tuberculosis, and also Jeffrey Kallberg's book, *Chopin at the boundaries* (1996), with his discussion of Chopin and otherworldly metaphors. The written works chosen for investigation are Franz Liszt's *Life of Chopin* (1852) and James Huneker's *Chopin: The Man and His Music* (1900), both biographical accounts about the Polish pianist and composer. Upon examination of these works, one confirms the common associations of Chopin with ideas of disease (conceived either as morbidity in general or more specifically as TB), and how significant those are to the construction of his figure and character. More interesting, perhaps, is the transference of these same ideas from his figure to his music through the notion of an objectified musical morbidity – that is, more than the product of a sick composer, Chopin's music could be seen as being sick in and of itself. Behind those metaphors for "sick music", one finds dichotomies such as: (1) strength/weakness; (2) restlessness/melancholy; (3) masculine/feminine; (4) perfection/decadence, among others – all of which, this work intends to argue, shaped the perception and aesthetic response to Chopin's works.

Bastian, Christine

see Kim, Ji Hyun (*Rediscovering Fernande Decruck: Expanding the String Quartet Canon*)

Becker, Karen

Paper: *Community/College Chorus--Expanding Musical and Community Engagement*

Concert Choir is an integral part of our music program. As our enrollments ebb and flow, so does the size of our group, therefore dictating repertoire and concert performance. To mitigate this constant state of fluctuation, we have found a way to grow and subsidize our vocal ensemble through the inclusion of community members. This environment not only creates the possibility for a larger and more diverse repertoire, but also actively contributes to the social and economic growth of the community through internships, improvement of the college/community connection (a feature in many college strategic plans), and multiple performance opportunities beyond the college campus. In this paper we will detail how this type of vocal ensemble has allowed us to deepen our connection to the local community, helped to grow and stabilize our music program, enhanced the cultural life of our community, while providing numerous internships for our music management students. This enhances our students music making experience by expanding their knowledge of the repertoire composed for larger ensembles. In addition, our music management students have the opportunity to write grants, organize/produce events, and create direct marketing and social media campaigns.

Benson, Katherine

Lecture-Recital: *Painting Sound: A Case Study in Fostering Creativity and Collaboration Across the Arts*

From artwork by Wassily Kandinsky to musical works like Modest Mussorgsky's *Pictures at an Exhibition*, the cross-pollination of visual art and instrumental music has a significant history within the Western classical tradition. How can musicians in the twenty-first century cultivate their own meaningful collaborations with the visual arts? This lecture recital details a novel case study in which painting, printmaking, film, and piano performance came together in a unique creative and performative experience. This project commissioned seven collegiate visual art majors to create original works of two-dimensional art. Each original artwork was created in response to an assigned piece from the solo piano repertoire, selected from works by Toru Takemitsu, Einojuhani Rautavaara, Maurice Ravel, Sergei Rachmaninoff, and Alexander Scriabin. The program was designed to offer the artists multiple angles of inspiration, such as extramusical influences, evocative titles, and diverse musical textures. To document the creative genesis of each artwork, the artists were filmed live in their studios while creating their original works in real-time. The film footage of the artworks' creations was edited into short time-lapse films to be shown during a live performance of the concert program. This ultimately culminated in a unique recital and gallery exhibition experience that showcases the creative process of each artist in tandem with the piece of music that inspired the artwork. This lecture recital will present an excerpt of this unique recital experience with the aim of inspiring other musicians, artists, and creators to foster their own novel collaborative experiences across the arts.

Biggs, Katelynn**Student Research Paper: *Beyond the Prescribed Music List: Female-Composed Music for the Modern Horn Student***

In recent years, much-needed conversations have emerged around expanding the repertoire that students perform and study. Resources like Caiti Beth McKinney's website (<https://www.caitibethmckinney.com/represent>), which catalogs horn repertoire by underrepresented composers, have made it easier for instructors to access and incorporate more diverse works. However, despite these efforts, the prescribed music lists for most high-school level solo and ensemble horn competitions continue to feature predominantly male composers. To foster a more vibrant and inclusive secondary horn curriculum, change must begin within these state-level competitions. In this presentation, I propose excerpts by female composers that would be appropriate for intermediate and advanced high school students. I will include an in-depth analysis of the female representation of the prescribed solo list and examine the lists for selected states in the mid-south region of the country, focusing on the classifications of technical passages to find equivalent passages by women that can supplement the existing repertoire lists. My recommendations will be drawn from the works from multiple composers, including Gina Gillie, Ruth Gipps, and Adrinne Albert.

Bond, Elise**Paper: *Supporting Collegiate Music Students' Mental Wellness with the PERMA Theory of Well-Being: Practical Applications for Music Educators***

Recently highlighted by the COVID-19 pandemic, rates of common mental health concerns amongst college students are disconcertingly high; the 2023—2024 Healthy Minds Study found that 41% of collegiate participants experienced moderate or major depression, while 36% met the diagnostic criteria for an anxiety disorder (Healthy Minds Network, 2024). Alongside the stressors faced by college students in all academic areas, there are unique components of pursuing a music degree that may increase susceptibility to poor mental health (Wristen, 2013). Though treatment with a mental health professional is critical when such conditions arise, music professors can incorporate research into mental wellness to mitigate these inherent stressors. One such framework, Martin Seligman's PERMA Theory (2011), is readily applicable to collegiate music settings. According to Seligman's PERMA theory, well-being is a construct that is enhanced when an individual maximizes five elements: positive emotion, engagement, relationships, meaning, and accomplishment. Numerous studies have shown the effectiveness of incorporating the PERMA elements into educational settings; Seligman et al. (2009) found that a program based on the tenets of PERMA reduced and prevented symptoms of depression, hopelessness, and anxiety in students between the ages of eight and fifteen, while Golab et al. (2018) discuss the positive impacts each component of the PERMA framework have on academic performance. Some activities that are applicable in a musical setting include opening lessons or rehearsals with mindfulness activities to promote engagement, fostering positive relationships between studio members with social events, and increasing meaning by providing rationale for seemingly tedious academic work.

Boothroyd, Myles**Performance: *Identity and belonging: Three solo saxophone works that celebrate our shared humanity***

This solo saxophone program celebrates three fundamental, shared traits among humans of all cultures: a desire to belong, to be remembered, and to savor excellent cuisine. Each piece is inspired by nonmusical artifacts (visual art, poetry, and food) to remind us how music functions as a "glue" holding our individual and communal ecosystems together. Yaz Lancaster's music upholds the liberation of identity through techniques ranging from exploratory sound effects to improvisation. Their composition *Among Verticals* is inspired by František Kupka's painting "Mme Kupka Among Verticals," which blends the image of the painter's wife among stark bars of color in an obscuring of identity—or, perhaps, reflecting the subject's yearning to be seen. The program continues with *Nor Hope* by Wenbin Lyu, which is directly inspired by William Butler Yeats' iconic poem *Death*. Written during the COVID-19 pandemic, Lyu's piece—like Yeats' poem—is an exhortation not to dwell in mortality but rather to celebrate one's existence. Indeed, *Nor Hope* forces us to examine how our identities are predicated on our awareness of mortality. The final piece is a celebration of something that unites all cultures—a love of the culinary arts. Stacy Garrop's *Sweet Tooth* is a three-movement set that pays homage to three decadent treats: the movements are titled, programmatically, "Key Lime Pie," "Salted Caramel Gelato," and "Chocolate Lava Cake." Her playful piece showcases the virtuosity of the solo saxophone while embracing the connection between music and food, two art forms that engage and delight the senses.

Borodkin, Stephen**Lecture-Recital: *Getting Your Students to Commission New Music***

One of the best ways that chamber ensembles remain a "creative ecosystem" is by performing music in different ways or by creating new music altogether. As a clarinet quartet that has been playing together for more than a decade, one of the many topics of conversation that may interrupt rehearsals is the question "how can we get our students to be this consistently musically creative?" We decided to answer that question in an accessible way by partnering with one of the composers that we've recently commissioned. Together, we are presenting how easy (and affordable) the commission process can be for musicians at any level, on any budget. In this brief lecture recital, we co-present on reasons commis-

sioning music is important by showcasing how we've worked to create and perform a meaningful composition. We'll also discuss the importance of incorporating a wide variety of collaborators to the potential projects, wholly inclusive of performers and composers from varying diverse cultural backgrounds, lending a richer musical experience to the process. The recital aspect of this presentation includes a performance of a recently-commissioned piece for clarinet quartet with the unique instrumentation of E-flat, B-flat, and two bass clarinets. It is our hope that this lecture-recital encourages professors to commission new music, thus inspiring and emboldening their students to start the commissioning process as early as possible themselves, which may allow them to see how a composition project can bring performers and audiences together in an interactive way.

Brain Jr, Thomas

Score for Feat. Perf: *Northwestern Suite*

During my childhood, my father instilled a deep respect and appreciation for the natural beauty of our home, the pacific northwest. This suite transports the listener around three of my favorite landmarks around Washington State: Movement I, *Sekiu Bay Sunrise*, describes Sekiu, a small fishing town my dad and I would vacation to every year to fish for salmon. Movement II is a tribute to the glorious Columbia River, which brings the listener on a ride down its vast, rolling waters. Movement III takes the listener on a brief flight around Mt. Rainier, bearing witness to its rolling foothills, and its magnificent snowcapped peak that pokes up just above the clouds.

Broadway, Kenneth

Showcase Performance: *Steel Pan Music of the Americas*

The steel pan (also known as the steel drum) is one of the most recent additions to the acoustic instrument family. Originating in Trinidad, this unique instrument has found its place in traditional, jazz, and art genres. These compositions explore both the contemporary (*Momo Iro* by Andy Akiho) and traditional (*Soca* by Paul Ross). Akiho has been recognized via many prestigious awards and organizations including the Rome Prize, American Academy of Arts and Letters, Lili Boulanger Memorial Prize, Harvard University Fromm Commission, Barlow Endowment, New Music USA, and Chamber Music America. An active steel pannist, Akiho has performed his works with Imani Winds, the LA Philharmonic's Green Umbrella Series, the Berlin Philharmonic's Scharoun Ensemble, the International Drum Festival in Taiwan, and more. Ross is founder and leader of the Midwest's most accomplished professional steel band, Pan Go. and holds a Master of Music in Steel Pan and a Bachelor of Music in percussion performance from Northern Illinois University. A prolific composer, Paul's collection of original compositions for steel band and steel pan solo are available from his publishing company Pan Press, Inc..

Paper: *Go-Live Fridays: 21st-Century Innovations in Music Skills Pedagogy*

Go-Live Fridays (GLF) is an innovative pedagogical approach for undergraduate music skills students incorporating the latest innovations with digital audio workstations (DAWS), plugins (especially AI voice and choir plugins), and incorporating popular and classical styles in their presentations. On a select class day of the week such as a Friday, students "go live" with their creative endeavors. In front of the class with a sound system and projector, the student presents in a digital format to their peers what they have done with a chosen sight-singing melody, rhythm exercise, and/or harmonic dictation from their textbooks and in-class activities. Students have found practicing rudimentary music skills exercises both fun and compelling when able to use a DAW with various plugins for their GLF's. Examples include using AI-generated rapping voices for newly learned speech cues for rhythm exercises, incorporating choir plugins for SATB harmonic dictation, as well as adding vocoders, voice manipulators, and saturation to AI-generated voices singing solfege. This paper will highlight various student works, alongside pedagogical innovations from both professors and teaching assistants since Go-Live Fridays began four years ago. It also aims to address how required music skills classes for undergraduates can be fun, engaging, and a highlight of their musical studies using this new teaching approach.

Bumpus, Jonathan

Student Research Paper: *The Paradoxical History of Jazz Pedagogy*

Jazz education has grown exponentially over the last 60 years, with hundreds of institutions granting degrees in jazz, countless festivals, competitions and camps available to students, and the rise of the Jazz Education Network. Surprisingly, one constant throughout this rapid growth has been a stark lack of courses available to train music education majors in jazz. In the 1960s, when colleges and universities began to more widely offer courses in jazz, very few music educators had coursework in jazz pedagogy, with jazz ensemble participation meant to provide pedagogical training. However, data in surveys from this era indicates that the vast majority of music educators felt their training in jazz was inadequate, including those who had participated in jazz ensembles. Scholars throughout the 1970s and 80s continued to call for the inclusion of jazz pedagogy courses in music education curricula, but one study found that the vast majority of jazz faculty did not feel that their institutions were adequately preparing music education majors to teach jazz. Today, the National Association of Schools of Music does not list jazz as an essential competency for instrumental music education majors, few institutions require their music education majors to take any jazz courses, and as studies indicate, many music educa-

tors do not feel confident to teach jazz. Even so, countless successful jazz educators have learned to teach jazz effectively. This has happened largely through self-guided learning, use of resources, mentorship, and observation.

Burns, Kelly

see Keogh, Cassie (*Adventures in Wonderland by Lori Ardovino*)

Burr, Aaron

see Frost, Jacob (*Beda*)

Burson, Baylee

Score for Feat. Perf: Scarlet

Scarlet is a selection from a collection of works where each piece is based on colors as well as the thoughts and images they provoke. The initial idea for Scarlet came to me in the form of a one-measure motive. Not wanting to forget, I hurriedly scribbled the motive down on some scrap paper and shoved it into my backpack where I found it five months later. Despite being such a short snippet of an idea, there was something about the motive that felt flashy and bold. Something akin to a spark. Therefore, Scarlet captures the story of a flame. At first, the flame is not catching, just a spark here and an ember there. However, as music gains momentum, so does the heat until a fire is born. The flame continues to grow and diminish, its energy fluctuating alongside the music, until it reaches the magnitude of a roaring fire.

Butler, Christopher

Lecture-Recital: *The Rise of the Performer/Composer. Utilizing music technology to unlock the creative potential of the next generation of musicians.*

The rise of the performer/composer in the 21st century has transformed music-making by giving musicians more tools than ever to compose, improvise, record, and perform their original compositions, a shift significantly driven by advancements in the accessibility of music technology. The purpose of this lecture recital is to provide my audience with practical strategies to help performers start to unlock their creative potential – ultimately leading to the creation of their own original composition. In alignment with the theme of creative ecosystems, I have partnered with music industry leader, Ableton, to showcase the required software and hardware to achieve this. It's leading digital audio workstation, Ableton Live 12, is known for its real-time performance capability and versatility – making it ideal to implement our creative compositional strategies for all musicians. My session will include the following compositional strategies:

- Ableton Arrangement and Session View – audio workspaces that are both linear (synced to tempo and time signatures) and non-linear (short loops and recordings). - Audio and MIDI – capturing improvisations, recording/editing audio takes, and more.
- Audio Effects – transforming audio utilizing time-based and timbral audio effects. I will be performing two works that highlight this theme of Performer/Composer within my lecture recital. At the beginning of my session, I will perform a short excerpt from my original composition, "Push for solo vibraphone and electronics" (6"). At the end, I will perform a short, improvised composition (2-3") that seeks to weave together all compositional strategies that have been presented.

Cabassa, Alyssa

see Huang, June (*Building Citizenship through Music*)

Calvache, Carolina

Workshop: *Panamerican Fusion in Composition: Where Classical, Jazz, and Latin American Music Meet.*

I am delighted to propose a workshop titled "Panamerican Fusion in Composition: Where Classical, Jazz, and Latin American Music Meet." It explores the dynamic intersections of diverse musical genres, with a particular focus on the rich traditions of Latin American music. The workshop examines the cultural, social, and interdisciplinary elements that inspire the creation of innovative works, aiming to foster new perspectives in music composition. The primary goal of this workshop is to equip composers and arrangers with compositional techniques to create cross-genre pieces. Simultaneously, it seeks to elevate underrepresented genres within Latin American popular and folk music, fostering a greater inclusion of these traditions in contemporary compositions. The workshop will feature an in-depth analysis of selected works for trombone, woodwind quintet, and orchestra by distinguished composer Carolina Calvache. Highlights include: Trombone Repertoire- A piece rooted in Colombian musical traditions, currently featured in the Associated Board of the Royal Schools of Music repertoire. An orchestral work influenced by indigenous heritage, and jazz traditions. Woodwind Quintet and Jazz Piano Trio: A composition that celebrates the influence of the Caribbean music through a contemporary fusion of styles. Through these examples, participants will gain insight into the compositional processes behind these works and their incorporation of Latin American influences into broader musical contexts. This workshop directly supports the conference's mission of fostering global perspectives in music to promote inclusivity. By spotlighting the composer's multicultural approaches, the workshop offers a unique opportunity to explore the convergence of classical, jazz, and Latin American music.

Campbell, Sharon

see Gunther, Suna (*Sprinkling SALT - Using Micro-operas to Connect Communities and Awaken Her-story*)

Cardoso, Ísis

Paper: A Sound of Bravery: The Piano Repertoire by Brazilian Women Composers from 1822 to 1950

This presentation explores the pioneering contributions of Brazilian women composers to the classical piano repertoire from Brazil's independence (1822) to the mid-20th century. These composers, including Chiquinha Gonzaga (1847–1935), Viúva Guerreiro (1858–1936), and Dinorá de Carvalho (1905–1980), faced systemic challenges in gaining recognition in a field historically inaccessible to women. Despite societal limitations, they made significant cultural and artistic contributions, blending European traditions with Brazilian influences, and enriching the nation's musical legacy.

Among these composers, Gonzaga emerges as a central figure. Born during a transitional period in Brazilian history, she defied societal norms by becoming the first woman in Brazil to earn a living solely through music. Gonzaga played a crucial role in the development and popularization of the Maxixe, Brazil's first urban dance genre, along with other popular genres of the time. The Maxixe combines European polka, Cuban habanera, and Afro-Brazilian lundu, as showcased in her work "Corta Jaca."

The presentation provides a historical overview of women's roles in Brazilian society, focusing on the barriers they faced in the field of composition. It examines their resilience and innovation in navigating a male-dominated musical landscape to produce innovative works. Their piano compositions are analyzed for stylistic traits, technical demands, and unique contributions compared to well-known repertoire. This research addresses significant gaps in Brazilian music historiography, where women's contributions are often underrepresented or overlooked. By highlighting their achievements, the presentation seeks to inspire further scholarship and performance, contributing to a richer and more inclusive understanding of Brazil's cultural and musical heritage.

Carlson, Theodor

see Kim, Hyun (*Opening the Doors of Perception: Benjamin Britten's Songs and Proverbs of William Blake*)

Casey, Brian

Paper: A Modern Creole Serenade: Historical and Ethnographic Perspectives of Creole Identity in Jazz

Jazz historians generally agree on the primacy of New Orleans in the origins of jazz. The distinctive cultural milieu that informed the development of jazz in New Orleans relies on a friction between the Catholic European colonists that controlled the city and an Anglo-American invasion of the city that resulted from the Louisiana Purchase. At the heart of this friction are the Creoles of Color, free people of mixed racial descent who occupied a social stratum between white European Americans and descendants of enslaved Africans. The common narrative of jazz history often cites a musical syncretism involving Creoles that helped define what jazz was to become in the early twentieth century but fails to explain exactly how Creole culture has informed the development and perpetuation of jazz in New Orleans. This research seeks to outline specific attributes and perspectives of Creole identity and ideology as they have evolved from the nineteenth into the twentieth centuries and demonstrate specific ways these Creole attributes have influenced the development and dissemination of jazz throughout the twentieth century. Through the lens of historical ethnomusicology, this project combines archival sources and extant literature with ethnographic work among New Orleans Creoles today. This project seeks to define and contextualize the role of Creole identity in the musical development of New Orleans that led to and perpetuated jazz music through literary and archival sources in discourse with oral histories and ethnographic work.

Casey, Brian

see Trantham, Gene (*The Music Student Bill of Rights: Empowering Students in Navigating Oft-unwritten Norms of Post-secondary Music Programs*)

Catron, Amy

Paper: Reimagining Belonging through Community Music Ideals

Historically, community music facilitators have promoted ideals of democratic learning in musicking: inclusivity, hospitality, engagement, and accessibility. Community music facilitators tend to operate on the notion of fostering belonging, unity, and shared experiences (Veblen, 2007). By often encompassing diverse participants, blends of pedagogical methods, and diverse musics, community music practitioners may support the concept that music education is a means for increasing social capital (Bourdieu, 1984, 2011; Wright, 2006, 2012, 2015). However, community music researchers Yerichuk and Krar (2019) found that using the terms 'inclusion' and 'inclusivity' to extend community music's hospitality and welcome (Higgins, 2012) might confirm power discrepancies between participants and facilitators. Participatory culture may validate only some ways of musicking, perpetuating exclusion (Small, 1996; Wright, 2018). "A general pattern may well be that cultures use social inclusion to reward, and exclusion to punish, their members as a way of enforcing

their social values" (Baumeister & Leary, 1995, p. 521). Positing the idea of excellence to become a process leading to inclusion as the product (Henley & Higgins, 2020) could flip the narrative of reinscription and marginalization. Practicing collaborative dialogical learning portends to foster equality and democracy by incorporating the voices of all participants to collaborate and construct knowledge, thus enabling shared pedagogic authority and inclusion. This presentation explores how confronting and accepting inner dissonances and seemingly opposing concepts of inclusion and excellence, redefining welcome and hospitality, may encourage the inclusion of multiple facets of oneself, thereby including others, while supporting cultural relevancy and belonging in music.

Chadwell, Charlie

see Baker, Andrea (*Evolution and Innovation: The Contemporary Woodwind Quintet*)

Chaffer, Don

see Snodgrass, Jennifer (*All Music and All Musicians: Curriculum Redesign and Mission in "One School" of Music*)

Chan, Sarah

Table Talk: "Creative Strategies in Teaching Interdisciplinary Fine Arts: Music, Visual, Poetic, and Dramatic Arts in Creative Conversation and Collaborative Pedagogy"

The musical arts have always thrived in integral conversation with other artistic disciplines, offering compelling conversation that investigates cross-disciplinary and interdisciplinary relationships and values of aesthetic engagement, creative science, and artistic expression. Together with the visual and dramatic arts, the musical arts offers a world of engagement in critical and creative thinking with multi-dimensional spheres of value that enliven curiosity, imagination, creativity, and innovative potential. The speaker, a professor of music, shares from her experience co-pioneering and co-teaching a university interdisciplinary fine arts course with professors of two other artistic disciplines--visual arts and dramatic arts--that introduces and fuses the musical, visual, and dramatic arts with disciplinary science, cross-disciplinary dialogue, and multidisciplinary values of engagement that have yielded successful and comprehensive values and outcomes in student learning, particularly in relationship to the connective understanding of the arts, humanities, social sciences, and STEM. The presentation elaborates on perspectives, approaches, and strategies of teaching music through the lens of interdisciplinary arts engagement, sharing specifically how such teaching and learning delivers both instruction of arts disciplinary focus (teaching materials, tools, and techniques) and connections of cross-disciplinary learning delving into connecting perspectives, values, and relationships explored through aesthetic history, science, and creative engagement to develop creativity and critical thinking with co-artistic, collaborative, interdisciplinary implementations in learning, teaching, and student engagement. Instructional exemplars of creative dynamic teaching strategies, innovative teaching approaches fostering creative and critical engagement, and insightful methodologies of cross-arts exploration are covered alongside discussion of student attestations and outcomes of such creative, collaborative learning.

Chan, Susan

Performance: Scenes from a Jade Window: A Multimedia Recital of New Teaching and Performing Pieces by Major Contemporary Chinese Composers

This performance with PowerPoint slides features a selection of new piano works by four award-winning living Chinese composers, namely Zhang Zhao (Beijing), Alexina Louie (Toronto), Lei Liang (San Diego), and Tan Dun (New York). These compelling, diverse, and deeply expressive pieces have a strong potential to play an important part in an evolving and growing ecosystem in areas of curriculum, pedagogy and performance. Some of these works drew inspiration from Chinese folk music, instruments and philosophy, while others are results of interdisciplinary projects with oceanographers and film makers, as well as response to requests for pedagogy pieces valuable for students. They provide a window through which one can experience the works of some of today's finest Chinese composers. Zhang Zhao employs folk materials from his native Yunnan Province. His Hani Love Song (2009) and Numa Ame (The Most Beautiful Home, 2017) contain lyrical melodies, lively dance rhythms and expansive textures. Alexina Louie's Small Beautiful Things (2016) is a set of eleven miniature pieces expressing nature and daily life. Filled with childlike innocence, the pieces contain subtle Asian elements. Lei Liang uses scientific research and Chinese philosophy in his music. Touching with Sound (2023) consists of transcribed sonar signals and Pausing, Awaiting the Wind to Rise... (2007) imitates guqin playing. Tan Dun's Only for Love is the last movement of his Piano Sonata (2018), a piano version of selections of his music from the film The Banquet. This piece expresses much longing. Portions of each piece or set will be performed.

Chang, Jocelyn

Performance: From Earth to the Cosmos: A Musical Voyage with Einaudi and Holst

This solo piano performance bridges Earth and the cosmos through two compelling works: Ludovico Einaudi's The Earth Prelude and Gustav Holst's The Planets (arranged for piano by David Rubinstein). Einaudi's The Earth Prelude reflects the serenity and fragility of our planet, with its minimalist style evoking a deep connection to nature. This work offers a meditative opening to the program, anchoring the audience in the beauty of Earth. In contrast, Holst's The Planets move-

ments Mars, the Bringer of War and Venus, the Bringer of Peace depict the contrasting forces of conflict and harmony in the universe. Rubinstein's piano arrangement retains the dramatic intensity of Mars with its driving rhythms and angular dissonances, while Venus provides a serene and lyrical counterpoint, highlighting the celestial tranquility of the cosmos. A visually immersive PowerPoint presentation accompanies the performance, created in collaboration with NASA's Jet Propulsion Laboratory (JPL). Featuring stunning planetary imagery and scientific insights, this interdisciplinary component enhances the program's narrative, deepening the audience's engagement with both music and science. Aligned with the CMS 2025 conference theme, "Creative Ecosystems: Music, Research, Practice, and Impact," this program exemplifies how interdisciplinary collaboration can inspire intellectual curiosity, foster creativity, and connect diverse audiences. By merging music, technology, and planetary exploration, this performance invites reflection on humanity's relationship with Earth and the universe.

Chapman, Robert

Asynchronous Virtual Presentation: *Translating the Tabla: Adapting Bob Becker's Lahara for Multiple Percussion*

Bob Becker's 1977 composition, *Lahara*, laid the groundwork for future arrangements, adaptations, and compositions for Western percussionists to explore Hindustani (North Indian) classical rhythmic theory. Drawing directly upon Becker's studies with Pt. Sharda Sahai in the mid-seventies, *Lahara* is one of the first works for percussion to draw almost entirely on Hindustani music as its primary source of inspiration. However, *Lahara* is written for a single sound-source instrument (the snare drum), limiting its ability to communicate the tonal and melodic inflections inherent in the *tabla* compositions on which it is based. This presentation seeks to rectify this by adapting *Lahara* for a multiple percussion setup that mirrors several *tabla* sounds, allowing the performer to approximate the original intent of the works more closely. In doing so, I hope to provide Western percussionists with one of the first resources for exploring the tonal complexity of Hindustani music rather than a purely rhythmic one.

Chen, Sicong

see Lewis, Ralph (*Lines Around the Corner*)

Cherry, Nicole

see Wickman, Ethan (*Hematite Dances*)

Cheung, Nathan

Composition: *Fire*

Hazy smokes, simmering flames, impassioned outcries, dancing bonfires. This piece is about the transformation of this element and its ability to be both a blessing and a curse. Composed in 2016, *Fire* was born out of a realization that many compositions have been inspired by water, but much fewer by fire. Its harmonic language explores further in the direction of Ravel and Scriabin, both of whom have composed music inspired by the natural elements. Perhaps in the ecosystem of composition in academia, this work is a validation of writing in a vein that some may consider has been said and done. I'd describe this as Impressionist with some Lisztian energy. For the listener, the best guide that I can give as a whole is that there are three major sections—Hazy (slow and smokey), With Intensity (rhythmic and warlike), and Blazing with Elation (notey and hopeful). The opening theme essentially generates the material for the entire piece: see if you can catch some of its many forms. Lastly, let the imagination play in response to this music: What kind of fire is this? Where is it? Can it be harnessed? Is it hurting or helping?

Chinen, Paul

see Baker, Andrea (*Evolution and Innovation: The Contemporary Woodwind Quintet*)

Chism, Joshua

Asynchronous Virtual Presentation: *"Better Together:" Reflections of Preservice Music Teachers in Community-Based Service-Learning Internships*

Researchers have shown service-learning opportunities in community music settings to be a valuable source of experience for preservice music teachers (PMTs) (Bowers, 2001). The purpose of this qualitative study was to investigate the benefits and challenges of undergraduate PMTs participating in community-based service-learning internships. Teaching internships were created between the university MUED department and the music department of a local religious institution in two different communities. Participants taught children, youth, and adult choral ensembles. Teaching observations, personal interviews, and focus groups were used as data sources for triangulation. Participants reported: increased teaching self-efficacy and confidence due to their collaboration alongside "master teachers;" an increase in professional awareness, technical skill development, and classroom management; and social, intellectual, dispositional, and personal growth (Barnes, 2002). Participants reported increased occupational identity development with a wider range of music learners and noted the value of an internship as a method to apply teaching skills immediately into context. This study

also revealed challenges: lack of clarity in communication structures and expectations, logistical and developmental challenges (Burton & Reynolds, 2009), and anxiety with their initial leadership opportunities. PMT participants reported a positive overall experience build on reciprocity, respect, and growth despite perceived challenges. This process helped PMTs develop important dispositional traits: responsibility, sense of compassion, and professionalism (Bowers, 2001). While service-learning opportunities are not currently an official part of many undergraduate programs, these findings have implications for MUED curriculum design as well as for the overarching philosophy of how institutions of higher learning engage their local communities.

Christopherson, Anne

Lecture-Recital: *Make Your Own Kind of Music: An American Songbook Story*

While on developmental leave from their university teaching position, this potential presenter wanted to strengthen their skills and find new ways to express themselves as a performer. Their participation in "Getting Your Act Together," a cabaret workshop, resulted in the one-person show, "I Hear Music," at the Duplex Cabaret in New York City which received a favorable review in "Cabaret Scenes" magazine. Inspired, they brought cabaret back to their small state university in the rural Midwest. They realized that cabaret performance format could address gaps in curricular content, such as American popular music a.k.a. The American Songbook; artistic development in the cultivation of appropriate stylistic choices and vocal techniques thereof; as well as provide performance opportunities for music, music theatre, and non-major students with a limited budget and choice of venues. This self-accompanied, 25-minute cabaret performance includes repertoire from their solo show as well as the programs created for their students over the past several years. It will also share how a small, financially limited program could benefit from the use of cabaret format to deepen students' knowledge of popular American music.

Chung, Jiyoun

Composition: *Vitamin N (P)Arty*

Vitamin N (P)Arty for Trombone and Piano was written in 2024. This two-movement work was inspired by and based on Trombone Basic Routines, compiled and developed by my colleague and friend for his students. The simple, repetitive, yet addictive routine is frequently played by trombonists throughout the day in the music building where I work. It's loud enough to disrupt my quiet writing time, but when I don't hear it for a few hours, I become anxious and check to see if he's doing OK in his office. It's also fascinating to hear this routine immediately followed by contemporary trombone repertoire. Sometimes, the transition between these two very different sound worlds, juxtaposed back-to-back, makes me giggle. This experience also aligns with my time as a pianist in our duo. While he is an extremely talented trombonist and an intelligent music scholar, he is also the silliest and most entertaining travel companion—dancing (enthusiastically) to BLACKPINK while driving. This piece focuses on the contrast between the trombone basic routine, serious repertoire, and the two of us: two serious contemporary musicians in academia who love to party. The first movement, Arty Prelude, is an exaggerated contemporary-style composition, while the second movement, Party Takata!, depicts the fun moments of silly dancing while driving to performance venues—enjoying both the music and each other's company. The pitch materials for both movements are derived from the Vitamin N routine. Eventually, the routine becomes music, and the music becomes routine.

Cincotta, Anthony

Performance: *Expanding Horizons: Celebrating Underrepresented Composers for Saxophone & Piano*

Saxophonist, Dr. Anthony Cincotta, and pianist, Esther Nyberg, are an emerging artist duo working to provide a stage for new and underrepresented composers to present their music. This performance features captivating works by underrepresented composers, showcasing the rich diversity of voices in contemporary music. We are proud to present "Romance" by William Grant Still, "Otoño" by Armando Bayolo, "Painting with Knives" by André Myers, and "Lilac Tears" by Jennifer Jolley. Each piece highlights the importance of representation in the classical music landscape, drawing attention to the significant contributions of these artists. In selecting this repertoire, we aim to bridge a critical gap in the saxophone library. While many recent compositions focus on extended techniques, dense rhythms, and complex harmonies (often alienating the average listener), our recital prioritizes engaging melodies that resonate with a wide audience. None of the pieces exceed six minutes in length, ensuring a dynamic and accessible performance that invites both seasoned listeners and novices to connect with the music. By presenting these works, we emphasize the saxophone's expressive qualities while enriching its repertoire with music that is both approachable and artistically significant. This concert not only celebrates underrepresented voices but invites our audience to experience the beauty of melodic music in a classical setting. We hope our performance inspires a deeper appreciation for diverse musical narratives and encourages the inclusion of the saxophone in future concert programming. Thank you for joining us in this exploration of innovative and inclusive artistry.

Clifton, Keith

ePoster: *Dancing Across the Decades: Satie, Del Tredici, and Three Gymnopedies* (2003)

The year 2025 marks the centennial of the death of influential and enigmatic French composer Erik Satie (1866-1925). His

numerous works for solo piano, including many with absurd titles such as *Three Pieces in the Form of a Pear* (1903), anticipated later experimental and minimalist styles, leading composer John Cage to dub Satie “essential” to future directions in modern music. And yet no Satie compositions have exerted a greater influence than his set of *Gymnopédies* (1887), among the best-known keyboard works ever written by a French composer. Of those who have crafted musical responses to Satie’s collection, American composer David Del Tredici’s *Three Gymnopédies* (2003) is the most important, paying tribute to Satie’s original in distinct and sometimes surprising ways.

While clearly indebted to its predecessor, Del Tredici’s set also departs from it by including quotations from Bach’s *Goldberg Variations* in No. 1, “My Goldberg,” and paying tribute to the composer’s former teacher in the elegiac final movement, “My Loss.” This presentation considers Satie’s collection as a template on which Del Tredici projects his eclectic compositional style drawn from neo-tonality, quotation, and postmodernism. Moving well beyond Satie’s static harmonic language into a more complicated musical and emotional journey, *Three Gymnopédies* culminates in a powerful statement of grief and reflection. By presenting a fresh interpretation of Satie’s “one musical idea,” as scholar Roger Shattuck called the original set, Del Tredici’s contemporary take allows us to hear familiar music with fresh ears.

Clifton, Kevin

see Dickinson, Stephanie (*Scaffolding a Support System for Postsecondary Faculty Teaching Music Theory and Aural Skills as a Secondary Area*)

Conrad, Carl

see Dickinson, Stephanie (*Scaffolding a Support System for Postsecondary Faculty Teaching Music Theory and Aural Skills as a Secondary Area*)

Conzetti, Florian

Demonstration: *Arranging the Future: Student Engagement in a Liberal Arts College Mixed Instrumental Ensemble*

In this presentation, I will demonstrate how I collaborate with students to arrange music for our fifteen-member mixed instrumental music ensemble, where students develop critical arranging and digital tool skills, and a new sense of ownership of their ensemble. I aim to show a path that allows music programs at small liberal arts colleges to be student-centered, professionally relevant, and globally inclusive. Rather than trying to find repertoire for our ensemble’s chance collection of instrumentalists, it is more practical and rewarding to select and arrange music for our specific needs, considering the following issues: 1) suitability for the technical skill level of our musicians (mostly non-majors), 2) length, style, and complexity of the works, 3) can the arrangement sound good on its own terms, not just like a lesser version of the original? 4) music covered in academic courses, 5) student interests, such as media music and cheer songs. Most recently, we focused on two types of sources: 1) Piano music, including sets of Beethoven *Eccossaisen*, Schubert *Ländler*, and short works by Debussy and Bartók—composers I also discuss in required core courses. 2) Songs from the institution’s own song book, which is a collection of music written in the 1930s by students for glee club competitions. It includes more-or-less serious songs cheering and praising the institution, which we arranged as *danzóns*, *son-montunos*, and *sambas*—genres I also cover in a global music course. I will give practical examples of our work and assess the process, student responses, and institutional support.

Cornelius, Heather

Demonstration: *Teaching to Support Music Students with Mental Illness*

This demonstration presents research-based pedagogical and relational approaches for teachers to consider applying in practice, within the context of one-on-one music lessons with students living with mental illness. Applied instructors often develop a trusting relationship with their students through several years of frequent personal interactions. Music teachers can provide one of many avenues of support for students living with mental illness, by creating a more inclusive environment that affirms their value and helps them realize their artistic potential.

This demonstration will provide context for teachers on the importance of understanding how to support students with mental illness, due to the prevalence of mental illness among musicians and the significant positive or negative impact that the teacher-student relationship can have on students with mental illness. I will then discuss four ways that teachers can support these students: creating a safe environment for learning, providing trusted referrals to mental health professionals, facilitating students’ access to the healing properties of music (neurological, physiological, and practical), and enabling students to identify and implement strategies to cope with music-specific stressors.

The presentation incorporates original research from qualitative interviews with musicians living with mental illness about their lived experiences in applied music studies, positive and negative impacts of the teacher-student relationship on their mental health, and management strategies for symptoms of their mental illness. Additional research from several disciplines (for example, music education, psychology, sports psychology, and neuroscience) is also synthesized and applied to music lessons, informed by the lived experiences of musicians with mental illness.

Coski, Brian**Workshop: A Place for Creativity and Technology in the College Music Appreciation Course**

Within the typical music appreciation class, diverse subsections of undergraduate students exist with varying levels of training and experience. These differences can create challenging inequities in understanding of the musical concepts that are fundamental to any introductory music course. To the student with no background in playing an instrument or singing, concepts such as melody, harmony, and rhythm can lack context and perspective. Furthermore, the perceived preconditions of music literacy and a lack of ensemble experience may generally inhibit student confidence and class participation. What modern solution can instructors incorporate as a curricular design that offers substantive and contextual learning to the musically untrained student? Music production technology using a digital audio workstation interface (DAW), presents an opportunity for untrained students to explore the elements of music by using computer software as an interface for creativity and exploration. In this workshop, strategies will be introduced for the application of a curriculum design specifically designed to foster deep musical connection through a technology-as-instrument approach. Demonstration of specific concepts and activities will illustrate how instructors may utilize solutions to provide untrained students a creative opportunity to interact with musical concepts, gaining contextual understanding that extend beyond the textbook.

Cowden, Tracy**Demonstration: Music for Health: Opportunity + Strategy**

While we as musicians intuitively know that music making and music listening are potentially valuable ways to improve health and wellbeing, there is much more that we as leaders and educators can do to encourage and advance this broadly in ways that contribute to the health of our local communities, as well as to the social and economic growth of arts organizations. These ideas are gaining traction as part of worldwide initiatives in arts and health, a way to give individuals a more proactive and enjoyable approach to improving physical, mental, and emotional health as well as improving social wellbeing. Research worldwide is showing promising results for improving wellbeing and reducing healthcare costs through arts on prescription and other similar programs. While many of these initiatives are being launched by arts organizations, few have existing partnerships with music in higher education, and this presents an extraordinary opportunity to create fruitful curricula, community programming, and entrepreneurial opportunities for our students. Specific music and health projects and interdisciplinary programs will be described along with an examination of research evidence measuring health outcomes for participants. This demonstration will use existing examples to highlight opportunities for individual and institutional collaborations with community partners, healthcare organizations, and other academic disciplines, and present a call to action that includes a strategy for advocacy, training, and research in music schools to prepare students to engage in such meaningful person-centered participatory arts work in the future.

CWU Chamber Choir

see Lamartine, Nicole (*Sufism and the Choral Music of Forrest Pierce*)

d'Ippolito Reichert, Sara**Performance: Women in Guitar: We've always been here**

This repertoire reflects my intention to conduct more research in Women and Gender studies related to Classical Guitar and to bring attention to a more diverse repertoire that focuses on women composers of the past, present, and future. It is essential to perform repertoire by classical and contemporary women composers and highlight how these works have always been present in the musical panorama, although hidden. Being from Calabria, in southern Italy, I feel a strong connection with both Teresa De Rogatis (born in Naples) and Ida Presti (who had Sicilian roots on her mother's side). I find it especially interesting that both composers integrated some of the traditional folk music of the South while searching for the "romantic" sound that was commonly used in the 1900s. Tanya Landau's Mesoraca is the result of our collaboration and participation in the 2023 Twisted Spruce Symposium and Competition. In the music, Landau captures our mutual interest in exploring our individual cultural heritage and unique expressions of identity. Lilith Guegamian is a great source of inspiration for me. I admire the use of alternative tunings and the presence of traditional elements from her native Armenia. In essence, this repertoire reflects my desire to connect to my own roots. Roots that are not necessarily "fixed" anymore, but that ground me through my direct and indirect ancestors. Roots that connect me to my native Italy and that allow me to explore the world.

de Ghizé, Susan

see Dickinson, Stephanie (*Scaffolding a Support System for Postsecondary Faculty Teaching Music Theory and Aural Skills as a Secondary Area*)

Dailey, Paige

see Trantham, Gene (*The Music Student Bill of Rights: Empowering Students in Navigating Oft-unwritten Norms of Post-secondary Music Programs*)

Day, James**ePoster: Access, Diversity, and Interculturality**

In 2005, UNESCO member states adopted the Convention on the Promotion and Protection of the Diversity of Cultural Expressions. Among a list of twenty affirmations, the Convention stated that “cultural diversity, flourishing within a framework of democracy, tolerance, social justice and mutual respect between peoples and cultures, is indispensable for peace and security at the local, national and international levels” (UNESCO 2005, 1). Objectives and principles of the convention included: 1) ensuring equitable access to a rich and diversified range of cultural expressions as an important element to achieving mutual understanding; 2) encouraging dialogue among cultures as a means to ensure wider and balanced cultural exchanges in the world in favor of intercultural respect and a culture of peace; and 3) fostering interculturality to develop bridge building among peoples (UNESCO 2005, 3-4). Since its issue 20 years ago, the Convention has been ratified by 157 countries and the European Union but not the United States. Working in this context, how can educators address these lofty goals and in so doing better prepare our students for meaningful and impactful careers? This paper proposes ways we can integrate goals of access, diversity, and interculturality into our curricula by helping students identify barriers to accessing a diverse range of cultural expressions, develop a critical understanding of the historical and current social and economic forces at work that perpetuate inequality, and assess the effects their choices may have on others, both now and in the future.

Daniels, Zachary

see Vanderburg, Kyle (*Composition Pedagogy and the Creative Ecosystem of Lifelong Learning*)

Decker, Marc**Asynchronous Virtual Presentation: Strategic Advocacy for Collegiate Music Programs: Evaluating and Communicating Program Effectiveness**

In today’s political climate of heightened accountability, collegiate music programs are increasingly called upon to justify their existence. This session introduces a practical framework for collecting, organizing, and presenting quantifiable data that clearly communicates the value of a music program to administrators and university stakeholders. While traditional metrics—such as external market demand and graduation rates—offer some insight, they fail to capture the full breadth of a program’s impact. Music programs have a profound influence on campus culture, are deeply connected to the community, and have a positive impact on student development. This presentation outlines a comprehensive evaluation model that explores and quantifies internal demand, program scope and productivity, community impact, and potential for future growth. Attendees will gain a step-by-step method to assess and articulate the multifaceted value of their program in ways that can be communicated effectively and concisely.

Deibel, Geoffrey

see Nichol, Jonathan (*New Music for Saxophone Quartet by Kaoutzani and Neikirk*)

Dickinson, Stefanie**Panel: Scaffolding a Support System for Postsecondary Faculty Teaching Music Theory and Aural Skills as a Secondary Area**

Observing that there were 5,848 instructors teaching music theory in US music departments (2018 CMS Directory), Snodgrass (2020) speculated, “It is impossible to know how many of these are PhD music theorists, but I think it would be safe to say that most of these positions are being taught by nonspecialists.” Kazez (1998) found that 90% of 324 music schools surveyed expected applied instructors to teach outside the private studio. Fredrickson and McCabe (2007) predicted this percentage would only increase. Many of these instructors have found themselves assigned theory and ear training classes. Hobbs (2015) defined out-of-field teaching as “teaching a subject without specific training in that subject.” This arises from a “complex array of conditions” and creates challenges for instructors: adjustment to classroom settings, knowledge gaps, lack of self-confidence, etc. Hobbs states that professional development and mentoring programs for these teachers are critical. Recognizing that CMS is uniquely poised to meet this need, the Council on Music Theory has initiated an exciting project connecting theory pedagogues with non-specialist (postsecondary) instructors. The presentation will focus on practical ways in which the Council can help these teachers approach helping students master fundamentals, the building blocks of musical literacy for music majors. Panel members will report on the development of the project, including partnering with the SMT Pedagogy Interest Group on an online resource, offering a teaching boot camp, and providing mentoring opportunities. The panel welcomes feedback and hopes to make instructors and administrators aware of this valuable resource.

Ebersohl, Christina**Demonstration: Accessibility is Not a Four-Letter Word: Developing Western Music Resources for Visually Impaired (VI) Learners**

This demonstration, based on Dr. Ebersohl-Van Scyoc’s paper “Accessibility is not a Four-Letter Word: Developing

Western Music Resources for Visually Impaired (VI) Learners,” highlights the urgent need to make music education more inclusive by equipping educators with practical tools and strategies to support and adapt teaching. Although VI musicians contribute remarkably throughout history, Western music pedagogy has neglected their needs, creating a lacuna in accessible teaching methods and resources. This session proposes a pedagogical framework that empowers educators and institutions to close this gap and foster inclusivity. The presentation emphasizes the moral and practical responsibility of educators to embrace accessible music education. By integrating Braille music literacy, assistive technology, and collaborative teaching, educators can create adaptable solutions that cater to the diverse needs of VI learners. The session explores the historical and practical relevance of Braille music, showing how this system serves as a valuable tool. It also includes a demonstration of accessible notation software, showcasing its ability to transform visual scores into formats that work for both Braille and audio-based learners. Furthermore, the session highlights how collaboration with sighted peers and somatic teaching techniques can develop and hone the kinesthetic and auditory skills essential for VI musicians. Drawing on historical insights, modern case studies, and interviews with VI musicians, this demonstration offers evidence-based strategies to enhance accessibility in music education. By providing flexible and effective solutions, the session contributes to a deeper understanding of how inclusivity can transform music education and enrich the broader musical community.

Ebersohl, Christina

Lecture-Recital: Contemporary Egyptian Art Music: the Lives and Compositions of First Generation Composer, Yūsif Grīs (1899–1961), and Second Generation Composer, Gamāl ‘Abdel-Rahīm (1924–1988)

This lecture-recital examines the rich intersections of tradition and modernity in contemporary Egyptian art music, featuring two landmark works: *Le Bedouin* by first generation composer Yūsif Grīs (1899–1961), and *Improvisation on a Peddler’s Tune* by second generation composer Gamāl ‘Abdel-Rahīm (1924–1988). These compositions showcase how Egyptian composers have drawn from their cultural heritage while embracing global influences to create a distinctive musical language. The presentation highlights the lives and creative philosophies of Grīs and ‘Abdel-Rahīm, two trailblazers of the genre. Grīs, a first-generation pioneer, redefined the integration of folk melodies into classical structures, emphasizing Egypt’s identity on the global stage. ‘Abdel-Rahīm, representing the second generation, expanded this vision by blending traditional modal frameworks (*maqamat*) with modern harmonic innovations, reflecting Egypt’s evolving relationship with the Western classical tradition. Using live performance as a central lens, this recital demonstrates how these composers balance the preservation of cultural authenticity with artistic exploration. Additionally, it contextualizes their works within the broader history of Egyptian art music, a genre born out of the early twentieth century movement to reimagine Egypt’s musical identity amid colonial and global pressures. This presentation offers musicians and educators insight into an underrepresented repertoire and underscores the contributions of Egyptian composers to global classical music. By bridging cultural and musical worlds, Grīs and ‘Abdel-Rahīm’s works reveal the transformative power of music to articulate identity, inspire innovation, and enrich the global concert repertoire.

Eidle, Julianna

see Baker, Andrea (*Evolution and Innovation: The Contemporary Woodwind Quintet*)

El-Farrah, Rami

see Wickman, Ethan (*Hematite Dances*)

Endicott, Neal

Score for Feat. Perf: *Feeling a Bit Balkantakerous*

One of the great joys of composition is exploring different aspects of my identity and finding how they relate to music, and how those musical representations of my identity can be combined. One such area is the examination of my Balkan heritage, and, particularly, the asymmetric meters utilized in Balkan dance music. “Feeling a Bit Balkantankerous” takes on of my favorite metric groupings from Balkan folk music and uses it as the basis of an assertive, and at times, aggressive groove. It’s a little abrasive, decidedly undanceable, intensely demanding of the performer, but also, and most importantly, a lot of fun.

Evans, Kate

see Woolery, Danielle (*Embracing Learner Variability: Using Universal Design for Learning Strategies in Applied Lessons*)

Farber, Asher

see Macdonald, Heather (*Nature Sketches: Autumnal music for oboe by female composers*)

Ferrabone, Melanie**Lecture-Recital: "Entre Mares" Scenes for Bassoon and Piano on Panamanian Themes**

My proposal is a lecture recital introducing my piano reduction of *Entre Mares*, a composition originally scored for bassoon and wind ensemble that draws inspiration from the rich tapestry of traditional Panamanian music. The lecture recital will spotlight the first movement, "Chant and Dance," which reflects the cultural heritage of the Guna, an indigenous community residing along Panama's Atlantic coast. Since the work last 11:40 minutes, I will be including one full audio example for this proposal. In addition to the performance, the presentation will offer a brief exploration of Panama's musical history, with a particular emphasis on the emergence and development of bassoon performance in the country. It will also highlight the cultural significance of the Guna people, illustrating how their musical traditions and the natural sounds of their coastal environment are woven into *Entre Mares*. This presentation seeks to deepen understanding of Panama's musical landscape, the evolving role of the bassoon in its national music, and the integration of indigenous elements in contemporary composition.

Ferrandino, Blaise**Score for Feat. Perf: *Hopes and Dreams***

Hopes and Dreams is a sonata for viola and piano. This work is the first section of a large-scale project I have written in celebration of the Oregon Trail (*Scenes from the Oregon Trail*). The first section, or "scene", explores the preparation for (making ready), and initiation of the journey (wheels begin to roll), from Independence, Missouri. Gatherings by the campfire, music of the concertina, trysts in the night, and hushed conversation give way to a busy morning buying supplies for the trip and loading wagons. When all is ready, the wagon train begins its slow, inexorable trek to the west and the north. As the piece ends, the wagons move toward the horizon and out of sight. The remaining four sections of *Scenes from the Oregon Trail* are: *Crossing the Plains* (voice and piano); *On to the Snake River Valley* (chamber orchestra, choir, and soloist); *The Mountains Have Wings* (wind trio, choir, and soloist); and *Our New Home* (chamber orchestra, choir, and soloist).

Fixmer, Dylan**Score for Feat. Perf: *Fantasy no. 2 for Clarinet and Piano***

Fantasy no. 2 is one of several in a series of sonic portraits depicting the intersection of humanity and nature, and more specifically with the emotions experienced during solitude in nature. The piece employs flowing melodies, extended modal harmonies, neo-tonal progressions and a wide range of dynamics to express emotions one might experience being alone in nature. As is tradition in fantasy forms, the piece is through composed, developing themes and wandering as one might wander in a dense wooded forest.

Fleser, Jim**Asynchronous Virtual Presentation: *Degrees of Harmonic Divergence: A New and Novel Perspective on Chord Progression Analysis***

"*Degrees of Harmonic Divergence*" (DoHD) offers a groundbreaking framework for understanding chord progressions and their systematic transitions between closely related keys. Traditional analyses often fail to capture the nuanced ways in which music navigates harmonic spaces. DoHD addresses this gap by quantifying harmonic shifts along two axes: vertical proximity (stepwise movement on the staff) and rotational proximity (adjacency on the Circle of Fifths). Positive vertical divergence represents upward movement on the staff, while negative represents downward. Similarly, positive rotational divergence corresponds to clockwise motion on the Circle of Fifths, while negative corresponds to counter-clockwise motion. A key innovation of DoHD is Harmonic Divergence Equivalence, which posits that two degrees of divergence in one dimension (vertical or rotational) are equivalent to two degrees in the other. For example, two positive degrees of rotational divergence equate to two degrees of vertical divergence, whether positive or negative. This concept unifies these dimensions and underscores their interchangeability in harmonic analysis. DoHD bridges intuitive and systematic approaches, providing musicians, educators, and theorists with a powerful tool for analyzing compositions. It highlights practical applications by examining harmonic structures in jazz standards and classical works, aligning with the CMS 2025 conference theme of "Creative Ecosystems." This framework invites attendees to reimagine harmonic relationships and explore their pedagogical and analytical potential.

Frost, Jacob**Composition: *Beda***

English-language productions of Antonin Dvořák's opera *Rusalka* face a conundrum regarding the translation of the Czech word "Běda," which, set to a baroque sigh half-step motive, appears as a refrain throughout the opera. The word translates most directly to the English "alas," which is unsuitable both for its vocal rhythm and for its archaic, almost humorous implications. Various productions have used the word "sorrow" or "woe," neither of which captures the interjectory angst of the original. In my opinion, the word should remain untranslated – as in the title of this piece.

Fuhrman, Benjamin**Composition: *Blue Echoes Reflected***

Blue Echoes Reflected was conceived as a fully interactive piece that explores exactly how far I can push my technique as a performer in a constantly flowing state similar to a rippling stream of water. Using the full extent of the mandolin's range, it's basically an extended solo that's been heavily influenced by heavy metal guitar techniques and pedalboards, but it's also fully interactive. Using MaxMSP and the PnP library, the computer is listening for timbral cues; for example, which string is being played in addition to the pitch and volume to create and spatialize the effects. Spatialization is mapped to IRCAM's SPAT5 library, positioning different effects around the audience based on these timbral traits, as well as the position in the score. The title is a reference to my earliest experiments when prototyping the Max patch and the rippling effect of harmonics with delays and reverb against a frozen background harmonic.

Galm, Eric**Paper: *Brazil is in the House: How the Congado Mineiro has interlaced cultural learning and student engagement on a college campus***

Music continues to play an active role in connecting the history and culture of Africans in the Americas. By focusing on tradition and change in the Congado Mineiro (religious drumming and singing procession) from Minas Gerais, Brazil, I explore connections of how established multi-generational neighborhood groups and newer youth social service projects are continuing this tradition and moving it in new directions. I also focus on several issues that emerged when presenting a Missa Conga (drumming mass) at the Trinity College Chapel in 2018, revealing barriers of institutional access for disenfranchised communities. Moreover, this drumming mass was officiated by a Catholic priest, originally from Angola, bringing yet another level of discussion and interpretation to this unique intersection of Portuguese, African, and Catholic Diasporas. The Associação das Guardas do Congado (Association of the Congado Guards), from the city of Itabira, Minas Gerais, consists of 11 neighborhood groups and 300 individuals, demonstrating connections among Catholic and Afro-Brazilian religious perspectives. I contrast this with a youth social service project, the Meninos de Minas (Youth from Minas) from the same city, which has adapted these drumming rhythms for use in regional popular music arrangements but does not promote or adhere to the religious aspects of the greater tradition. Through this process, I investigate issues surrounding components of the initial "tradition" that are being maintained and passed along to the next generation, and those left behind. This presentation includes photo, audio, and video examples.

Galván, Gary**Paper: *Diversifying Orchestral Repertoire: A Collaborative Case Study***

In 2017, Dr. K. Erik Ettinger sent a daunting picture of what he called the "Ballard barn" to us at the Edwin A. Fleisher Collection of Orchestral Music at the Free Library of Philadelphia. Erik had recently completed his dissertation, Louis W. Ballard: Native American Composer and Music Educator (UF, 2014) and was working with the composer's ailing son, Louis A. Ballard, to find a proper home for the corpus of orchestral materials stacked in the boxes and plastic containers shown in that photo. The boxes held manuscript scores and parts, copious musical edits, scattered notes and correspondence, and assorted archival tapes and ephemera. Over the next year the Fleisher Collection would sort everything, match materials, assess the completeness of each work, identify the clearest copies and edits, separate correspondence and non-orchestral materials, collect cataloging information, and offer a prognosis for performance.

Partnered with Dr. Ettinger, the composer's granddaughter, Simone, conductor John Jeter, and a team of editors led by the eminent Clinton Nieweg, the Collection prioritized three works to prepare for a world premiere recording with the Fort Smith Symphony. This presentation is a case study of a collaborative initiative to transform a mass of messy manuscripts into formal performance sets and put the page on the stage for a groundbreaking recording. Discussion includes the engraving nuances, editorial processes, printing challenges, and ample opportunities to play an active role in diversifying orchestral repertoire.

Gangelhoff, Christine**Asynchronous Virtual Presentation: *Caribbean Classical Music: Decolonizing the Canon through Regional Repertoire***

Movements to decolonize classical music continue to prompt institutions—across academia and the performance world—to reshape educational and professional practices (Rolle, 2023). These movements reflect a growing recognition of the need to broaden and de-center the canon, address historical exclusions, and better reflect cultural and musical diversity (Walker, 2020). This presentation offers a case study from the Caribbean that illustrates how such efforts can evolve organically and lead to lasting curricular and cultural impact. As a Caribbean-based professional musician and educator, I have led efforts over nearly two decades to expand engagement with classical composers from the region through research, performance, and institutional collaboration. This effort has produced recordings, publications, academic symposia, and a co-authored textbook. In partnership with colleagues across the region and globe, I have supported the integration of this repertoire into academic and professional contexts, including into curriculum, program-

ming, and scholarship. Students in the Caribbean have reported that engaging with this repertoire has made classical music feel more relevant and accessible to them and, more connected to their own musical environment. The presentation will include performance excerpts, examples of collaborative projects, and approaches to integrating regionally relevant repertoire into academic and professional settings. While centered on Caribbean art music, the session considers how sustained engagement with local or underrepresented traditions can reshape programming, pedagogy, and scholarly inquiry. It invites participants to consider how repertoire, curriculum, and performance practice might be made more relevant—and more resonant—when shaped by the cultural and creative landscapes within which they operate.

Garcia Lopez de la Osa, Pedro

Asynchronous Virtual Presentation: *Music Stories or Musical Stories? A Framework and a Definition for the Unique Didactic Concert Hall Composition for Children*

Musical stories in Western art music have been developed for two primary performance venues: concert halls and classrooms. While each approach shares certain distinct and overlapping features, both also share—and more importantly—are linked by one fundamentally important element: educational goals. However, these works have not been extensively explored beyond their implementation within the classroom, where research mainly focuses on their benefits and applications as an educational tool. Regarding musical stories for concert halls, no definition from musicology exists, nor is there research examining what a musical story is. Indeed, there are several ways in which these works are labeled, making the task even more difficult. In addition, while there are different types and approaches to creating these musical stories, they are not categorized and, therefore, have no catalog or database that could help evaluate this genre. Furthermore, they lack critical analysis of how educational goals are implemented and how they impact students as hidden curriculum. In Western art music, I argue that these pieces are an understudied field that uniquely links education, literature, and Visual Art to form a singular work. In this paper, I present and discuss the origin of musical stories from the music concert hall realm, propose a term to define these types of works, a primary integrative definition of the term as a music form, and based on the different approaches adopted by the authors, the various types of musical stories we can find.

Garner, Catherine

see LaRoche, Serena (*Reciprocity: An Interactive Performance of Piano/Vocal Music by American Female Composers*)

Gee, Jennifer

Paper: *Integrating Music: Practices and Trends in California's Early Childhood and Elementary Classrooms*

In schools without credentialed music teachers, early childhood and elementary classroom teachers often take on music instruction, despite varying levels of expertise. Understanding preservice teachers' beliefs and experiences regarding music teaching and integration is crucial for preparing them to effectively incorporate music into their classrooms. Research shows that teachers integrate music more when given professional learning opportunities, and they value collaboration with music specialists to align with standards (Hipp & Sulentic-Dowell, 2019; Byo, 1999). Furthermore, educators gain confidence in music integration through structured coursework (Colwell, 2008). This study explored music integration practices among early childhood and elementary teachers in California during the 2022–2023 school year. Using a survey developed by O'Keefe et al. (2016), data were collected from 395 participants across 9,681 schools. The survey examined demographic data, frequency of formal music instruction, and music integration practices using Likert-scale questions. Recruitment was conducted via Qualtrics, with follow-up emails to maximize participation. Findings revealed that most teachers integrated music into reading/language arts, math, morning routines, and group activities. Teachers with 10–14 years of experience demonstrated significant differences in integration practices, and formal music training was a key factor influencing music integration frequency. This study underscores the importance of music in enhancing engagement, learning outcomes, and classroom dynamics. It advocates for professional development programs to equip teachers with the skills to seamlessly integrate music into their teaching. Addressing barriers such as time constraints and knowledge gaps could further empower educators to use music effectively in their classrooms.

Gee, Jennifer

see Koner, Karen (*Publishing Preparation, Experiences, and Expectations of Music Education Faculty in Higher Education*)

Glen, Constance

ePoster: *Musical Creativity in Diverse Cultures*

Beginning with two assertions; that musical creativity is a birthright for all, and that everyday lives can be structured to include creative activity, this paper explores how these ideas can be transmitted and nurtured in an innovative classroom environment (see attached syllabus) and beyond, resulting in positive outcomes for individuals and communities. It explores the role that musical and artistic creativity can take to engage inclusive and global efforts. In recent years, encouraging access to musical creativity has become a focal point for collaborating musicians, neuroscientists, and

psychologists as they have become aware of how musical creativity can be used as a tool in healing, personal growth, and in community building. Since the pandemic, there has been a re-assertion of the importance of musical creativity for well-being, communication, expression, and positive entrainment. The brain is positively impacted by interaction through musicking, and many chemical and emotional reactions occur when people engage in musical creativity, including reduction of cortisol (the stress chemical) and increase in dopamine (the happy chemical). These studies clarify the importance of music-making, creativity, and artistic expression as human attributes that can be taught and engaged in daily. Outside of music, the acquisition of a creative mindset and habit can aid in inclusivity, critical thinking, problem solving, and innovation. Creative principles and practices in multiple cultures are introduced to students, highlighting the value of thinking in unorthodox ways. Using basic psychological principles, the paper investigates how musical creativity can be taught by implementing methodologies found around the world.

Glen, Hilary

Paper: *Collaborative Pathways Between Music and Visual Media*

This presentation explores a vibrant project where music and film/media students collaborate to create a performance that integrates live music and visual art. The project demonstrates how such collaboration not only deepens students' artistic understanding but also fosters a vibrant cultural ecosystem within higher education.

Compositions by living, Asian American composer Alice Hong are the featured music for the event. Music students begin by analyzing the compositions' structure and context, which they will discuss in virtual and in-person workshops with the composer. They then share their findings with their media counterparts who, in turn, translate these musical elements into visual art, drawing on their unique perspectives to create dynamic visual media. Both groups engage in a reciprocal learning process, with media students also teaching music students about their artistic and technical methodologies.

The presentation will highlight key outcomes, including how dialogue between disciplines enhances students' understanding of their craft while broadening their creative horizons. Evidence will be drawn from student reflections, audience responses, and examples of the final performance, illustrating how the interplay between disciplines creates a richer artistic product.

This project demonstrates how interdisciplinary approaches can affirm diverse student voices, foster a sense of belonging, and prepare students for collaborative careers in the arts and beyond. The presentation will conclude with actionable strategies for implementing similar projects, emphasizing their role in cultivating inclusive and innovative learning environments.

Goddard Loeffert, Kimberly

see Nichol, Jonathan (*New Music for Saxophone Quartet by Kaoutzani and Neikirk*)

Griffith, Julia

Paper: *Considerations of Gender Performance in Fiona Apple's Vocal Timbres*

Fiona Apple's recorded albums span almost three decades, from her debut album in 1996 to her latest in 2020. Her vocal timbres across these albums very clearly expand and contribute to her artistic impact, conveying many emotions and messages in sync with or sometimes conflicting with tone of her lyrics. Using methodologies created by music theorists Victoria Malawey, Kate Heidemann and Drew Nobile, through a lens relatively new to the field, this paper explores Apple's vocal timbres with consideration to gender performance, as written about by authors such as Judith Butler and Susan McClary. From primary use of lax and breathy phonation in her first album, to an array of timbres like sweet head voice, tense or pressed phonation, hoarseness and yelling in her last, Apple has embraced an array of expressions through vocal timbres. In a society in which virtually nothing is separate from the impact of gender performance, Apple's music offers a unique opportunity of examination.

Grimm, Catherine

Student Research Paper: *Finding Empowerment in Women's Choirs: The Sage, the Circle, and the Shift*

Empowering women through song is not a new idea. However, other models such as collaborative ensembles, which eliminate or minimize the role of the conductor and spread the creative decision making among the musicians, may better optimize the empowerment experienced by female singers. Findings suggest that collaborative ensemble participants show a mutual desire for the success of each member and a have reciprocal trust in the interest of meeting the musical goals of the ensemble (Batt-Rawden, Andersen, S., 2023; Einarsdottir, 2014; Hogle, 2018). In parallel, Belenky et al. (1986) found that classrooms incorporating non-hegemonic pedagogy are more beneficial to female learners. This comparative case study aims to identify the elements of collaborative rehearsal that facilitate empowerment in four varied adult women's choirs. Choir A is a traditional treble choir with a male director. Choir B is a democratic female chorus

that rotates directors among the singers. Choir C is a small, four-member women's ensemble working in constant collaboration. Finally, Choir D is a collaborative ensemble based in the mission of women's empowerment. Data will be collected through 15-minute interviews, rehearsal observations, and exit tickets in the Spring of 2025. Results will be analyzed for emergent trends in May of 2025. Validity and reliability measures through member checking, reflexive analysis, and peer dialogue will be conducted in Summer of 2025. These findings will offer a new perspective for how women experience choral learning, and may have a positive impact on the choral teaching paradigm.

Grise, Adam

Paper: *Longitudinal Demographic Associations with Instrumental Specialization Among Doctoral Degree Recipients*

The purpose of this study was to better understand shifts in instrumental gender and racial associations at the highest level of academic music. I assembled 18 years of Higher Education Arts Data Systems (HEADS) reports to analyze national longitudinal trends in demographic distribution by instrument among individuals who earned doctoral degrees in music performance. Between 2003 and 2020, instrumental graduates ($n = 8,879$) comprised just under half of individuals earning doctoral degrees in music from HEADS-reporting institutions. Within this population, women made up a slight majority (52%) of the population. However, long-range trends suggest that instrumental areas dominated by men have remained so over the 18-year span while most areas historically dominated by women have seen gradual declines in female representation. The proportion of non-White doctoral degree earners in instrumental areas has increased steadily between 2003 (35%) and 2020 (47%)—owing primarily to diversification in key instrumental areas. Results showing clear associations between gender and instrument at the doctoral level support previous scholarship highlighting gender disparity in instrumental music. This study provides new evidence of gender and racial patterns among terminal degree holding instrumentalists, many of whom have moved on to collegiate faculty positions and highly visible performance careers. Conspicuous demographic demarcations among doctoral instrumentalists may present challenges to diverse faculty recruitment efforts. A dearth of women and/or people of color holding doctoral degrees in select areas of the field may be trickling down to sustain and reinforce stereotypes suggesting confined musical career pathways and limited musical opportunities for marginalized groups.

Gudmundson, Paula

Lecture-Recital: *Breaking Waves: The music of Laura Netzel for Flute and Piano*

My colleague and I discovered the works of Laura Netzel through the Swedish Musical Heritage organization (www.swedishmusicalheritage.com), an amazing resource that provides access to scores of rarely performed music and biographies of numerous "unknown" women composers. Laura Constance Netzel (née Pistolekors) was born March 1, 1839 in Rantasalmi, Finland and Died in February 10, 1927, Stockholm. She grew up in Stockholm and was both pianist and composer, from 1874 onwards using the pseudonym N. Lago and studied composition under Wilhelm Heintze in Stockholm and later studied composition under Charles-Marie Widor in Paris. For many years she also worked as a concert arranger and orchestral director. Most of her compositions are in late Romantic, chromatic style, with touches of contemporary French music. "The recognition of women as composers was my driving force," said Laura Netzel, who was given the task of presiding over the women's musical arts at the Chicago World's Fair (1893). The lecture recital will introduce this composer with 64 works from vocal, solo and symphonic works. This lecture recital will include the performance of *Colibri*, *Tarentella*, *La Gondoliera* op. 60, and *Netzel's Suite*, Op.33, dedicated to flutist Paul Taffanel of the Paris Conservatory, is the only work here originally scored for flute and piano. This project was done with some collaboration with Ragnar Köhlin at the Carpvik Musik Och Teaterbiblioteket Stockholm, Sweden, and the Carolina Rediviva Uppsala University Library in Uppsala, Sweden.

Gullings, Kyle

see Dickinson, Stephanie (*Scaffolding a Support System for Postsecondary Faculty Teaching Music Theory and Aural Skills as a Secondary Area*)

Gunther, Suna

Demonstration: *Sprinkling SALT - Using Micro-operas to Connect Communities and Awaken Her-story*

The SALT quintet was formed with the mission to Share, Attest, Lift, and Tell stories of female-identifying Americans of varying backgrounds and generations. This presentation describes the creation and impacts of SALT's ongoing endeavors to preserve and revitalize the legacy of women's lives through the medium of micro-operas. First, we will describe the process of selecting a range of stories from the memoirs, diary entries, and oral retellings of real-life women across America. None of these women are famous outside of their immediate communities; they are representative of many who have shared similar experiences, yet unique in their individual journeys. Audiences have made noteworthy connections between these stories and their own lives, ancestry and community foundations. We will discuss the selection of librettists and composers, casting, directing, and shaping our big-picture performance to be inclusive, varied, and

meaningful to the audiences we serve. (here?) We will then discuss two key ways in which we have engaged the communities we visit: first, our inclusion of a treble student quartet that serves as a present-day “Greek Chorus” looking back on stories of the past and embracing their current or future relevance. These students are selected from the schools we visit and work closely with us throughout our residencies. Second, we will discuss our collaborations with other scholars in the Humanities, including Women’s Studies, English, Sociology, and History. We will discuss how panel discussions, papers, and classroom visits with these scholars and their students have enhanced our missions of connection and community engagement.

Hamori, Katherine

see **Trantham, Gene** (*The Music Student Bill of Rights: Empowering Students in Navigating Oft-unwritten Norms of Post-secondary Music Programs*)

Hanson, Josef

Asynchronous Virtual Presentation: Building Student Belongingness Through First-Year Seminars in Collegiate Music Programs

The first year of college is a pivotal transition point in the life of an undergraduate student. Numerous studies suggest that academic achievement, retention rates, and overall student wellbeing are associated with the quality of students’ experiences in their first year as a college student. This may be particularly true for music students, whose first year of college often includes new performing experiences, establishment of practice routines, exposure to theory and ear training content for the first time, and processes of socialization and identity formation unique to music study. As a result, first-year (a.k.a., “freshman”) seminar courses have proliferated in collegiate music programs in recent years. Despite this, scant information is currently available describing the nature of these music courses, the outcomes they are designed to address, or how they are structured and taught. Thus, the purpose of this presentation is to provide an overview of first-year seminars in collegiate music programs in the United States in terms of course objectives, scheduling, learning activities, and perceived impact on student success and belonging. The presenter teaches a first-year seminar course at a large public university school of music in the southern region of the United States. Findings from the presenter’s survey study on similar first-year seminars in collegiate schools of music throughout the U.S. will be presented alongside insights from the author’s multiyear experience facilitating such a course for hundreds of music students.

Harley, Anne

Asynchronous Virtual Presentation: Active Sound Baths: Transformational Listening Pedagogies

In the last five years, the Sound Bath movement has undergone exponential growth in the United States. With their combination of musical improvisation, meditation and wellness, Sound Baths routinely create an experience that scientists, health professionals, and practitioners have deemed relaxing, and even healing. From the combined vantages of theory and practice, we posit how college and university music departments could implement Sound Baths to meet contemporary campus challenges together. Music departments could attract students with a wide range of musical proficiencies with a Sound Bath series, as a response to technological atomization, disembodiment, and student loneliness, thereby becoming centers for community formation, musical creativity, self awareness, profound relaxation, and more. In our experience, these effects can be even more pronounced when passive participants are called upon to join in collective sounding through the activation of their own voices. Our activating intervention creates a new space for community formation that centers musical improvisation and resonance as its connective element. Drawing upon Augusto Boal’s theories of performance and the ‘Spectator’, Adriana Cavarero’s ‘vocal ontology of uniqueness,’ Brandon LaBelle’s ‘sonic agency,’ and Hartmut Rosa’s ‘theory of resonance,’ we will explore how passive and active participative modes of Sound Baths offer exercises for community formation and for developing the skills of engaged citizenship. In closing, we propose a model for launching a Sound Bath series connected to the undergraduate music curriculum.

Hawkins, Sylvia

see **Gunther, Suna** (*Sprinkling SALT - Using Micro-operas to Connect Communities and Awaken Her-story*)

Heald, Jason

Composition: Four Settings by Edgar Allan Poe

Four Settings by Edgar Allan Poe for mezzo-soprano and guitar is a colorful journey through four evocative texts: “The Lake”, “(Lines on Ale)”, “Evening Star”, and “Eldorado”. The settings utilize a full range of techniques for the guitar and includes hand percussion performed by the singer. The combination of voice and guitar is sonically both full and transparent, and presents both musicians as equal partners in in the melodic, harmonic, and rhythmic elements of the piece.

Heald, Ruth

see **Heald, Jason** (*Four Settings by Edgar Allan Poe*)

Heazlewood-Dale, James

Paper: *Playing with the Sound Off: Hearing Impairments, Sign Languages, and Ludomusical Accessibility*

Accessibility features are becoming increasingly recognized and celebrated within the gaming industry, with high-profile awards like The Game Awards now featuring a category dedicated to accessibility. From the perspective of development, studios have explored several approaches to offering accessibility options for deaf or hard-of-hearing players. Examples include haptic feedback (*The Last of Us*), speech-to-text functions (*Ratchet & Clank*), and the use of sign languages (*Moss*). It is this last approach, particularly the incorporation of American Sign Language (ASL), that is the focus of this research. The present research involves a critical examination of three games that incorporate ASL as accessibility features: *Deafverse World One: Duel of the Bots*, *Forza Horizon 5*, and *Harmonium* (expected early-2025). How do these games incorporate sign languages for deaf or hard-of-hearing players? In what ways do these accessibility features facilitate gameplay? What accessibility functions are most valued by players who have hearing impairments? This interdisciplinary research draws from and builds upon scholars' work in disabilities and music studies (Lerner et al. 2016; McDaniel 2024), disabilities and game studies (Carr 2014), disabilities and media studies (Ellcessor and Kirkpatrick 2017), and Dana Plank's 2018 dissertation, the only large-scale ludomusicological investigation into disabilities and game audio. Within game music studies, research is often conducted from the assumption that players, while interpreting and responding to sound and music differently, can hear in the first place. This project seeks to foreground the lived experience of players with hearing impairments and ask how we can play with the sound off.

Hebel, Martin**Audiovisual Composition: *Radiant Pillars***

Radiant Pillars is an abstract reflection on two scientific observations which expanded our understanding of the universe: the Hubble telescope image, "Pillars of Creation," showing stars forming from massive clouds of gas and dust, and the discovery of the Cosmic Microwave Background, the edge of the universe still expanding from the Big Bang. *Radiant Pillars* begins by contrasting light, gently reverberating motives and delicate fragments with darker, colossal columns, illuminated by cascades of vivid, intense color. Bright, vibrant flourishes follow, building a torrent of energy as *Radiant Pillars* culminates in an immense explosion. Finally, clear, gentle fragments return, echoing in the highest reaches of the piano as they fade away.

Hedegaard, Kirsten**Asynchronous Virtual Presentation: *Building Community through Eco-music Initiatives***

Climate change is a pressing issue that needs immediate attention. Scientists have provided data that clearly outlines a dangerous trajectory toward an unsustainable future, but effective action has been slow to follow. Without proper communication and motivation, the general population lacks guidance for collective action, leaving these pressing issues on the shoulders of a few. Music and the arts are uniquely positioned to support the building of community around a cultural concept, and with climate change defining this and future generations, it is imperative that this challenge be embraced by artists. Collegiate music instructors are especially positioned to explore these creative possibilities, as students are eager to learn more about climate change and process the complex emotions that accompany this knowledge. Using music and the arts to mobilize people, music students can engage with climate issues through music performance, interdisciplinary collaboration, and community engagement, in turn building a student culture that identifies as eco-conscious. By sharing research on this subject as well as recent examples, this presentation will outline multiple ways to engage students around this important topic. With creative curriculums, thoughtfully curated programming, and strategic partnerships, eco-music initiatives can have a broad impact in student communities and beyond.

Helton, Jimsee Raposo, Jessica (*Holistic Collaboration: Flute Music of Nathan Froebe*)**Helton, Jim**see Watanabe, Mihoko (*From Japan to France: Au-Dela Du Temps by Yuko Uebayashi*)**Hertzog, Jacob****Paper: *Scenes of Swing: Investigating the Role of Collegiate Jazz Programs in Jazz Ecosystems***

Jazz is a fundamental American art form. In little more than a century, jazz has become ubiquitous world-wide, influencing global culture and generations of musicians. Since the 1970s, jazz has held a major presence in collegiate music education in the United States. Because of its importance as a nationally recognized art form, this study sought to address the impact of collegiate jazz programs across multiple jazz scenes. With funding support from the National Endowment for the Arts, this paper presents three case studies of urban jazz scenes as incubators of creative economies in the performing arts. With a diverse sample—Kansas City, Portland, and Atlanta—this research utilized the theoretical framework of anchor institutions, including the concepts of 'anchors,' 'sources,' and 'hubs' to describe the roles jazz programs perform in music communities and the interactions between institutions, artists, educators, students, and industry organizations. The study included interviews with jazz scene participants, site visits, observations, and document analysis to

demonstrate the tangible and profound influence of collegiate jazz education on their individual scenes, while collectively highlighting their roles in workforce development, cross-market employment, and inter-generational learning. Research in music ecosystems indicates a need for anchor institutions to create vitality, viability, and belonging in a music scene for artists and audiences alike. This paper shows how higher jazz education provides this support in numerous ways across three different markets, while demonstrating a synthesized methodology for future research on the relationships between arts ecosystems and higher education in the arts.

Hiranmayena, Putu

Paper: *Global Heavy Metal, Balinese Gamelan, and Unapologetic Activism: A Noisy Ecosystem of Performance Across Classrooms*

Students across liberal arts institutions are increasingly performing their interdisciplinarity by blurring lines of professionalism with a quotidian identity. Phenomena such as activism fatigue becomes a deterrent to an ecosystem of pedagogy in the academy. Separating ostensibly disparate cultural phenomena make it harder to create collective understanding of shared experiences. Is it useful to separate disciplines when academia asks to find threads of similarities between topics of performative creativity? Why are Balinese dance and music still separate studies when many of its performance contexts bar delineation? What is the utility of studying heavy metal music without highlighting mosh-pits and musico-physiological phenomena? How do these inquiries illuminate pitfalls in the classroom? This paper questions tiered layers of marginalization vis-à-vis topics in popular music studies and applied ethnomusicology, promoting a healthy acceptance of sonic and ideological noise within and across classrooms. I use case studies between a semester's obligations in Global Heavy Metal, Balinese Gamelan, and Improvisation classes to highlight the spectrum of fluidity used in my pedagogy to create inclusive space for marginalized students and colleagues. By integrating creative assignments, activities, and interdisciplinary listening practices that seem disparate but are actually binding, I argue for a holistic alleviation of labor practices within the classroom that seek to separate rather than unite musical disciplines.

Hobbs, Roselyn

Workshop: *Marketing in the Studio: Fostering marketing and business skills that prepare students for the professional world*

It is a common complaint that music students do not possess the business skills necessary to take on the professional world after graduation. While not every music professor can teach students how to file their taxes, they absolutely can foray into the world of marketing and communications by drawing on their own experiences as professional performing artists. Through the cultivation and ownership of a studio marketing strategy, students can learn and apply valuable skills in self-promotion, marketing, and concert management. A simple approach to marketing in the studio can also enhance your studio's overall culture: collaboration on projects builds community within the studio and strengthens relationships between students; creation of visual collateral can strengthen students' imagery skills by creating art that reflects the music they are playing; and promotion of performances encourages students to take pride in their work and sets the musical bar higher. This workshop will empower you to engage students in marketing and communications tasks for their studio that will inspire and motivate them musically while teaching them valuable self-promotion skills that they can use after graduation. Participants will formalize their knowledge of performance marketing strategies and learn how to leverage this knowledge in the studio to everyone's benefit!

Hodges, Dan

Paper: *Country Music - The Most Diverse Genre?*

The genre of country music rose to prominence and notoriety during the golden age of radio in the early 1900s due to the reach of AM radio and the popularity of Nashville, Tennessee's WSM radio show the Grand Ole Opry. Broadcast from the historical Ryman Auditorium, the early pioneers of the genre included artists Roy Acuff, Bill Monroe, and Uncle Dave Macon. Among the mostly white Caucasian early Opry stars, harmonica wizard, DeFord Bailey, a black man from a farming family in Smith County, Tennessee, was one of the fan favorites and draws of the traveling show associated with the popular radio program. Until recent years, very few black artists, like Bailey, have risen to prominence in the country market; however, black music was, and still is, a major influence in the overall genre. In addition to Bailey's early contributions, the roots of country music stemmed from many different musical styles including blues, jazz, Gospel, Western, folk, and hillbilly music. As the genre grew and progressed to the current era, it has continued to be influenced by various music styles while maintaining its distinct description as country music. Explored in this paper are the diverse influences on the genre from its birth to the current era making it arguably one of the most diverse genres of music.

Holzer, Linda

Asynchronous Virtual Presentation: *Lift Every Voice: Student-Centered Celebrations of American 250*

This presentation highlights a collaborative, interdisciplinary project developed in observance of the upcoming America 250 celebration. Spearheaded by a university music faculty member in partnership with the Arkansas Chamber Singers, the Clinton Presidential Center, and the Celebrate! Maya Project, the initiative exemplifies how music, literature, and civic engagement can intersect to celebrate American identity, creating a vibrant creative ecosystem for both participants and

audiences. At the heart of the project are two contests - one in oratory and another in poetry - inviting students in grades 9–12 to deliver either historic texts or original work. Students will submit their entries via video, and judges will select up to five winners in each category to perform at a culminating event in June 2026, hosted at the Clinton Presidential Center. The musical component of the event honors America's diverse cultural and artistic heritage: including solo piano performance of Rachmaninoff's arrangement of the national anthem; choral performances of William Grant Still's "Arkansas" and Florence Price's "Resignation;" and solo vocal performance of Price's art song "Sympathy." This conference presentation will explore strategies for linking secondary education, university and community music performance, and American history. Participants will gain insights into scalable models of academic–community collaboration that foster cultural literacy, and encourage creative expression. Student engagement is supported through involvement of high school speech team coaches and social studies teachers, who play a crucial role in mentoring students as they prepare for the oratory and poetry contests.

Hood, Carly

Performance: *the water-clock bleeds* - New Work for Tenor Saxophone, Baritone Saxophone, and Electronics

The water-clock bleeds for tenor saxophone, baritone saxophone, and electronics was commissioned in 2024 by a global consortium of 55 saxophonists. It explores the composer's poignant response to the "leap second," a global time adjustment driven by human-caused climate change and the redistribution of planetary mass. Along with more commonly seen saxophone techniques like growling and slap tongue, Weinberg's work features "Pulsed Spectral Scans" and "Spectral Trills." Pulsed spectral scans are produced as the saxophonist articulates an indicated rhythm while voicing up or down the harmonic spectrum of an indicated starting pitch. The baritone saxophone part features many Low A spectral trills, where the performer trills over a low A fingering. The saxophonist is encouraged to experiment with the abundant complex spectral sound possibilities, from "ghostly and ethereal" to "rich, complex, grungy distortion." In this work, the performers are often instructed to alter phrases, given notes like "overlapping, out of time, stretch it, bend it, color it", which allow for vast freedom of timbral and temporal choices. The score shifts from standard notation to jagged lines that soften into flowing curves, the contour of which the saxophonists follow with wild improvisatory flourishes. Along with the bending and weaving of saxophone gestures and techniques, electronic cues are used throughout the work to add reverb, echo, and delay, as well as to playback pre-recorded material. These effects all culminate in a work that is fluid and elastic, a bleeding water-clock.

Hoogerhyde, Jason

Score for Feat. Perf: *Hollow*

Hollow (2025) began its life as a solo clarinet work (2002) and was recently adapted for alto saxophone. The title of this work has two levels of reference. First, and the most superficial, is a reference to the literal hollowness of the saxophone's construction. The second, and more musically significant, refers to the open intervallic spaces I created in my thematic lines. These include: wide-stretching, upward arpeggios (such as the one heard at the very beginning) which traverse several registers, only to be slowly filled in by elaborated stepwise descents; grace-note figures spanning wide intervals; a falling-third motive, often heard at the ends of phrases.

Hough, Matthew

ePoster: *Centering inclusion and creativity in a new undergraduate music curriculum*

In 2022 my previous institution introduced a revised undergraduate curriculum in which students are given more options for completing the requirements. The most significant (and controversial) aspect of this revision is that a longstanding series of courses in tonal harmony and ear training that were previously required for all students are no longer mandatory. These courses are now offered alongside new alternatives within a three-stage sequence that allows students to proceed through the major according to their creative interests. This presentation will outline the structure of this new curriculum: Stage 1 is a new introductory survey course on musical creativity and career trajectories called Making Music; Stage 2 is a suite of classes covering a broad range of topics from which students make selections; Stage 3 is a capstone project completed under faculty supervision. The presentation will describe the courses created specifically for this new curriculum, including Making Music and the set of Stage 2 courses now serving as alternatives to tonal harmony/ear training. These Stage 2 courses include Popular Music Theory (favored by students who are less inclined toward classical music) and Aurality and Creative Interaction (in which students play their primary instruments and develop listening skills in a collaborative, project-based environment). Additionally, this presentation will share information about the background, development, implementation and results of this curriculum change, including: justification for the revision; challenges and solutions in satisfying diverse stakeholders; and data showing the increase in course enrollment and declared music majors since this new curriculum went into effect.

Howard, Tamika

ePoster: *Promoting Social Justice through Sonic Analysis and Ear Training*

"...vocal tones, musical rhythms, and expressed listening practices marked by whites as 'black' and therefore of lesser

value..." During the 2023-2024 school year, I was tasked with teaching AFAM 200 courses on the U.S. Founding Documents with a special focus on the dialectic between democracy and Black Music. Inspired by the theories of Jennifer Lynn Stoeber, who wrote "The Sonic Color Line," and Daphne A. Brooks, who wrote "Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound," our classes dissected the "aurality of race." We learned that musical elements such as timbre, pitch, and rhythm can be "marked" by societal power structures as sounding "white" or "black." There is, in fact, a "sonic color line" that perpetuates the "shifting sonics of white supremacy." Societal customs and an invisible caste system influence the way we listen to music and even interpret everyday sounds. We learned in my classes that Black music is a compendium of sonic texts articulating Black and feminine identities while providing powerful commentaries on the racial disparities and injustices in America. Brooks asserts: "... you can hear the whole world in a bent note, a throwaway lyric, a singular thread of collective utterance." This presentation provides practical strategies for teaching college students about the "aurality of race" and the importance of social justice through close sonic analysis of Black music. In keeping with ear training pedagogy, individual motivic structures are also examined for how they articulate and participate in racial narratives.

Hu, Mingzi

Asynchronous Virtual Presentation: *From K-pop to Keyboard: Bringing Asian Pop into the Piano Studio*

What music do your Generation Z and Generation Alpha students listen to daily? One likely answer is Asian popular music! K-pop, C-pop, J-pop, and J-anime music are shaping the younger generation, blending local and Western musical elements with vibrant visuals, dance, and storytelling. Incorporating Asian popular music into the piano studio can boost student motivation, expand cultural awareness, and create opportunities for improvisation, harmonization, and composition. Student familiarity with these popular genres of music allows for an acculturation of complex harmonic and rhythmic patterns. Thereby, facilitating the learning and performance of those patterns through a combination of rote learning and music reading. For students of different cultural backgrounds, the incorporation of this music into piano lessons also allows an opportunity for them to feel grounded in their cultural identity. Besides, it is fun, engaging music. This presentation will define the genres of Asian popular music, take a glance of their growing global popularity, introduce trending Asian popular songs, discuss their pedagogical value on piano, and provide resources for finding approachable piano arrangements of these styles. It will also address the challenges and considerations of using Asian popular music arrangements in piano instruction, highlighting the need for the creation of pedagogical adaptations at various levels. Questions will be welcomed.

Huang, June

Demonstration: *Building Citizenship through Music*

The multi-faceted ways in which one can experience music make it a vital component of vibrant, connected communities. Like the oral tradition of storytelling, music is passed from one generation to the next through human interaction. As dynamic as this process is, adherence to tradition and the power imbalances between instructors, students, and peers can hinder innovation in music education. The rigid frameworks of grades and performance reviews shift the focus away from the learning process and toward the end product. Additionally, the widespread availability of recordings encourages imitation rather than fostering creativity.

Exploring the intersection of music and conflict resolution offers educators and performers a chance to reconsider these entrenched practices. This presentation demonstrates how tools for peacebuilding can enhance musical collaboration and pedagogy. Presenters will show how the ability to create synergy in a chamber ensemble or a classroom mirrors the skills essential for fostering engaged citizenship and building community.

Musical collaboration provides a unique opportunity for participants to connect on multiple levels. Musicians experience dissonance and harmony not only through sound they make but also from the environment they create. The music-making process empowers individuals to simultaneously engage in cultivating peace while producing music. These skills not only promote personal well-being and interpersonal communication but also hold significance in broader societal contexts. Viewing citizenship through the lens of music fosters human connections, empathy, and a deeper sense of community.

huh, Amy Dahm

Paper: *Harmonizing East and West: The Cultural Confluence in Jeeyoung Kim's Compositional Language*

As a composer deeply influenced by both Korean and Western traditions, Jeeyoung Kim masterfully integrates Eastern musical elements with contemporary Western compositional techniques. Her works exemplify the fluidity of musical identity in a globalized world, merging cultural soundscapes into a coherent musical language. This paper presentation will explore Jeeyoung Kim's innovative compositional techniques through a close analysis of two significant works: *Tiger Chasing the Wind* and *Mul-jil*. The focus will be on how Kim seamlessly integrates elements of traditional Korean music with Western classical structures, creating a hybrid sound that reflects both her cultural heritage and her expertise in Western composition. By examining the incorporation of Korean musical aesthetics—such as the undulating melodic contours and grace notes drawn from Korean vocal tradition—this presentation aims to offer insights into the ways Kim negotiates her dual cultural heritage. The analysis will also address the broader implications of cross-cultural composi-

tional practices in the 21st century and how composers like Kim contribute to a growing ecosystem of global music that transcends cultural boundaries. The presentation will engage with current debates on the role of identity in music-making and provide a critical perspective on how traditional elements can maintain relevance and evolve within contemporary compositions.

huh, Amy Dahm

Lecture-Recital: *Cultural Identity and Resilience in Jeeyoung Kim's Viola Work Inspired by Jeju Island's Haenyeo*

Mul-jil, meaning "water work" in Korean, is a solo viola composition that draws inspiration from the Haenyeo, the female divers of Jeju Island, Korea. These women, known for their extraordinary resilience and community spirit, dive to depths of over 100 feet, relying solely on breath-hold techniques, to harvest seafood for their families. This piece, which was originally premiered as a duet for two violas at Lincoln Center in 2023, will be presented here in its solo version, further highlighting the individual and collective strength of these divers. The work integrates distinct elements of Korean traditional music, including grace notes, glissandi, and rhythmic motifs that evoke the fluidity of the ocean. Fragments from the traditional Jeju diving folk song Ee-O-Do Sa-Na are woven into the fabric of the composition, creating a dialogue between the viola and the human voice. The call-and-response texture mirrors the communal labor music practices of Korea, reflecting both the hardships and the solidarity of the Haenyeo. In alignment with the theme of "Creative Ecosystem," Mul-jil represents a fusion of cultural and environmental narratives, emphasizing the role of music in preserving and recontextualizing traditional identities within contemporary practices. This work exemplifies how composers can adapt and transform cultural heritage, fostering a creative environment where tradition and innovation coexist and thrive.

Hunter, Justin

see Hertzog, Jacob (*Scenes of Swing: Investigating the Role of Collegiate Jazz Programs in Jazz Ecosystems*)

Jacobs, Aaron

Asynchronous Virtual Presentation: *Developing a Community-Based Music Program*

Applicable to all projects large and small, this session will explore the nuts and bolts of developing a community-based music program. Participants will gain insight on how to establish and develop thriving programs in communities of all shapes and sizes, drawing upon best practices, case study research, and personal experience in the development of successful programs throughout the United States. Community music projects are important forms of entrepreneurship crucial to the success of music instruction worldwide. Session participants will (1) gain insight on how to establish thriving community-based music programs in communities of all shapes and sizes; (2) be provided with valuable resources applicable to the development of all projects, large and small; and (3) learn about the presenter's case study research and personal experience in the development of successful programs throughout the United States.

Jenkins, Sarah

see Pavey, Curtis (*Rethinking Success in the Profession: Innovation, Adaptability, and Career Diversity*)

Jones, Kyle

Workshop: *Exploring Equitable Commissioning Practices for Performers and Composers*

Commissioning agreements for new musical works are essential to the health of musical ecosystems, involving a network of composers, performers, and commissioning entities. Each party brings unique needs, and balancing these factors leads to more sustainable, fulfilling projects. However, resources available for commissioning often cater to those outside higher education and don't address the specific parameters of academic collaborations, such as equitable compensation, performer skill levels, rehearsal schedules, and performance opportunities. This workshop will explore methods for organizing commissioning agreements that prioritize transparency, equity, and mutual benefit, fostering sustainable relationships in contemporary music-making. To ensure these agreements are equitable and mutually beneficial, it is essential to consider financial compensation as only a portion of the value each party brings to the project. The presenters will discuss non-compensatory practices and outcomes including increased visibility, professional development, mentorship, and long-term collaboration opportunities that can support a commissioning fee, which may be especially important for emerging composers or underrepresented artists. In addition to examining various commissioning models for collegiate performers, ensembles, and composers, the workshop will provide a roadmap of essential questions for a successful, equitable commission: What are the creative goals and expectations? What resources (time, expertise, facilities) will be provided? How will the work be promoted and shared? Addressing these questions from the outset ensures alignment and clarity. Special focus will be given to commissioning practices tailored to academic environments, as well as strategies for securing institutional funding to support these projects.

Karrigan, Jordan

Paper: “Unparalyzing” from Pressure: Optimizing Music Performance with Sport Psychology Intervention Strategies and Pre-Performance Routines

Musicians in self-perceived high-stakes performance situations will experience heightened anxiety. Mismanaged anxiety can lead to a phenomenon known as “choking under pressure,” a significant, sudden impairment of performance at its onset. Frequent choking can discourage musicians from pursuing long-term study or interfere with the careers of developing professionals. However, sport psychology strategies often used in athletic contexts offer valuable tools to mitigate performance anxiety and foster resilience in musicians. Techniques used in sport psychology, such as goal-setting, imagery, relaxation, self-talk, and deliberate practice have been proven to help athletes manage anxiety and perform under pressure. One effective way to utilize these is through the development of individualized pre-performance routines (PPRs). Research shows that well-designed PPRs reduce anxiety, enhance mental readiness, and improve performance accuracy, especially if they are personalized to ensure that each musician can address their unique needs, performance environment, and specific performance demands. By reducing anxiety and fostering a positive mindset, musicians can readily mitigate the detrimental effects of choking under pressure. Aligning with the conference’s theme of Creative Ecosystems, this session will demonstrate how interdisciplinary approaches of sport psychology techniques used with PPRs can enhance music performance and mitigate choking. Attendees will gain practical insights on how to integrate these strategies into their teaching and performance preparation through recommended ways to develop personalized PPRs that optimize performance. This knowledge will help musicians manage anxiety, build resilience, and improve their performance in both solo and ensemble settings, contributing to healthier, more sustainable music-making practices.

Karrigan, Jordan

Lecture-Recital: Musical Biopics of Mel Bonis: A Double Life & Seven Legendary Women

What better way to understand someone’s life than through the artistic works they created? Mel Bonis (1858-1937), a French composer of the Belle Époque that studied organ with César Franck at the Paris Conservatoire in 1877, composed approximately 300 works, including 150 solo piano pieces. Despite her accomplishments, Bonis struggled in a male-dominated world, hindering her recognition. With societal norms limiting Bonis’s creative output, this forced her to lead a “double life” rife with personal and moral dilemmas. Finding herself in an arranged marriage, she balanced the role of a housewife while engaging in an affair that fulfilled her artistic and emotional needs, shaping her music. A set for solo piano, “Femmes de légende,” portrays seven legendary women in French, Greek, English, and Biblical literature, reflecting her life as a series of musical biopics. These not only tell their stories but subtly mirror her own, revealing her resilience and quest for self-actualization amidst societal constraints. While today’s audiences may readily embrace under-represented and marginalized composers, Bonis is overlooked amongst those who defied societal expectations and laid the groundwork for recognition and progress of future generations. This lecture-recital provides a deeper understanding of Mel Bonis, her life, and how they are manifested in “Femmes de légende.” It includes a biographical overview, an exploration of historical context, and performances of three works in the set. Given the time allowed, the most relevant and musically significant to Bonis’s life will be featured: “Mélisande,” “Phoebé,” and “Omphale.”

Kato, Yuko

Lecture-Recital: A “Creep” in the Recital Hall: Programming Radiohead Transcriptions

This lecture-recital explores the confluence of popular music and art music, specifically through Radiohead songs transcribed for solo piano by Christopher O’Riley. Radiohead is an English rock band that first became known in the early 90’s with hits like “Creep”, but it was their third album, *OK Computer*, released in 1997, that catapulted Radiohead to worldwide prominence. Christopher O’Riley has won prizes in prestigious piano competitions such as Van Cliburn, Leeds, Montreal, and Busoni, and has soloed with nearly every major American orchestra. He hosted NPR’s program *From the Top*, which featured performances and interviews with up-and-coming musicians, from its inception in 1999 until 2018. It was during this time, in retort to the program adopting a strict adherence to feature only classical music, that he started transcribing songs from bands like Radiohead and surreptitiously introducing them to audiences. We’ll discuss how O’Riley’s transcriptions navigated a successful crossover of genres and feature performances of a few of the transcriptions to illuminate their appeal to classical music listeners.

Keogh, Cassie

Showcase Performance: Adventures in Wonderland by Lori Ardovino

One of the most important ways in which we create impact is through outreach and performance for new and young audiences. Performing accessible music along with established repertoire is a great way to draw new audiences in, and give them a taste of the gamut of musical expression. An important way of bringing together the entire ecosystem of research, practice, and creating impact then is through commissioning new pieces to share alongside well-known pieces. This showcase performance shares a contemporary chamber music work for tenor voice, clarinet and piano. The perform-

ers commissioned a short cycle for tenor voice, clarinet, and piano from Lori Ardivino. The resulting *Adventures in Wonderland* (2023) playfully explores fantasies from Lewis Carroll's novel *Alice's Adventures in Wonderland* (1865). Ardivino captures the mischievous and sometimes wacky spirit of Carroll's wordplay and provides an accessible and entertaining work suitable for any performance setting.

Kim, Helena

see Pavey, Curtis (*Rethinking Success in the Profession: Innovation, Adaptability, and Career Diversity*)

Kim, Hyun

Performance: *Opening the Doors of Perception: Benjamin Britten's Songs and Proverbs of William Blake*

Opening the Doors of Perception: Benjamin Britten's Songs and Proverbs of William Blake engages audiences in critical thinking and challenges tradition. Featuring AI-enhanced projections of William Blake's hand-colored engravings, this performance integrates Blake's revolutionary art with Britten's music. Zeitgeist Duo (Hyun Kim and Theodor Carlson) brings years of stage experience in experimental music and traditional operas to create a timeless dialogue that celebrates the enduring power of art to inspire change and challenge repression. This piece is one of Britten's least-performed works—a striking fusion of music and poetry that explores the radical vision of one of England's most revolutionary artists. The song cycle intertwines enigmatic proverbs with haunting songs, unified by Britten's innovative use of serial techniques. Seamlessly structured without pauses, the work creates an unbroken arc of contrasting moods and themes. Through AI technology, Zeitgeist Duo seeks to expand access to and understanding of this prophetic visionary masterpiece. Blake's words, largely drawn from his *Songs of Innocence and Experience*, challenge societal norms and champion human liberation. Blake invented an engraving technique that integrated images with text, condemning systemic injustices—from child labor and state-sponsored religion to the oppression of women and slavery—advocating for the vulnerable through vivid imagery and powerful language. Britten's musical settings amplify these themes, pairing Blake's incisive proverbs with songs that dramatize suffering, resilience, and redemption. The combined work of Blake and Britten forms a timeless call for justice, freedom, and transformation, inviting us to confront societal repression and embrace a vision of hope and liberation.

Kim, Ji Hyun

Lecture-Recital: *Rediscovering Fernande Decruck: Expanding the String Quartet Canon*

Despite recent progress in diversifying the chamber music concert repertoire, compositions by women remain underrepresented in both educational and professional settings. Historical women composers often faced cultural obstacles that increased the likelihood of their works being premiered once and then forgotten. This lecture-recital explores one such unpublished gem: the *Suite dans le style ancien pour quatuor à cordes* by French composer Fernande Decruck (1896–1928). While Decruck's woodwind and orchestral compositions have gained recognition, many of her string works remain unpublished and largely unknown. In collaboration with academic institutions, performing arts organizations, and private donors, our quartet retrieved, transcribed, and recorded this valuable composition. In this session, we will:

1. Discuss the process of rediscovering and interpreting this forgotten work.
2. Analyze its pedagogical potential to help high school and collegiate string players develop analytical and interpretive skills through the familiar format of the French dance suite.
3. Perform selected movements, showcasing Decruck's distinct Neo-Baroque sounds that bridge Baroque and modern writing styles.
4. Explore ways to use concert programming to bring academic research into a broader audience context through storytelling. By introducing Decruck's suite to students and professional musicians, we aim to broaden the canon and inspire further exploration of unpublished compositions by other underrepresented composers. This will encourage them to question historical narratives, explore cultural contexts, and critically examine the factors leading to the underrepresentation of composers. Ultimately, we aspire to foster a more inclusive musical landscape, motivating musicians to uncover and appreciate overlooked musical treasures.

Kim, Jinhyun

see Kim, Ji Hyun (*Rediscovering Fernande Decruck: Expanding the String Quartet Canon*)

Kim, Jooyoung

Asynchronous Virtual Presentation: *Affirming Cultural Identity through Piano: Global Voices in the Works of Perry and Frank*

This presentation explores how solo piano works by Zenobia Powell Perry and Gabriela Lena Frank offer powerful global perspectives on music and student belonging, particularly within the context of higher education. Through culturally rooted yet stylistically diverse compositions, both composers affirm unique artistic voices while bridging classical music with a variety of cultural traditions. Zenobia Powell Perry's *Homage* (1990), based on the spiritual "I've Been Buked and I've Been Scorned," exemplifies her ability to fuse African American musical heritage with classical techniques. The piece employs chromatic harmonies, lyrical and dramatic textures, and expressive depth to reflect both cultural memory

and personal narrative. As an African American composer and civil rights advocate, Perry affirms heritage and identity through a lens of resilience and artistic integrity.

Gabriela Lena Frank's *Barcarola Latinoamericana* (2007) reimagines the barcarolle form through Latin American musical idioms, drawing from her multicultural background—Peruvian, Chinese, and Jewish. Guitar-inspired textures, folkloric rhythms, and vivid harmonic colors reflect her commitment to inclusivity and innovation.

By analyzing these two works, this presentation highlights how composers can integrate global and personal identities into classical performance, creating space for diverse voices in higher education. These compositions not only enrich the piano repertoire but also create meaningful opportunities for students to connect with cultural narratives that reflect their own experiences. The session will advocate for the inclusion of such works in teaching and performance, emphasizing their role in cultivating a more vibrant, inclusive, and culturally responsive musical environment.

Kim, Veronica

Paper: *Rediscovering Hidden Voices: The Influence of Western Protestant Music on Female Gagok Composers in Korea*

The modernization of Korea in the late 19th century, particularly under Japanese colonial rule, profoundly reshaped the social and cultural roles of Korean women. One of the key factors in this transformation was the introduction of Western education and music through American Protestant missionary efforts. Women who engaged in this new educational framework integrated Western musical elements into both church and secular settings. The fusion of traditional Korean poetic forms, such as Gagok and Sijo, with Western musical structures marked a pivotal moment in the emergence of modern Korean art songs and laid the foundation for Korean classical music. Despite their significant contributions to the development and dissemination of Gagok, female composers of this era remain largely underrepresented in contemporary music education and scholarship. Their works, often centered on themes of nature, seasons, and floral imagery, reflect both cultural and universal human experiences. This period represents a rare instance in Korean music history where women achieved a prominent role in the creative process amid a broader cultural transformation. This presentation addresses this gap by examining the influential contributions of female composers to the evolution of Gagok. Through an analysis of their compositions, the discussion will highlight their pivotal role in shaping Korean classical music and underscore the importance of recognizing their work within modern concert repertoires and academic studies. This exploration aims to restore their place in music history and reaffirm their enduring legacy in the broader context of Korean cultural heritage.

Kim, Veronica

Performance: *Exploring Folk Elements in Early and Contemporary Korean Art Songs*

This Performance showcases the evolution of Korean art songs, focusing on the integration of traditional folk elements into early and contemporary compositions. The development of Korean art songs began in the late 19th century with the introduction of Western music through Protestant missionary efforts and specialized music schools, such as Soongsil College. Early composers, trained in Western compositional techniques either abroad or under missionary tutelage, synthesized indigenous musical elements such as pentatonic scales, rhythmic cycles (jangdan), and melodic contours with the strophic structure of Western art songs.

The program explores this fusion, starting with *Arirang Suite*, highlighting the rhythmic and melodic influences of Korean folk music. It features *Bird Song* by Jo Doo-nam and *Costume of Olden Times* by Yun I-sang, which demonstrate the composers' intent to preserve folk idioms. The program concludes with *Grief and Love of the Trumpet Vine* by Park Young-ran, whose oeuvre exemplifies the seamless integration of folk idioms into modern compositional practice.

Through this exploration of key works, the presentation aims to highlight the efforts and the artistic excellence of early 20th-century composers to preserve a distinctly Korean aesthetic within the framework of Western classical vocal art.

Kim, Young

see Snodgrass, Jennifer (*All Music and All Musicians: Curriculum Redesign and Mission in "One School" of Music*)

King, Donna

see Snodgrass, Jennifer (*All Music and All Musicians: Curriculum Redesign and Mission in "One School" of Music*)

Klein, Jenna

ePoster: *Augusta Browne: A Traditionally Modern 19th Century Woman Composer*

Listing American woman composers from the 19th century is a difficult task. However, when doing so, Augusta Browne (1820–1882), regarded as "the most prolific woman composer in America before 1870," falls to the top of that (very short) list. Browne was an individual who both challenged and adhered to the gendered conventions typical of American 19th century society. While very traditional in her personal life and some aspects of her professional life, such as working as a church musician and music teacher, professionally she embodied savviness, grit, and keen entrepreneurship that was

resoundingly modern. This session explores her vitality as a pianist, composer, and scholar through discussion of her piano works and writings as a music journalist. A true creative and businesswoman, Browne not only influenced the musical landscape through her demonstrative compositional output of over 200 works for piano and piano and voice, but also through her contributions as a music educator, journalist, and central figure in New York's artistic community. This session highlights her piano works, shares performed excerpts of those works, and sheds light on the truly impressive creative life of Augusta Browne—a life deserving of devoted recognition.

Kline, Aaron

ePoster: *Timbral Modulation as a Structural Device in Karel Husa's Music for Prague 1968 Movement I*

In 1968, Czechoslovakia began a process of political reform involving decentralization and liberalization known as the Prague Spring. The Soviet Union invaded Czechoslovakia to prevent these reforms and restore their influence over the country. Czech-American Composer Karel Husa, created *Music for Prague 1968* as his response to the invasion, an event which he saw as the latest event in a long history of oppression dating back to the 15th century (Neal 2002). *Music for Prague 1968* has since become a staple of the concert band repertoire (Williamson 2008). The piece finds additional relevance today in light of Russia's invasion of Ukraine. This presentation will show that timbral modulations can be used to facilitate large-scale structural functions in compositions. To do this, I will:

1. Discuss the historical background of the composition.
2. Diagram the form of the first movement of *Music for Prague 1968* "Introduction and Fanfare."
3. Discuss the three types of timbral modulation— which are techniques for transforming the timbre of an instrument through the intervention of other instruments or dynamic changes.
4. Argue that the timbral modulations, rather than merely an interesting effect, can be used to articulate the structure of the composition, by discussing the transitions between the sections in "Introduction and Fanfare." The core of this argument is that the transitions between large sections of the movement are created by large-scale timbral modulations.
5. Discuss the implications of this finding for theory pedagogues, composers, conductors, and those who study Nadia Boulanger (one of Husa's teachers).

Knable, Sunny

Asynchronous Virtual Presentation: *The DIY Musician: What They Don't Teach You in Music School*

College music students learn to practice efficiently, are exposed to new repertoire, dissect pieces, understand their place in musical history, and gain experience performing with and composing for various ensembles. As students become professionals, there is a significant disconnect between what they study and the plethora of roles they are asked to fill outside of the degree. *The DIY Musician* is a book project to help fill the gap between musical training and what students learn to succeed in their professional careers. The various aspects of being a musician are separated into three large categories – the PERSONAL, CREATIVE, and PROFESSIONAL Spheres. Those, in total, contain 14 subcategories, such as the Compositional Field. Each consists of several roles, 54 in total, with a chapter devoted to each. Within each chapter, the reader will learn about the definition of the role, examples about professionals in that role, general advice about how to fill that role, exercises in assessing and improving skills, a summary of each role, and further reading about those skills. I brought this long-term project to the CMS Northeast Regional Conference as a Discussion in 2024. It has since been explored in multiple Forums on Music Business at Central Connecticut State University. For this coming academic year, I have been awarded research reassignment to complete the book project, provisionally to be published with Routledge Press. This presentation will be an overview of the project, aimed at giving educators tools to discuss what is traditionally not taught in music schools.

Knecht, Indigo

Paper: *The Chanting of Coral Reefs: Bringing Awareness to the Endangerment of Coral Reefs Through the Sonification of Settling Larvae*

How do we persuade humankind to care about our ecosystem? How do we compel society to take an interest in preserving and restoring our environment? I seek to answer these questions through sonification—the process of converting data into sound—and using music to raise awareness about ecological crises and engage the community in environmentalism, specifically coral reef endangerment. Building on the work of Lindborg (2023) and Majhour (2023), I will consider the various possibilities for translating scientific data into sound such as how to convey numerical data through musical parameters such as pitch, timbre, and form in both abstract and concrete methods. Specifically, I focus on how music, when paired with interactive technologies, can transform complex ecological data into an experience that invites deeper engagement and understanding while remaining approachable to those outside the scientific community. As a case study, I will reflect upon my own *The Chanting of Coral Reefs*. This interactive installation sonifies the data of coordinates of coral reef larvae in Miami, translating such data into several musical parameters, including pitch, timbre, dynamics, and form. It combines a fixed media composition with a physical installation where participants can manipulate the sound by

interacting with coral reef “stations” that include buttons and sensors to represent humans’ effects on the environment. By analyzing how participants interact with *The Chanting of Coral Reefs*, I will discuss the challenges and opportunities that sonification presents in fostering an interest in environmentalism within the community while offering insights from my experience in this area.

Koh, Ara

see Metz, Ken (*Homage to AS and TM*)

Koner, Karen

Paper: *Publishing Preparation, Experiences, and Expectations of Music Education Faculty in Higher Education*

The purpose of this survey study was to explore research and publishing preparation, experiences, and expectations of music education faculty members employed through academia. We developed the Publishing Preparation and Expectations Survey (PPES) in order to examine music education faculty members’ current areas of research, peer-reviewed journals they read and published in, and their experiences with peer reviewers. Utilizing the Directory of Music Faculties from the College Music Society, we distributed the PPES to 1,081 music education faculty members across 487 higher education institutions in the United States, resulting in 179 responses. The participants self-reported as predominantly White (n = 157, 87.7%), female (n = 101, 56.4%), and possessing a PhD (n = 145, 81.0%). During their doctoral program, 83 participants (46.4%) initially submitted a research article for publication in a peer-reviewed music education journal. They anticipated publishing an average of 11.44 articles (SD = 8.89) for promotion to associate professor and had an average of 9.81 (SD = 11.02) peer-reviewed research articles previously published. Finally, participants shared their experiences with peer reviewers using descriptors such as “discouraging,” “harsh,” and “cruel.”

Kramer, Elizabeth

Asynchronous Virtual Presentation: *Performing Podcast Scripts as Music History Assignments to Enhance Student and Audience Engagement in a Multi-Media Age*

Of late, multi-modal communication in the fields of English composition and communications have received increasing attention. Still, as Alexander and Rhodes noted in 2014, multimodal projects “rarely address the specific invention, delivery, and rhetorical possibilities of other types of composition”(3). Writing for teachers of English in 2018, Greene argued that “Through this, students come to conceive of alternate modalities like podcasts as subordinate to alphabetic text, or, at best, a kind of additional rhetorical ‘flare’ used to liven up a written argument” (139). Presumably, a musician may be less likely to ignore sound in favor of text than a non-musician communicating with multi-media. Not only a multi media emphasis implicitly support sound as valuable for human expression, but a musician’s training listening to and creating sound sensitizes them to possibilities of this expressive modality. Our multi-media century opens up opportunities for more multifaceted advocacy for music’s value for human cultures

This presentation uses examples of music history students developing multi-modal communications through writing and performing podcasts to argue that the academic music classroom is an ideal place for students to develop rhetorical possibilities of multi modalities to enhance communications about music. Today’s audiences arguably will better receive communications about music’s worth that are willing to engage other modalities. Multi-media projects like podcasts challenge the musician to embrace modalities other than their own craft. Such projects can engage students and audiences to the diversity of rhetorical options, even as they advocate for the power of musical modalities.

Kropf, Michael

Film Score: *The Albert Kahn Sonata (excerpt) - III The Packard Plant*

When I first moved to Detroit, I was immediately taken with the architecture and story of Albert Kahn, a Jewish immigrant and piano prodigy, who grew up to design some of Michigan’s most iconic structures, as well as change the face of industrial architecture. Upon learning of Kahn’s musical roots, I was inspired to find a way to place music in conversation with his work as an architect, and the idea of a multi-media piano/film performance within the grand lobby of the Fisher Building was born.

Like the classical piano sonatas that Kahn grew up playing, “The Albert Kahn Sonata” contains three movements of different characters. In this piece, each movement represents a different Kahn building: the Fisher Building, The Belle Isle Aquarium, and The Packard Automotive Plant. The multimedia composition and film was premiered on September 6th, 2024 in a recital for Detroit Public School students, and later in the evening as a fundraising concert. Funds raised by the project have gone towards preserving the legacy and story of Albert Kahn for future generations, as well as towards the future creation of an Albert Kahn museum within the Fisher Building.

Kropf, Michael

see Mitton, Stephen (*Fire Soliloquy*)

Lamartine, Nicole

Performance: *Sufism and the Choral Music of Forrest Pierce*

Composer (Farhad) Forrest Pierce innovatively combines his Sufi Islamic traditions with a fresh voice in modern American choral music. He teaches Sufism in the Chishti tradition of Hazrat Inayat Khan and leads zikr in his community. A composer and poet originally from Washington state, he now teaches composition at the University of Kansas where he writes music “of meditative stillness and ecstatic virtuosity rooted in a deep connection to the natural world.” This program will feature two a cappella choral works for eight-part choir premiered in 2024-2025. “Near as Never,” with text by the composer, is an offering of solidarity with those suffering from trauma, anxiety, and depression. The dread we carry with us from moment to moment can transform—whether through careful work over many years, or in a single breath. Call it awakening, call it healing, call it realization, gnosis, samadhi, prayers-being-answered. Sufis call it many things, including fana—when the everyday anxious reactive veil of the self becomes so thin that the vast, calm, exquisitely beautiful reality behind all this hubbub is revealed. “Fire in the Meadow” is a six-movement work, each twinning intense passages from Hildegard von Bingen’s mystic texts and a series of resonant meditations by the great Sufi teacher Inayat Khan. Each movement unifies the Hildegard texts with contemplative phrases by Inayat Khan illustrating the mystical symbolism of the outside world. The Khan excerpts provide cyclical accompaniment patterns in each movement, drawn from Sufi practice.

LaRoche, Serena

Performance: *Reciprocity: An Interactive Performance of Piano/Vocal Music by American Female Composers*

The Reciprocity program celebrates the artistry and innovation of American women composers who shaped the vocal art song tradition in the early 20th century. From lyrical melodies to modernist explorations, these composers defied societal norms and enriched American music with their distinct voices. Mary Turner Salter and Eleanor Everest Freer brought romantic expressiveness and rich harmonic language to their songs, reflecting a profound connection to text and emotional depth. Carrie Jacobs-Bond, a pioneer in self-publishing, popularized art song with her heartfelt, accessible melodies that resonated with audiences across America. Marion Bauer and Miriam Gideon expanded the boundaries of art song, blending European influences with distinctly American sensibilities. Bauer’s nuanced settings merge impressionistic textures with bold originality, while Gideon’s deeply personal works showcase her affinity for poetry and intellectual rigor. Ruth Crawford Seeger, a leading figure in American modernism, challenged conventions with her avant-garde harmonic language and innovative structures, forging a path that bridged experimental music and folk traditions. Together, these women’s compositions reflect a tapestry of perspectives, from intimate personal expressions to bold artistic experimentation. Through their songs, they claimed space in a genre traditionally dominated by men, enriching the American musical landscape. In *Reciprocity*, we honor their contributions and invite you to connect with their artistry, stories, and enduring legacy. The audience is invited to participate in the performance through guided chance moments and audience narration, all intended to deepen the connection between composer and listener.

LaRoche, Serena

ePoster: *Gabriele D’Annunzio and Nationalism: a rediscovery of Italian art song 1910-1930*

A wave of nationalism in poetry, music and art swept most of Europe and Asia in the 1800s, as communities grappled with the concept of what it means to identify as German, French, or Russian among others. We can see this on the microlevel when observing the development and evolution of art song. Italian music of the early 20th century was dominated by opera. To this day, most standard Italian song repertoire used in the vocal studio consists of early Italian arias (the 24-, 26-, or 28- variety) or a small number of “aria-like” songs by Donizetti, Rossini, etc. However, many composers, including Gian Francesco Malipiero, Ildebrando Pizzetti, Renato Brogi, Francesco Paolo Tosti, Giacomo Orefice, Ottorino Respighi, Alfredo Casella, Mario Castelnuovo-Tedesco, Franco Casavola, and Salvatore Musella, set out to create a national identity in art song during the early 20th Century. These composers found inspiration in part by the poetry and nationalistic spirit of Gabriele D’Annunzio. This poster presentation intends to provide historical background and context on the poet as well as the composers. Research on Italian song between 1910 and 1930 is limited. This presentation will include brief analysis of the music and texts as examples of Italian nationalism as well as demo recordings of these rarely performed songs.

LaRue, Jennifer

see Romero, Brenda M (*Creative Collaborations in Music Research and Teaching*)

Lee, Christopher

Score for Feat. Perf: *Sonata for Flute and Piano, Movement 1*

The first movement (Allegro animato) of the Sonata for Flute and Piano was composed in 2025. Its harmonic language is

primarily modal, moving swiftly from one key area to the next, but opening and closing in C mixolydian. Its overall style is influenced by my research into midcentury American neoclassical sonatas. The unpredictable rhythmic verve and melding of tonal and non-tonal languages in these works, which refused to either be subsumed by serialism or to blithely reject it outright, set an example that continues to influence many composers today. The melodic materials of this movement consist of three themes. The first two are heard in the opening allegro section— an assertive primary theme featuring a vaulting contour of wide intervals in C mixolydian mode, and a related secondary theme in C aeolian marked by dotted rhythms. The movement slows into an andante espressivo section and presents the third theme, a lyrical melody in E-flat that provides an introspective shift in mood, but also recalls the wide intervals of the piece's opening. What follows is roughly a sonata-allegro form that fragments and develops all three themes through several key areas, and ends with a restatement of the themes in a resolute C mixolydian.

Lee, Junghwa

Asynchronous Virtual Presentation: *Music and More*

The following are some of the initiatives for interdisciplinary collaborations between other academic disciplines in higher education, as potential future activities related to music and the community events and venues:

1. 'Music and Space' working with Music and Architecture departments: at various venues to showcase music in architectural spaces
2. 'Music and Lighting' with Music and Art & Design's lighting departments: at concert halls, indoor malls, indoor markets, townhall, arena, for music with lighting effects indoor and/or outdoor (night)
3. 'Music and Spoken Words/Narratives' working with Music and English departments as well as local writers/scholars: at libraries, hospitals, museums, senior homes, local literary festivals to pair music and spoken words
4. 'Music and Art' working with Music and Art departments: at art galleries, market places, townhall, local festivals (seasonal or unseasonal) for both community children and semi-professional/professional artists, for an intermingled experience of music and art
5. 'Music and Dance' working with Music department and local performing arts organizations/dance studios: at market places, university/college courtyards, main eatery streets near campus, concert halls, townhall to showcase music supported by dance movements
6. 'Music and Visual Response Screens' working with Music and Electronic departments or industry partners: at exhibitions, expo center, college/university ballrooms, townhall, hospitals for patients' recovery section for cure of illness as well as for non-patients/families for new and fresh experiences
7. 'Music and Culture': students/performers with various cultural backgrounds, performing in local festivals

Lee, HyeKyung

see Yun, Jin Lecture-Recital: *Crafting Musical Ecosystems: South American Rhythms and Western Harmony in Clarinet and Piano*

Lee, Mei-ling

Paper: *Exploring Data-Driven Instruments in Contemporary Music Composition*

How can data-driven instruments, through data mapping strategies and the use of performance interfaces, transform compositional practices and expand the creative possibilities of contemporary music production? This paper illustrates the concept of data-driven instruments and their connection to conventional musical instruments. It examines three original compositions written by the author to demonstrate the utilization of data-driven instruments in musical contexts, focusing on the application of sonic materials and data mapping strategies. Developed using Max, a programming language by Cycling '74, and Kyma, a sound creation environment by Symbolic Sound, these compositions utilize diverse performance interfaces to explore interactive, real-time possibilities. By exploring these instruments' innovative potential, this paper demonstrates their transformative role in contemporary music creation, offering new potentials and expanding the horizons of musical artistry.

Lee, Mei-ling

Audiovisual Composition: *The Ocean Thief*

The Ocean Thief tells the story of a young girl whose beach-written story is stolen by the ocean, and her seagoing adventures as she fights to get it back. Filmed in Oregon (U.S.A.) and blue screen studios, the story explores the plight of the artist's voice in a sea of voices, using metaphor to examine creativity, ancestry, mortality, and time.

Lee, Mirae

Asynchronous Virtual Presentation: *Japchae to Pansit: Korean & Filipino Choral Fusion*

This study invites participants to explore the vibrant choral music traditions of South Korea and the Philippines, emphasizing how these rich cultures express their identities through song. Choral music serves as a vital tool for community

building, spiritual expression, and reflecting shared heritage, making this exploration both relevant and inspiring for the choral community.

In South Korea, the choral scene is shaped by a blend of historical and contemporary influences. The session will delve into the works of notable composers such as Byunghee Oh, Hyowon Woo, Hyeyoung Cho, Jaehoon Yang, and Hyun Kook. Their music showcases unique characteristics that fuse Korean musical aesthetics with modern choral techniques.

Conversely, the Philippines boasts a diverse choral landscape, enriched by its cultural tapestry. We will highlight the contributions of composers like Alejandro Consolación II, Jandel Cabasura, Joy Nilo, Maria Theresa Roldan, and Alshamir Aripuddin. Their works resonate with themes of community, resilience, and love, showcasing the distinctive essence of Filipino music.

Participants will engage in presentation featuring selected choral pieces from both countries, fostering a connection with the music. It will provide insights into the composers' backgrounds and the cultural contexts of their works, enhancing understanding of vocal techniques and traditions.

Participants will develop a deeper appreciation for the choral traditions of South Korea and the Philippines, gain insights into the composers and their music, and foster collaboration among musicians and educators. This exploration celebrates the beauty of choral music and the powerful connections it nurtures across cultures, enriching the global choral community.

Lee, Sunjoo

ePoster: *Melodies of Memory: Rediscovery of Korean Folksongs in Women's Piano Compositions*

This presentation delves into the integration of Korean folk melodies in the piano works of contemporary Korean women composers, examining how these compositions serve as artistic expressions of cultural memory and identity. Rooted in the collective emotions and history of Korean people, Korean folk music often reflects themes of nature, cultural heritage, and resilience. However, these traditional melodies remain underrepresented in the Western classical piano repertoire. This research illuminates how Korean women composers reinterpret folk music traditions within a classical framework, contributing fresh perspectives to modern piano literature.

This presentation features composers such as Eun Young Lee, Jean Ahn, Heejung Kim, Wonhee Shin, and Idon Oh. Analyzing selected works will reveal the compositional techniques and stylistic choices these composers use to blend folk elements with modern musical language.

This research will explore 1) how composers incorporate and transform folk themes to resonate in a contemporary context, 2) What cultural or historical narratives they aim to express through these compositions, and 3) how such works can enrich piano pedagogy and performance by introducing students to new repertoire that reimagines familiar Korean folk tunes. Through this research, I aim to broaden the understanding of Korean music and its evolving role in classical piano literature. "Melodies of Memory" not only shines a spotlight on the contributions of Korean women composers to the piano repertoire but also encourages an appreciation for diverse cultural expressions in the piano repertoire, fostering inclusivity in performance and pedagogical practices.

Leung, Lee Ann

Demonstration: *From Koji Kondo to Beethoven: Video Game Music as a Pathway to Piano Mastery, Interdisciplinary Innovation, and Community Engagement*

Video game music has emerged as a powerful cultural force, offering educators an innovative way to bridge traditional and modern musical practices. This presentation explores how teaching video game music in piano education increases student engagement, fosters musical literacy, and connects diverse communities. By integrating video game music into the repertoire, educators can create opportunities for interdisciplinary collaborations, use cutting-edge digital tools to democratize music education, and promote inclusive cultural perspectives. Grounded in classroom experiences, this session will demonstrate how video game music serves as a bridge between classical traditions and contemporary interests, inspiring students while addressing broader community and academic goals.

Lewis, Ralph

Paper: *Careful Forests: Structures and Indeterminate Interplay within Wendy Reid's Tree Pieces*

In Jennie Gottschalk's *Experimental Music Since 1970*, there is a call to arms of sorts: to de-center the discussion of experimental music practices from the "rules and limitations" of the New York School (Cage, Feldman, et al.). In doing so, we can better examine the rich, diverse experimental practices that have persisted in our world even without the constant attention established, often male, experimental composers have received. San Francisco Bay Area-based composer and violinist Wendy Reid has developed one such personal practice over the last five decades through her series of *Tree Pieces*. After studying music composition with Nadia Boulanger in Paris, with Robert Ashley and Terry Riley at Mills College, and electronic music at Stanford University with John Chowning, Reid has devoted her creativity to an eco-min-

imalist music, “reflect[ing] nature’s manner of operations, specifically that of inter-connection.” The musical approach contained within her nearly 70 Tree Pieces has, according to Tim Perkis, developed “a world of quiet and naturalistic sound.” Using Gottschalk’s modes to examine experimentalism as a framework, this paper will discuss Reid’s unique notation (from the bottom of the score to the top, as if a tree), navigating indeterminacy and improvisation within them (moving between branches), as well as the series’ site-specific and “ambient bird” pieces with her African grey parrot Lulu. Particular attention will be given to Tree Piece #2, Tree Piece #50, and Tree Piece #66 (ambient bird alone) to learn about the structural and performance practice metaphors that bind her works together.

Lewis, Ralph

Composition: *Lines Around the Corner*

“Lines Around the Corner” approaches the violin in a choreographic manner, uses moments of push, pull, squeeze, and release to draw the violin’s gestures throughout the piece. It draws on the composer’s research into the composer’s of the American Choreographic school and experiences as a child studying Jazz with a teacher who shared an approach to guided improvisation allegedly from Eric Dolphy (from his teacher’s teacher’s teacher’s time studying with Dolphy). In this compression of personal past and future experiences, “Lines Around the Corner” was created.

Li, Yiling

Student Research Paper: *Growth Mindset and Practice Strategy Usage in Expert Pianists*

The purpose of this study was to explore the relationship between growth mindset and piano practice strategy usage, including its frequency and perceived effectiveness. Seventy-nine piano faculty members were recruited from top-tier research universities in the United States to complete the revised Practice Strategy Inventory (PSI). Results showed “repetition of difficult passages” as the most frequently used and most effective strategy. We found alignment between strategy frequency and perceived effectiveness. Results indicated that more teaching experience was associated with greater use of music analysis strategies but had no significant differences in growth mindset or other strategies. The findings provide insights into optimizing practice strategies for effective piano pedagogy.

Li, Yunfei

Composition: *Telephone Revolution*

Telephone Revolution is an electronic composition inspired by the nostalgic and iconic sound of dialing a phone number. This piece explores the intersection of technology and memory, transforming the simple act of dialing into a rich auditory experience. Using Logic Pro X and Audacity, I manipulated and layered these sounds to craft an intricate and immersive musical journey. The composition reflects on the evolution of communication, paying homage to the analog roots of telephony while reimagining its sonic potential in a digital world.

Liang , Chen

Lecture-Recital: *From Beijing Opera to AI: An AI-driven lecture recital on Qigang Chen’s “Instant Moment of Beijing Opera (2000)”*

My lecture recital will be focusing on one Chinese modern composition named “I Instant Moment of Beijing Opera (2000)” by Chinese-French Qigang Chen (1951-). The performance will be presented in combination with AI generated pictures and storylines, and the goal of this lecture recital is not only introducing this piece, but also demonstrate how we could use the AI technology simplify the learning and appreciation of modern compositions. The lecture recital will be in three major sections: 1. Introducing the piece: Being one of the last students of Oliver Messiaen, Mr.Chen’s music style is deeply influenced by his teacher. The piece was commissioned by the 2000 Messiaen International Piano Competition and has become one of the composer’s signature works. 2. Introducing the AI procedure: how I use AI software, like Suno, ChatGPT, etc to create clear images and storylines of the piece, and how it could affect the way audience approach this modern composition.

3. The performance: I will be presenting this piece while letting the AI generated pictures and stories being projected on the screen to help the audience follow along with it.

The goal of this lecture recital is to promote the use of AI in music learning and music education, especially how this new technology could help make modern compositions more accessible to both the musicians and audience.

Liang, Tiantian

Demonstration: *Using online platforms to transform your group piano classes: a look at Piano Marvel—Piano Learning Software*

The integration of technology into music education has transformed the teaching and learning experience, especially in group piano classes. This presentation explores how Piano Marvel, an interactive piano learning platform, can effectively enhance group instruction. With its extensive repertoire, real-time feedback, and progress tracking features, Piano Marvel supports students of varying abilities while empowering instructors to foster engagement and measurable growth. The session focuses on practical strategies for incorporating Piano Marvel into group piano classes. Key topics include creating individualized sight-reading exercises tailored to different skill levels, facilitating peer learning through collaborative

use of extensive repertoire libraries, and tracking both collective and individual progress using Piano Marvel's performance analytics. Attendees will gain insights on managing diverse skill levels within one class, ensuring personalized feedback without diminishing the benefits of group dynamics. Moreover, Piano Marvel streamlines instruction by allowing students to focus on challenging sections at their own pace, with real-time note accuracy and rhythmic feedback. Students can explore a wide range of solo and duet repertoire, from beginner to advanced levels. This flexibility helps maintain student engagement by offering choices in repertoire appropriate to their skill level, while supporting independent learning at their own speed. This session is ideal for educators looking to integrate digital tools into their curriculum to optimize group piano instruction. By combining innovative technology with proven pedagogical methods, Piano Marvel provides a comprehensive solution to elevate student success in today's evolving music education landscape.

Liang, Xiao

Student Research Paper: *Tradition Transformed: Zhang Zhao's Piano Works and Cross-Cultural Innovation*

This paper examines the piano compositions of Zhang Zhao, a leading voice in contemporary Chinese music whose works blend Western formal principles with Chinese folk traditions and philosophical expression. Through detailed analysis of Pi Huang, Numa Ame, and Yin Shi, this study highlights Zhang Zhao's structural innovations, such as inventive variation forms and fluid rhythmic pacing, alongside his use of pentatonic and folk-derived materials.

Three key aspects of Zhang's compositional language are explored: formal experimentation, the integration of cultural and theatrical idioms, and the expression of emotional and spiritual depth. These works evoke themes of memory, resilience, and transformation—universal experiences that resonate across cultural boundaries.

Framed within the global landscape of 21st-century music, this study underscores the value of non-Western compositional voices in shaping inclusive, creative ecosystems in higher education. Zhang Zhao's work offers an important model for intercultural dialogue, expanding the scope of music research and performance practice by bridging tradition and innovation across cultural lines.

Liu, Christina

Paper: *Playing to Personalities: Enhancing Learning Using Bartle's Player Types*

This conference session explores the innovative application of Bartle's Player Types in applied music lessons to create a more engaging and effective learning experience for students. Much attention has been applied to determining a student's learning style using various systems such as Keith Golay's Learning Patterns and Temperament Styles or VARK learning styles, but these systems primarily categorize cognitive preference. Bartle's Player Types, originally developed by Richard Bartle in 1996 for understanding player behaviors in gaming, focuses on intrinsic motivations and preferences instead and can be adapted to personalize and enrich a student's learning experience. Today's students face unprecedented levels of distractions due to the pervasive presence of digital devices and social media - leveraging Bartle's Player Types allows teachers to design lessons that resonate with students' intrinsic motivations, helping to sustain student's interest and commitment. Session attendees will gain insight in assessing students' Player Types -- Achievers, Explorers, Socializers, and Killers -- and strategies for tailoring lessons to each type to foster stronger engagement and learning. The session will briefly introduce the history of Bartle's Player Types before detailing each type and their respective motivations, preferences, and behavior characteristics in achieving game goals. Through understanding each type, teachers can better understand how individual students approach and derive satisfaction in challenges. Following the overview of each player type, the session addresses ways to identify a student's type before providing practical examples on how to adjust teaching practices to meet the diverse needs and motivations of each player type.

Loeffert, Jeffrey

see Nichol, Jonathan (*New Music for Saxophone Quartet by Kaoutzani and Neikirk*)

Macdonald, Heather

Performance: *Nature Sketches: Autumnal music for oboe by female composers*

In 2024, I released an album of oboe music inspired by the feeling of Autumn. This music evokes the liminal space between seasons - that place between holding on and letting go. I paired music commissioned within my local community with pieces celebrating the rich contemporary tradition of North American oboe compositions.

I collaborated with James Pecore at SoundSCAPE festival in 2021 on a new work for solo oboe: Placid Lake. In this composition, James plays to the oboe's strengths in his lyrical writing, evoking the calm lake of his childhood cottage.

Alyssa Morris' Autumn Leaves draws from famous interpretations of the jazz standard by Miles Davis, Cannonball Adderley, John Coltrane, and Chet Baker. Morris crafts a solo oboe fantasy encapsulating the jazz song's wistful longing for days gone by. This movement comes from a larger work, Collision Etudes for solo oboe, based on paintings by female American artists. Autumn Leaves is inspired by Georgia O'Keeffe's painting of the same name.

Like Morris' Collision Etudes, Viet Cuong's Six Canadian Scenes are inspired by paintings – this time by Canada's Group

of Seven painters. The movements presented today are inspired by paintings by Frederick Varley (Mountains) and Alexander Young Jackson (In Jasper Park).

I commissioned Canadian composer Chelsea McBride to write a piece celebrating liminality. Her Theme and Variations for oboe and ukulele conjures images of a sunlit empty room and a mostly packed suitcase. I hear in this music anticipation, optimism, and excitement for a new chapter in life, with an unsettled undertone – perhaps hinting at uncertainty and apprehension for the future – arising from the artful use of multiphonics and other alternative oboe techniques.

Mahin, Bruce

Audiovisual Composition: *Cat in a Window*

In an art gallery, viewers are conditioned to view single image artwork that is stationary, fixed and unchanging. The proposed work challenges this norm by presenting a single image, a French cat sitting in a window, that is dynamic, altered by music and interactions caused by a live performer. Projections are displayed next to the musician during performance. The operational flow of the project begins with the live performer playing electric guitar. Audio is transmitted in real-time to Ableton Live. MIDI messages from the performer's foot pedal trigger "scenes" in Ableton as the work progresses. This permits timing of sections (scenes) to be fluid and flexible in response to the performer's musical improvisation that occurs in some parts of the music. Ableton augments the audio using pre-recorded audio loops. Ableton also transmits MIDI and Audio messages to Cycling '74 Max, which controls video projections using patches developed by the applicant. Every aspect of the interdisciplinary work "Cat in a Window," the music composition, photography, digital manipulation of image and sound, computer programming and final mastered production were produced by the applicant. The submitted example is the video portion of a live performance of this work. If accepted, ideally, the applicant will perform alongside the video during the presentation.

Mankins, Jace

Asynchronous Virtual Presentation: *Pendulum*

Pendulum is a piece about the constant pressure of time moving forward. While the feelings or mood surrounding a given point in life may change, the continuous motion into the future remains.

Mark, Douglas

Performance: *Prelude to Parting for Trombone, Violin, and fixed media by Elizabeth Raum*

Blending trombone and violin in a creative ecosystem offers a fascinating challenge, as the two instruments are quite different in their timbres, techniques, and roles in music. Success requires a deep understanding of their individual sonic capabilities and the ways in which they can be made to complement each other. Canadian composer Elizabeth Raum explores this unique pairing in her 1995 work, *Prelude to Parting for Trombone, Violin, and Fixed Media*. Raum's *Prelude to Parting* masterfully integrates the idiomatic tendencies of the individual instruments while creating a unique sound palette. She combines a variety of contemporary genres, incorporating jazz, rock, and post-romantic styles, along with extended techniques displayed by both instruments. *Prelude to Parting* was commissioned by the Saskatchewan Youth Ballet with assistance from the Canada Council. It premiered on May 11, 1995, with mother-daughter dancers Connie and Katrina Wernikowski and father-daughter musicians Richard and Erika Raum.

Marquez, Abner

Asynchronous Virtual Presentation: *Shostakovich Symphony No. 7: an example of how music can influence politics and social causes*

The *Symphony No. 7*, written by Dmitri Shostakovich, is a monumental work dedicated to the spirit of resistance and defiance against oppression. Also called *Leningrad*, it was written during a time when authoritarian regimes imposed their will on ordinary people, forcing the world into a large-scale conflict known as World War II. This *Symphony* was written under the siege of the city of Leningrad (1941-1944) and was premiered during the battles in this city; it became the beacon of defiance not only for the Soviets defending the city but also for the allies that were fighting against the aggression of Nazi Germany. This research will explore how music has a collective impact, how this symphony creates a political identity and unifies people for a cause, and the elements in the symphony's composition that bring together political statements and artistry. This research will be analyzed through existing data, starting from the point where Plato, in his book "The Republic," describes good music to develop the good character of the soul. Many French Revolutionary thinkers wrote about the importance of music in society as a moderator of the moral conduct of the people living in a Republic. This research has other examples of nationalistic music used to inspire political statements. In the analysis of the music, an emphasis is placed on the ideas of Socialist Idealism. As well a recount how all the existing conditions during the Nazi siege of the city of Leningrad would be tools to create a political identity.

Matthews, Wendy

see Snodgrass, Jennifer (*All Music and All Musicians: Curriculum Redesign and Mission in "One School" of Music*)

McPherson, Jeff

see Snodgrass, Jennifer (*All Music and All Musicians: Curriculum Redesign and Mission in "One School" of Music*)

Metz, Ken**Composition: *Homage to AS and TM***

This music pays homage to two composers of the many who are very important in my life. The collection also reflects the influence of both atonal music and jazz on my music. From Schoenberg there are quotes: Buffoons and Intermedio use quotes from Op.25 and Pierrot lunaire. chunkie reflects the influence of jazz a la Thelonius Monk, whose melody I studied as part of my dissertation. (This is a revised version of the pieces that was first composed in 2006). The final movement, Clones combines the two influences (though Stravinsky and Bartok are never far away).

Milan, Daniel**Workshop: *Sing Us a Song, Piano Man: A Breakdown of the Art of Playing Pop Music at the Piano***

Though seemingly simplistic in theory, the crossover from classical music performance to pop music performance can be rather difficult, especially for the classically trained musician. Because the classical musician tends to rely on exact notes and rhythms on a written page, the improvisatory nature of a successful pop performance becomes a real issue. This workshop will break down the nuts and bolts of what is actually taking place at the piano during a successful pop performance for the classically trained musician. Examples include songs written for the piano specifically and others that were not. The examples will encompass genres from old standards to today's hit music. These examples will be accompanied by listening excerpts that are followed by pianistically realized adaptations of the excerpts and written out depictions and breakdowns of what is being done.

Mitton, Stephen**Composition: *Fire Soliloquy***

Fire is a fascinating thing. Though inorganic, its vitality makes it seem alive to us. Though mindless, it seems to move according to its own whims, devouring everything in its path if given the chance. This piece presents an imagined firsthand account of the "life" of a fire, from the first dancing sparks to the formidable all-out blaze to the eventual demise in smoldering embers. It is the first in a series of four "discourses" for violin and piano centered on the four classical elements (Fire, Water, Earth and Air) and the impact that human activity has upon them. If they could speak, what would they tell us?

Momand, Elizabeth**Demonstration: *Harmonizing Tradition and Technology: Using Artificial Intelligence to Enhance Applied Music Instruction***

The integration of artificial intelligence (AI) in applied music lessons offers transformative opportunities for enhancing teaching and learning in university music programs. While AI-powered tools have been a standard resource for music instruction for nearly 20 years, the further advancement of AI technology allows for real-time feedback on pitch, rhythm, and dynamics, enabling students to refine their technique and musicality outside of traditional lesson settings. These programs can analyze performances with precision, offering students a deeper understanding of their progress while reducing repetitive tasks for instructors, such as assessing basic technical exercises. For faculty, AI fosters more efficient lesson planning and assessment, freeing time to focus on interpretative artistry and advanced repertoire. By automating the analysis of practice data, platforms like Modacity and Practicing Musician provide instructors with insights into practice patterns, allowing for personalized pedagogical strategies tailored to each student's needs. By incorporating AI, applied music lessons can embrace a hybrid model, blending traditional teaching methods with innovative technologies to prepare students for the evolving landscape of professional musicianship. Through case studies and research-based insights, this session aims to illustrate how AI can enhance both the pedagogical process and student outcomes, fostering a more engaging, effective, and inclusive educational environment for 21st-century music students.

Montanari, Shiana

see Borodkin, Stephen (*Getting Your Students to Commission New Music*)

Montigne, Justin**Asynchronous Virtual Presentation: *Singing with AI: Human Expression through Technological Innovation***

How can singers work with artificial intelligence without losing the voice's innate humanity? In *Singing with AI*, students and faculty explored this question through a semester-long research project. Using tools like Synthesizer V, Suno, Vocoflex, and ChatGPT, they investigated how AI might enhance singing practice, composition, and performance—not as a substitute for the voice, but as a partner in creative expression. This presentation will share key takeaways from

Singing with AI, highlighting the voice as a technological instrument, and offering examples of student-created content, research insights, and workflows for collaboration across distance and discipline. Attendees will hear directly from student researchers and see how digital tools supported their individual learning goals—whether using AI as a “composer’s sketchbook,” experimenting with synthesized voices in practice, composition, and performance, or grappling with the ethical use and cultural implications of AI, as well as the accessibility of AI tools for a diverse range of learners. The session highlights how student singers, working at the intersection of music, technology, and research, are redefining what it means to create and collaborate in a digital age. By putting students at the forefront, equipping them with tools and institutional support, and fostering an academic mentorship framework, Singing with AI offers a model for cultivating artistic growth and leadership in emerging musicians. Attendees will leave with actionable ideas for integrating AI into voice pedagogy and performance, strategies for navigating ethical and accessibility concerns, and inspiration for guiding students through innovation at the rapidly evolving frontier of vocal music.

Moreno, Amanda

Asynchronous Virtual Presentation: Mental Skills for Musicians: A Cross-Disciplinary Approach to Wellbeing and Performance

This presentation examines an interdisciplinary collaboration between music education and sport and exercise psychology, exploring how mental skills training—commonly used with athletes—can enhance the wellbeing and performance of both music educators and performers. While musicians naturally prioritize practice, this focus can sometimes overshadow mental wellbeing (Brown, 2012). Research supports the transferability of sport psychology interventions to the performing arts (Steyn et al., 2015; Moyle, 2019). Music education students participated in group workshops and individual consultations facilitated by a student consultant in sport and exercise psychology. These sessions introduced practical tools such as thought replacement for unproductive self-talk, mindfulness to address physical symptoms of performance anxiety, and self-reflection strategies grounded in an emotion-focused approach to support emotional awareness and regulation. These techniques, adapted from sport contexts, addressed common challenges faced by both educators and performers, including motivation, confidence, and stress management. The project was grounded in established psychological frameworks including emotion-focused therapy (Greenberg, 2011), acceptance and commitment therapy (Hayes, 2012), self-efficacy theory (Bandura, 1997), and self-determination theory (Ryan & Deci, 2000), which provided a conceptual foundation for the activities and interventions. Outcomes suggested that participants developed greater resilience, self-awareness, and coping strategies that extended beyond the practice room and classroom. This session will share key strategies, summarize participant experiences, and offer guidance for developing similar interdisciplinary partnerships. It contributes to an expanding conversation about integrating mental performance support into music education and fostering sustainable, holistic musical careers.

Morningstar, Timothy

see Becker, Karen (*Community/College Chorus--Expanding Musical and Community Engagement*)

Muñiz-Collado, Jessica

Demonstration: Navigating the Future of Music: Strategies for Building a Successful Musician’s Portfolio Career

In the evolving landscape of the music industry, musicians are increasingly turning to portfolio careers as a means of fostering financial security, artistic development, and personal growth. Through a critical exploration of strategies and best practices, this demonstration will offer valuable insights for musicians across career stages on building a sustainable portfolio career. Key areas of focus will include the diversification of income streams through active and passive income, the effective management of multiple roles and responsibilities, the cultivation of professional networks and collaborative partnerships, the strategic development of personal brands, and the strategic utilization of emerging technologies for career advancement. The aim is to equip attendees with the knowledge and skills necessary to cultivate successful portfolio careers, inspire the development of innovative and impactful initiatives that integrate musical practice with research within the evolving music landscape, and provide music educators with strategies for teaching their students how to begin building a portfolio career.

Myrogiannis-Koukos, Nikos

Paper: From Sound to Symbol: Crafting Harmonic Audiation for Collegiate Choral Ensembles

Aspiring and dedicated choral directors strive to program music that contributes to both opportunities for meaningful performing experiences, and the growth of their ensembles’ skills in music literacy. To that end, research in choral pedagogy conducted within the past two decades (Bonshor, 2018; Elliot, 2005; Head, 2008; Wong, 2018) suggests that choral music is considered pedagogically appropriate when it contributes to the development and contextual the use of aural skills in music performance.

While research shows that the strengthening of multiple aural skills in an ensemble setting is highly effective when associated with a harmonic context (Berry et al., 2006; Boyle et al., 1990; Brittain, 1998; Garretson, 1998; Gordon, 2012; Henry,

2004; Jordan, 2017; Karpinski, 2000), the importance of melodic and rhythmic elements is seemingly prioritized in the choral classroom. As a result, the role of harmony as an entry point in music literacy is often downplayed, thus leading to the exclusion of auditory learners who would otherwise benefit the most from the development of their harmonic awareness.

This session will present some of the most outstanding examples of unique harmonic elements and patterns in contemporary choral music (modality, chordal structures, and modulatory passages), emphasizing on their pedagogical appropriateness for the development of a holistic set of auditory skills in the choral rehearsal, through the employment of a “sound-before-symbol” sequence. Through the sequenced incorporation of sound, symbols, and integration into music literacy and reading, this sequence aims to encourage transferrable musical behaviors by focusing on the auditory perception of music.

Nash, Anne

see Gunther, Suna (*Sprinkling SALT - Using Micro-operas to Connect Communities and Awaken Her-story*)

Neikirk, Anne

Score for Feat. Perf: *Flicker*

Flicker is a sonic representation of fire. Uniquely a source of light, heat and sound, fire is a versatile element. Its presence is soothing and relaxing in one context and dangerous and terrifying in another. Like music, fire is temporal: it has a distinct beginning and end. Both build and diminish over time and with varying intensity. In this work, the electronics begin with entirely synthetic sounds that are meant to mimic the sounds of fire: the windy rush of a draft, the crackle of the flames, and the pops of flying sparks. The flute works in tandem with these sounds, creating its own percussive pops and whooshing tones. As the piece progresses, the intensity builds and a distinct harmonic series on B emerges through the crackles. This becomes the anchor pitch of the piece, and the flute reinforces the overtones that seep through the percussive pops of the electronics with various extended techniques. As the amount of pitch present in the electronics surges and then diminishes, the listener is left to discover that a recording of a real fire has replaced the initial synthetic imitation. The flute accompanies these raw sounds by whistling through the B harmonic series one last time and fades away with the dying fire.

Neurohr, John

see Chung, Jiyoun (*Vitamin N (P)Arty*)

Nichol, Jonathan

Performance: *New Music for Saxophone Quartet by Kaoutzani and Neikirk*

This performance proposal highlights two outstanding works for saxophone quartet: *Count Me In* by Maria Kaoutzani and *For the Birds* by Anne Neikirk. These pieces, by two accomplished composers, represent a commitment by the proposing ensemble to sharing music by underrepresented voices that resonates with cultural, personal, and environmental narratives. Maria Kaoutzani’s *Count Me In* draws listeners into a vibrant interplay of rhythmic energy and textural intricacy, reflecting her compositional ethos of connecting diverse musical languages. A composer with international acclaim, Kaoutzani integrates influences from her Cypriot heritage and experiences collaborating with renowned ensembles. Anne Neikirk’s *For the Birds* explores themes of nature and conservation, weaving snapshots of avian life into a tapestry of timbral exploration and lyrical writing. Known for her focus on extramusical narratives, Neikirk’s music embodies her commitment to storytelling, inspired by environmental and cultural themes. Together, these works reflect broader themes of cultural identity, environmental awareness, and the power of collaboration. This performance offers an engaging exploration of two distinctive compositional voices, enriching the saxophone quartet repertoire with music that bridges the personal and the universal. It invites audiences to consider how modern composers transform their diverse experiences and values into compelling, accessible musical statements.

Niskala, Naomi

Showcase Performance: *Using Personal Stories and Images to Engage Audiences: Asking for Empathy and Addressing Historic Racial Injustices with Michi Wiancko’s HOME (2024)*

Michi Wiancko’s *HOME* is one of 15 works commissioned by this ensemble, which uses multi-media to build connections with audiences, encouraging compassion around personal stories of social, racial, and historical injustices. The ensemble’s aim is to integrate history and music by personalizing history through stories in music, emphasizing the relevance of these events to current day. In 1942, U.S. Executive Order 9066 called for the forced imprisonment of 110,000 of Japanese descent, including children, the elderly, and the sick, for the duration of the war. Often referred to as “relocation,” the government stole from these families their homes, personal property, businesses, and livelihoods, and moved them into internment camps in remote locales. Of the 110,000 incarcerated, 70,000 were full American citizens, born and raised in the U.S. *HOME* is inspired by this community of folks who faced and endured fear, racism, violence, and injustice with courage and grace. An opening video filmed by Wiancko gives the historical background of Executive Order

9066, personalizing this trauma. Images, chosen by Wiancko, of the internment camps and artwork created by those imprisoned are projected on the screen during the performance, creating a profound and dynamic impression that asks audiences to recognize the pertinence of these injustices today. <https://www.bardin-niskala-duo.com/cmswiancko.html>

Noelker, Sarah

Asynchronous Virtual Presentation: *Community and Youth Orchestras: A Guide to Repertoire*

An analysis of program archives from some of the largest and longest-running youth and community orchestras in the United States reveals a recurring trend: the same handful of works and composers are programmed repeatedly. While these pieces are popular with both audiences and performers—and are well-suited to the technical level of non-professional musicians—there exists a wealth of equally accessible and engaging repertoire that is consistently overlooked. One barrier to exposure of this repertoire is the lack of comprehensive resources for conductors that include works by composers who are non-white/male, or that fall outside of the canon. My research seeks to address this gap through the creation of a reference catalog and commentary designed to support diverse and enriching programming. In my presentation and lightning talk, I'll highlight key areas of my research, including works by female composers, such as Augusta Holmès and Grace Williams; works by non-white composers, including Ahmet Adnan Saygun, Joaquín Turina, and William Grant Still; alternative pieces by well-known composers, like Grieg's *In Autumn*; and music by lesser-known composers, such as Anatoly Liadov and Malcolm Arnold. I will guide listeners through works using scores and recordings to highlight different features that make them uniquely suited for youth, community and even smaller collegiate programs. These pieces are not without challenges, but they offer musical and technical problems in a context that amateur players can engage with and master. The catalogue includes over 150 works to support thoughtful and inclusive programming that both players and audiences will find rewarding.

Nuzzolo, Valerie

see O'Gara, Heather (*Tri-Cycle Bicycle*)

Nyberg, Esther

see Cincotta, Anthony (*Expanding Horizons: Celebrating Underrepresented Composers for Saxophone & Piano*)

Off, Sarah

Workshop: Artificial Intelligence in the Music Industry

Artificial intelligence has already had an immediate and palpable impact on many industries in our society. Many are asking what AI can do to benefit them and their work while others are frightened by the potential downsides of such a powerful tool. In the music industry, generative AI has been met with both worry about protection of creative works and excitement about the potential creative innovations and multiplicity capabilities of the tool. This session will examine some of the more exciting potentials of AI in the music industry as well as the primary concerns that are currently being discussed by creatives. These discussions are leading to foundational questions such as "What constitutes art?" and "Who or what is considered an artist?" How will AI impact our artistic perspectives and the very parameters and paradigms that are foundational in the music industry? This session will provide information, resources and dialogue to help us help our students navigate this new and exciting challenge as well as a hands on exploration of some of the most impactful AI tools available.

O'Gara, Heather

Showcase Performance: *Tri-Cycle Bicycle*

From the composer: "While composing *Tri-Cycle Bicycle* I had in mind the idea that connection happens not only in space, but it can also happen over time — we can be connected to those who come before us, and to those who will come after us by the art we make today. Oftentimes, the life of makers of all sorts are neatly divided into "periods" and so is this piece divided into three "cycles." The cycles go from fast to slow, from hyper-determined to open-ended, from energetic and fast to settled and meditative. The electronic sounds come from workshop sessions with the [premiering ensemble], to whom this piece is dedicated with all my admiration." *Tri-Cycle Bicycle* is a fascinating tale of friendship and human connection as it evolves through time. The opening has an innocence to it, which is conveyed through synchronized rhythms. This leads into an intense middle section, showcasing the natural growing pains that come with going through life. Finally the third cycle is improvised, based on the patterns introduced in the opening. This is where the performers come together united as confident individuals.

Oehlers, Paul

Composition: *Tidal*

Written while on sabbatical at American University, *Tidal* is an exploration of symmetrical structures and timbral relationships in electroacoustic sounds. The piece mirrors tidal patterns and other repetitive but dynamic patterns.

Okina, Risa**Table Talk: *Supporting Music Students as a Community: The Importance of Wellness Week in a Collaborative Environment Across Disciplines***

Research has identified high stress and burnout among music students in higher education (Bernhard 2005), prompting scholars to propose various coping mechanisms (Jääskeläinen and López-Íñiguez 2022), including emotional competence and stress management strategies (McConkey and Kuebel 2022). While these approaches are valuable, they often emphasize individual practices—such as journaling, self-care, and seeking support—rather than broader, community-based interventions. This presentation explores how institutions can address student wellness through collaborative, campus-wide initiatives that move beyond individual responsibility. Drawing on the presenter's experience as a member of the Wellness Committee at their current institution, this talk highlights the development and impact of "Wellness Week," a recurring, interdisciplinary event designed to support student mental health. Over three semesters, Wellness Week has evolved into a comprehensive initiative involving student organizations, campus ensembles, faculty, and external professionals. One notable example includes a guest lecture by a sleep psychiatrist, tailored to the unique challenges faced by music students. The presentation will outline the structure, content, and outcomes of these events, demonstrating how collective efforts can foster a culture of care and shared responsibility. By integrating wellness into the institutional fabric, this model promotes sustainable support for music students' mental health and well-being. This presentation offers a practical example of how music programs can enhance student wellness through community engagement and interdisciplinary collaboration.

Olivier, Ryan**Audiovisual Composition: *Toccata: a Multimedia Assemblage***

Toccata means "to touch," and this work can be understood as an exploration of sound as a physical experience. While we cognitively describe our sense of hearing as separate from our sense of touch, we come into contact with sound when it touches and moves our eardrum. Sonic material for the piece was selected from a library of samples recorded for a separate project. During the compositional process for this reworking of the same material, particular attention was given to musical gestures brought forth through different approaches to touching the instrument to generate sound. The samples were enhanced and recomposed to create a work in which the concert hall itself became the instrument surrounding the audience, moving the sonic energy throughout the listening experience, reaching out to the audience, and bringing them into the work. The animation explores an oscillation of evolving compositions that drift between organization and disorder, recombining uncanny virtual elements that suggest human-made materiality: shards and shaped pieces of wood, strange iron fittings, brackets, and bits of brassy metal. As arrangements build and break down in cycle after cycle, a source for this creative gravity is gradually revealed, yet in the end remains unknowable.

Olivieri, Alessio**Lecture-Recital: *Valencian Voices: Matilde Salvador's Art Songs for Voice and Guitar***

Spanish composer and painter Matilde Salvador i Segarra (1918-2007) was a prominent figure in Valencian culture, deeply committed to her heritage and language. Known for her contributions to 20th-century Spanish music, Salvador combined traditional Valencian musical elements with contemporary harmonic language reminiscent of the late Manuel de Falla's aesthetic. Her vocal compositions, often set to texts by Catalanian and Valencian poets, showcase her melodic inspiration and cultural depth. Salvador's work for voice and guitar presents a unique opportunity for singers and guitarists to explore the rich textures of Spanish poetry and music, encouraging collaboration beyond the more common voice-piano partnership traditionally emphasized in academia. This lecture-recital introduces her art songs as repertoire suitable for voice and guitar, emphasizing their versatility for various levels of vocal technique. Salvador's compositions often remain within an accessible vocal range, providing emerging singers opportunities to develop their skills while engaging with lesser-known Spanish art music. Through a combination of musical analysis and live performance, this presentation aims to highlight Salvador's compositional style and her contributions to Spanish art song, offering valuable repertoire additions to undergraduate and graduate voice programs. By advocating for these works, this recital seeks to broaden the inclusion of Spanish music in the academic setting, promoting cultural diversity beyond the canon of art song repertoire.

Olivieri, Mark**Composition: *Launch: I. Lift. III. Crash***

Commissioned by Diego Vasquez, *Launch* (2024), a piece for B-flat clarinet and piano, will premiere at the 2025 Vision of Sound New Music & Dance Festival, where Vasquez will perform as both instrumentalist and dance soloist. The titles of each of the piece's individual movements – "Flight," "Soar," and "Crash" – capture the movements' aesthetic aim, but the title of the entire composition serves as a metaphor for the launching of a new friendship and creative collaboration between Vasquez and Olivieri, following their meeting in June 2024. In addition to *Launch*, they will be recording Olivieri's clarinet choir arrangement of *Wind, Wings, Larks & Sparrow*, as well as two newly commissioned works: one for E-flat clarinet and piano, and a set of pieces for bass clarinet duo.

Park, Eun-Hee**Performance: Korean Soundscapes: Contemporary Piano Solos**

The primary goal of the presentation is to promote diversity in piano solo repertoire written by Korean women composers, whose artistry and creativity are highly sophisticated, revolutionary, and world-class, yet have not been widely performed and presented. Representing the fourth generation of Korean composers, selected composers for this presentation reflect freedom to create music in an individual style and an intensive effort to combine Korean traditional music elements and new musical techniques of the Western music. The presenter hopes to bring these remarkable voices to a broader audience, shedding light on the rich and evolving landscape of contemporary Korean piano music. The program showcases piano solo works inspired by the theme of "Arirang," one of the most famous Korean traditional folksongs, along with two compositions that brilliantly incorporate the unique musical languages of composers who seamlessly interweave Eastern and Western elements. The program on this presentation is the following: * Breathe Life II (Arirang Variation), by Kyong Mee Choi (b. 1971) * Arirang from Three Miniatures for solo piano, by Kay Rhie (b. 1971) * Broken Waltz, by SiHyun Uhm (b. 1999) * Co.Ko. - un poco Loco for solo piano, by Texu Kim (b. 1980) I. Sangietto II. Emperor of Ballads III. Jingle Up!!

Park, Jenny

see Kim, Veronica (*Rediscovering Hidden Voices: The Influence of Western Protestant Music on Female Gagok Composers in Korea*)

Parkhurst, Melissa**Paper: Music and Resilience at Chemawa Indian School**

Music has always been of vital importance to Native peoples. For some groups, their very creation is predicated on it; in the Haida creation story, for example, Raven uses his voice to sing the first people into existence. The unique power of music in identity formation and self-representation was known to the social reformers who established Native American boarding schools in the 1880s. Music became a critical part of the early assimilation campaign for its ability to transmit identity and knowledge, ostensibly ensuring the total transformation sought by social reformers.

Ethnomusicologists face a distinct challenge when investigating music traditions where lines of transmission have been disrupted and memories are deeply painful for participants. Chemawa Indian School near Salem, Oregon, remains the oldest continuously operating boarding school in a system that has intimately impacted countless Native lives, families, and communities.

The students have responded to the school's music programs in ways unintended by policymakers. Examining critical incidents in the musical life at Chemawa, I trace the trajectory of federal Indian policy, highlighting student responses and allowing music to reveal the contradictions inherent in the U.S. government's assimilation policies. Today's students at Chemawa sing, drum, and dance; host powwows; and make studio recordings of their own music, marking a shift from assimilation to education by-and-for Native peoples. The music that policy makers had pinned such high hopes on became not a tool for mindless assimilation, but a way for Native students to define themselves, create social networks, and promote their own resiliency.

Patterson, Sarah

see Kim, Ji Hyun (*Rediscovering Fernande Decruck: Expanding the String Quartet Canon*)

Pavey, Curtis**Paper: Rethinking Success in the Profession: Innovation, Adaptability, and Career Diversity**

Tenure-track academic positions have traditionally been seen as the pinnacle of success for musicians with advanced degrees, but this no longer reflects the realities of the 21st-century music profession. Fewer than 10% of new Doctor of Musical Arts graduates in the U.S. secure tenure-track roles annually (NASM, 2022), and full-time positions are increasingly scarce. Arts graduates often feel underprepared for nontraditional careers, with limited college resources supporting these pursuits (Martin & Frenette, 2017). Thriving in the modern music profession requires entrepreneurial thinking, technological proficiency, cross-disciplinary collaboration, and integrating roles such as performance, teaching, and community engagement (Zhukov & Rowley, 2022). These shifting dynamics compel educators, students, and pianists to redefine sustainable careers. This paper investigates evolving definitions of success among early-to-mid-career American music professionals with advanced degrees (DMA/PhD) with the majority of their professional activities outside academia, positing that success manifests in diverse forms. Study participants included current doctoral piano students and post-graduate professionals who completed a survey and interview on career success perceptions. The study discusses the need to train musicians for innovative roles by fostering unconventional partnerships with academic disciplines, industries, and community organizations. It emphasizes collaboration, technological innovation, and cross-sector partnerships as essential tools for addressing challenges faced by pianists and all musicians. The paper strives to prepare attendees with actionable strategies for navigating the future of music education. Attendees will explore how the profession can better

prepare emerging musicians to foster cultural richness, belonging, and meaningful career development in an increasingly diverse and interconnected world.

Peaslee, Craig

Composition: *Global Warning*

Throughout the history of the planet no creature has had nearly the profound impact on the Earth as human beings. Consequently, warning bells of human impact on the planet have been ringing for over a century; however, on this specific issue we have been willfully ignoring the evidence. The pollution of waterways, emission of greenhouse gasses, and toxins in the Earth have all played a role in the food we eat, liquids we drink, and the weather we encounter on a daily basis. "Global Warning" presents us with a keynote speaker telling us to take heed of the warning signs and do something drastic now to prevent further adverse effects of human produced climate change. What kind of world do we want our children and grandchildren to inherit?

Pike, Pamela

Paper: *Prioritizing Publicly Engaged Research in Higher Ed for Meaningful Community Engagement*

The United Nations Universal Declaration of Human Rights states that every person has a right to participate in making-music and artistic endeavors (UDHR, article 27). At a time when more communities of children and adults in the United States lack access to music-making opportunities, educators who immerse themselves in community and create music programs that are culturally relevant are needed more than ever as such programs add to the cultural vibrancy of community life. Scholars participate in such publicly engaged research and community engagement projects to discover, develop, and mobilize mutually beneficial knowledge (Beaulieu et al, 2018; Doberneck et al, 2010). However, building relationships and designing programs that are mutually advantageous, with a spirit of reciprocity, takes time. With young faculty under increasing pressure to publish more and show quick results of music scholarship (Eatman et al, 2018), interested and capable faculty must often wait until later in their careers to participate in publicly engaged research. Using findings from two long-term case studies of successful projects and partnerships (located in different states), this presentation explores specific ways that doctoral students and pre-tenured faculty can successfully participate in culturally relevant and publicly engaged research earlier in their careers so both community and scholars benefit from consistent, high-quality, and meaningful musical opportunities.

Potter, Stuart

Paper: *Learning How to Recruit Locally: An Interview Study of Successful Music School Graduates from Neighboring High Schools Who Attended a Region Comprehensive University and Flourished*

In the 2024-2025 school year a qualitative interview study was conducted to learn more about successful music school graduates who attended a region comprehensive university. The subjects were originally from high schools that traditionally send students to the university but who's schools do not have music programs that historically produce a lot of music majors. The aim of the study was to learn more about these individuals. They were asked to speak about experiences and beliefs in high school that set them up for success when they became university music majors. The respondents were asked about their approaches and practices that helped them grow and maximize their university education. These responses and more were coded and a selection of themes were identified and those themes informed the research questions. The presentation will focus on what was learned from the respondents that can assist university music faculty recruit future music majors from their local communities. All of the respondents are musicians and educators who are flourishing following their time at the regional comprehensive university. Yet these same respondents had very humble beginnings: very few participated as high schoolers as part of prestigious events such as All-State or won awards in Solo and Ensemble competitions. What the respondents shared is compelling and can be used to help identify the next students just like them.

Pukinskis, Katherine

see Jones, Kyle (*Exploring Equitable Commissioning Practices for Performers and Composers*)

Qiang, Nanyi

Showcase Performance: *Showcase Performance: "Celestial Miniatures" for piano (2023), by Robert McClure*

Celestial Miniatures was commissioned by the Ohio Music Teachers Association 2023 Commissioned Composer Award. The work is a set of seven miniatures with each focusing on a particular celestial body within our solar system. Our primary educational perspective of the solar system prioritizes the largest bodies; planets. However, through this piece the composer learned about the smaller objects and how very many there are. Dwarf planets, moons, asteroids, and our own spacecraft. 2. Ganymede, the largest moon in the solar system, is larger than Mercury, Pluto, and 75% the size of Mars. It is the only moon with its own magnetic field. 3. Bennu is a near-Earth asteroid that is 4.5 billion years old. 4. Haumea is a dwarf planet located in the Kuiper Belt beyond the orbit of Neptune. It has one of the fastest rotations in the solar system with a "day" being only four hours long. 6. Enceladus, one of Saturn's 146 moons (currently, moons are still being

discovered), is a world that hosts an ice-covered ocean. 7. Voyager 1, is currently the farthest object we have sent from Earth at 150+ Astronomical Units (the distance from the Sun to the Earth). Launched in 1977, the spacecraft and its twin, Voyager 2, were responsible for our first images and data of the Jupiter and Saturn systems (Voyager 1) and the Uranus and Neptune systems (Voyager 2). This included the moons Io, Ganymede, and Enceladus.

Qiu, Canlin

Student Research Paper: Chinese composer Zhao Zhang's Piano music

This presentation examines how Zhao Zhang's compositions Chinese Dream and Pi Huang integrate traditional Chinese music into the piano repertoire, highlighting his unique approach as a contemporary composer. As a professor at MinZu University of China and a distinguished professor at the China Conservatory of Music, Zhang draws on his Yi heritage and the folk traditions of various minority ethnic groups.

The session will offer exclusive insights from my discussions with Zhang, focusing on his 2014 work Chinese Dream, which was inspired by a historical anecdote about Emperor Kangxi (r. 1661–1722)—the first Chinese emperor known to have played the piano. This composition reimagines the Buddhist Pu'an Mantra using Zhang's innovative "half-key" technique, which evokes the sound of the Guqin (a seven-stringed zither). Additionally, I will discuss how he incorporates the tonal qualities of traditional instruments like Bianzhong (bronze bells) and Bianqing (stone chimes) while weaving the philosophical principles of the I Ching into the piano's expression.

In Pi Huang, influenced by Beijing Opera, Zhang transcends traditional forms by blending the opera's essence with the Daoist structural concepts of Ba Gua (Eight Trigrams). I will explore how Zhang masterfully merges these musical and structural elements, creating a distinctive piano work that reflects both cultural heritage and innovation.

Ramon, Elisa

see Olivieri, Alessio (*Valencian Voices: Matilde Salvador's Art Songs for Voice and Guitar*)

Raposo, Jessica

Performance: Holistic Collaboration: Flute Music of Nathan Froebe

Composer Nathan Froebe is a rising voice within the queer community, with his works performed across the United States, Brazil and Greece. While many of his pieces depict themes related to the direct experience of the LGBTQIA2S+ community (Array, a set of miniatures based on the stripes of the Pride flag; Silence Still=Death, about the continuing HIV/AIDS crisis), others embody a broader theme of inclusivity. He purposefully removes barriers for performers, whether writing for "ungendered" voices or "open instrumentation". This program presents three of these works – selections from his Essay Triptych and Commune. The Essay Triptych, composed for two flutists and a pianist using C flutes, piccolos and alto flutes, explores the interconnectedness of musical elements. The "Essay for Piccolo, Piano, and Alto Flute" intertwines tonalities and textures to both reflect and invert the typical expectations of these instruments, seeking common ground between them. It begins with a statement in the piano, followed by solo passages from the piccolo and alto flute, eventually converging into a final duet. The "Essay for Two Flutists and Pianist" continues to explore musical unity through the organic transformation of its initial material. The flutists alternate between alto flute, C flute, and piccolo, emphasizing clarity and simplicity from the evolving relationship between the multiple flutes through a careful balance of dissonance and consonance. In Commune, Froebe introduces three core ideas—mixing timbres, performer interaction, and flexibility for any two instruments—that welcome all voices and interpretations to participate in the musical experience.

Raposo, Jessica

see Watanabe, Mihoko (*From Japan to France: Au-Dela Du Temps by Yuko Uebayashi*)

Ravetto, Anne-Gaëlle

see Mark, Douglas (*Prelude to Parting for Trombone, Violin, and fixed media by Elizabeth Raum*)

Reed, Jerry

see Snodgrass, Jennifer (*All Music and All Musicians: Curriculum Redesign and Mission in "One School" of Music*)

Reeves, Jennifer

see Borodkin, Stephen (*Getting Your Students to Commission New Music*)

Reisinger, Allison

ePoster: Graduate Performance Major Experiences Teaching in a Community Music School

The purpose of this talk will be to share a study of graduate performance major perceptions of their experiences teaching in a community music school embedded in their University's School of Music. Graduate music degree programs can serve as fertile pedagogical training grounds. Scholarship suggests that once in the professional world, performance degree holders may rely more than expected on non-performance musical activities—such as applied teaching, community teaching, and ensemble leadership—to establish and maintain their professional viability (Dalagna et al., 2020; Rowley

& Bennett, 2019; Slaughter & Springer, 2015).

We conducted a study of graduate students' experiences teaching in this Community Music School by examining multiple subcases, collecting data from graduate student instructor journals, group interviews, surveys, and faculty interviews over the course of one semester. A better understanding of the perceived benefits of graduate teaching experiences in the embedded community music school may have implications for the design of graduate curricula and courses. The potential benefits of aligning graduate coursework with embedded teaching experiences may serve graduate students by providing authentic contexts to explore what they are learning throughout their coursework. We hope that this project will shed light on potential perceived benefits to pedagogical development that this program offers. We also hope to uncover potential challenges the graduate students face throughout the program. With a better understanding of the potential strengths and challenges within this particular program, this study may offer insight for similarly situated programs or provide some guidance to those considering implementing a similar program.

Rizzo, Adam

Student Research Paper: *Music, Identity, and Migration in the Citizen Sleeper Games*

What does it mean to belong? *Citizen Sleeper* (2022) and *Citizen Sleeper 2: Starward Vector* (2025), both by Jump Over the Age, ask this question of their players. In both games, the player plays as a sleeper, an artificial individual created by a corporation, who is almost constantly dealing with various antagonists and situations. Throughout traveling in this science fiction world, the player encounters a wide variety of fictional cultures, traditions, and people, supported by changes in visuals and locations, and the advancement of the narrative. In contrast to how these elements support a theme of migration, the music almost entirely consists of electronic and synthesized instruments, which seem to represent the artificial nature of the sleeper. This demonstrates how ultimately the music of these games, instead of other elements, is integral in establishing the sleeper's identity as an artificial individual. Drawing on Tonelli's (2021) chapter on identity and video game music, I argue these games afford the player an opportunity to experience the sleeper's inorganic identity. This experience is shaped by how the player affects the narrative and events of the game through dialogue choices, with the games' music reinforcing how the sleeper's identity impacts not only their own decisions, but also how other characters perceive the sleeper. The soundtrack of these games, and its consistent use of electronic and synthesized instrumentation, is pivotal in establishing the sleeper's identity; it is the sleeper who must determine where to call home—where they choose to be a "citizen sleeper."

Roberts, Hannah

Asynchronous Virtual Presentation: *Group Piano as Community Outreach: Engaging a Diverse Community through Accessible Music Education*

What do a German immigrant mother, a middle-eastern engineering professor, a sleep researcher at the local university, a boutique coffeeshop owner, and an African-American homeschooling family have in common? Despite their disparate backgrounds, a common thread connects the stories of all these lives. This commonality became apparent recently when they enrolled in a community group piano class I launched through the university where I teach. Not only did these individuals share a mutual interest in learning to play the piano, but they thrived by studying in a group environment. Bonding through their mutual interest in their new-found hobby, the class participants and student-teachers built relationships that would likely have not developed outside of the walls of the piano lab. Drawing on my recent experience as a university piano professor directing a community group piano class, this presentation offers strategies for creating a symbiotic university-community partnership and shares practical steps for implementing cross-cultural group piano classes. The resources that exist within a college or university music program make higher-education music programs uniquely equipped to engage the community through group piano classes. This presentation focuses on sharing strategies for launching a community group piano class, including suggestions for curriculum design, recruitment, scheduling, mentoring new student-teachers, integrating into a piano pedagogy curriculum, and more. This session also addresses the advantages of offering these classes, both for the university and community. By presenting practical steps for implementing group piano classes, this session advocates for high-quality, accessible music education for a diverse community.

Roberts, Rachel

Workshop: *Designing Anti-Racist Syllabi*

Syllabi represent crucial opportunities to influence the curriculum we engage students in as we develop our courses. Non-racist curriculum includes attention to racism but stops short of analyzing why and how racism exists. It does not invite people to go beyond simply recognizing racism. Anti-racism pays explicit attention to sources of inequities, including challenging curriculum that centers sources of inequities in people or communities. Instead, anti-racist curriculum addresses disciplinary, societal, and institutional practices and discourses that create inequity and that maintain racism. Paraphrasing Kendi (2009), there is no such thing as a non-racist or race-neutral curriculum. Every curriculum in every institution in every community in every nation is producing or sustaining racial inequity or equity between racial groups. In this workshop, participants will explore methods towards creating an anti-racist curriculum, inclusive of rubrics that can aid faculty towards the development of anti-racist curriculum. Participants will then examine a syllabi in development

through reviewing course statements of commitments, learning objectives and course goals, course readings, assignments, and assessments. Next, this workshop will share examples and results from implementing anti-racist syllabi in individual courses. The presentation will conclude through having participants actively work through examining a syllabus and recommending changes to move towards an anti-racist curriculum.

Romero, Brenda M

Panel: Creative Collaborations in Music Research and Teaching

This panel responds to the 2025 conference theme's focus on "music's capacity to foster a more vibrant and inclusive cultural landscape within higher education." Traditional music programs have held to "siloiing," strict divisions of musical areas that—more often than not—compete for institutional resources in ways that reinforce siloiing and discourage collegial collaborations. Arguably, the more colleagues work together, the greater their impact. For instance, research, teaching, and writing collaborations among faculty colleagues in the performance and academic areas (the latter especially from ethnomusicology and other marginalized areas like women and music) demonstrate respect and humility regarding what one does not know or understand, while advancing student knowledge production through expanding awareness of the multiple roles that music plays in global contexts. Two presenters consider opportunities for collaborations that will enhance social emotional learning while enriching student understanding of global musical systems. The centering of embodied practices is one way to redress the extractive and isolating history of music study. A study of timbre in African art music is an example of one embodied approach; particularly, Akin Euba's blend of aria and sprechstimme with Yoruba orin (song) and oriki (poetry) vocal modes in his opera *Chaka: An Opera in Two Chants*. The study of embodied relationships among music, dance, and theater also help to break down the silos and reflect ethnomusicologist John Blacking's concept of "humanly organized sound" to greater effect. In addition, writing and editing in collaboration with colleagues emphasizes co-mentoring / teaching-learning, and is especially relationship-building.

Rossow, Stacie

Demonstration: Experiential Music Industry Experience through Faculty and Interdisciplinary Collaborations

Over the past years, we have found a disconnect between students in traditional music programs and those in the music industry programs. We have had difficulty assimilating the two into a cohesive unit. The key may lie in the collaboration between faculty versed in both worlds through interdisciplinary projects that simultaneously attract and serve both student bases utilizing multiple skill sets. This session details lessons learned when commercial music, ensemble, and performance faculty came together to provide one such experience. In the recording process, students of all degrees participated in various activities related to recording an album. They commissioned and premiered a new commission by an internationally renowned composer and worked with him through compositional stages and in the recording process. Students collaborated with professional musicians as artists and witnessed their level of preparation for performance and recording sessions and how they adapted to changes in the environment, recording needs, and compositional desires. Additionally, the students served as the project's technical assistants and performing artists, and experienced firsthand the recording of a large ensemble in a non-traditional venue, post-production, and evaluation of the recording critical listening skills. This session will detail our collaborative process from inception to publication, specific tools and technology required, and lessons learned to provide ideas for attendees' future collaborations.

Rowlett, Michael

Performance: After Songs: Nocturnes for Clarinet, by Cecil Price Walden

This performance features a new work by Cecil Price Walden, *After Songs: Seven Nocturnes for Solo Clarinet*. Due to time limitations, I will play five of the work's seven movements. This work supports the 2025 CMS conference theme in two important ways. First, this piece represents a "musical initiative that actively contributes to the social and economic growth of a local community." The composer and I work together in the same community, and, by writing a work for solo instrument, without piano, we hoped to create a piece that could be performed in a variety of non-standard venues, one that was as easily at home in a classroom or in a coffee shop as on a traditional stage. We proposed this idea to the arts commission for my state and received a project grant that funded the creation of the piece. Second, each movement of the piece is based on a poem by the poet Michael McFee. The piece is designed for each poem to be read before the movement is performed, and the music takes its inspiration from the words of the poem. This link between literature and music represents a "Interdisciplinary strategy that fosters a collaborative arts initiative," and the premiere of the work will take place in April 2025, at an event that is jointly sponsored by a national literary conference and a local recital series.

Rubinstein, Eric

Workshop: Conducting as Dance; the synergy between physical movement and musical gesture

The undeniable and innate connection between music and movement has been proven in different mediums throughout

all of music education- Dalcroze, Kodály, Feierabend, and the like. While we have made great strides in acknowledging pedagogies and philosophies that support learning through movement, little is known about how to engage with conducting gesture through this similar lens. Best known for his work in modern dance, Rudolf Lában's most influential contribution is through the development of a written language used to characterize movement. This language is based on four primary qualities- time, space, weight, and flow- and while these principles were initially designed for dancers, this method has been widely utilized by conductors as well. Lában's philosophy of movement proves to be one of the most practical introductions for beginning conductors as it employs techniques and analogies to which students are already conditioned. Kinesthetic practices that help inform conducting gesture demonstrate the true marriage between music and the body. The objective of this session is to offer a new approach to conducting instruction that prioritizes the quality of movement as equally important to that of the music. This session will include an introduction to Rudolf Lában's methodology as well as strategies for the practitioner-teacher. In support of the conference theme, participants will engage in this research with direct application as we explore these gestural concepts.

Rudman, Jessica

Discussion Forum: *The Pedagogy of Creativity in Musical Ecosystems*

Approximately 10 years ago, the CMS Task Force on the Undergraduate Music Major published "Transforming Music Study from Its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors" (later known as the CMS Manifesto). The authors identified three pillars to guide music instructors and institutions in training undergraduates: creativity, diversity, and integration—and creativity was emphasized as a critical component in improving the two other areas. This forum will provide an opportunity for members of various specialties to discuss their experiences, challenges, and successes in implementing creative activities within their individual classroom as well as their department/school. The moderator will pose various prompts to the group such as: What have you done to increase creativity in your own classes/lessons? How do you teach students to be creative beyond assigning activities and projects? How does teaching for creativity relate to efforts to increase diversity and integration? How can faculty support the cultivation of creativity across areas? What has your institution done to emphasize creativity in its curriculum and culture? What have you or your institution done to engage in creativity in your community? What do you want to try that you have not yet done? What is holding you or your institution back from placing a greater emphasis on creativity? By discussing these topics, participants will learn from their peers' experience, gain ideas to try at their own institution, and be able to troubleshoot challenges they may have encountered.

Salas-Ruiz, Carla

see Pavey, Curtis (*Rethinking Success in the Profession: Innovation, Adaptability, and Career Diversity*)

Sampsel, Laurie

Paper: *Sheet Music Illustrations and the Backlash against American Women from 1910 to 1930*

The era of the New Woman in America dates from roughly the 1890s through the 1930s. During this period female financial independence, education, progressive politics, and sexual freedom became possible. These changes prompted a backlash that became visible in multiple forms of media during the teens and Roaring Twenties. This paper explores the changes in sheet music illustrations throughout the period. Male artists who had followed the model of Charles Dana Gibson's "girl" early in the century, later portrayed pleasure-seeking Flappers after the passage of the Nineteenth Amendment granted women the right to vote. The sheet music illustrations discussed often show what media scholar Carolyn Kitch calls the "big woman-small man" motif. Women are often shown dominating men—even toying with them physically—or choosing from multiple, tiny suitors. Examples from the following well-known male illustrators are included as examples: Barbelle, De Takacs, Leff, and Rosebud. Their art appeared on songs from major composers (including George Gershwin and Harry Von Tilzer) on sheet music published by major Tin Pan Alley houses (such as Leo Feist and Shapiro, Bernstein & Co.). Presented as satire, these covers provide poignant social commentary about male apprehension about the New Woman during the 1910s and 20s.

Sanchez, Rey

Lecture-Recital: *The Muse Machine: Songs from the Crossroads of Imagination and Innovation. (feat. Me, Myself, and AI)*

How effective is Artificial Intelligence as a true musical, creative, and technical collaborator? Are AI tools more than gimmicks, toys? In this Lecture Recital, I will showcase a selection of original songs and compositions created, produced, and performed in collaboration with a variety of AI tools. I will demonstrate their power that allowed me to imagine and accomplish things that were previously extremely difficult or even impossible to execute. My music represents a diversity of contemporary/popular genres, including pop, rock, Latin, acoustic singer-songwriter, and nü jazz. I'll elaborate on my creative and technical processes throughout the presentation, and perform live with a computer, electric guitar, and a variety of MIDI controllers. I'll also share a detailed list of the AI resources that I used in writing, producing, and perform-

ing the music.

Sanders, Dianna

Asynchronous Virtual Presentation: "BANG" Beyoncé, Cowboy Carter, and the Fight Against White Supremacy

This abstract explores the intersections of Beyoncé's artistry, the character of Cowboy Carter, and the ongoing fight against white supremacy. Beyoncé, as a cultural icon, uses her platform to address social injustices and empower marginalized communities, often weaving themes of resistance and identity into her music and performances. Cowboy Carter, a representation of the struggle against systemic oppression, embodies the complexities of navigating a racially charged landscape. Together, they highlight the resilience of Black individuals in confronting white supremacy, illustrating how art can serve as a powerful tool for activism. This analysis delves into their narratives, emphasizing the importance of solidarity and the continuous fight for equality and justice in contemporary society.

Savage, Dylan

Demonstration: What's Music Got To Do With It?

Interdisciplinary exchange is seen more prominently in university mission statements than ever before. Although this presenter has attended many interdisciplinary performances and talks over the years, they were usually found to be lacking when it came to providing a substantive reason or reasons the partnership was undertaken. Questions that were never addressed included: What lasting idea or new-found insight could the audience learn and perhaps use; were there any concepts that could be used pedagogically; did the presenters learn anything from one another that they might be able to apply beneficially to their own fields? Because of this perceived lack, the presenter of this demonstration created an interdisciplinary performance lecture series at his own university called What's Music Got To Do With It? The primary focus of which was to focus on the new insights or concepts professors from two disparate fields might be able to glean from one another. In each episode of the series, the same piano professor and a different guest professor from a non-music discipline demonstrate how they use a specific universal skill in their creative work, research, and instruction. Live piano performance is prominently featured in the series because of its unique ability to illustrate concepts, ideas, and show process in significant depth and entertain at the same time. In this demonstration, the presenter will give clear details on how his series was conceived, developed, and carried out in the hopes that attendees might be inspired to do something similar at their school or university.

Sayers, Gretta

Paper: Learning with kindness, vulnerability, and belonging: Creating a culture of care and inclusivity in a first-year undergraduate music theory course

This paper describes how I adapted my pedagogy in a first-year undergraduate music theory course, comprised of music majors and non-majors, to create a culture of care with and among students. Undergraduates often struggle with the expectations of post-secondary study and, recently, I have observed additional challenges in their personal development, individual and social identity, sense of belonging, and emotional regulation (Haidt, 2024) exacerbated by the COVID-19 pandemic (CASA, 2022). Studying music provides an opportunity to engage with practices of care for young people, as music can help with emotional development and identity creation (Saarikallio and Skewes McFerran, 2022). Foundational to a culture of care is trust, which begins with the instructor's pedagogy (Pilato, 2018). I learn who students are individually and model collaborative and inclusive interactions in the classroom to co-create trust among classmates. Course adaptations included individual reflection journals to encourage self-awareness and in-class group activities that supported inclusivity and belonging. In self-awareness practices, students learned to observe and receive their bodily sensations to embrace vulnerability, connect with their emotions, and foster self-compassion. Reflection journal prompts asked students to observe their musical engagement, which promoted self-identity. They described their bodily responses to songs, shared listening habits, and identified songs that complemented their emotions. During in-class activities, students completed exercises with a partner and shared their musical tastes, which broadened musical perspectives among peers to create connection and belonging. Nearly all students reported positive engagement with the processes while some reported neutral or minimal responses to specific exercises.

Schreibeis, Matthew

Paper: Neon Sounds: Building Community Through Music and Historic Preservation

This presentation provides an overview of Neon Sounds, a recent interdisciplinary arts collaboration in Hong Kong, and explores a global perspective on how music can help to preserve cultural memory amid social change. The multi-year project was built around decommissioned historic neon signs from Hong Kong businesses and how they could be given new life and new meaning by staging them with site-specific music compositions. The broader goal of this project was to seek new ways to form meaningful social connections between arts organizations and local grassroots communities. In this way, the collaboration brought together local composers, performers, architects, historic preservationists, lighting designers, neon craftsmen, and small business owners and produced four world premiere multi-media compositions at Hong Kong Arts Centre in 2024. The staging included a neon choreography, in which the neon lights reacted to the

music in real time. The presentation will discuss the project's background and key personnel, approaches to artistic collaboration, challenges encountered, and possible future directions, and will include video excerpts from the premiere performances.

Sharp, Jonathan

Asynchronous Virtual Presentation: *Expanding the Sonic Palette: Solo Percussion with Live Electronics in Contemporary Performance and Pedagogy*

As solo percussion repertoire increasingly integrates live electronics, performers must navigate not only technical demands but also evolving creative roles. This presentation examines how contemporary works for solo percussion and electronics reshape the performer's identity as a "performer-technologist," requiring fluency in digital platforms such as Ableton Live and Max/MSP. Before performing electroacoustic works, performers must understand the signal chain that will be used to produce the work's sounds. Specific hardware and software are needed to trigger the audio events and reverberated amplification. Through detailed analysis and performance demonstrations of Jeremy Barnett's *White Noise Machine* and Dan VanHassel's *Fzzl*, this session explores methods and applications of digital tools needed for real time performer-electronics interaction. These works highlight concepts such as live sound manipulation, sensor-based triggering, and the design of interactive performance systems—techniques that exemplify the expanding creative potential of digital tools in music.

This presentation offers strategies for designing applied lesson plans that build digital fluency and guiding students through technical setups like microphone placement, MIDI controller configuration, and basic Max patches. Tools like MIDI controllers and audio interfaces provide accessible entry points for exploring live electronics, teaching signal flow, gain structure, and routing within digital audio workstations. By incorporating these tools into hands-on lessons, students develop technical skills while focusing on musical expression. This approach positions technology as an extension of performance rather than a separate discipline, empowering musicians as both performers and designers, equipping them with the digital and creative competencies vital to contemporary musical practice.

Shin, Dongwon

see Yang, HaEun (*Fusing Heritage and Innovation: Gabriela Lena Frank's Sonata Serrana No. 1 for Piano Four Hands in the Creative Ecosystem of Global Music*)

Silhova, Dasa

Demonstration: *Strategies for Integrating Music Business Studies into Traditional Music Schools*

As the classical music industry adapts to the rapidly changing world we live in, the skills needed for a successful career in music evolve just as quickly. Select music schools are providing a solution by offering specific courses in music business. A study was conducted at a chosen school to examine how music business courses can best be integrated into existing music programs. Situational analysis uncovered how current music business offerings serve students and the unique challenges they encounter. Similar schools in the region were interviewed in depth about their motivations and methods for incorporating this course area. Finally, a survey was distributed to students in the chosen school to assess their attitudes towards potential course and degree options in music business. Through consideration of the information gathered, a music business certificate and minor proposal was drafted for the chosen school. The findings of the study produced several strategies which serve as foundations for the integration of music business studies into traditionally structured music schools. This demonstration will present how these can be applied to any program. It will also offer tools for advocacy, the essential next step in ensuring we prepare music graduates for the workforce. This presentation will actively engage participants by discussing universally applicable circumstances across music programs. Participants will be invited to engage in polls to articulate their perspectives on the issues presented. Interested individuals will also be encouraged to stay connected with future developments after leaving the conference and returning to their respective institutions.

Simonson, Mary

see Glen, Hilary (*Collaborative Pathways Between Music and Visual Media*)

Srower, Ellen T

Demonstration: *Musical Philosophers: Integrating Philosophy of Music into an Elementary School Music Curriculum*

Children are natural philosophers. They are naturally curious about the world they live in, and often try to understand why things are the way they are. In the United States, pre-college philosophy programs through organizations such as PLATO (Philosophy Learning and Teaching Organization) have recently emerged to nurture childrens' natural philosophical curiosity. These programs have been proven to strengthen childrens' analytical reasoning skills, problem-solving abilities, understanding of diverse viewpoints, and self-confidence (e.g. Millett and Tapper 2012, Topping and Trickey 2014). An elementary school music classroom is a prime venue for introducing philosophical inquiry and discussion—students are already equipped not only with some basic musical knowledge, but also with their own individual interests and convictions about music that can readily be challenged and explored with their teachers and peers. Integrating philosophy

of music into an elementary school music curriculum can both deepen students' musical understanding in practice and challenge them to evaluate music's various roles in their lives. Teachers and students can engage with pertinent questions and topics such as: What does it mean to be musically expressive? What is genre? What differentiates music and noise? What does it mean for music, or one's own playing, to be good or bad? This presentation will demonstrate how philosophical inquiry can be effectively implemented in an elementary school music curriculum through group discussions, games, thought experiments, field trips, and projects. As a case study, this presentation will spotlight an elementary school philosophy of music program that is currently funded by PLATO.

Sirower, Ellen T

Student Research Paper: *Pedagogical Criteria for Cultivating Interpretive Sensitivity with Developing Classical Piano Students*

This paper will develop and defend the pedagogical criteria for cultivating what I call "interpretive sensitivity" in developing classical piano students from elementary to advanced levels. Beyond demonstration and imitation, there is a significant gap in the pedagogical literature on cultivating interpretive abilities in piano students. I present three pedagogical criteria of an under-explored approach to cultivating interpretive abilities that teachers can nurture in their piano students: creative agency, contextually-informed analytical acumen, and empathetic understanding. For the purposes of this paper, interpretation involves making aesthetic judgments about musical possibilities that exist within musical works. I define "interpretive sensitivity" as having the intuitive inclination and capacity to discover, experiment with, and analyze those musical possibilities to eventually make aesthetic judgments. I further argue that this learning approach ultimately empowers students with the ability to learn music autonomously and appreciate the learning process for its own sake. This paper will demonstrate how the three pedagogical criteria for cultivating interpretive sensitivity can enable piano students to think critically about musical ideas and concepts, understand and identify with music from varying historical and cultural contexts, and realize their expressive potential.

Skok, Christian

see Mitton, Stephen (*Fire Soliloquy*)

Sloter, Dana

Asynchronous Virtual Presentation: *Absolutes vs. Adjustables: A Practical Guide to Woodwind Doubling*

The ability to double on various woodwind instruments is an invaluable skill in today's economic landscape. Musical theatre pit orchestras are the most obvious performance situation in which this skill is demanded; they provide a crucible in which the differences between instruments are thrown into sharp relief. The successful doubler must shift gears from one instrument to the next with very little transition time; they participate in a cross-disciplinary artistic community of people bringing onstage and offstage skills together in large-scale collaborative storytelling. Conventional wisdom dictates that students who wish to work on this skill seek private instruction, maintain a regular practice rotation, and listen to recordings to develop their sound concept on each instrument. I contend that a working knowledge of the basic acoustics of various woodwind instruments (flute, oboe, clarinet, and saxophone) and how this theoretical information translates to the player's physical approach on each instrument is an invaluable supplemental resource. This presentation will consist of three distinct sections: 1) a short description of context for woodwind doubling; 2) a brief outline of the acoustical properties of the bores of the most common families of doubles (flute, oboe, clarinet saxophone) and the primary acoustical considerations players must have when working to create a characteristic sound on each of these instruments; and 3) how this information translates to the physical aspects of performance, framed as "absolutes" (those aspects that cannot be compromised) and "adjustables" (those aspects where a degree of variation is acceptable depending on the player's particular physiology).

Snodgrass, Jennifer

Panel: *All Music and All Musicians: Curriculum Redesign and Mission in "One School" of Music*

What happens when the small, traditionally-successful-but-shrinking music program of a liberal arts university decides to add—or is told to add—commercial music degrees? What happens when you blend an academic faculty with music industry professionals who negotiate those plans, believe in, argue for, and pound on the table for "One School of Music," a university where all genres and styles of music are represented and respected in both studies and performance? The short-term answers to those questions involved fear, doubt, angst, and considerable kicking and screaming. The longer term answers have included a rethinking of the core curriculum and a redesign of degree programs. Additional courses in hands-on exploration, music technology and business, and methods were added while still maintaining a foundational core in traditional musicianship. Curriculum and degree reform were based on research in pedagogy and an understanding of the needs of the current music student. Most importantly, there was a focus on honest conversations about who our students are, where they are headed, and what skills are likely to serve them well. A panel of current faculty will discuss the process of reshaping and redesigning existing degree programs, with a deliberate embracing of faculty backgrounds and expectations as well as student's interest in degrees in music, music education, worship arts, performance, rewards, and real challenges of the "One School" model and how to create an environment where students and faculty industry, production, and songwriting. The panel—formed from varied backgrounds and teaching—also will discuss the many

can create, grow, and lead.

Soekojo, Winnie

ePoster: *Body, Mind, and Music Performance*

“Body, Mind, and Music Performance” explores the interconnected roles of physical health, mental resilience, and artistic expression in achieving peak performance in music. Grounded in interdisciplinary research and supported by a global survey of over 8,000 musicians, this work provides evidence-based insights into how the integration of body and mind enhances musical execution and creativity. The study identifies three main dimensions of effective music performance: physical optimization, mental focus, and emotional engagement. Survey results reveal that 82% of musicians believe physical conditioning, such as posture and muscle control, directly improves their technical precision. Additionally, 78% report that mindfulness and mental clarity significantly enhance their ability to concentrate and perform under pressure. Subsidiary points include the impact of nutrition, sleep, and recovery on physical and cognitive stamina, as well as the role of emotional intelligence in interpreting and expressing musical pieces authentically. Case studies illustrate how professional musicians incorporate these principles into practice routines, using techniques like meditation, visualization, and fitness regimens to maintain high performance levels. Neuroscientific evidence underscores these findings, showing that music performance engages brain areas related to motor control, memory, and emotional regulation. Moreover, music’s ability to induce a flow state—a condition reported by 67% of respondents—proves essential for immersive and impactful performances. The workshop of “Body, Mind, and Music Performance” concludes that peak musical performance stems from a holistic approach. By aligning physical vitality, mental acuity, and emotional depth, musicians can unlock their full potential, offering transformative experiences to audiences and enriching their own artistic journeys.

Soekojo, Winnie

ePoster: *Music’s Role in Humans*

“Music’s Role in Humans” firmly establishes music as a cornerstone of human existence, influencing emotional health, cognitive development, social cohesion, and cultural identity. Drawing on interdisciplinary research and a global survey of over 10,000 participants, this study provides compelling evidence of music’s pervasive and transformative impact on individuals and societies. The study identifies four main dimensions of music’s role: emotional regulation, cognitive enhancement, social bonding, and cultural expression. Statistically, 89% of participants reported using music to manage emotions, with 72% citing its effectiveness in reducing stress and anxiety. Furthermore, structured musical training was shown to improve memory and problem-solving skills in 78% of surveyed individuals, underlining music’s cognitive benefits. Socially, the survey highlights that 76% of respondents experience stronger interpersonal connections through shared musical activities, such as concerts or family rituals. Music also serves as a unifying force in diverse cultural settings, with 83% acknowledging its role in preserving traditions and fostering a sense of identity. Neurological and psychological evidence supports these findings, revealing that music activates brain regions associated with reward, memory, and empathy. Its therapeutic potential extends to aiding recovery in conditions like PTSD, dementia, and depression. “Music’s Role in Humans” concludes that music is not merely a form of entertainment but a fundamental human necessity. By integrating statistical analysis and case studies, this research underscores music’s unmatched capacity to enrich lives, offering critical insights for scholars, educators, healthcare professionals, and policymakers worldwide.

Sonett-Assor, Caroline

Asynchronous Virtual Presentation: *Bridging the Gap: Collaborative Pre-College Music Initiatives for College Preparation and Recruitment*

This presentation explores the vital role of collaborative pre-college music initiatives in preparing students for collegiate-level study while fostering recruitment pathways through strategic partnerships between academic institutions, industry leaders, and local arts organizations. As higher education in music faces increasing pressure to diversify and expand access, innovative pre-college programming offers a critical avenue for engaging young talent early and equitably. We examine models in which colleges partner with local schools, community music programs, and industry professionals to offer a spectrum of preparatory experiences. These include artist-led masterclasses, college application and audition workshops, interdisciplinary sessions integrating music with technology or visual arts, and hands-on opportunities for high school students to contribute to college productions. Such experiences demystify the college application process, raise artistic standards, and provide a tangible sense of belonging within collegiate environments. These initiatives not only equip students with the tools and confidence needed to pursue advanced study in music, but also serve as recruitment pipelines, strengthening community ties and ensuring a broader, more diverse applicant pool. By investing in these partnerships, institutions and industry collaborators actively contribute to the social and economic growth of their regions—nurturing the next generation of musicians while reinforcing the cultural and educational ecosystem. This session will use one Saturday pre-college program as a case study of this model, and will invite discussion on how to tailor such a program to reflect the unique strengths and needs of each community.

Song, Anna**Demonstration: A Story of Success: Sub-Choirs and Smartphones for Assessment in the Collegiate Choral Setting**

Collegiate choral ensembles center around group instruction. Because of this, it can be challenging to provide choir students with individualized assessment of their musical skills and focused feedback on their performances, especially given time constraints and resource limitations. This demonstration will highlight several unconventional strategies introduced into an undergraduate choral program to address this issue, including dividing the choir into student-led “sub-choirs” (small mixed groups of 8-10 singers), devoting 10-15 minutes of class time for these groups to audio record themselves performing assigned pieces of music using their smartphones, and uploading these recordings to a cloud-based learning management system to allow for asynchronous self/peer-assessment and instructor feedback. These strategies not only provided a time-efficient solution that allowed for singers to receive regular, individualized feedback throughout each concert cycle, but they also resulted in an array of side benefits, including: increased student accountability, motivation, and independence; opportunities for the delegation of responsibility and student leadership; and the facilitation of chamber music-making experiences and individual goals, to name a few. This presentation will outline the full range of benefits, as well as the positive impact of these activities on students’ music learning as reported in informal student surveys.

Steinke, Greg**Audiovisual Composition: BOLOS**

Music created for the film, *BOLOS* created by Peche Roberts for the Access Sound of Silent Film Chicago 2017 and performed live by the Access Ensemble of Chicago, which underscores the antics of two female siblings and bolo tie presents.

Sugiura, Nariaki**Lecture-Recital: Bridging Traditions: Japanese Musical Synthesis in Works for Cello and Piano**

The integration of Western classical music into Japanese traditional music began during the Meiji Restoration (1868), a transformative period that ended over two centuries of isolationist policies under the Tokugawa shogunate. This cultural exchange introduced Western music education to Japan while fostering the creation of a unique national music that blended traditional Japanese aesthetics with Western styles. Traditional Japanese music, characterized by pentatonic and heptatonic scales, the concept of *ma* (silence and timing), and a distinctive rhythmic framework, significantly influenced these hybrid compositions. While notable composers like Tōru Takemitsu and Akira Ifukube are recognized internationally, other contributors remain underappreciated. This presentation spotlights three such composers—Michio Miyagi, Hisatada Odaka, and Takashi Kurata—who innovatively merged Japanese and Western musical traditions. Miyagi, a renowned koto performer and educator, composed over 700 works, creatively adapting Western techniques to Japanese instruments. On the other hand, Odaka and Kurata, both classically trained, brought Japanese musical idioms into Western-style compositions for Western instruments. The lecture-recital will explore this synthesis through three works for cello and piano: Odaka’s *Nocturne* (4 minutes), Kurata’s *Danse d’une poupée japonaise* (3 minutes), and Miyagi’s *The Sea in Spring* (adopted from original instrumentations of koto and shakuhachi, 6 minutes). These pieces highlight the composers’ innovative approaches to blending Japanese and Western elements, offering insight into the aesthetic and technical dialogue between the two traditions. This presentation aims to broaden awareness of these composers and deepen understanding of Japan’s contribution to global classical music repertoire.

Taylor, Matthew

see Snodgrass, Jennifer (*All Music and All Musicians: Curriculum Redesign and Mission in “One School” of Music*)

Terhune, Cecily

see Hood, Carly (*the water-clock bleeds - New Work for Tenor Saxophone, Baritone Saxophone, and Electronics*)

Thompson, Steven**Demonstration: Evolve and Thrive: The Increasing Need for Online Music Degrees**

The demand for online music education has surged exponentially in recent years, necessitating an adaptive response from music schools. Music schools must adopt innovative tools and pedagogical strategies tailored to online learning environments to remain relevant and inclusive. This presentation examines the design, implementation, and successes of online music degree programs at 4-year schools like Berklee Online and 2-year schools like American River College. It focuses on developing components such as the organization of applied music instruction, ensemble participation, music theory and ear training, pathways for transfer, and advanced coursework. It also addresses strategies for effective scheduling and individualized learning pathways. Additionally, this discussion explores the broader implications of online music programs on community engagement, highlighting their potential to reach and serve diverse constituencies traditionally underserved by music schools.

Trantham, Gene**Panel: *The Music Student Bill of Rights: Empowering Students in Navigating Oft-unwritten Norms of Post-secondary Music Programs***

When students enter post-secondary music programs, they frequently report encountering oft-unwritten rules and norms that have been standardized within their institutions. As a society wanting to support students, how can CMS help them advocate for themselves and assist music institutions reevaluate long-standing practices made imperative by an increasing need to address student health and well-being in the music programs of today? Can we create an aspirational statement of rights that reflects the values of the College Music Society and assists students navigate these delicate pathways? Created by members of the College Music Society's Committee for Academic Citizenship and Student Advisory Council, The Music Student Bill of Rights is a statement of rights that music students should be able to expect from their collegiate and postbaccalaureate music education. It is not an imperative nor an institutionally binding policy. Rather, it is meant to increase students' awareness of their academic rights and those of their classmates, while inviting instructors and administrators to advocate for their students and reflect on their own teaching practices. This panel, comprised of students along with faculty and administrators, will discuss this living document, what faculty and administrators can do to help support students, as well as ideas and experiences by those who have adopted it and are considering its implementation.

Um, Dasol**Asynchronous Virtual Presentation: *Eclectic Spirituality: Shinuh Lee's Chorale Fantasy as a Global Artistic Voice***

This presentation explores how contemporary South Korean composer Shinuh Lee transcends cultural and stylistic boundaries in her Chorale Fantasy for Piano No. 1: "Comfort, comfort my people." It examines how Lee integrates Western classical influences from her European training with deeply rooted Christian themes, offering a unique perspective on Korea's evolving cultural identity. Through a close analysis of her compositional techniques—"total-serial transformation" and "poly-chordal, poly-stylistic"—the presentation highlights Lee's blending of tonal, modal, and atonal elements. These techniques echo the legacy of Western composers like Bach and Messiaen, while reflecting a biblical narrative of faith, resilience, and redemption. By situating Lee's music within the broader framework of cultural exchange, this presentation illustrates music's capacity to bridge diverse cultural and spiritual expressions. It underscores how such works can foster a more vibrant and inclusive cultural landscape—affirming unique voices and encouraging a global perspective among students. Through comparisons with Messiaen's works, I will highlight both parallels and contrasts in their approach to integrating faith and music, underscoring the cross-cultural dialogue inherent in Lee's work. Ultimately, this study positions Chorale Fantasy No. 1 as an example of how music can serve as a vehicle for intercultural understanding and student belonging, inspiring us to reimagine the ways we engage with and learn from diverse artistic voices.

Valente, Liana**Demonstration: *Creating Impactful Community Engagement Opportunities With Your Students***

Each semester, our students learn and perform repertoire mandated by juries, recitals, and ensemble requirements. Performances are often presented for small audiences of faculty and students. Family members may attend solo recitals, and community members sometimes attend end-of-semester concerts. It's rare for student musicians to curate concerts to be performed off campus for the general community, and rarer still for concerts to be accessible to members of the community who live with Autism or other developmental or physical challenges. Why is this so? As we prepare our students to thrive as professional musicians, shouldn't we be offering opportunities to create programs intentionally designed for all audience members, including those who have been all too often excluded? The CMS 2024-2025 Common Topic – Grow. Create. Lead, encourages us all to look beyond tradition and seek ways of expanding curricular offerings, designing pioneering pathways of success for our students. By thoughtfully creating outreach programs that connect students with their community beyond the institution, the power and joy of music and music-making can be shared on a larger scale. Audiences will grow and students, who will expect more from their studies, will be better prepared to be engaging performers, teachers, and advocates, now and in the future. This session will explore methods for creating innovative community engagement opportunities, offering suggestions for attendees who wish to expand their interactions beyond the walls of their institutions. The discussion will include a review of the presenter's experiences and successes, potentially serving as inspiration for future projects.

Van Klompenberg, Martin**Composition: *3 Travelers***

The African Wild Dog, or Painted Dog, is one of the elite predators in sub-Saharan Africa. They are unfortunately also one of the most endangered mammals on Earth. This is in part to their unique pack structure, where only ten percent of female wild dogs will mother pups. If a young female wild dog wants to inhabit the role of a mother within a pack, they must disperse and find

a new pack. More than half die while searching. This is the story of three who survived: The three travelers. In October 2021, three sisters of the Luamfwa African wild dog pack abandoned their pack. At three years old, if they did not seek a new pack, they would live as subordinates, without pups, for the remainder of their lives. The sisters were tracked by radio collar by researchers at Montana State University. These sisters traveled more than 1,300 miles, including multiple crossings of the Luangwa River, home to one of Africa's largest crocodile populations; entering the Great Rift Valley, where they crossed paths with several other packs, unsuccessfully; and even crossed the Great East Road near Lusaka, the primary route of travel between the capital cities of Zambia and Malawi. As of the story's publishing, the three sisters were still roaming in search of a new pack. Migration is fascinating, but when the journey greatly surpasses the expectation, it's difficult to find incredible inspiration.

Vanderburg, Kyle

Paper: *Composition Pedagogy and the Creative Ecosystem of Lifelong Learning*

To be a working composer twenty-five years into the twenty-first century is an interesting and confusing position to be in. The democratization of technology has drastically changed the creation, distribution, consumption, and ownership of music; new fields such as media composition, songwriting, and commercial music are making their way into the academy; and generative Artificial Intelligence poses new opportunities (or threats, depending on your viewpoint). While the emergent field of Composition Pedagogy is chiefly interested in the instruction of composition in the classroom or studio, composer-oriented professional development is an area that gets little attention in the university setting or in contemporary composition textbooks. A composition studio is a community, and in this paper, we propose reimagining the collegiate composition studio as an incubator for a long-term creativity ecosystem of lifelong learning. Composition instruction is paired with opportunities in publishing, entrepreneurship, and networking, mimicking the skills that professional composers use on a regular basis. Attention is given to areas including attaining orchestral performances, releasing albums, accepting commissions, and generating opportunities. These skills are addressed in the context of individual lessons and group studio classes in ways that carry over into the young professional composer's career that they might be able to forge their own creative paths forward into this new age of music-making.

Vanderburg, Kyle

Composition: *Creatures from the Black Bassoon*

Creatures from the Black Bassoon is, as the title suggests, a virtual menagerie of beasts and environments fashioned entirely from processed and unprocessed sounds of the bassoon. Key clicks, reed squeaks and squawks, multiphonics, notes played through various stages of assembly and disassembly, and other traditional and extended techniques are organized by similar properties into species. Some of our creatures appear to be cute, chirpy, fuzzy critters, while others are vicious predators. These beings are placed in a number of tableaux of length devised by the golden ratio, with certain sections designated as "windows" with substantial contrast to the surrounding sections.

VanOyen, Lawrence

Demonstration: *Performing a Concert for Children with Autism and Their Families*

Autism is a brain development disorder that may impair the social and intellectual development of a child. Common characteristics of autism include and inability to interact in social situations. In 2020 the CDC estimated about 1 in 36 children have been identified with autism spectrum disorder. Due to the nature of the disorder, families with members who are affected by autism are often unable to attend public concerts together because of the potential for disruptive behavior. With a little extra preparation, our ensembles can fill this void. A concert targeted for children with special needs removes the social concerns of a traditional performance, and provides an inclusion opportunity for the children and their families. Further, performing a concert for children with special needs can be a wonderful and fun experience for both the community and the ensemble. This session will address the procedures for and considerations of performing a concert for children with special needs and their families.

Variago, Jorge

Workshop: *Free Code-Based Software Music Classes as an Invitation to Fuel Students' Sonic Creativity, Problem Solving, and Community Building*

This workshop proposes the integration of free code-based programming software into music classes to expand students' sonic creativity, problem-solving skills, and community-building opportunities. Through ideas and concrete applications, the workshop invites educators to incorporate code-based music courses into their curricula, fostering interdisciplinary collaboration and technical fluency among students. Examples of creative coding will be demonstrated in SuperCollider and Processing, emphasizing their low-cost accessibility and adaptability for various educational contexts. These platforms enable all students to engage with creative practices that go beyond traditional instrument-based methods, allowing them to explore sound processing and design, live coding, algorithmic composition, and multimedia

integration. Key topics include how coding cultivates problem-solving by requiring students to structure and debug their creative ideas, how sonic imagination (orchestration) is expanded through the possibilities of code-based digital sound processing, and how community and collaboration naturally arise in learning environments that focus on sharing code and working in real-time performance contexts.

This proposal encourages an open, inclusive educational approach, where coding becomes a powerful medium for musical expression, research and inclusion. This workshop will explore ways to incorporate these ideas into classroom settings such as theory, composition and analysis, as well as into instrumental studios. Note: code examples will be shared in advance with all participants.

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Nakra, M. T. (2024). *Constructing Music*. OUP.
Wilson, S., Cottle, D., & Collins, N. (2011). *The SuperCollider Book*. MIT Press.

Variago, Jorge

Composition: *Sonic Ecosystems and Natural Cycles: An Immersive Multimedia Improvisation*

This proposal presents a 20-minute free improvisation based on the concept of natural cycles, performed by a student-led electroacoustic ensemble. The multimedia improvisation explores the ensemble as a creative sonic ecosystem where sounds emerge, dissipate, and reconstruct in altered forms, mimicking natural processes like growth, decay, and regeneration.

Vásquez, Diego

see Olivieri, Mark (**Launch: I. Lift. III. Crash**)

Wang, Lily

ePoster: *Exploring AI Piano Practicing Aides: Benefits and Challenges for U.S. Music Education*

AI-powered piano practicing aides have gained significant popularity in China, particularly during and after the COVID-19 pandemic. These apps offer students tools for independent practice by evaluating their recordings, highlighting errors such as pitch or rhythm mistakes, and generating scores to rate the practice based on accuracy in various categories like pitch, rhythm, and consistency, offering valuable feedback to guide improvement. This poster examines four popular Chinese AI piano practicing aide apps—Tuti Piano, Xiao Ye Zi, Lai Yin, and Xiao Xing Xing—analyzing their features, benefits, and limitations. Key advantages of these apps include their comprehensive music score libraries, which align with undergraduate group and applied piano repertoires, making them valuable resources for higher education. They also facilitate flexible, on-demand practice without requiring appointments with instructors. However, their correction-oriented methodologies, which emphasize mistake identification and rectification, may inadvertently hinder creativity, lower confidence, and impact students' self-efficacy. Furthermore, their focus on basic elements like pitch and rhythm often excludes vital aspects such as technique, expression, interpretive guidance, and music creativity. This poster highlights the potential for such apps to supplement U.S. higher music education, particularly in group and applied piano settings where independent practicing is needed. However, it also raises concerns about over-reliance on AI tools, copyright issues in music libraries, and the need for balance between technological assistance and traditional instruction. Ultimately, AI practicing aides present both opportunities and challenges, underscoring the importance of integrating them thoughtfully into music education.

Wang, Lily

Asynchronous Virtual Presentation: *Motivating Undergraduate Students in Group Piano Classes*

Abstract Motivation is a critical factor in effective group piano instruction for undergraduate music majors, especially those studying piano as a secondary instrument. These students often face unique challenges, including lower confidence and reduced intrinsic motivation compared to their primary instrument. This paper explores pedagogical strategies to enhance motivation and learning outcomes in the group piano setting. Drawing on educational theories and recent research, it emphasizes the importance of teacher support, positive reinforcement, structured lesson sequencing, and a collaborative classroom climate. Specific techniques include starting with accessible tasks, offering constructive feedback, fostering a growth mindset, and avoiding unhealthy competition. Emotional support and individualized encouragement also play key roles in building students' self-efficacy and engagement. Through intentional teaching practices that consider students' emotional and cognitive needs, educators can create a supportive environment that empowers students to develop piano skills with confidence, persistence, and enjoyment.

Watanabe, Mihoko

Demonstration: *Addressing the Mental Health Crisis Through Mindfulness and a Growth Mindset in Applied Studio*

Recent findings highlight an alarming rise in mental health challenges among college students. Time Magazine (9/21/2023) reported that 41% of U.S. students experienced depression, 36% faced anxiety, and 14% contemplated suicide during the 2022-23 academic year. Similarly, TimelyMD (5/7/2023) found that 71% of students struggled with mental health. These statistics underscore the urgent need for strategies to support student well-being and resilience. Higher education instructors are crucial in addressing this crisis by equipping students with stress management tools and fostering resilience. Drawing inspiration from Carol Dweck's *Mindset: The New Psychology of Success*, cultivating a growth mindset empowers students to embrace challenges, view setbacks as opportunities for growth, and develop a positive, resilient outlook. The Japanese proverb, "Illness comes to mind," reflects the profound connection between mental well-being and mindset. In 2023 and 2024, the author introduced an innovative strategy in the applied studio by integrating mindfulness and growth mindset principles. Students participated in 5-minute meditations before practice and maintained reflective journals documenting their experiences. The outcomes were significant: students demonstrated greater positivity, improved emotional regulation, enhanced communication, and reduced end-of-semester fatigue. Building on this success, the author plans to expand the initiative in Spring 2025. Enhancements will include diverse meditations, goal setting for each session, interactive mindset discussions, and collaborative peer-support activities.

Combining mindfulness with a growth mindset fosters self-awareness, reshapes thought patterns, and promotes emotional resilience. It offers a promising solution to the growing mental health concerns among college students nationwide.

Watanabe, Mihoko

Performance: *From Japan to France: Au-Dela Du Temps* by Yuko Uebayashi

Au-Delà du Temps (meaning "Beyond Time") by Yuko Uebayashi is a renowned chamber music piece for two flutes and piano. Known for its evocative exploration of time and light, the work blends Eastern and Western musical influences to create a contemplative and ethereal soundscape. Uebayashi's intricate textures and delicate melodies invite listeners to reflect on the cyclical nature of time. The piece revolves around the theme of time and light, using musical elements to represent different qualities of light—such as the distant light of night, dancing light, and white light—creating a sense of temporal progression. The prominent role of the two flutes, with their delicate and intertwining lines, creates an airy, introspective atmosphere central to the piece's meditative nature. Uebayashi, who studied in Japan and Paris, seamlessly merges Japanese aesthetics with Western compositional techniques, crafting a unique musical language. This fusion leads to a rich, expressive texture that encourages listeners to explore the intersection of cultural traditions. Though often viewed as a single movement, the piece can be experienced in distinct sections that build upon one another, guiding the listener on a journey through time. *Au-Delà du Temps* offers a reflection on the passage of time, with each movement drawing the audience deeper into its world of light and sound. Through this performance, we are invited to grow in our understanding of cultural fusion, create meaningful connections with music, and lead with our imaginations, exploring the boundless possibilities of sound.

Watanabe, Mihoko

see Raposo, Jessica (*Holistic Collaboration: Flute Music of Nathan Froebe*)

Willsie, Lucas

see Borodkin, Stephen (*Getting Your Students to Commission New Music*)

Wickman, Ethan

Composition: *Hematite Dances*

Hematite, the mineral made up of iron oxide that turns the canyons, cliffs, and landscapes of the Great Basin in the Southwestern United States red and bronze, inspired this piece. I began composing the work during the pandemic year while spending time amongst the red rock desert of Moab, Utah.

Woolery, Danielle

Workshop: *Embracing Learner Variability: Using Universal Design for Learning Strategies in Applied Lessons*

Applied music faculty who teach private lessons are in a unique position to work with students one-on-one or in small groups. Our studios and classrooms are composed of individuals with a wide range of abilities, learning preferences, and interests, and we strive to create learning environments that are welcoming and inclusive to all students. However, traditional teaching methods may not be accessible for every learner and educators must find creative ways to connect with students and engage them in learning. Universal Design for Learning provides a framework for creating flexible approaches that increase access and learning for ALL students, including students with disabilities, English Language Learners, and students who are motivated to learn in different ways. This interactive session will explore UDL-inspired strategies to increase student engagement through a variety of activities that can be used in applied lessons and studio settings with students of all ability levels. In this session, participants will:

1. develop an understanding of the UDL framework, including creating a flexible learning environment, instruction, and assessment to accommodate individual learning differences.
2. explore UDL-inspired teaching strategies using a variety of interactive visual, auditory, tactile, and kinesthetic experiences that can be used proactively in any applied studio or classroom setting to increase student engagement and support access to curriculum and learning for students with diverse abilities. Using the research-based UDL Framework, applied music faculty will leave with a toolbox to proactively examine their practices through a lens of learner variability and to create an inclusive studio atmosphere.

Worcester , Lynn

Demonstration: *Is ChatGPT the New Google? Suggestions for Integrating AI in Piano Pedagogy*

The use of both generative and inference AI is transforming industries across the globe—from healthcare to transportation, entertainment, media, restaurants, sports, and everything in between—improving the quality of lives. Gen Z and Alpha are comfortable using generative AI systems like ChatGPT and its many LLM competitors to create new content like text, images, and conduct research. Gen Z and Alpha do this as naturally as Millennials' used Google in the early 2000s, a time when fears surrounding the internet paralleled current concerns about AI in education. And much like the internet, the rapid rise of AI technology is transforming education by enhancing personalized learning, broadening creative opportunities and increasing student engagement. Yet, misconceptions, fears, and concerns about generative AI tools—particularly ChatGPT—are preventing numerous educators from embracing these innovations. These fears hinder enhanced learning opportunities and leave students underprepared for an AI literate workforce. As educators, we can use ChatGPT to improve access to knowledge, bridge gaps in underserved populations, and offer instant assistance and feedback. This session will explore 1) Ethical use of AI in piano pedagogy by ensuring accuracy and minimizing bias 2) Practical usage by demonstrating ChatGPT's capabilities through effective prompt writing 3) Teaching creativity by using ChatGPT to complement traditional piano teaching methods 4) AI and international students and 5) Developing safe spaces for AI usage and exploration in piano pedagogy study. By thoughtfully interacting with ChatGPT, educators will be better equipped to assist students with essential skills for responsibly navigating AI in academic and professional settings.

Yang, HaEun

Performance: *Fusing Heritage and Innovation: Gabriela Lena Frank's Sonata Serrana No. 1 for Piano Four Hands in the Creative Ecosystem of Global Music*

The winner of the Grammy Award, Gabriela Lena Frank (b. 1972) is an increasingly sought-after composer in the United States. Her father is of Lithuanian/Jewish descent, while her mother is Peruvian with Chinese roots. Growing up, Frank identifies as a Mestiza woman, reflecting a blend of Western European and Latin Indigenous heritage. Her work often incorporates Latin America folkloric traditions and Latin mythology. The composition Sonata Serrana No. 1 consists of four movements. The word 'Serrana' refers to a mountain range, and each movement contains allusions to the rhythms and harmonies of the mountain music from her mother's homeland of Perú. She describes her Sonata Serrana No. 1 as being inspired by the distinctly Andean concept of mestizaje, championed by Peruvian folklorist José María Arguedas (1911–1969), inspired by Quechua Indian poetry and melodies as well as Arguedas' writings, Frank incorporates these elements throughout the sonata. Also, she was influenced by Alberto Ginastera's colorful style, including his guitar-like arpeggios, and incorporates similar elements in this piece. The composition features vivid meter changes, such as sesquialtera, and the juxtaposition of compound duple and simple triple meters, which is reminiscent of Ginastera's piano works. Sonata Serrana No. 1 exemplifies Frank's ability to blend heritage and innovation. Through this piece, she demonstrates how music can bridge cultural boundaries, offering a rich, dynamic experience that reflects both personal and global creative ecosystems.

Yong, Jackie

Paper: *Teaching Piano Literature in the Age of AI: Strategies for Engaging 21st-Century Students*

Piano literature courses are a cornerstone of piano degree programs in the United States, required by NASM at both undergraduate and graduate levels. These courses provide essential knowledge of repertoires, styles, and contexts of piano music. However, despite their importance, many instructors enter classrooms with limited formal training in teaching these courses, often relying on how they were taught. This lack of pedagogical preparation is compounded by the absence of comprehensive resources tailored specifically to the instruction of piano literature. This presentation addresses these gaps by offering innovative strategies for teaching piano literature in a rapidly evolving educational landscape shaped by artificial intelligence and changing student demographics. Drawing on qualitative research that includes interviews with experienced professors and textbook authors, it highlights actionable approaches for engaging 21st-century students, particularly those from Generation Z and Alpha. Key topics to be explored include:

1. Integrating AI and Technology: Utilizing artificial intelligence tools to enhance learning and foster deeper engagement with piano literature.
2. Inclusive Repertoire Selection: Curating course materials that balance canonical works with contributions from historically underrepresented composers.

3. Practical Assignments: Designing assignments that encourage critical thinking and creativity while remaining adaptable to modern academic environments. Attendees will leave with practical insights and tools to modernize their teaching of piano literature while addressing the needs of today's diverse and tech-savvy students. This session aims to inspire a broader discussion on the future of piano literature pedagogy and equip educators with strategies to navigate both opportunities and challenges of the AI era.

Yoon, Clara

ePoster: Deconstructing Stereotypes in Music: Non-Majors' Perspectives via Q Methodology

This study examines how Non-Music Majors (NMMs) perceive Music Majors (MMs) using Q methodology, a mixed-method approach that combines both quantitative and qualitative analysis to capture subjective viewpoints. Conducted in Spring 2023 with 30 graduate-level NMMs at a large U.S. graduate school of education, the research aimed to identify prevailing characterizations and impressions of MMs. The key findings revealed that NMMs commonly regard MMs as inherently talented, eclectic, and disciplined, often associating them with affluent backgrounds. MMs are also viewed as perfectionists with diverse interests and a higher propensity for recreational drug use. These views may reflect enduring perceptions of musicians, which can extend beyond academic environments and influence broader social interactions. The application of Q methodology (hereafter referred to as Q) facilitated a deeper exploration of nuanced perspectives, often overlooked by traditional quantitative approaches. The study emphasizes the methodological utility of Q in music education research and advocates for its broader adoption. When combined with post-Q-sort surveys and interviews, Q offers a powerful framework for examining the complex interplay of perceptions across different academic disciplines. Beyond its relevance to students, Q can also provide critical insights for educators, administrators, and researchers seeking to understand and address the dynamics shaping academic and social interactions within educational contexts.

Yun, Jin

Lecture-Recital: Crafting Musical Ecosystems: South American Rhythms and Western Harmony in Clarinet and Piano

This lecture-recital explores how the clarinet and piano create vibrant musical ecosystems by blending South American rhythmic traditions with Western classical harmonies. Featuring the U.S. premieres of *Lollygag* and *Romanza* by Hyekyung Lee, the session highlights the clarinet's versatility and its ability to connect diverse musical influences. These works provide an exciting addition to the repertoire for performers and educators, emphasizing rhythmic vitality, emotional depth, and pedagogical value.

Lollygag showcases the clarinet's technical possibilities, such as arpeggios and octaves, through a playful yet demanding exploration of rhythm and energy. *Romanza*, commissioned for the Great Latin American Clarinet Congress, integrates South America's montuno rhythmic style with Western harmonic traditions, resulting in a work that is both romantic and uplifting.

The lecture portion will discuss the creative processes behind these works, including rhythmic and harmonic innovations, cultural influences, and strategies for teaching and performing this repertoire. Performance excerpts will illustrate key sections of both works, immersing attendees in the interplay between clarinet and piano and the music's broader cultural significance.

This session demonstrates how collaborative, cross-cultural compositions can inspire performers, educators, and researchers, aligning with the CMS 2025 theme "Creative Ecosystems: Music, Research, Practice, and Impact." By weaving together rhythm, harmony, and cultural narratives, the clarinet and piano become powerful tools for cultural exchange, innovation, and artistic inspiration.

Zacharella, Alexandra

Paper: Scenes from Indian Life: Louis Ballard's Musical Vision

Louis Wayne Ballard, known as "Honga-no-zhe," meaning "Grand Eagle" in Quapaw, was born on July 8, 1931, in Devil's Promenade, Oklahoma. His mother, Leona Mae Quapaw, belonged to the Quapaw tribe, and his father, Charles "Smokey" Guthrie Ballard, was from the Cherokee tribe. At the age of six, Ballard was sent to the Seneca Indian Training School, one of the government-run boarding schools for Native American children. After high school, Ballard continued his studies at the University of Tulsa, where he graduated with a B.M. in Music Theory and a B.M.E. in music education in 1954. Ballard had a prolific career as a composer, artist, teacher, and humanitarian. This presentation explores one of Ballard's Orchestral and Wind compositions *Scenes from Indian Life*. Ballard composed *Scenes from Indian Life* after watching two locals, one Navajo, and one Taos, building a wall in front of his Santa Fe home. In a programmatic gesture, their greetings to one another appear as motifs played on clarinet and trombone at the start of the four-part work. As the two continue their wall-building, on-looking Indian friends determine that the well-intentioned builders are not doing a great job and pitch in to get the job done. Ballard's *Scenes from Indian Life* seems to blend humor and social commentary, reflecting on cultural interactions and the complexities of community. The use of musical motifs to represent the characters' greetings adds a unique layer to the narrative, allowing the audience to engage with the personalities involved.

Zacharella, Alexandra**Paper: *We Can Do It! - A History of American Women Military Band Conductors in World War II***

We Can Do It! is a slogan attached to the American Cultural Icon Rosie the Riveter. Rosie represented the women who worked in factories and shipyards during World War II and empowered women to take on traditionally male-dominated jobs. The 1940s brought about an age of American Feminism and an era of the birth of economic advantage for women. In addition to creating new workforce opportunities, the United States government created women's reserve units and recruited women to "free a man to fight." Each military branch enlisted women into separate units from the men and assigned these units acronyms: the Coast Guard Semper Paratus, Always Ready, the Women's Army Auxiliary Corps/ Women's Army Corps, the Navy Women Accepted for Volunteer Emergency Service, and the Marine Corps Women's Reserve. Every branch of the service had women's bands; the first band was activated in 1942 at the WAAC Training Center in Fort Des Moines, Iowa. This presentation will discuss how the members of the United States women's military bands served their patriotic duties and the role of women conductors in command of the military bands. This presentation will also discuss performances and programming during the war years and highlight the careers of the military conductors of the various branches. The conductors featured in the presentation include Charlotte Plummer Owen, Marine Corps.; Lieutenant Martha Reddick, Coast Guard; Gloria Link, Navy; Warrant Officers Mary Waterman, MaryBelle Nissly, Margery Pickett, Florence Love, Army Corps., and conductor of the all-African American Army Band Sergeant Leonora Hull Brown.

Zacharella, Alexandra**see Momand, Elizabeth (*Harmonizing Tradition and Technology: Using Artificial Intelligence to Enhance Applied Music Instruction*)****Zepeda, Maya****Student Research Paper: *AI and Music: Enhancing, not Replacing***

AI has proved that it is here, and it is here to stay. Some people are worried it will replace human artists, but as a performer and composer, I know this is not true. Instead of ignoring these programs, we have found ways to use them as tools without compromising artistic integrity. This paper shares insights gained from my work as a graduate research assistant in the Singing with AI project. I explored how to use Suno, AIVA and Synthesiser V for composition. Suno and AIVA work well for generating ideas to try out and save like a "sketchbook". Synthesiser V produces AI voices which I have used in my workflow to "sing" my pieces while working on them. This saves time and mental energy during the writing process. I also explored how Synthesiser V and Vocoflex can be used in an educational setting. A teacher can use Synthesiser V to model vocal sounds they can't personally produce. As a student, I could use it as a model for practicing, or for filling in parts when ensemble members aren't available. Vocoflex is a vocal manipulation tool. In a lesson setting, teachers can input their students' voice over warm-ups or new genres so the student can better perform them. While AI doesn't seem to belong in music and creative spaces, it can be a very helpful tool if used correctly. It doesn't have to replace us; it can enhance us.

Presenter Biographies

Mr. Jorge Acin is an active musician and educator in South Florida. Born and raised in Hialeah, he graduated with a Bachelor's degree in Music Education from Florida International University. After graduating, he became the director of bands at American Sr. High School where he grew the band program to over 200 students and took the band to assessments for the first time since the pandemic. He currently attends Florida Atlantic University studying Wind Band Conducting with Dr. Kyle Prescott.

Meredith Allen is driven by a deep commitment to moving education forward, creating spaces where technology and learning intersect to empower students, educators, and schools. Now serving as Director of Business Development at Splice, Meredith shapes strategies that connect innovative educational tools with the classrooms and programs that need them most, advocating for solutions that are agile, accessible, and impactful. Before joining Splice, Meredith was the Head of Customer Success at Scrible, and Head of Customer Happiness at Spotify's Soundtrap, where she built a community-centered support network that reached educators worldwide. She worked closely with schools and learning communities, creating practical training initiatives that bridged technology and learning in ways that resonated with teachers and students alike. Meredith's work also extended to product research and marketing, where she championed strategies to ensure educational products met real classroom needs. She empowered teams to listen to educators' voices, using insights to make a difference in classrooms and in learning outcomes.

Dr. Talia Amar is the recipient of many international awards including the Prime Minister prestigious award 2018, The Acum prize for "best piece of the year" 2022, The Acum award 2019, the Rosenblum Prize for Promising Young Artist 2016 by the Tel Aviv Municipality, the Klon Award for young composers granted by the Israeli Composers League. She was selected to represent Israel in different festivals such as ISCM World New Music in Vancouver, ECCO Festival in Brussels, and Asian Composers League Festival in Taiwan. Her string quartet "Obsession" was featured in Castleton Festival after being hand selected by Maestro Lorin Maazel. She was selected to be the Composer Fellow of Collage New Music for 2015-2016 in Boston. She has participated in the IRCAM ManiFeste workshop and the prestigious Royaumont composition course in France. She earned her PhD at Brandeis University, where she was awarded the Sandy Fisher Prize for Exceptional Achievement in the Creative Arts at Brandeis University. Her compositions have been performed in France, Canada, Belgium, Norway, Australia, Philippines, Taiwan, Germany, USA, England, Greece, Italy and Israel. In 2017, Talia joined the composition faculty at the Jerusalem Academy of Music and Dance in Israel where she is also the Head of Technology and Innovation. She is also a council member of the Israeli Composers League and the electronics performer of Meitar Ensemble.

Dr. Kirsten Anatone is a board-certified music therapist (MT-BC) licensed in the state of Maryland, specializing in trauma-informed mental health care for veterans and those with addiction and co-occurring mental health disorders. She holds a Ph.D. in Musicology from the University of Cincinnati, College-Conservatory of Music with her dissertation considering how music supported identity development for individuals, collectivities, and communities in Boston ca. 1890-1935. In January 2022, she became the Director of Programs for Warrior Music Foundation; a non-profit organization that works to reduce suicide in the military community by providing free music therapy to active-duty military, veterans, and their dependents. In addition to her work as Director, Dr. Anatone is a staff music therapist, working with a private caseload of veterans within the foundation. In addition to her duties for WMF, she serves on the clinical staff at Avenues Recovery Center, a 60-day in-patient recovery center where she is designing an evidence-based music therapy curriculum that will eventually be adopted by the company's fifteen clinics nationwide.

Dr. Thiago Andre is a DMA candidate in piano performance at North Dakota State University.

Winner of the 2018 Barry Manilow Competition, pianist and pedagogue **Megan Angriawan** has performed in music festivals and competitions throughout the US, Europe, and Asia. She has received numerous awards, including the Pauline Favin Memorial Prize and the Lillian Gutman Memorial Prize, and was inducted into the Epsilon Omicron Chapter of the Pi Kappa Lambda Society Peabody Chapter. In 2019, she earned top honor at the Brevard Music Center Zimmerli Piano Competition. Most recently, her orchestral work, "Entrancing Whirlwind," won the 2025 UW-Madison Symphony Orchestra Composition Competition and was premiered at the season's final concert. As a pedagogue, Megan is committed to expanding the importance of Western classical music. She is dedicated to performing and sharing classical music with a broader audience and future generations. Her passion for music drives her to be a devoted performer and educator in piano and music theory. An active presenter and researcher, Megan has presented at conferences such as the CMS Northwest Conference, The Piano Conference: NCKP, and EMU Undergraduate Symposiums. Her current research focuses on integrating theoretical elements into piano pedagogy, along with sharing Indonesian musical language and culture through her compositions and piano arrangements. Megan is pursuing her DMA in piano performance and pedagogy with a doctoral minor in music theory at the University of Wisconsin-Madison. She received her Master of Music and Graduate Performance Diploma from Peabody Conservatory of the Johns Hopkins University. Megan has served as a Teaching Assistant in the Music Theory Department both at UW-Madison and Peabody Conservatory.

Linda Antas is a composer, flutist, and educator whose work includes acoustic, electroacoustic, and audiovisual and installation works. She has appeared on festivals including the International Computer Music Conference (ICMC), the Society for Electroacoustic Music in the United States (SEAMUS), Sonorities, and the Sound and Music Computing Conference. She has been recognized by the Musica Nova International Competition of Electroacoustic Music, the Fulbright Foundation, the MuVi International Visual Music Exhibition, the

Bourges Electroacoustic Composition Competition, and the International Computer Music Association. Antas is an Associate Professor at Montana State University, where she teaches music technology, interdisciplinary arts courses, and composition. Her current research interests are audiovisual composition and physical computing. In addition to—and sometimes in combination with—her musical activities, she spends as much time outdoors as possible. Her life and music are heavily influenced by Buddhist philosophy and the natural world. Antas is an Associate Professor at Montana State University, where she teaches music technology, interdisciplinary arts courses, and composition.

Guitarist Peter Argondizza earned a DMA from the Yale School of Music. He also studied classical guitar with Jerry Willard at Stonybrook University in New York and North Indian Classical Music at the Alam School of Indian Classical Music. At the University of Strathclyde, he was the Director of the B.A. in Applied Music Course and served as Artistic Director of the first annual guitar festival in Glasgow. He served at the Royal Conservatoire of Scotland as the Acting Head of Creative and Contextual Studies. Peter has performed throughout the UK, Canada, and the United States, and has premiered works by Sally Beamish, Edward McGuire and Steven Davismoon. His web address is argondizzaguitar.com

Nathan Ash-Milby is a graduate student at Indiana University Indianapolis focusing on sound design technologies. He is interested in gaining industry experience and academic research. Ash-Milby is a musician, piano instructor, and recently began sound editing for an art and culture podcast. He earned a Bachelor of Music from the University of North Texas in 2022. As an undergraduate, he was a performer in the UNT Concert Band, the Green Brigade Marching Band and member of the Men's Choir. He was vice president of the fraternity, Beta Gamma Omega, a member of the Native American Student Association, and an ambassador for the UNT Student Alumni Association. Ash-Milby played synthesizer for the Concord Blue Devils Drum and Bugle Corp in the Drum Corps International (DCI) during their 2019 world championship season. He is a member of the International Computer Music Association and an active member of Music Portland, an independent music industry organization. Ash-Milby is a proud descendent of the Navajo Nation, who grew up in Maplewood, NJ and currently lives in Portland Oregon.

Based in Lancaster, SC, pianist **Connor Austell** is a versatile musician and educator equally at home in the performance hall and in the lecture hall. A firm believer that scholarship and musicianship go hand-in-hand, Dr. Austell's teaching philosophy holds that decisions made in musical performance should be grounded in a historical, theoretical, and pedagogical understanding of the score. In 2022, Dr. Austell's work in researching and recording the piano compositions of Thomas "Blind Tom" Wiggins was recognized with an award by the Willson Center for Arts and Humanities at the University of Georgia. His debut album *Blind Tom's Creative Vision* is available on all major streaming platforms, and his article on the piano works of Thomas Wiggins will appear in an upcoming edition of *American Musical Perspectives*. Dr. Austell holds degrees from the University of Georgia, the University of Michigan, and Grand Valley State University, where he studied with David Fung, Arthur Greene, and Sookkyung Cho. He studied chamber music under the tutelage of Katherine Collier, Helen Marlais, and Pablo Mahave-Veglia, and has participated in masterclasses with world-class artists such as Jonathan Biss and Martin Katz. His enthusiasm for Baroque music was fostered by a study of harpsichord and organ technique with Gregory Crowell. Dr. Austell currently serves as Assistant Professor of Music at the University of South Carolina Lancaster. <https://www.connoraustell.com>

Le Bai is a pianist and educator with a background in performance, pedagogy, and cultural music studies. She holds a Doctor of Musical Arts in Piano Performance, with a minor in Music Education, from The University of Southern Mississippi. Le works as an independent musician in the Ann Arbor area, Michigan. Fluent in English and Mandarin, she continues to inspire students and audiences with her cross-cultural approach to music performance and education.

Dr. Andrea C. Baker serves as Assistant Professor of Bassoon at Western Illinois University, where she performs with the Camerata Woodwind Quintet and Camerata Nova Contemporary Woodwind Quintet. Known for her innovative approach to chamber music, Dr. Baker champions the creation and performance of new repertoire, commissioning works from contemporary composers. She is principal bassoonist with Opera in the Ozarks and second bassoonist with the Richmond Symphony in Indiana. Dr. Baker's versatility extends to her chamber music collaborations, including *Some Light Reeding*, a clarinet and bassoon duo dedicated to improving equity among developing woodwind students, and *Friends in Low Places*, a quartet blending bassoons and bass clarinets, which recently premiered Brian Nabors' *Synergy* through an International Double Reed Society commissioning grant. Her work as a chamber musician has taken her to stages worldwide, including residencies at the Stellenbosch International Chamber Music Festival in South Africa and performances at the Australasian Double Reed Society Conference in Melbourne, Australia. Dr. Baker holds a Doctor of Musical Arts from the University of Cincinnati College-Conservatory of Music, a Master of Music from New England Conservatory, and a Bachelor of Music from Penn State University. Her principal mentors include William Winstead, Martin Garcia, Christopher Sales, Richard Svoboda, Daryl Durran, and Shirley Curtiss.

Musician, audio engineer, and producer **Matt Baltrucki** holds a bachelor's degree in Commercial Music Technology from Florida Atlantic University in Boca Raton, Florida, and a Master's in Sound Recording from McGill University in Montreal, Quebec. As a producer, recording, mixing, and mastering engineer, Matt has and continues to work with ensembles across many diverse styles of music, from traditional and modern classical chamber music to contemporary tango, jazz, punk, metal, indie rock, and popular music genres. Matt has worked on albums released on numerous record labels, including ATMA Classique, Centaur, Broken World Media, Top Shelf Records, and Hoot/Wisdom Recordings. Mr. Baltrucki's audio for video post-production credits include programs for nationally broadcast television networks, including the Outdoor Channel and NFL Network. In 2011, Matt was an audio engineering fellow at the Tanglewood Music Center, and in 2012, he worked for the Boston Symphony Orchestra as an Associate Audio Engineer at Tanglewood. Matt worked with the BSO and many renowned international artists. From 2012 to 2017, Matt held the position of Recording Studio Manager and Artist Teacher in Music Production & Technology at the Hartt School in West Hartford, CT, with additional teaching responsibilities.

ties as a Visiting Lecturer in Music Production at Trinity College in Hartford, CT, in 2016.

Dr. Simona Barbu, an acclaimed international cellist and educator, began her musical studies at age seven in her native Romania. She first gained recognition as a member of the leading string quartet at the Conservatory of Timișoara, where she debuted as a soloist performing Tchaikovsky's Variations on a Rococo Theme with the conservatory's symphonic orchestra. Her career has since taken her to Asia, South America, Europe, and the United States as a soloist, chamber musician, clinician, and orchestral performer. Dr. Barbu has collaborated with celebrated musicians such as Emilio Colón, Edward Auer, Emile Naoumoff, Lydia Artymiw, and Milton Masciadri. In 2012, she co-founded Duo Cantabile with pianist Dr. Nariaki Sugiura, performing globally at renowned institutions like the Staatliche Hochschule für Musik und Darstellende Kunst (Germany), Xinghai Conservatory of Music (China), and the University of Minnesota Twin Cities. The duo has also appeared in prestigious festivals such as the North Dakota Museum of Art Concert Series and the Warsaw Summer Classical Concert Series. Their repertoire frequently includes transcriptions and commissioned works by contemporary composers, such as Bruce Stark's Suite for Cello and Piano (2021) and Alejandro Drago's Suite for Cello and Piano «A Universal History of Nobleness» (2022). These pieces are featured in their latest album, released in October 2024. As Burgum Endowed Chair at the University of North Dakota, Dr. Barbu teaches cello, string bass, chamber music, and conducts the UND Honor String Orchestra, inspiring the next generation of musicians.

Described as "stunning," by the New York Times, cellist **An-Lin Bardin** teaches cello and chamber music at Sarah Lawrence College and freelances in the greater NYC area. As the cellist of the Vinca Quartet, she performed extensively throughout Europe and the US, including Carnegie's Weill Hall. She is a laureate of several international quartet competitions, including the Paolo Borciani Quartet Competition in Reggio Emilia, Italy, and the Fischhoff, Yellow Springs, and Chesapeake competitions in the United States. She served as Artist-in-Residence for the Perlman Music Program in Florida. As a recipient of a DAAD fellowship, she studied with the Vogler Quartet in Stuttgart, Germany, and with Gunter Pichler and Valentin Erben of the Alban Berg Quartet, Walter Levine, and Heime Müller. She worked with the Emerson String Quartet through the Carnegie Hall Chamber Music Workshops and was a graduate assistant to the Takacs Quartet at the CU Boulder. An-Lin helped found Music Haven, an intensive mentorship program in New Haven, Connecticut. She holds a B.S. from Yale University in Geology and Geophysics, and an M.M. from the Yale School of Music, where she studied with Aldo Parisot and played with the Yale Cellos.

Gary Barnett is a lecturer in undergraduate music theory and music skills at the University of California, Riverside. He holds a Ph.D. in musicology from UC Riverside, and a DMA in piano performance from the University of Kansas, where he studied with Dr. Jack Winerock. His research and performance interests are devoted to keyboard literature from diverse eras and styles with an emphasis on piano music of living composers. Dr. Barnett has performed as a keyboard soloist and collaborative artist throughout the United States, Latin America, Europe, and Asia. Highlights of his solo performances include concerts in Vienna (Romanian Cultural Institute), in Zagreb, Croatia (University of Zagreb Academy of Music), in Bucharest, Romania (George Enescu Museum), among others. Chamber music performances include collaborations in Beverly Hills, Los Angeles, Indiana University's Ford-Crawford Hall, The Culver Center for the Arts, among others. Lecture recitals and masterclass presentations include the Nanyang Academy of Arts in Singapore, The National Conservatory of Quito, and the University of California, Riverside. Following a guest appearance with the Pasadena Symphony, the Los Angeles Times described Barnett as a "thoughtful and meditative piano soloist."

Benjamim Barth holds a bachelor's degree in Piano Performance from the Santa Catarina State University (UDESC, 2024), Brazil. While developing studies in both performance and theoretical areas, Benjamim's interests include piano performance, music theory, analysis, history, and their interactions in interdisciplinary fields – some key subjects being Romanticism and Chopin. Benjamim is presently pursuing a master degree in piano performance at the University of South Dakota.

American pianist **Katherine Benson** is in great demand as a soloist, chamber musician, adjudicator, and teacher, and has performed across the USA and abroad in Spain, Italy, the United Kingdom, Canada, and New Zealand. Highlights from recent concert seasons include performances of concerti by Rachmaninoff, Gershwin, Poulenc, and Clara Schumann, as well as solo recitals in Michigan, Tennessee, West Virginia, Washington, and North Dakota. An avid chamber musician, Katherine is the Artistic Director and pianist for The Paramount Chamber Players (TPCP), one of the premier chamber music ensembles of the Appalachian Region and now in its twentieth concert season. Since taking her role with TPCP in 2020, Katherine has organized and performed nearly three dozen performances with the ensemble. Katherine is also deeply passionate about arts leadership and interdisciplinary collaboration, and her innovative projects have been sponsored by multiple grants from the University of Tennessee and Rackham College at the University of Michigan. In 2023, Katherine co-founded the Knoxville International Piano Festival and Competition. Additionally, her research on the intersections of music, visual arts, and film was featured at the National Conference on Keyboard Pedagogy. Katherine holds degrees from the University of Michigan, the Eastman School of Music, and Northwestern University. Her teachers have included Arthur Greene, Chih-Long Hu, James Giles, and Nelita True. She currently serves as Teaching Assistant Professor at the University of Tennessee Knoxville Haslam College of Music, where she teaches courses in piano pedagogy, piano literature, chamber music, and piano performance. Find out more at www.katherinebensonpiano.com.

Emmanuel Berrido (aka, "Manny") is a Dominican American composer, pianist, and conductor with the goal of creating musical narratives that resonate with people from all walks of life. His love for sound has enabled him to work with dynamic string quartets, energetic symphony orchestras of all levels, and chamber music ensembles all over the east coast. A passionate advocate and for popular music, he is also the pianist and music director of the Pittsburgh-based Latin American music group GAVAS Beat. Since Manny cannot sit still, he is also the executive director at the Valencia International Performing Arts Summer Festival in Valencia, Spain, as well as the Assistant Technology Director at New Music on the Point in Leicester, Vermont.

Emmanuel holds degrees from Florida International University and Ithaca College and is currently pursuing a PhD in Music Theory and Composition at the University of Pittsburgh, where he is researching the role of the keyboard sampling synthesizer in late-20th century concert music. Learn more at www.emmanuelberrido.com.

Joshua Biggs is a composer, improviser, researcher, and educator from Cape Town, South Africa. Drawing from theories of music cognition, sound- and media studies, Biggs's work explores how embodiment, enculturation, and self-expression surface through diverse listening, composing, and performing practices. Their recent research, both creative and scholarly, investigates the conceptual friction between performance and playback, and more specifically, the iterative and regulative experience of control and constraint in improvisatory and indeterminate sonic practice. Biggs is also inspired by the inscriptive power of music—how music entrains bodies and technologies as temporally entangled archives of sound. Over the last several years, Biggs has been fortunate to collaborate on their sample-based creative practice with various internationally-acclaimed performers and ensembles—among them Wet Ink Ensemble, Vicki Ray, Yarn-Wire, Greg Stuart (USA), the Tilikum Percussion Trio (Canada), and the Tacet(i) Ensemble (Thailand)—and have had further opportunities to present works at various festivals and residencies, including SEAMUS, NYCEMF, the SPLICE Institute (USA), the Seoul International Computer Music Festival (Korea), the Thailand New Music and Arts Symposium (Thailand), and the National Arts Festival Makhanda (South Africa). Biggs is currently a Visiting Lecturer in Recorded Musics and Technical Director for the Music Department at NYU, and holds degrees from Cornell University (DMA, 2024) and Oberlin Conservatory (BM, 2017).

Katelynn Biggs, a Texas native, is currently pursuing a degree in Instrumental Music Education at Oklahoma State University, where she specializes in the French horn. Under the mentorship of Lanette López-Compton, Katelynn has performed in a wide range of ensembles, including the Oklahoma State Legacy Horn Choir, Cowboy Marching Band, Concert Band, and the Oklahoma State Symphony Orchestra. In addition to her performance work, Katelynn has actively engaged in research opportunities, collaborating with Dr. Sarah Sarver on exploring the use of Artificial Intelligence as a Pedagogical Tool in the Music Theory classroom. Additionally, Katelynn has presented research on diversity in secondary horn curriculum at the She: Festival of Women in Music, the College Music Society South Central Conference, and the 2025 Mid-South Horn Workshop.

Rudimar Bonamigo is an organist from Brazil. He received his bachelor's degree at UFRGS - Federal University of Rio Grande do Sul, where he studied organ with Dr. Any Raquel Carvalho. His graduate degrees include a master of music MM in organ performance, during his graduation, he was a teaching assistant. Graduate studies led him to the University of North Texas, where he studied organ with Dr. Jesse Eschbach for two years. In Brazil, he served on many area boards and commissions related to music, liturgy, and theology. He has also served on the Brazil Diocesan Liturgical Commission for Sacred Music as an organist. He was a former titular organist of the University Lutheran of Brazil between 2006 and 2014. In July 2014, he attended the Specialization course L'orguefrançais du Clicquot au Cavallé-Coll in France. Fondation Royaumont. Versailles. In the United States, he has been working at Iglesia Episcopal de La Santa Natividad, Plano, TX, as a titular organist since 2019. In the fall of 2020, Rudimar Bonamigo began his DMA program in Organ Perform and served as a Teaching Fellowship at the University of North Texas. In 2021, he began teaching applied organ lessons at Texas A&M University of Commerce.

Dr. Elise Bond is a Baltimore-based clarinetist and music educator who places human connection at the forefront of her work, striving to uplift and inspire others through her teaching and performing. Elise is currently the Lecturer of Clarinet at Marywood University in Scranton, PA, where she also teaches woodwind methods and conducts the clarinet choir. As a passionate advocate for mental health awareness, Elise researches methods of promoting mental wellness in collegiate music students and serves as a member of the International Clarinet Association's Health and Wellness Committee. In addition to her academic position, Elise is an active freelancer and performs regularly with orchestras and chamber ensembles throughout the Mid-Atlantic region. Elise received her Doctor of Music degree in Clarinet Literature and Performance from Indiana University in 2021, with prior degrees from the University of Maryland (MM, 2014) and Eastman School of Music (BM, 2010). Her primary teachers include James Campbell, Robert DiLutis, and Kenneth Grant.

Myles Boothroyd is a performing saxophonist, teacher, and music scholar. He serves as Assistant Professor of Saxophone at the University of Oklahoma and has been a member of the award-winning East End Quartet, the Wisconsin-based Generation Quartet, and (currently) the Oklahoma-based Cimarron Quartet. As a soloist and chamber musician, Boothroyd has contributed to the creation of numerous new works for saxophone, including compositions by Martin Bresnick, Olivia Kieffer, Graham Lynch, Michael Markowski, Joel Martinson, and Mischa Zupko. His list of world premieres includes Symphony Cocteau by Graham Lynch (2018) and Triptych Fantasy by Joel Martinson (2019). Boothroyd is active in the international saxophone community as a performer and administrator. He is President-Elect of the North American Saxophone Alliance (NASA) and served as Program Chair for the 2024 NASA Biennial Conference. He previously earned top national prizes in the Music Teachers National Association (MTNA) Solo and Chamber Music Competitions, the NASA Collegiate Solo Competition, and the Chamber Music Yellow Springs Competition. Along with maintaining an active performing career, Boothroyd distinguishes himself as a researcher and scholar. He is Editor of The Saxophone Symposium, a peer-reviewed journal and the premier publication of saxophone literature, performance, and pedagogy in North America. His articles have been published in *Nota Bene* and in *The Eastman Case Studies*. Boothroyd formerly served as Assistant Professor of Saxophone at the University of Wisconsin-Stevens Point. He holds degrees from the Eastman School of Music and Central Michigan University.

Our world is full of unsightly things we'd rather ignore - avoiding them is natural, a survival mechanism built deep into our psychology. Confronting them, however, allows us to overcome this mechanism: Using a sophisticated combination of striking dissonance and winding counterpoint, Thomas's music invites audiences and performers alike to explore the more grotesque nature of our world - Not only learning to appreciate and understand it, but perhaps even venturing to change it. **Thomas Brain** is a queer American composer, trombonist, and producer - they are currently studying composition with Dr. Jiyoun Chung at Central Washington University.

Equally at home behind timpani, steel pan, or the drumset, **Dr. Kenneth Broadway** has a passion for training the next generation of teachers, performers, and leaders in the field of music. He has served as Director of Percussion Studies at the University of Florida since 1997. Dr. Broadway has appeared at various conferences throughout North America, Europe and Australia, and his compositions have been published by C. Alan Publications. His compact disc with the LYNX Duo (Music for Saxophone and Percussion) is available on the Mark Custom Recording label, and he is featured on other recordings on the Mark and Capstone labels. Dr. Broadway is active in the Percussive Arts Society, the College Music Society, and NACWPI. He is a Performing Artist for Yamaha, and educational endorser for Remo Drumheads, Sabian Cymbals and Salyers Mallets. Dr. Broadway received the BM, MM, and DMA degrees from the University of Georgia.

As a musician, educator, researcher and entrepreneur, **Marilyn Brock** bridges multiple disciplines and combines her expertise in music and business to spark dialogues and innovation in today's music world. Currently the incoming Interim Director and Assistant Teaching Professor at CU Boulder's Entrepreneurship Center for Music (ECM), Brock previously served as Interim ECM Director in 2023-2024, and has also taught in lecturer and adjunct roles at CU Boulder's College of Music and the University of Denver's Daniels College of Business. Holding a PhD in business administration (University of Denver), MBA (University of Denver), MA in musicology (University of Denver) and BM in voice (Pittsburg State University), her career has encompassed a diverse range of academic, nonprofit, for-profit and performance roles. Brock has facilitated fundraising and event management for various performing arts organizations, including Seattle Opera, Canto Deo Choirs, the Boulder Philharmonic and others. With a passion for expanding access to the arts and supporting community initiatives, Brock has volunteered with several arts organizations in the Denver Metro Area. Previous positions held include Marketing Committee Chair for the Colorado Symphony Associate Board, as well as Treasurer and Director of Finance and Development for Nebula Ensemble, which she successfully established as a federally recognized nonprofit. Brock is in demand as a speaker on topics related to music career development, arts entrepreneurship and administration, organizational leadership, and workplace sexism. Recent presentations have included talks given at the Society for Arts Entrepreneurship Education Annual Conference, the University of Colorado Boulder, and the University of Denver.

Art Brownlow is Faculty Fellow for Academic Innovation and Professor of Music 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, a founding fellow of the UTRGV 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 various certifications in Flipped Learning and Artificial Intelligence. Dr. Brownlow's research encompasses brass instrument history, educational technology, flipped learning, and AI in teaching. His scholarly work includes the books *The Last Trumpet: A History of the English Slide Trumpet* and *Teaching Music History with iPad*, along with numerous conference presentations. Previously, Dr. Brownlow was an active performer, having played for thirty years as Principal Trumpet in the Valley Symphony Orchestra and with orchestras in Illinois, Texas, Georgia, the Carolinas, and the Spoleto Festival USA and Italy. He holds a DMA in Trumpet Performance from the University of Texas at Austin, a degree in trumpet performance from Northwestern University, and music education from Furman University, with additional studies in musicology at the University of North Carolina.

Dr. Stephanie Bruning is an accomplished Iowa-born pianist, educator, and musicologist with expertise in Native-American-influenced music from the early 20th century. She holds degrees in Piano Pedagogy and Performance from Drake University and the University of Cincinnati. As a sought-after teacher and adjudicator, she frequently conducts master classes and has judged prestigious competitions like the Elizabeth R. Davis Piano Competition and the International Young Artist's Piano Competition. A recognized authority on Native-American music, Dr. Bruning has published two volumes of *The Indian Character Piece* and released a solo album of Native-American-influenced works, which won a Gold Medal from the Global Music Awards. In addition to solo work, she is a respected collaborative artist, performing with renowned brass musicians and releasing several albums, including *Breaking Ground: A Celebration of Women Composers and Sounds of the Chesapeake*, both of which earned Global Music Awards. Dr. Bruning also contributes as a reviewer for FJH Music Company and Clavier Companion and serves as a consulting editor for the *Succeeding at the Piano* series. Since 2018, she has been the primary editor for FJH's *Play Your Scales Everyday* series, with volumes set for release in 2025. Currently, Dr. Bruning is an Associate Professor of Music and Coordinator of Keyboard Studies at Morgan State University in Baltimore, MD. She is an active member of the Music Teachers' National Association (MTNA), the Music Teachers' Association of Greater Baltimore (MTAGB), and the College Music Society (CMS).

Jonathan Bumpus is a trombonist, composer/arranger, and educator originally from Pullman, WA. Jonathan studied at Whitworth University and the Eastman School of Music and is currently pursuing doctoral studies at the University of Northern Colorado (UNC). He has performed with the Zaremba Jazz Fellowship, Colorado Jazz Repertory Orchestra, UNC Jazz Festival All Stars, Andrew Janak Quartet, and the Bob Curnow Big Band, and has performed at the Jazz Education Network conference and the Jazz Aspen Snowmass Academy. His compositions and arrangements for big band, studio orchestra, and marching band have been performed by high school, college, and professional groups across the country. His work on idiomatic jazz trombone improvisation has been published in *Jazz Education in Research and Practice*. Jonathan's dissertation work at UNC centers on a survey of jazz methods courses. A committed educator, Jonathan directed a high school jazz ensemble for four years, was jazz trombone faculty at the UNC Jazz Camp, and has taught jazz theory, jazz pedagogy, jazz trombone, and jazz composition at UNC.

A native of northern Arizona, saxophonist and educator **Aaron Burr** is an advocate for student achievement and new music. While in Dallas, Texas, Dr. Burr maintained a thriving private studio where his saxophone, clarinet, and jazz students excelled at the regional and state levels. Additionally, he has given guest recitals and masterclasses throughout the United States and has had the opportunity to perform most recently with Plano Symphony Orchestra, San Angelo Symphony Orchestra, Mesquite Symphony Orchestra, and the New Texas Symphony Orchestra. Recently, he has led consortiums for new pieces for tenor saxophone and fixed media. Mr. Burr

is also a member of Duo Velox, along with clarinetist Kaitlyn Neufeld. Duo Velox actively commissions and premieres new works, the latest premiere being *Vicissitudes* by Takuma Itoh at the International Duo Symposium. Dr. Burr is currently the Lecturer of Saxophone at Central Washington University where he teaches applied saxophone lessons, chamber music, and jazz band. Aaron holds a Doctor of Arts in Saxophone Performance from the University of Northern Colorado where he served as the graduate teaching assistant, and as instructor of record for applied saxophone lessons and saxophone quartet. Additionally, Aaron restarted and conducted the UNCo Saxophone Ensemble in fall of 2021. He holds a Master of Music in Saxophone Performance from The University of New Mexico and earned a Bachelor of Music Performance from Northern Arizona University. Aaron is a Dahlke Mouthpiece performing artist.

Baylee Burson (b. 2004) grew up in Arkadelphia, Arkansas where she took up the clarinet at age nine. She is currently still in her hometown attending Ouachita Baptist University in pursuit of a bachelor's degree in music. Throughout her time at Ouachita, Baylee has shown an increased interest in writing music, and after graduating, she plans on pursuing a master's degree in composition.

Dr. Christopher Butler is a percussion educator, artist, conductor, author, and composer with experience in all facets of percussion. He is currently an Assistant Professor of Percussion and Music Technology at Southern Illinois University (Carbondale, Illinois). Dr. Butler teaches all percussion courses including applied lessons and percussion ensemble, as well as several important courses in music technology. In 2020, he received the SIU College of Liberal Arts Teaching Innovation Award that included grant funding to develop new courses for music video production and live streaming. Dr. Butler is an active performer and clinician who frequently visits high schools and universities presenting on a variety of different topics including: music technology, electro-acoustic works for percussion, snare drum, marimba, timpani, drum set, multi-percussion, orchestral excerpts, percussion ensemble, and more. In addition, Dr. Butler has presented and performed at a multitude of international conferences and contemporary music festivals including the Percussive Arts Society International Convention and the Outside the Box New Music Festival. His compositions and methods for percussion are published through TapSPACE Publications, Blueshift Music, and Meredith Music. He is a proud endorser of Marimba One and Innovative Percussion.

Alyssa Cabassa is a spirited Puerto-Rican violist from Northern Virginia and Maryland. Some of her performances have included playing in ensembles at the Kennedy Center Concert Hall, Millennium Stage, U.S. Capitol Congressional Record, and the Bulgarian Embassy in Washington DC. In 2023 and 2024, Alyssa was accepted with free tuition to attend the Summer Music Institute at the Kennedy Center where she studied hands on with National Symphony Orchestra musicians. In addition, she currently performs as the principal violist of the Mason Symphony Orchestra. Alyssa is an avid educator and pedagogue and serves as Vice President of the American String Teachers Association Chapter at George Mason University. She has been awarded multiple scholarships to pursue her music degree; some include the Presidential Scholarship during her time at Shenandoah Conservatory, and the Monson, Aitel, and Osher Lifelong Learning Institute (OLLI) Scholarships at George Mason University where she currently studies. Alyssa is pursuing her Bachelor of Music, double majoring in Viola Performance along with Music Education.

An award-winning artist, Colombian pianist and composer **Carolina Calvache** seamlessly blends sounds influenced by jazz, classical, and Latin American folk and popular music. Following her debut release, "Sotareño," which featured jazz masters Antonio Sanchez and Jaleel Shaw, Calvache has continued to establish her voice as a composer, orchestrator, and songwriter. Her album "Vida Profunda" (Sunnyside, 2020) showcases a range of guest artists, including the legendary singer Rubén Blades. Calvache's music for classical jazz. Drawing from diverse influences, Carolina's music encompasses a wide range of genres including solo pieces, duets, chamber music, orchestra, and jazz big band compositions. Carolina notable commissions include Trombonsillo, recorded by Canadian Brass trombonist Achilles Liarmakopoulos. Her commissioned works also feature a range of chamber pieces premiered at the Trombone and Trumpet International Festival, and Newport Festival, among others. Calvache has performed at prestigious venues such as The Kennedy Center, Jazz at Lincoln Center, and Walt Disney Concert Hall. In addition to her career as a performer and composer, she has conducted masterclasses in Colombia and Spain and held faculty appointments at esteemed institutions in India and the United States. Furthermore, Calvache has presented at prominent academic conferences, including the Jazz Education Network (2025) and the International Jazz Composers Symposium (2024). Carolina holds a Master of Music degree from the University of North Texas, and a Doctor of Musical Arts degree in Jazz Composition from the University of Miami. Calvache is currently serving as a composer-in-residence at the Gabriela Lena Frank Creative Academy of Music in California.

Mara Campbell is an educator, music director, and researcher at North Dakota State University.

Dr. Sharon O'Connell Campbell (she/her), mezzo-soprano, frequently performs (often premiering) newly composed works. As a collaborator in innovative staged art song concerts, she has performed across the United States. She also is at home in opera, concert, and recital repertoire. Dr. Campbell has appeared as soloist in Bach's St. Matthew Passion, Beethoven's Mass in C and Symphony No. 9, and Handel's Messiah among other major works. Her numerous opera roles include the Third Lady in the Lyric Opera of Kansas City production of *Die Zauberflöte*, Baba in *The Medium*, La Badessa (*Suor Angelica*), The Princess (*Sister Angelica*), Florence Pike (*Albert Herring*), Mistress Quickly (*Falstaff*), The Witch (*Hansel and Gretel*), Mme. Du Croissy (*Dialogue of the Carmelites*), and as Terentia, in UNK's 2019 National Opera Association award-winning production of *Captain Lovelock*. Dr. Campbell is a graduate of the University of Kansas, where she earned the D.M.A. in Vocal Performance. She holds the M.M. from the Conservatory at the University of Missouri-Kansas City, and B.M. from the University of New Mexico. As a scholar, she has published articles in the *AmeriGrove* encyclopedia published by Oxford University Press and has published and presented internationally, including at the National Association of Teachers of Singing national conference, and at the International Tuba Euphonium Conference on the evolution of the vocalise. She is a Professor of Music at the University of Nebraska at Kearney.

Ísis Cardoso is a first-year D.M.A. candidate in Piano Pedagogy at the University of South Carolina, where she serves as a teaching assistant and piano instructor at the Center for Piano Studies. Her research focuses on integrating Brazilian music into piano pedagogy, enhancing teaching strategies and student engagement. She holds a Master's in Piano Performance from Georgia State University and a Master's in Theory, Creation, and Practice from Unicamp/Brazil. During her studies, she served as a Graduate Teacher Assistant and Collaborative Pianist Assistant. She is an active researcher and presenter, having delivered presentations at the 2024 Frances Clark Center Collegiate Connections on women composers for intermediate students and the SCMTA Conference, where she explored Cécile Chaminade's *Album des Enfants*, Op. 123 as a pedagogical resource. She also presented a poster at the 2024 MTNA Conference on folklore stylization in Guerra-Peixe's *Suite No. 2 (Nordestina)*.

Theodor Carlson, an acclaimed baritone with three decades of European experience, has built a distinguished career in opera, oratorio, symphonic songs, and Lied recitals. Known for his expressive artistry and dynamic stage presence, he has performed leading roles such as Don Giovanni, Rigoletto, The Flying Dutchman, and concert works throughout Europe, and the US.

A graduate of the University of Michigan, Theodor pursued postgraduate studies at The Juilliard School's American Opera Center, refining his craft alongside artists like Renée Fleming. He launched his career with the Detroit Contemporary Chamber Ensemble, earning acclaim for a groundbreaking production of Sir Peter Maxwell Davies' *Eight Songs for a Mad King*.

Theodor is celebrated for numerous world premieres, including performances at the National Theater-Mannheim, the National Theater-Weimar, the Schwetzingen Festival, and the Munich Biennial, where he collaborated with the Bill T. Jones Dance Ensemble. His dedication to contemporary works has expanded the baritone repertoire, while his mastery of German Lieder has captivated recital audiences. Currently performing with pianist Hyun Kim as the *Zeitgeist Duo*, Theodor blends innovation and tradition, as seen in their theatrical productions *An Afternoon with the Composer: Mozart* and their upcoming project *Blake and the Doors of Perception*, an AI-enhanced, multimedia endeavor that intertwines William Blake's visionary art with Benjamin Britten's song cycle, offering audiences a unique fusion of music, poetry, and technology. From Ligeti to Schubert, Theodor Carlson combines technical excellence with profound musicality to explore the depth and breadth of vocal artistry.

Brian Casey is a jazz bassist, educator and researcher based in Colorado. Brian serves as Associate Professor of Academic Jazz at the University of Northern Colorado and earned a DMA in Jazz Studies from the University of Colorado Boulder where he taught courses in Humanities, Jazz Studies, and American Music. Prior to moving to Colorado, Brian earned a MM in Jazz Studies from the University of North Texas where he played with the Grammy-nominated One O'Clock Lab Band and served as a Teaching Fellow in Jazz Bass under the direction of Professor Lynn Seaton. Originally from the Pacific Northwest, Brian has performed and/or recorded with Eric Skye, Pink Martini, Weber Iago, Henry Butler, Anson Wright, Robert Johnson, Lillian Boutté and many others. Dr. Casey has presented original research in jazz-related fields at many national and international conferences including those of the College Music Society, the Jazz Education Network and the International Society of Bassists. He has written the entry for Miles Davis in the Oxford Online Bibliographies in Music, articles for *Jazz Education in Research and Practice* as well as *Jazz and Culture*, and a chapter on "Post War Traditions" in Jerry Tolson's textbook *African American Music: History and Heritage* published by Great River Learning. Brian's research interests also include the intersection of jazz and American literature, politics, society, and the role of jazz in the civil rights struggle in America, as well as jazz as a cultural phenomenon in New Orleans.

Acclaimed for her "admirable virtuoso skills," **Amy Catron** frequently appears as a soloist, chamber musician, adjudicator, and clinician. In 2015, she premiered a concerto written for her by Carlos Carillo with Sinfonia da Camera, whose performances are often broadcast on National Public Radio, and she champions works by living composers. She reviews new publications in the *American String Teachers Journal*. Her CD, *Particles and Prayer*, featuring the music of Michael Schelle and premieres of Robert Chumley, won a silver medal in the Global Music Awards in 2019. Dr. Catron performs and teaches at the International Chamber Music Festival in Bulgaria and the InterHarmony International Music Festival in Italy and was formerly a core cellist in the Naples Philharmonic. Amy Catron presented her research at the International Society for Music Education (Finland) and the International Symposium for Sociology in Music Education (2021, Norway; 2023, Mexico.) She has also presented at the 2022 National College Music Society Conference and the 2023 Desert Skies Symposium on Teaching and Research in Music Education. Currently, Dr. Catron is the Assistant Teaching Professor of Cello at Mississippi State University, where she teaches applied cello, chamber music, and string methods while also teaching strings in the Starkville-Oktibbeha public schools and a community cello choir. Prior to this appointment, she was the String Area Coordinator at Millikin University. She holds degrees in cello performance from the Eastman School of Music, the University of Akron and a Doctorate in Music Education from Boston University.

Dr. Charlie Chadwell (he/him) is a performer, educator, and advocate for new music. He serves as Assistant Professor of Saxophone at Western Illinois University and as Director of Professional Activities for the College Music Society. An active chamber musician, Dr. Chadwell is a founding member of *Camerata Nova*, a contemporary woodwind quintet that expands the traditional instrumentation by featuring saxophone in place of horn. Through this ensemble, he has commissioned and premiered works by composers including Katherine Pukinskis, Matt Mason, and Paul Berlinsky, with performances at national and international events such as the College Music Society National Conference and the International Double Reed Society Conference.

As a collaborator, Dr. Chadwell has performed with the acclaimed Chicago-based quartet *~Nois* and has premiered works by composers including Jim Stephenson, Hong-Da Chin, and James Caldwell. His performance of Stephenson's *Code of Conduct*, a concerto for saxophone and wind ensemble co-commissioned with WIU Director of Bands Mike Fansler, represents a major addition to the instrument's repertoire. Dedicated to community engagement and education, Dr. Chadwell regularly presents clinics and performances at universities, high schools, and professional conferences across the country.

Chadwell holds a Bachelor of Music in Music Education with a Performance Certificate from The University of Texas at Austin, where he studied with Harvey Pittel and Stephen Page; a Master of Music in Saxophone Performance from Oklahoma State University, where he studied with Jeffrey Loeffert and Tommy Poole; and both a Master of Music in Music Theory and a Doctor of Musical Arts in Saxophone Performance from Michigan State University, where he studied with Joseph Lulloff.

Don Chaffer is an artist-in-residence, full-time faculty at Lipscomb University, where he coordinates songwriting and commercial ensemble programs, and teaches commercial music courses. He also writes and produces music for theater, other recording artists, and for his band, Waterdeep, which he co-leads with his wife, Lori.

Dr. Sarah Chan engages a rich musical contribution as concert pianist, professor, and artist-scholar. She has performed across four continents, including at Carnegie Hall, Kennedy Center for the Performing Arts, Berlin Philharmonic Hall, National Philharmonic of Ukraine, Salle Cortot-Paris, Teatro de Las Condes-Chile, and Beifang Performing Arts Center. As concerto soloist, she has performed with the National "Mihail Jora" Philharmonic of Romania, Orquesta Sinfónica Universidad Mayor-Chile, New York Concert Artists Symphony, Manhattan Chamber Orchestra, Seattle Philharmonic, Fort Worth Symphony, and Enid Symphony Orchestra. Dr. Chan serves concurrently as Associate Professor of Music at California State University, Stanislaus. International artist-teaching residencies include the Shanghai Conservatory of Music, Conservatorio de Música de la Universidad, Ukrainian Global School, "Toloka" Center for Educational Initiatives at the University of Educational Management of Ukraine, and the University of Ghana (remote). Sarah Chan is winner of The American Prize in Piano Performance; 2021 U.S. Presidential Scholar Distinguished Teacher Award; 2022 California State University-Stanislaus Outstanding Professor Faculty Award; 2021 California State University-Stanislaus Outstanding Research, Scholarship and Creative Activity Faculty Award; and the Award in Excellence in Teaching at the Eastman School of Music. Chan trained at the Eastman School of Music (D.M.A.), Le Conservatoire National Supérieur de Musique et de Danse de Paris (Paris Conservatory of Music), Peabody Conservatory of Music (M.M.), Manhattan School of Music (B.M.), University of Michigan, Columbia University, and La Sorbonne.

Celebrated pianist and educator **Susan Chan** offers revelatory performances of "tremendous musicianship and technical mastery" (Fanfare Magazine). Eloquent, communicative, and with "conspicuous refinement," (BBC Music Magazine) Chan provides the "invaluable service of opening up new musical worlds to her audience(s)." (New York Concert Review) Born and raised in Hong Kong, Chan is a Si-Yo Artist™ and brings an inclusive, global-minded perspective to her multifaceted work, illuminating how heritage informs identity. Chan's performance career encompasses solo and chamber music appearances at such renowned venues as Carnegie's Weill Recital Hall, Chopin's birth house in Poland, and Hong Kong City Hall Concert Hall. Dr. Chan embraces not only the core piano literature, but also performs and advocates for contemporary repertoire, especially works by female composers and artists from the Pacific Rim. Chan's discography includes the "excellent and thought-provoking" (Fanfare Magazine) album *Echoes of China: Contemporary Piano Music* (Naxos, 2015). A master teacher whose students have won international competitions, Dr. Chan serves as Professor of Piano at Portland State University, where she is also founder and director of the PSU Steinway Piano Series. Chan has been a guest artist at institutions including the Royal College of Music (London, UK) and the Bard Conservatory (NY), and holds a DM degree from Indiana University and bachelor's and master's degrees from the University of Hong Kong. She has presented at the CMS National Conference, MTNA National Conference, EPTA International Conference, EPTA UK Conference, WPC (World Piano Conference) as well as MTAC (Music Teachers' Association of California) Convention. (susanchanpiano.com)

Jocelyn Chang, distinguished as a pianist of profound artistry and versatility, came to the United States after making her acclaimed piano concerto debut at the National Concert Hall in Taiwan, winning an array of awards, and having her performances broadcast nationally. Internationally, Dr. Chang has appeared as a guest artist at the InterHarmony International Music Festival in Italy, Beverly Hills International Music Festival in Los Angeles, Matthay Piano Festival at Pepperdine University, Aletheia University in Taiwan, Northern Illinois University, Illinois Wesleyan University, University of West Georgia, Pomona College, Marymount California University, California State University, Fresno, Los Angeles City College, and the College of Southern Idaho. She has also given masterclasses for the Music Teachers' Association of California (MTAC) and at universities in the United States and Taiwan. As an avid chamber musician, Dr. Chang has collaborated with artists from the Los Angeles Philharmonic, National Symphony Orchestra (Taiwan), and USC Thornton School of Music. She frequently adjudicates competitions, including the Music Teachers National Association (MTNA) and Music Teachers' Association of California (MTAC) piano competitions. Dr. Chang is Director of Keyboard Studies at Pasadena City College and has taught at California State University, San Bernardino (CSUSB), and USC Thornton School of Music. She holds a Doctor of Musical Arts degree with Distinction from USC Thornton School of Music, a Master of Music from Peabody Conservatory, and a Bachelor of Fine Arts from National Taiwan Normal University. Her mentors include Daniel Pollack, Boris Slutsky, and Dr. Stewart Gordon. For more information, visit

Born into a family of diverse musical backgrounds, **Robert Chapman** began his musical journey at a young age. He discovered a passion for percussion at age 11 and devoted himself to mastering the marimba. His career has since taken him to concert halls around the world, including Costa Rica, Poland, and Belgium, and to studying with stalwarts like Mark Ford, Christopher Deane, Svet Stoyanov, and many others. Robert has earned international recognition as a marimba soloist, placing in the final rounds of the 2009 US Marine Band Concerto Competition and the 2017 Great Plains International Marimba Competition, and taking first place at the 2009 PASIC Marching Keyboard Competition, the 2016 PASIC International Marimba Solo Competition, and the 2018 Great Plains International Marimba Competition. His passion for the marimba is matched only in his passion for world music. As a steel drummer, he has performed with notable artists such as Andy Narell and Lord Relator, and he frequently collaborates with his mentors, Poovalur Sriji and Dr. Vivek Virani, in multiple Indian classical genres. Robert is proudly endorsed by Innovative Percussion and Tama/Bergerault as an educational artist and is an active arranger, composer, educator, and theorist, serving on the faculty at Barry University as the Adjunct Professor of Percussion and Music Theory. You can find more of Robert at robertchapmanpercussion.com.

Born in Beijing, China, **Sicong Chen** began studying violin with Xiongda Jiang. He received his bachelor's and master of Music at Arizona State University with Professor Danwen Jiang. Chen has appeared as a soloist and ensemble musician, played at venues such as the Beijing Concert Hall, the Millennium Monument Concert Hall, the Forbidden City Concert Hall, the China National Library Concert Hall, River Center for the Art, Tempe Center for the Art, and Weill Recital Hall at Carnegie Hall. Chen has received top awards

in the Sicong Ma National Violin Competition, Hong Kong International Violin Competition on both Violin and chamber category, Schoenfeld International String Competition, China Hummingbird Chamber Music Competition, and LSO Young Artist Competition, Atlanta Music Club, Schwob School of Music Concerto Competition, and Grand Prix International. Chen has appeared as soloist with Beijing Youth Orchestra, LaGrange Symphony Orchestra, Schwob Philharmonic Orchestra, and Northern Arizona Symphony Orchestra. Chen has collaborated with world-renowned artists, including Vadim Repin, Cho-Liang Lin, Sergiu Schwartz, Boris Abramov, Jason Vieaux, Dominic Cheli, Benjamin Beilman, JP Jofre, Esther Park, Branson Yeast, Luca Lombardi. Chen is studying in the violin studio of Professor Sergiu Schwartz, serving as a Graduate Assistant at Columbus State University since 2021, and violinist of the Aestas String Quartet, the first Graduate String Quartet in Residence at Schwob School of Music.

Dr. Nicole Cherry is Assistant Professor of Violin at The University of Texas at San Antonio and second violinist of the award-winning Marian Anderson String Quartet. Based in Texas for over twenty years, Dr. Cherry is a dedicated teacher and has held artist-teacher residencies at Texas A&M, Prairie View A&M, University of Washington, and Brown University where she has trained promising string players of all ages. Dr. Cherry received her Master of Music degree from the Juilliard School with training that has exposed her to the teaching and mentorship of the world's most distinguished artists such as members of the Guarneri, Juilliard, Emerson, Colorado and the Takács String Quartet; as well as esteemed violinists including Isidore Cohen, Erick Friedman, Joseph Fuchs, Felix Galimir, and Jaap Schroeder. She has performed in ensembles conducted by Pierre Boulez, Leonard Slatkin, David Zinman, and as concertmaster under the baton of Mstislav Rostropovich. Dr. Cherry received her Bachelor of Music degree from the University of Maryland and completed a Doctor of Musical Arts degree from Texas Tech University where she served as the first violinist of the graduate string quartet. Dr. Cherry has also received graduate fellowships from the Peabody Institute of Music and Rice University's Shepherd School of Music. Dr. Cherry has performed extensively as a soloist and chamber musician in such venues as the Library of Congress, the Kennedy Center, Strathmore Hall, Lincoln Center and Carnegie Hall. She has performed in Europe, the Middle East and Asia including a tour as a featured soloist in Israel, Egypt, Jordan, and South Africa. During this tour, Dr. Cherry had the honor of performing before the Queen Noor of Jordan and sharing music with underdeveloped townships in Johannesburg during Apartheid. Comfortable in various styles of music, Dr. Cherry has shared the stage with a diverse list of artists such as members of prestigious chamber ensembles; the International Contemporary Ensemble, the San Francisco Contemporary Chamber Players, the American Chamber Players, the Colorado, Pacifica, Audubon, Penderecki and Cleveland Quartets as well great jazz pianist Stanley Cowell, gospel music icon, Richard Smallwood, and the late Whitney Houston. A champion of new music, Dr. Cherry has commissioned several works including companion pieces based on her research of nineteenth-century Afro-European violinist, George Bridgetower (The ForgewithGeorge Music Project - 2033). Commissions include Berklee College composer, David Wallace's 2017 work, "The Bridgetower" for speaking, singing, solo violinist, which incorporates the text of Pulitzer Prize-winning poet Rita Dove's book, "Sonata Mulattica." Dr. Cherry has since premiered the work all over the US, and Canada with scheduled dates in Europe. Subsequent commissions include composers, Jessie Cox, Yvette Janine Jackson, Philip Wharton, and GRAMMY-nominated composer, D. J. Sparr. Upcoming projects include a recording of these new works with Albany Records and a major publication of Beethoven's Sonata for Piano and Violin, Op. 47 with the inclusion of George Bridgetower's original performance embellishments and his original compositions.

A San Francisco Bay Area native, **Dr. Nathan Cheung** is known for his versatility as a solo pianist, collaborator, composer, and improviser. He has won top prizes in over 15 international and national competitions including Los Angeles, Seattle, Chicago, Wideman, and Heida Hermanns. His performances have taken him to over 25 US states and six countries. In addition to his active performing schedule, Dr. Cheung serves as an Instructor of Collaboration at Vanderbilt University Blair School of Music and was previously a Visiting Assistant Professor of Collaborative Piano at Indiana University Jacobs School of Music. A sought-after educator, he has designed compositions and online practice intensives for piano students of all levels. As a composer, Dr. Cheung has had his miniatures featured in the United States Open Music Competition and his String Quartet premiered by the St. Lawrence String Quartet. He is a rare recipient of Eastman's Advanced Diploma in the Art of Improvisation. Together with his piano partner, Eric Tran, they form the Happy Dog Duo. They won the Ellis Duo and the inaugural MTNA Stecher-Horowitz Competitions. Known for their memorized performances and unabashed humor, they bring a fresh perspective to the duo repertoire. He received his DMA and two MM degrees from the Eastman School of Music, as well as a BA from Stanford University. His primary teachers were Natalya Antonova, Jean Barr, Nelita True, and Thomas Schultz. In his free time, he enjoys learning languages, reading, and teaching himself the guitar.

Dr. Joshua Chism is an Associate Professor and the Director of Choral Activities at Oklahoma Baptist University in Shawnee, OK. There Joshua advises music students; teaches private voice, Diction, and Vocal Pedagogy courses; and conducts the OBU Chorale, Bisonette Glee Club, and Golden Bison Vocal Jazz Ensemble. Joshua is the Conductor and Artistic Director for Chorale Coeur d'Alene, a 140-voice regional choral arts society based in Idaho. He is also the Director of Music at Meadowood Baptist Church in Midwest City, OK where he conducts the adult choir and orchestra. Joshua holds a PhD in Music Education with an emphasis in Conducting and Choral Pedagogy from the University of Oklahoma in Norman (2022). He earned an MM in Choral Conducting from the University of Missouri-Columbia, graduating in 2019. Joshua holds a Bachelor of Music Education degree and a Bachelor of Music Composition degree from Missouri State University in Springfield (2010). Additionally, he holds Kodály Level I, II, and III certification. His research interests include the impact of service-learning internships, music assessment, MUED curriculum content, and community music. Joshua has recently presented research at the Collegiate Musicological Society, NAFME, ACDA, and SMTE conferences. In his spare time, Joshua likes to compose, travel, garden, eat sushi, and play board games. Joshua, his wife Natalie, and their young children (Jacob and Hannah) reside in Shawnee, OK. For more information, visit www.joshuachism.com.

Chee Hyeon Choi is a Korean American pianist and educator currently serving as an assistant professor of piano and piano pedagogy at the University of Louisiana at Lafayette. An active clinician and presenter, she has appeared on national and international conferences such as the College Music Society, Music Teachers National Association, National Conference on Keyboard Pedagogy, Association for Technology in Music Instruction, Composers in Asia Symposium, Canadian Federation of Music Teachers Association, and

was invited as the keynote speaker for the Gimhae International Music Symposium. She has performed both solo and in ensembles at prestigious venues, including the Music by Women International Festival, Pablo Center at the Confluence, Central Florida Composers Forum, the College Music Society, and Carnegie's Weill Recital Hall. As an orchestra musician, she has been featured as a soloist with the LaGrange Chamber Orchestra, University of Louisiana Symphony Orchestra, Bradley Symphony Orchestra and performed as the principal keyboardist with the Heartland Festival Orchestra, Champaign-Urbana Symphony Orchestra, and Acadiana Symphony Orchestra. Previously, Dr. Choi held teaching positions at Bradley University, Millikin University, and the University of Illinois at Urbana-Champaign. Her contributions to music education have been recognized through the Teacher of the Year award from the Illinois State Music Teachers Association, where she also served as Vice President and President-Elect. She has established and directed the UL Piano Institute since 2023 and chairs the Louisiana Teachers Association Collegiate Faculty Forum.

Kyong Mee Choi, composer, organist, painter, poet, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo among others. Her music was published at Ablaze, CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Program Director of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

Anne Christopherson is an educator, performer, and coach. Her “dazzlingly supple voice,” has been acclaimed in multiple genres at such venues as Alice Tully Hall, the Banff Centre for the Arts, Opera Teatro di Lucca, and the Colorado Music Festival. “Cabaret Scenes” magazine lauded her “well-honed ability to convey emotion, tenderness, and poignancy...” in her one-woman show, “I Hear Music,” which premiered at The Duplex in NYC. She has also performed at Don't Tell Mama Cabaret and the Laurie Beechman Theatre. As Associate Professor of Voice at the University of North Dakota, Dr. Christopherson teaches applied voice and related courses, is a music and stage director as well as collaborative pianist. She has taught master classes in the U.S., Canada, and China. Anne currently serves as Co-director of the North Dakota-Manitoba District for the Metropolitan Opera's Laffont Competition and as District Membership Director for the Dakotas District of NATS.

Jiyoun Chung, a Korean American pianist and composer, has earned numerous distinctions and her works are regularly featured at international festivals and concerts. Drawing from her East Asian heritage, Chung's compositions blend traditional and contemporary elements with diverse musical styles, including K-pop, jazz, and hip-hop. She often integrates musical elements from her cultural background or fuses them with Western styles, using East Asian philosophies and religious concepts to shape her compositional process. This approach expands musical language, creating richer, more diverse experiences for audiences. Chung is also a passionate advocate for using music to promote social change. Many of her works address pressing global issues such as climate change, gun violence, war, suicide, and hate crimes against Asian Americans. Through these pieces, she seeks to raise awareness and inspire action to support marginalized communities and restore justice. Chung earned her Bachelor of Music in Composition from Hanyang University in South Korea, and her Master of Music in Composition and Piano Performance from Illinois State University, where she studied with Carl Schimmel and Martha Horst. She completed her Doctor of Musical Arts in Composition at the University of Missouri-Kansas City under the guidance of Chen Yi, Zhou Long, and James Mobberley. Currently, she is an Assistant Professor of Music at Central Washington University.

An internationally recognized saxophonist and music educator, **Dr. Anthony S. Cincotta II** is at the forefront of reshaping higher education music pedagogy. Bridging the gap between tradition and innovation, his research, *Reevaluating Student Engagement*, challenges traditional teaching approaches by placing inclusivity, student agency, and empowerment at the core of the educational experience. By integrating modern pedagogical techniques and creating a student-centered model of education, he creates learning environments that cater to diverse student needs, providing a more nuanced understanding of what they learn. Beyond his research, Dr. Cincotta is a champion of new music. In his professional debut in 2014 he premiered Cuban-American composer, Evan Cadavieco's Concerto for Alto Saxophone and Wind Ensemble with the Berklee College of Music Wind Ensemble. Having premiered and commissioned over forty new works, some of his most prominent performances were at the World Saxophone Congress, the International Navy Band Saxophone Symposium, and the 2022 College Music Society's National Conference. He currently serves as Visiting Assistant Professor of Music & Administrator of Music Operations at Washington & Lee University. His students continually win top placements in regional, state, and national honor bands, and have placed and won the Petrchor Music Competition, the Charleston International Competition, MTNA, and the Vandoren Emerging Artists Competition. They have gone on to successfully audition for some of the country's most prestigious programs, including the University of Michigan, Northwestern University, Indiana University, and others. He earned his doctorate at James Madison University, where he studied with renowned saxophonist, David Pope.

Keith Clifton is Professor of Musicology at Central Michigan University. His primary research areas center on twentieth-century French and American music, with particular interest in Ravel, Les Six, and American popular music and art song. His publications appear in the *Journal of Musicological Research*, *Fontes Artis Music*, *The Opera Journal*, *Notes*, *Grove Dictionary of American Music* (2nd ed) and elsewhere. In 2010, he served as co-editor of the critical edition of Ravel's *Fugue in F Minor* (c. 1897) and has recently published on Poulenc's music for children, musical borrowing in American art song, and the songs of Les Six, among other topics. His 2008 book, *Recent American Art Song: A Guide*, is considered a standard source on its subject. Current research projects focus on French musical responses to World War II, Ravel's late period, and rock artists of the Lilith Fair generation. Also an active performing tenor, he previously served as President of CMS Great Lakes and currently serves as President of the Midwest Chapter of the American Musicological Society. Dr. Clifton is an Associate Professor of Music Theory at Sam Houston State University in Huntsville, Texas. His research focuses on music theory pedagogy and film music analysis. Dr. Clifton serves on the editorial board of the *Journal of Music Theory*

Pedagogy.

Drew X Coles is a producer, serial entrepreneur, educator and scholar. Drew serves as a member of the faculty at Teachers College, Columbia University where he directs a hybrid graduate degree program in Music and Music Education and teaches courses in pedagogy, entrepreneurship, and production. Dr. Coles' scholarship is widely recognized, with publications in leading venues such as the *Music Educators Journal*, the *Journal of Educational Thought*, *School Music News* (New York State School Music Association), *INform* (Indiana Music Educators Association), *College Music Symposium*, *Motif* (Maine Music Educators Association), *TEMPO* (New Jersey Music Educators Association), the *American Journal of Arts Management*, and the *Journal of Arts Entrepreneurship Education*. His current Institutional Review Board approved research collaborations focus on topics including collaborative pedagogy, culturally responsive teaching, music technology, flow states in educators, career practices, and creative activities in instrumental ensembles. In addition to his research, Dr. Coles contributes to the field through extensive service in scholarly and professional organizations. He holds leadership roles in the College Music Society, the College Music Society Fund, and the Network for Music Career Development Officers. Dr. Coles' editorial contributions further demonstrate his dedication to the dissemination of knowledge in music education and beyond. He currently serves the following publications as either a member of a standing editorial or advisory board or as a peer reviewer; *Issues in Teacher Education*, *Music Educators Journal*, *College Music Symposium*, and the *Journal of Educational Thought*.

Carl Conrad is Adjunct Professor of Music at the College at Southeastern. He is a graduate of Southeastern Baptist Theological Seminary with a Master of Divinity. He also holds an Associates, Bachelors, and a Master's degree from Maranatha Baptist University and Seminary.

Educator, director, and percussionist **Florian Konzetti** has performed as soloist and chamber musician at Music@Menlo, CalPerformances, Stanford Lively Arts, and the Astoria Music Festival, among many others. He is featured in recordings on Innova, Albany, Other Minds, MSR Classics, and Music@Menlo LIVE labels. Konzetti is the principal timpanist of the Vancouver Symphony Orchestra, and founder and former artistic director of the critically acclaimed contemporary chamber music group Northwest New Music. Konzetti holds a D.M.A. degree from the Peabody Conservatory, where he was a student of marimbist Robert van Sice and musicologist John Spitzer. His dissertation deals with the influence of Balinese gamelan on Western composers, a topic he presented at UC Berkeley, Stanford University, the Chinese University of Hong Kong, and at conferences of the College Music Society, American Musicological Society and Society for Ethnomusicology. He also holds degrees from the Eastman School of Music and the Konservatorium für Musik in Bern, Switzerland. Konzetti is an Assistant Professor of Music and Director of Instrumental Activities at Linfield University, where he teaches music theory, history, world music, and directs the instrumental music ensemble. He is the founder and artistic director of the Linfield Collaborative Music Ensemble, an ensemble dedicated to commission, perform and record new works by Linfield composers.

Heather Cornelius holds Doctor of Musical Arts and Master of Music degrees from the University of Minnesota, where she studied with World Harp Congress chair and former Minnesota Orchestra principal harpist Kathy Kienzle. Her doctoral research project explores strategies for maximizing the positive impact of the teacher-student relationship on music students living with mental illnesses. Cornelius presents a concert-presentation program titled "Conversations on Mental Illness through Music" in various educational settings and for arts organizations. Through personal stories, music related to mental illness, and multimedia, the program raises awareness of the experiences of many musicians who live with mental illnesses, with the goal of reducing stigma and increasing support and understanding for those touched by mental illness. Cornelius received her Bachelor of Music in harp performance, studying with soloist and teacher Judy Loman, at the Glenn Gould School of the Royal Conservatory of Music in Toronto, Ontario. Cornelius is the news editor of Harp Column magazine and is a frequent contributing writer to Harp Column. She also serves as membership chair of the World Harp Congress.

Dr. Brian Coski has served as a classroom educator, choral director, and technical director in the Atlanta education community for two decades. Dr. Coski joined the faculty at Kennesaw State University in 2022. He has received degrees from Liberty University (B.M., D.M.E.) and Georgia State University (M.M.). Brian enjoys playing piano and keyboard for church services, fiddling with lights and sound for theater productions, and subjecting students to his enviable comedic style and classroom antics. He has given research presentations and workshops at regional and state conferences on topics involving music technology. Dr. Coski has also served as a faculty member at Georgia Military College and has taught all grade levels in local area schools as a choral director and general music teacher. Brian enjoys teaching piano lessons to beginning to advanced students and offering a ukulele camp program every summer to students on the south side of Atlanta.

Tracy Cowden is the Roland K. Blumberg Endowed Professor in Music and Director of the School of Music at UTSA. Currently, she also serves as Special Assistant to the Dean for Arts and Health. As a pianist, she shares her love of ensemble music through frequent performances with artists and colleagues across the country, and by mentoring student pianists in solo and collaborative performance. She has commissioned, performed, and recorded new 21st century music, and has premiered works in concerts and conferences from Kalamazoo to Bangkok. Her latest recording, *Rapture and Regret: Music of Daron Hagen*, was recently released on the MSR Classics label. Dr. Cowden's recent work includes performing in health care settings in person and virtually, and facilitating interdisciplinary research regarding music and health; she is a member of the Brain Health Consortium and an Advancing Next Gen Faculty Leadership Fellow at UTSA. Also active as a clinician and lecturer, Dr. Cowden has presented master classes and workshops on topics related to collaborative music-making and creative programming across the country. Dr. Cowden is an active advocate for arts in health and is the founder of On-Corps, the first beginning band program for veterans in the nation.

Paige Carter Dailey is a first-year PhD student in musicology (ethnomusicological emphasis) at the University of Michigan. She received master's degrees in ethnomusicology and music theory from Bowling Green State University in 2024, where she served as

adjunct instructor of music theory and aural skills from May 2024 to August 2025. She also holds a bachelor's degree in musical studies (theory/history) and music business, along with a minor in gender studies, from the Crane School of Music at SUNY Potsdam. Carter Dailey currently serves as the Great Lakes Regional Student Representative of the College Music Society's Student Advisory Council. Her master's thesis in ethnomusicology explored the connections between embodiment and genre in hardcore and metal, arguing that somatic experience is a necessary supplement for analyzing how genre is constructed and understood in heavy music. Her research has primarily focused on the overlap between metal and hardcore scenes, and the interactions between their musical, social, and embodied facets. As a passionate vegan, she is also interested in the intersections of animal activism and music scholarship. Carter Dailey has presented her work at the Society for Ethnomusicology national conference, the College Music Society Great Lakes Regional Conference, and the 2024 Metal and Change conference at the University of Dayton. She is originally from Syracuse, New York and currently lives in Toledo, Ohio, with her husband, Trevor, and their dog, Roxie.

Zachary C Daniels is a Mexican-American composer, conductor, and sound artist currently residing in Oklahoma City with his wife Ashlie. He earned his DMA in Composition in 2019 from the University of Oklahoma School of Music where he served as composition area graduate assistant, running the composition department's events, day-to-day activities, and more for 5 years. His compositions are energetic, imaginative, and cinematic in nature - he is a symphonist, a student of minimalism, and known for his experimentalism. Works such as *Service, Please!* or *Nocturne for Dice* have been performed at national conferences, while pieces such as *Time Will Decide* for Wind Ensemble have won regional awards. Invited lectures have included work on extended flute techniques, his upcoming book, *Polyphinite*, and palindromes. Dr. Daniels currently teaches Music Theory at Oklahoma City University, as well as private composition in addition to being a regular guest clinician for orchestras of all levels across the region. Daniels is an expressive and energetic conductor, giving impassioned performances of his own work as well as concert hall mainstays. He has worked with artists such as Kyle Dillingham, Tess Remy-Schumaker, Lucas Ross, David Hays, and many young artists in a variety of settings including the Oklahoma premiere of Grazyna Bacewitz's Piano Concerto, and the world premiere of Ed Knight's *Flickering Fiddle* and Kyle Dillingham's *Homa*. Zach is director of the Heartland Orchestra, Oklahoma metropolitan orchestra, Winds of the Prairie Concert band, and Central Oklahoma ballet's annual Nutcracker performances.

Dr. James M. Day has served as Director of the Sunderman Conservatory of Music and Associate Professor of Music at Gettysburg College since 2018. As a teacher and scholar, Day has served as a guest professor at Goethe Universität in Frankfurt, Germany and as an Endeavor Award fellow at the Centre for Cultural Partnerships, University of Melbourne, Australia. His performances and presentations as guitarist and scholar have spanned venues across North America, Europe, and Australia. Moreover, Soundboard, Clear Note, and Albany Records have featured his work in publications. Previously, Day served as Assistant Dean for the School of the Arts and Communication at The College of New Jersey from 2011 through 2018 and served as Interim Dean of the School of the Arts and Communication in 2017. Strengthening communities through arts-based experiences has been an important part of his teaching and professional agenda since 2008.

Dr. Susan de Ghizé is a Professor of Music at Texas A&M University-Corpus Christi (TAMU-CC), where she is also the Program Coordinator and Music Theory & Aural Training Coordinator. Her research has focused on the music of Brahms and Mozart and the theories of Hauptmann and Schoenberg. More recently, Susan's research has turned to music theory pedagogy, including a website called *Steps to Harmonic Dictation* and an Open Educational Resource called *Steps to Music Theory*. At TAMU-CC, she has won the University Excellence Award in Teaching, the Digital Innovator of the Year, and the Excellence in Disability Access and Inclusions Award.

Dr. Mark De Zwaan is a pianist and educator with extensive background in technology. An Assistant Professor at Bradley University, De Zwaan is a versatile instructor that has taught courses in applied and group piano, music theory, aural skills, music history, and music technology. He is the founder of Bradley's Digital Music Technology degree, an interdisciplinary program combining courses of the traditional music curriculum with studies in communications, interactive media, and computer science. Passionate about the techniques of electronic-music production, De Zwaan has also forged courses in audio production and computer music and enjoys connecting with digital musicians as an adjudicator for the Illinois Music Educators Association and as Composition Mentor for the Music Production Track at the Illinois Music Educators Conference. His career as a classical pianist is a prominent aspect of his professional activities. De Zwaan has been featured as a soloist and chamber musician on three continents, appearing at venues such as the Steinway Pacific Headquarters in Shanghai, China and at the Embassy of the Federal Republic of Germany in Washington D.C. He is also a seasoned jazz pianist and frequents venues throughout central Illinois as a soloist and within the rhythm sections of larger groups. De Zwaan's educational background includes undergraduate degrees in Piano Performance and Recording Arts from the Indiana University Jacobs School of Music, where he also earned Master's and Doctoral degrees in Piano Performance and Literature. De Zwaan also holds a Master of Science in Computer Science from the Georgia Institute of Technology.

Brad Decker is a composer, educator, and performer of contemporary concert music, whose works often incorporate electronic, electroacoustic, or interactive media. His recent works explore the interaction of acoustic instruments and electronics to create immersive composite textures. His instrumental works combine virtuosic flourishes, polyrhythmic interplay, and extended techniques. Electronic elements include adventures in analog synthesis, interactive computer processing and sampling, multichannel diffusion, and fixed-media accompaniments. Multimedia projects range from traditional film soundtracks to live-performed improvisations with video. As a double bassist, he regularly performs his own compositions and improvisations that incorporate computer interactivity. His teachers include Peter Hestermann, Kenneth Jacobs, Erik Lund, Heinrich Taube, Steven Taylor, and Scott Wyatt. He has attended masterclasses and lessons with composers Agostino DiScipio, Stefano Gervasoni, Lee Hyla, and Tristan Murail. He is currently Assistant Professor of Composition and Music Technology at Eastern Illinois University. His music is distributed through his website www.braddecker.org.

Marc Decker is an Associate Professor of Music and the Associate Director of Bands/Director of Athletic Bands at Florida Atlantic Uni-

versity where his primary duties include directing the Marching Owls, 'Parliament Sound' Pep Band, and Symphony Band. He holds an undergraduate degree in music education from the University of Illinois, and both an MA and DMA in conducting from the University of Iowa. Dr. Decker was a high school band director at the coastal town of South Haven, MI, where his bands regularly earned superior ratings at marching and concert band contests. He has held several collegiate teaching and conducting positions prior to his arrival at Florida Atlantic University including Conductor in Residence at Gettysburg College, Director of Bands at American University, and Director of Instrumental Music and Music Education at Northwestern Oklahoma State University. Dr. Decker is an active adjudicator, guest conductor, and clinician throughout the Midwest and Southeastern United States. He has published articles and presented at numerous state and national conferences on a variety of topics including wind band repertoire, music teacher preparation, curriculum development, and pedagogy.

Stefanie Dickinson is Associate Professor of Music Theory at the University of Central Arkansas. She holds graduate degrees in music theory and piano performance. Her research interests include the music of Liszt's late experimental period and theory pedagogy. She has presented and published on both topics extensively. As a pianist, she is an enthusiastic proponent of new music and has premiered and recorded works by several living American composers. Dickinson currently serves as CMS national Board Member for Music Theory.

Alicia M. Doyle has served as Chair of the Cal Poly Music Department since September 2022. A Professor of Musicology, she has held several leadership roles, including on the National Board of Directors for the College Music Society (representing musicology), President of its Pacific Southwest Chapter, and President of the Pacific Southwest Chapter of the American Musicological Society. She is also a sought-after pre-concert lecturer, having presented for the Cal Poly Bach Week, Long Beach Symphony Orchestra, Los Angeles Bach Festival, and El Paso Symphony. Before joining Cal Poly, Doyle spent 19 years at California State University, Long Beach, where she held roles such as Professor of Music, Director of Graduate Studies, B.A. Advisor, and Associate/Interim Director of the Bob Cole Conservatory of Music. Her teaching and research span medieval liturgical music, music history pedagogy, 20th-century Latin American music, and music appreciation. She earned a B.M. in Horn Performance from USC, studying with James Decker, and both an M.A. and Ph.D. in Musicology from UC Santa Barbara. Her dissertation, advised by Alejandro Planchart, focused on 10th-century Aquitanian chant and intellectual exchange between Spain and France. Doyle's scholarship in medieval music, pedagogy, and music appreciation—plus a noted piece on lampshades—has been widely published.

Alvaro E. Lopez Duarte, Ph.D, is an electronic musician, educator, and technologist. His research focuses on artificial intelligence for music analysis, creativity, and education. His studies involving procedural music generation in videogames, and real-time parametric scoring have been featured in the 12th ACM SIGPLAN International Workshop on Functional Art, Music, Modelling, and Design (FARM '24), the 5th North American Conference in Videogame Music, University of Michigan, Music and the Moving Image conference New York University Steinhardt, the Art of Record Production Conference, Berklee College of Music, Boston, and The 2020 Joint Conference on AI Music Creativity at The Royal Institute of Technology (KTH), Stockholm, Sweden. His approach to interactive music generation is published in the journal *Sound Effects* - An Interdisciplinary Journal of Sound and Sound Experience.

Violist **Christina Ebersohl-Van Scyoc** is celebrated for her fearless imagination, expressive artistry, and warm musical maturity. Joël Belgique, principal violist of the Oregon Symphony, hails Christina as part of a transformative new generation of musicians, calling her "inspiring." Christina's solo debut followed her Honorable Discharge from the U.S. Army, where she served as an Arabic linguist. Since returning to the classical music world, she has built a dynamic and multifaceted career, blending her artistry with advocacy and cultural diplomacy. Her deeply expressive performances and profound understanding of viola repertoire have earned her critical acclaim on national and international stages, captivating audiences and leaving a lasting impression on the classical music community. A passionate advocate for accessibility, Christina draws inspiration from her experiences as a blind musician to promote inclusion in the arts. She has delivered talks at prestigious forums such as the New Music Gathering, the Music Library Association, the College Music Society National Conference, and the 14th International Vision Conference, championing education and resources for musicians with disabilities. Her dedication has been recognized with numerous awards, including her 2022 distinction as a Pat Tillman Scholar for her service to the music community. Represented by Price Attractions, Christina continues to perform, mentor, and lead philanthropic initiatives, striving to make classical music accessible to diverse audiences. Whether on stage or through advocacy, Christina's artistry and mission resonate deeply, offering inspiration and hope to musicians and audiences alike.

Julianna Eidle's artistic practices center on sound, experience, and human connection. An Illinois-based performer, organizer, and educator, Julianna (she/her) was appointed Instructor of Flute at Western Illinois University in 2024. Julianna performs with the Camerata and Camerata Nova Woodwind Quintets, the Contemporary Art Music Project in Tampa, FL, and is Co-Director of New Downbeat, a Cincinnati chamber ensemble rooted in intersectional feminism. An advocate for new music, Julianna has premiered over 50 works for solo flute and ensemble and performed at the BMI Composer Awards, Oh My Ears New Music Festival, WIU New Music Festival, SHE: Festival of Women in Music, Society of Composers, Inc. Student National Conference, and the Midwest Composers Symposium. She holds the Second Flute/Piccolo chair with Opera in the Ozarks and performs with orchestras throughout the Midwest. With interests in artistic wholeness, Julianna is a certified Yoga Teacher and Deep Listening Facilitator (ant. Dec. 2025.) Julianna holds degrees from Indiana University (BM and Performer Diploma) and the University of Cincinnati (MM,) where she is currently a DMA candidate. Visit juliannaeidle.com to learn more.

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

he was accepted at the Internationales Musikinstitut in Darmstadt, Germany working with Isabel Mundry, Tristan Murail, Robert HP Platz, and Valerio Sannicandro. His compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals in North and South America, Australia, Europe, and Asia. Dr. Elezovic's compositional approach, honed and refined in North America, has demonstrated both good craftsmanship and an interest in pursuing innovative conceptual goals. Instead of following a single style, Dr. Elezovic allows a number of materials and ideas to influence the approach and method for each new work. He taught composition, music technology, and music theory courses at the University of Illinois, Oberlin Conservatory of Music, Mahidol University, Nova Southeastern University, and Palm Beach Atlantic University. Presently, Dr. Elezovic is a Full Professor with tenure and Coordinator in Composition and Music Theory at Jackson State University. In addition, he is a Full Professor with tenure and Director of Music Technology and Multimedia Production as part of Multimedia Design in interdisciplinary art program at the School of Computing at Union University in Belgrade, Serbia.

Neal Endicott (b. 1990) is a composer, educator, scholar, and saxophonist. His music is rooted in his experiences, personal history, and extramusical passions and is directed outward to the world from that perspective. His work frequently engages with jazz harmonic and melodic language, with the asymmetric metrical language of Eastern-European folk music, and makes use of varied orchestral color and texture as principal structural forces. His humor, love of literature, and passions for travel, food, wine, and spirits often inspire his work, as does his engagement with politics and activism. Neal has written an extensive catalogue of works ranging from solo instrumental works to large-scale band and orchestra compositions. He has had works commissioned and performed by the United States Coast Guard Band, the Michigan Philharmonic, the Five Colleges New Music Festival, Fifth House Ensemble, Michigan State University Concert Orchestra, ensembles at East Tennessee State University, and many individual performers and ensembles across the country, including vocalists Sequina DuBose and Sun-Joo Oh, saxophonists Andrew Hosler, Brian Rodesch, and Joshua Thomas, oboists Scott Erikson and Heather Killmeyer, pianists Eva Polgar and Jeremy Siskind, percussionist Matthew Geiger, and the Grammy-Nominated duo of bass clarinetist Tasha Warren and cellist Dave Eggar. His compositions have been awarded by the American Prize, International Duo Symposium, Sinta Quartet, Dartmouth College Wind Ensemble, Michigan State University, and KLK New Music, and been presented frequently at national and international conferences. His primary instructors in composition were David Biedenbender, Alexis Bacon, Richard Adams, and C. Curtis Smith.

Kate Evans (she/her), Professor of Music Education at Towson University, is a specialist in choral and general music teacher education. Dr. Evans earned a Ph.D. in music education at the University of Miami. She received Master of Music degrees in choral conducting and music education, as well as the Bachelor of Music Education degree with a concentration in instrumental music education, from Central Michigan University. An active clinician, conductor, adjudicator, and researcher, Dr. Evans regularly serves as an adjudicator for choral assessments and presents at conferences and teacher in-services internationally and across the United States. Her research interests include Universal Design for Learning in music education with a focus on applications in choral and higher education settings, teacher education curriculum, and choral conducting.

Asher Farber completed his Masters of Collaborative Piano Performance from the University of Toronto (2014) and his Bachelor of Music in Piano Performance from the University of Ottawa (2011, Magna Cum Laude). Ever since his musical debut at age four, Asher spent his early years in Ottawa, Canada, working through all ten grades of RCM, performing and competing in local concerts and festivals, often placing at the top of his class. Asher has consistently developed his skills in many diverse and eclectic musical styles and genres. Asher spent many years as a regular scholarship recipient at KlezKanada, and playing in a community klezmer/folk band. Asher regularly performs with many musicians in various musical styles including classical, jazz, hip hop, funk, power metal, gospel, klezmer, opera, and musical theater, to name a few. Now situated and proudly serving the Toronto community, Asher remains true to the 'collaborative' title and nature of his education. Currently, Asher is the conductor of the Miles Nadal JCC Daytime Choir and the Prosserman JCC Shalom Singers. He is also the collaborative pianist for the Miles Nadal JCC Community Choir and the North York Choralairs; he is a regular chorister and pianist with the Beth Tzedec Shir Hadash ensemble. Asher regularly reads Torah and confidently leads and participates in synagogue services. Always looking towards new and exciting projects, he is currently teaming up with Class Act Productions, bringing extracurricular musical theater programming into public schools.

Dr. Melanie Ferrabone, a distinguished Panamanian bassoonist, has built a multifaceted international career as a teacher, soloist, chamber musician, and orchestral performer. Her work has profoundly influenced generations of musicians worldwide. Currently, Dr. Ferrabone serves as bassoon faculty at the University of Arkansas. Before this, she was an adjunct professor at Florida International University. During the summer, she contributes as the Artistic Operations and Program Coordinator for the Saint Malo Festival in Panama, where she also performed as a soloist with the festival's wind ensemble in 2024. An active performer in Arkansas and Florida, Dr. Ferrabone has been part of prestigious ensembles such as the Arkansas Symphony, Palm Beach Symphony, Florida Grand Opera, and Gulfshore Opera, among others. She has also been a recording bassoonist for Miami Art House and L Music Miami. Her active participation in prestigious events includes the 2024 College Music Society Conference, the 2023 Meg Quigley Bassoon Competition and Symposium in Arizona, and the 2023 Festival de Dobles Cañas de Centroamérica in Guatemala. Twice featured in *Score Magazine*, Dr. Ferrabone was recognized as a distinguished female musician in Florida, highlighting her innovative vision for today's music career. Dr. Ferrabone's musical journey began in Panama, studying under Daniel Agudo at the National Conservatory. She later moved to the United States, earning her Bachelor of Music degree from the University of Southern Mississippi under Dr. Kimberly Woolly and both her Master and Doctoral degrees at the University of Miami under Professor Gabriel Beavers.

Blaise J. Ferrandino is Professor and Division Chair of Music Theory at Texas Christian University where he has been since 1990. Compositions include song cycles, orchestral pieces, a wide-ranging assortment of chamber music, an opera, and solo works. Sonata for Pianoforte and Violoncello, Hopes and Dreams, Sonata in the form of Four Vocalises, Symphony for Wind Ensemble, Crucible for trombone ensemble, Trio 2015 (sax, violin, piano), Quintet (oboe, violin, horn, trombone, piano), Duet for Trombone and Horn, and

Fantasy for violin are some of his works. *Petite Suite* for Violoncello and *Duet* for Trombone and Horn were selected for performance at national SCI conferences. Since 2022, works premiered include *New Home Suite* for clarinet and piano (also arranged for orchestra); *Scenes from a Morning in May* for Solo Double Bass (presented on the Karr-Koussevitsky Bass); *Litany*, a prayer in 4 movements for Trombone Ensemble and narrator; *Suite for Piano*, ... 'til the year has passed, a song cycle, and *Frames of Reference* for Flute, Cello, and Piano. His opera, *A Service of Love* based upon the story of the same name by William Sydney Porter (O. Henry), will premiere in November of 2025. Dr. Ferrandino is active in AP Music Theory teacher training, teaching weeklong courses for thirty years. He was lead editor and author of *The AP Vertical Teams Guide for Music Theory*. He is a consultant with the College Board and Chair of the CLEP committee on Arts and Humanities.

Jim Fleser is a practicing musician/producer working out of the SF Bay Area and author of "The Chord Wheel; The Ultimate Tool for All Musicians" published by Hal Leonard; one of the bestselling music reference titles of the 21st century. His unique and practical approach to chord theory has helped millions of musicians and composers worldwide.

Jacob Frost is a composer, guitarist, and singer exploring the human condition through music. Jacob's work often centers on dualities, oppositions, dialectics, using musical and conceptual paradoxes to express the confusing and fascinating ways that human beings experience God. He takes a special interest in vocal, dramatic, and electronic music. Jacob has received commissions from organizations such as *Opera on Tap* – Oklahoma City and the University of Oklahoma University Theatre, as well as from many individual performers such as Aaron Burr, Ben Cooper, Skye Singleton, and Rachel Wolz. His music has been performed nationally and internationally at festivals like the International Computer Music Conference, MUSLAB, New Music Gathering, and Electronic Music Midwest. Jacob earned his Bachelor of Arts in Music from Drury University, where he studied with Carlyle Sharpe, and his Master's in Music Composition from the University of Oklahoma, where he studied with Marvin Lamb and Konstantinos Karathanasis. He is currently a Ph.D. student and graduate instructor at the University of Minnesota, where he studies with Sivan Cohen Elias.

Ben Fuhrman, is a composer, musician, programmer, and coffee aficionado. As a result, he writes music with a focus on technology, including acousmatic, interactive, and improvisatory works. His degrees are from Michigan State University (D.M.A and M.M in composition), and Hope College (B.Mus in violin performance). His teachers include Ricardo Lorenz, Mark Sullivan, Steve Talaga, Rob Lunn, and Mihai Craioveanu. He has had works commissioned from a number of performers, including Keith Kirchoff, Drake Dantzer, Violet, Jeffrey Loeffert, Nathan Boggert, the H2 Quartet, the East Lansing High School Orchestra, REACH Studio Art, and the MSU National Superconducting Cyclotron Laboratory and Facility for Rare Isotope Beams, and has been performed throughout the world. He was also the recipient of a billboard dedicated to his music from the Arts Council of Greater Lansing – possibly the first composer in the US to receive one. His solo albums *Concrete Oasis* and *Synthesizer and Computer Works* are available online, among others on the Albany Records, Argali Records, Blue Griffin, Elmstreet, and SEAMUS labels. He maintains an active role as a performer and as assistant professor of music technology at Montana State University, and has previously taught at Oakland University and Mott Community College. For more information, check out www.benfuhrman.com

Appointed Curator of Music Special Collections at the Free Library of Philadelphia in 2015, **Gary Galván** oversees the Edwin A. Fleisher Collection of Orchestral Music, the Henry S. Drinker Choral Collection, and the Library's historic Sheet Music Collection. He coordinates a team of engravers and editors led by the eminent Clinton Nieweg to produce critical editions, corrected editions, and reprints of out-of-print works as stage-ready performance sets for concerts around the world. His work has been instrumental in the recent rise of Florence Price, Lili Boulanger, and Ruth Gipps in the orchestral repertoire and contributed to several world-premiere recordings in recent years. He has presented his research on twentieth-century Latin American orchestral music and the Works Progress Administration Federal Music Project at myriad colloquia on three continents and published articles in a wide array of peer-reviewed journals and texts, including *American Music*, *The New Grove Dictionary of American Music*, *Musicians and Composers of the Twentieth Century*, and *Great Lives from History: Latinos*. He was co-editor for "Latin American Classical Composers: A Biographical Dictionary" (Rowman & Littlefield, 2016), contributed a chapter to "Music Information Literacy: Inclusion and Advocacy" (Library Juice Press, 2024), and is currently working on his monograph, "From Cradle to Grave: Edwin Fleisher and the Pan American Symphonic Coming of Age."

Dr. Christine Gangelhoff is a flutist, scholar, and educator whose career spans performance, research, and curriculum development. She is Professor of Music at the University of The Bahamas and Artistic Director of the Nassau Music Society. A co-founder of the chamber ensemble C Force, she has performed throughout the Caribbean, U.S., and Canada, advocating for the work of classical composers from the region. Her publications include contributions to multiple Oxford University Press volumes, scholarly articles, and co-authorship of *Art Music by Caribbean Composers*, a comprehensive bibliography, and *Tour de Force: A Musical Journey of the Caribbean*, an electronic textbook. She has co-organized major academic events such as the International Symposium on Composers of African and Afro-Caribbean Descent and the Puentes Caribeños series. As a performer, she has curated and presented regional repertoire at high-profile venues including the National Flute Association Convention and the American Composers Orchestra's SONiC Festival. Gangelhoff's work has contributed to increased scholarly and performance activity around Caribbean art music, supported doctoral research, and informed curriculum design. Her programming has included numerous world premieres, and she continues to collaborate with institutions and musicians across the region and internationally. She holds degrees from Yale University, the University of Minnesota, and the University of North Texas, and is a Powell Performing Artist.

Pedro García López de la Osa (plope021@ucr.edu) has published in journals such as *Notes*, *Concerto*, *Cuatro42 Music Journal*, and *Il Fronimo*, and some of his musical stories have been published or performed in nine different countries. In 2016, he was awarded the Dean's Distinguished Fellowship Award of the University of California-Riverside, where he defended his dissertation titled *Unforgetting the Past: Insile and the Spanish Insiled Composers Under the Franco Dictatorship (1939-75) and Democracy (1976-19) under the mentorship of Walter A. Clark*. He has presented papers at various conferences in the USA, Spain, and Australia, while awaiting the publi-

cation of the forthcoming critical edition of two works by Rafael Rodríguez Albert. He has been awarded several prizes for his research, including the Anthony Ginter Award, the Ignus Dahl Award, the Dissertation Year Program Award, and the Manolito Pinazo Memorial Award, as well as several important scholarships from institutions such as the Gluck Foundation, AIE, and the Mutua Madrileña Foundation. He has performed as a guitarist in fifteen countries with ensembles, orchestras, and string quartets. He has been playing in two duos with the pianist Pablo López de la Osa since 1997 and with the guitarist Paolo Benedetti since 1999. He is also working on his forthcoming book: *Other Gazes at the Blind Composer Rafael Rodríguez Albert Beyond Composition: A Republican during the Franco Dictatorship*.

Catherine H. Garner received a DMA Collaborative Piano from the Eastman School of Music, a MM in Vocal Accompanying and Coaching from Florida State University, and a BM in piano performance at Louisiana State University. Dr. Garner has performed as a soloist with the LSU Symphony, the Monroe (La.) Symphony, the Tallahassee Symphony, the Tallahassee Ballet, and the Big Bend Orchestra. She was a staff pianist at the AIMS summer program in Graz, Austria as well as a participant at the Summer Academy in Nice, France with Dalton Baldwin. Dr. Garner has participated in the New Music@ECU Festival, the Festival of New Music at Florida State University, the ECU Brass Festival, ECU Flute Symposium, The International Trumpet Guild Conventions, MOWERTEC, SERTEC, and NERTEC, and was a featured performer with Dr. Tom McCaslin at Pershing's Own Tuba/ Euphonium Conference. She has also been the official pianist for the competitions for the Southern Division of MTNA and the second-place winner of the Puerto Rico International Collaborative Piano Competition, where she also serves on the artistic committee for the summer festival in San Germán. Dr. Garner is an assistant professor and currently serves as the Area Coordinator for the Keyboard Department and Director of Collaborative Piano at Appalachian State University. Three of her CDs, *21st Century Flute Sonatas*, and *Monuments*, have been released with Tabatha Easley, flute, and Stephen Ivany, trombone, and most recently on the Albany Record label with Dr. Serena Hill-Laroche, soprano.

Dr. Jennifer Gee is an Associate Professor of Elementary General Music Education at San Diego State University. She instructs undergraduate courses in elementary general music and music integration for elementary teachers. Gee holds a Doctor of Philosophy in Music Education from the University of Kansas, an Education Specialist degree in Elementary Administration from the University of Central Missouri, a Master of Arts in Arts Administration from the University of Missouri-Kansas City, a Bachelor of Music Education from the University of Kansas, and a Bachelor of Music in Clarinet Performance from Wichita State University. Her research is focused on preservice teacher preparation, specifically in positive classroom management strategies, and music integration in the elementary classroom. Her research has been published in the *Journal of Music Teacher Education*, *International Journal of Music Education*, *Update: Applications of Research in Music Education*, *Visions of Research in Music Education*, and the *Journal of Education*. Gee has presented research at the College Music Society National Conference, the Desert Skies Symposium for Research in Music Education, the Symposium for Music Teacher Education, the National Association for Music Education Music Research and Teacher Education National Conference, the International Society for Music Education, the American Orff-Schulwerk Association National Conference, the California All-State Music Education Conference, and the Kansas Music Educators Association. She is an American Orff-Schulwerk nationally certified teacher and also has certificates in Kids, Choir, and Drumming and Drumming Up the Fun through World Music Drumming. Gee is also the California Music Educators Association Representative for Elementary Music.

Constance Cook Glen is teaching professor of music and director of the Music in General Studies program at the IU Jacobs School of Music. She teaches courses developed on her research interests: Leonard Bernstein, the American Musical, Music of War and Peace, Musical Creativity in Diverse Cultures, and Music Listening. In addition to teaching IU students, she teaches a self-paced, online IU Expand course, entitled: *Leonard Bernstein: The Man, His Music, and His Mission*. Glen is committed to impacting positive social change through music. With Business Ethics professor Tim Fort (Eveleigh Professorship in Business Ethics), she is the co-founder of two international virtual summits: *Music, Business and Peace*. [Papers from this summit are published in the November, 2018 CMS Symposium.] Also with Fort, Glen co-edited *Music, Business & Peacebuilding* (Glen & Fort, eds., Routledge, 2021) Additionally, Glen has presented numerous papers on related topics, including: Leonard Bernstein as an Artist-Citizen, the Politics of Rodgers and Hammerstein, and Gershwin's Role in Race and American Musical Identity. In 2018-19, she facilitated and spoke on panels in tandem with the JSOM's productions of *West Side Story* and *Mass*, with topics on immigration, race, faith, and the "other." Glen was co-chair of the JSOM DEIJ Committee from 2019 to 2022 and has served on several university committees dedicated to improving equity. She has created numerous summer programs that align with her musical and social goals, including the recent: "Music and Creativity Weekend." Glen strives to make an impact on local, national, and international levels.

Hilary Glen has been praised as a "standout performer" who has successfully "taken on the demanding and most expressive responsibilities assigned to the instrument." She enjoys a varied career of teaching and performing. Performances have taken her around the world from the Kennedy Center and Carnegie Hall in the US to the Concertgebouw in the Netherlands, to Bunkamura Orchard Hall in Japan. After maintaining a fulfilling orchestral schedule for many years, Dr. Glen has turned her focus to chamber music, touring with Gibbs St. Duo, which she formed with the mission to expand the cello/piano canon. With the aim to promote inclusive and intentional programming, Dr. Glen curates interactive chamber music events that feature the works of historically excluded composers. She has presented her research at National Conferences for the College Music Society, the Suzuki Association of the Americas, the American String Teachers Association, and at the inaugural, 2023 Context Conference at the Eastman School of Music. A devoted teacher and life-long learner herself, she works with students of all ages, cultivating a curiosity and love of music making. She has presented masterclasses at several universities around the country, including Penn State University, Baylor University, and The Ohio State University. Her students have been awarded top recognitions, but more importantly, they love music and love playing the cello. Currently, she teaches at Colgate University. Dr. Glen completed her BM at Indiana University with Janos Starker. She earned her MM and DMA with Alan Harris at the Eastman School of Music.

Dr. Adam Goldwyn is a Professor of English at North Dakota State University. He received BA and MA degrees in ancient and medie-

val Mediterranean history and a Ph.D. in comparative literature. His main areas of interest are Byzantine Studies, comparative medieval philology, and Classical reception (particularly in historiography, romance, and rewritings of myths about the Trojan War). His more recent research has been in the fields of Jewish Studies and Holocaust/Genocide Studies.

Catherine Grimm is a current Music Education Ph.D. student and graduate assistant at the University of Minnesota-Twin Cities. Previously, Grimm earned her master's degree at the University of Minnesota-Duluth, where she worked as a graduate assistant instructing music education classes and as a student conductor with the choral ensembles including University Singers, Concert Chorale, and the vocal jazz ensembles Lake Effect and Chill Factor. Grimm has taught as a K-6 elementary music specialist and as a middle school choir director along with being an instructor for the Lake Superior Youth Chorus' Prelude program. During this time, she also became a certified instructor for the Kodály Method through the Kodály Institute at the University of St. Thomas. Grimm's research has been accepted to poster sessions at the Big Ten Academic Alliance Music Conference (2024), the College Music Society National Convention (2024), the Minnesota Music Educators Conference (2024, 2020), International Society for Music Educators World Conference (2020). Grimm has studied music as a student of Stephen Kingsbury, Emily Lodine-Overgaard, LeighAnn Garner, Nyssa Brown, Richard Robbins, and David Edmund. Currently, she is under the tutelage of Dr. Keitha Hamann, Dr. Akosua Addo, and Dr. Danni Gilbert.

Flutist, **Paula Gudmundson**, is Associate Professor of Flute at the University of Minnesota-Duluth and the recipient of the 2022-2023 McKnight Fellowship for Performing Musicians. Her work focuses on centering her work around collaboration, community engagement and bringing voice to the absent narratives in the arts. Recordings include *La Flauta of Buenos Aires* (2014), *Breaking Waves* (2019) and *Melodies of the Forest* (2022) She has also been featured on Minnesota Public Radio's Regional Spotlight: <http://tinyurl.com/hvmfho5>. Gudmundson has performed at numerous music festivals and events, including regional and national conferences of the College Music Society, National Flute Association conventions, Minnesota Public Radio's Class Notes Artist, International Flute Festival of Costa Rica, and La Côte Flûte Festival. Dr. Gudmundson is a practitioner of the Alexander Technique, which focuses on the effective means of changing tension habits and improving coordination. This has contributed to her innovative and observant teaching style. Her Alexander Technique study has included the Sweet Briar Alexander Institute in Lynchburg, VA and study with Pedro Alcantara, Missy Vineyard, Lisa First and Tully Hall. Dr. Gudmundson has had the opportunity to perform in masterclasses for Jeanne Baxtresser, Tadeu Cohelo, Carol Wincenc, Keith Underwood, Jeffery Kahner, Jim Walker, and Baroque flutist Barthold Kuijken. For more information check out her website: www.paulagudmundson.com.

Dr. Kyle Gullings is an educator, scholar, and composer. He joined the faculty of The University of Texas at Tyler in 2011, where he is professor of music theory and composition. He served as Director of the School of Performing Arts from 2019-2023. Gullings is committed to improving and increasing access to undergraduate instruction in music theory and composition. He is co-author of the free, open educational resource *Open Music Theory Version 2*, supported by a Course Redesign Grant from Virginia's Academic Library Consortium (VIVA). His peer-reviewed articles appear in *Engaging Students: Essays in Music Pedagogy* and *NACWPI Journal*. His editable collection of over 100 original lower-division course documents, "Open Educational Resources for Undergraduate Music Theory," is published under peer review by the *Journal of Music Theory Pedagogy*. As a versatile, collaborative composer of stage, vocal, and chamber works, Gullings has projects that traverse diverse social topics of mortality, mental illness, and the American Dream. Recognitions and performances include the National Opera Association's Chamber Opera Composition Competition (National Finalist), the SCI/ASCAP Student Composition Competition (two-time Regional Winner), the Kennedy Center's Page to Stage Festival, John Duffy Composers Institute, Capital Fringe Festival, College Music Society, and Society of Composers, Inc. Gullings completed his D.M.A. and M.M. (Stage Music Emphasis) in Composition at The Catholic University of America and his B.M. in Theory/Composition from Concordia College in Moorhead, MN. He enjoys running, home brewing, and spending time with his wife Terra and dogs. www.kylegullings.com.

Dr. Suna Gunther is an Assistant Professor in the Voice and Jazz areas of University of Nebraska-Lincoln's Glenn Korff School of Music. She previously served as Coordinator of Voice at the College of Saint Rose, Instructor of Musical Theatre at University of North Dakota, and Instructor of Voice at Berea College. Outside the classroom, she is an active performer and stage director, director and co-founder of Soo Opera Theatre's Summer Apprentice Program, and served on the 2023 faculty of the Brancaloneoni International Music Festival in Piobbico, Italy. Along with the other members of the SALT Quintet, she has developed and commissioned a series of micro-operas depicting the lives of real-life women across generations entitled *A Mosaic of Mothers*. Dr. Gunther holds degrees from Northwestern University and Indiana University Jacobs School of Music.

Ian Evans Guthrie received his Doctor of Music as an Instructor of Record from Florida State University, where he studied composition with Ellen Taaffe Zwilich, Stephen Montague, Clifton Callender, Mark Wingate, and Ladislav Kubik, and piano with Heidi Louise Williams. He is currently an Assistant Professor of Music at Calvary University. For more information, please visit ianguthriecomposer.com.

Kate Hamori (she/her) is a first year PhD student in musicology at the University of California, Los Angeles. She holds master's degrees in musicology and library science from Indiana University Bloomington. Her recent musicological work has focused on intersections of cultural trauma, girlhood, and sonic violence as mediated by popular music and sound on social media platforms. Kate's interests in music librarianship include ethical cataloging practices, library instruction, information literacy, and social media outreach. In addition to her studies, Kate works as a library student research assistant for the UCLA music library. A pianist and soprano, Kate is an active choral singer and enjoys accompanying the occasional high school musical whenever the opportunity presents itself. In her spare time, Kate enjoys editing Wikipedia and hanging out with her two cats, Hildegard and Igor.

Korean-born violist **Donghee Han** is celebrated for her artistry and dedication to performance and pedagogy in the viola world. She has garnered recognition at prestigious events, including the 2022 American Viola Society Festival and the 47th International Viola

Congress, where she premiered new works for the viola at Columbus State University. Han has performed extensively in solo, chamber, and orchestral settings across the U.S. and South Korea, collaborating with esteemed ensembles and soloists. Her festival engagements include Round Top, Icicle Creek, Decoda, Green Lake, and Miami music festivals. She has premiered works by prominent composers such as Michael Kimber, Han-Ki Kim, and David Gompper, and she continues to advocate for contemporary music through recordings and performances. As an educator, her commitment to mentorship is evident in her viola studio, class, and her ongoing work with students of diverse backgrounds. Recent accomplishments include her selection as a fellow for the 2024 Sphinx Connect: Amplify and her role as the 2024 Simpson College Guest Artist, where she presented a recital featuring two Korean folk-inspired premieres, Kimber, and Bach. Dr. Han holds Bachelor's and Master's degrees from Sookmyung Women's University and advanced degrees (M.M. and Performer's Certificate) from Northern Illinois University. At the University of Iowa, she earned her Doctor of Musical Arts (D.M.A.), specializing in chamber music and recording projects with new music and living composers. Her diverse career exemplifies her passion for both performance and teaching, making her an ideal collaborator for CMS composers.

Dr. Josef Hanson is Associate Professor of Music Education, Associate Director for Graduate Studies, and Music Education Area Coordinator in the Rudi E. Scheidt School of Music at the University of Memphis. Hanson teaches courses in instrumental music, research methods, arts entrepreneurship, and preparing new music faculty. In demand as a presenter and clinician, he is a frequent contributor at a wide range of conferences nationally and internationally. He has led ensembles in performance at the Kennedy Center and Rock 'n' Roll Hall of Fame, and his writing is featured in a variety of leading periodicals. In 2021, he received the Rudi E. Scheidt School of Music's Faculty Exceptional Teaching Award in recognition of his work with students. Previously, Hanson taught music in Maryland public schools and spent 17 years at the University of Rochester and University of Massachusetts Boston in various faculty, administrative, and advisory roles. From 2016-2020, he served as President of the Society for Arts Entrepreneurship Education. He continues to serve as an editorial board member and reviewer for various scholarly journals, including as Managing Editor of the Journal of Arts Entrepreneurship Education. Within CMS, Hanson currently serves as a board member for the Southern Chapter, Forum Editor for College Music Symposium, CMS-NAMM GenNext Faculty Fellow, and previously served on the CMS Advisory Council on Cultural Inclusion. Hanson is a graduate of Towson University (B.S.) and the Eastman School of Music (M.A./Ph.D.), where he received the Donald J. Shetler Prize for Excellence in Music Education.

Canadian-American scholar-performer **Anne Dorothy Harley** teaches interdisciplinary humanities, music studies, and applied voice at Scripps College and directs Scripps' Clark Humanities Museum engaging complex questions in the humanities via the arts. At the intersection of embodied performance and performance studies, in her work, Harley creates interdisciplinary and intercultural performance projects engendering diverse forms of community. In 2011, she founded Voices of the Pearl (www.voicesofthepearl.org) which presents commissioned song cycles setting texts by and about female mystics from all traditions. The project has won four American NEA grants, four grants from Canada's Council for the Arts, and premiered, recorded and globally released over 25 new works. During 2023-24, she served as a Scholar In Residence at the Center for the Study of World Religions at Harvard Divinity School, Cambridge, MA. Her research focuses on how music and sound can generate new and constructive systems of entanglement across cultures, religions, and between the human and the more than human worlds.

American bass **James Harrington** made his main stage debut at Santa Fe Opera as Billy Jackrabbit in *Fanciulla del west* and Diener 4 in Strauss' *Capriccio*. He has been seen in repertoire ranging from Monteverdi to Wagner at companies including Portland Opera, Nashville Opera, Utah Festival Opera, St. Petersburg Opera, Opera in the Heights, and Pacific Northwest Opera. Harrington is the author of *Building a Career in Opera from School to Stage: Operapreneurship* (Routledge 2020) and has given related lectures at Yale Opera, NYU, the University of Memphis, and Utah State University, among others. Among his performing and research interests are arts entrepreneurship, gamification in the applied studio, and Korean art song and diction. He has been an invited teacher and lecturer at ISA-Universidad de las Artes in Havana and the Facultad de Bellas Artes, Universidad de Panamá, and has presented research at the International Congress of Voice Teachers, National Opera Association (NOA) National Conference, and NOA Southeast Conference. He is currently Assistant Professor of Voice and Jazz Studies at the Fredonia School of Music at SUNY Fredonia, where he has taught classical, musical theatre, and jazz students since the Fall of 2021. He is the director of the Fredonia Vocal Jazz Ensemble and Vocal Jazz Combo, as well as Rock Voices Buffalo, a community choir focused on rock repertoire. He holds degrees from Berklee College of Music, Florida State University, and expects to complete his DMA from the University of Wisconsin.

Sylvia Hawkins has performed across the country in opera and theater. Regional opera credits include the Des Moines Metro Opera, Shreveport Opera, Opera Omaha, Union Avenue Opera, Kentucky Opera, Mobile Opera, Lake George Opera, and the Lyric Opera of Kansas City. Favorite roles include Mimi in *La Bohème*, Countess in *Figaro*, Tatiana in *Eugene Onegin*, and Marguerite in *Faust*. A proud member of Actor's Equity, she toured nationally in Terence McNally's "Maria Callas: Masterclass" in the role of opera singer Sharon Graham. Internationally, she performed in Italy with Orvieto Musica and the InterHarmony International Music Festival. Recent soloist engagements include the Schenectady Symphony, Saratoga Voices, the Battenkill Chorale, the Northern Berkshire Chorale, and the Skidmore Orchestra. She co-created "Sister--Show me Eternity" based upon the life of Emily Dickinson and her sisters. This unique staging of art song and narrative celebrates the artist-teacher, as the production included a student chorus at each performance. There are now over 40 students nationally who have appeared in this work at various colleges and universities on the East coast and in the Midwest. Her next collective endeavor includes co-commissioning and touring new operas based on the stories of past generations called "A Mosaic of Mothers." She obtained her Doctorate of Musical Arts Degree with honors in Voice at the University of Kansas and is currently the Senior Artist-in-Residence in Voice at Skidmore College.

Dr. Jason Heald currently serves as Director of Music at Umpqua Community College, and is an active composer, performer, educator, and clinician in the Pacific Northwest. He holds a Ph.D. in composition from University of Oregon, a Master's degree from University of Portland, and a Bachelor's degree from Lewis and Clark College. Dr. Heald is a prolific composer, with works published by Augsburg

burg Fortress, ChoralWeb, UNC Jazz Press, Plymouth Music, Sound Music Publishing, and Call of the Wild Publishing. Premieres and commissions include performances by the Oregon Musical Theatre Festival, Shreveport Opera, Vanguard Voices, Delgani Quartet, Consonare, Kantorei, The Singers – Minnesota Choral Artists, the Willamette Singers, Umpqua Chamber Orchestra, University of Portland Community Orchestra, guitarist Cameron O'Connor, soprano Linda Larson, and Halcyon Trio Oregon. Awards include Grand Prize Winner, Eventide Arts Songfest (Dennis MA); Grand Prize winner, Cascadian Choral Composition Competition (Seattle, WA); Longfellow Chorus Award of Distinction in Choral Composition (Portland, ME), Vanguard Premieres Composition Contest (Detroit, MI); Sacred Voice Arts Song Finalist, (Salt Lake City, UT); Finalist, 21st Annual Ithaca College of Music Choral Composition Competition (Ithaca, NY); Project Encore Composer, (New York, NY); and 1st Place – Jazz Division, Eventide Arts Songfest (Dennis MA). Dr. Heald has also been the recipient of many ASCAP symphonic and educational awards. Recent projects include collaborations with Grammy award-winning artists Mason Williams and Tingstad and Rumbel, violinist Alex DePue, Craig Chaquico (Jefferson Starship), the Four Freshmen, Delgani String Quartet, and jazz vocalist Haley Loren. <https://www.jasonheald.com>

Mezzo-soprano **Ruth Ginelle Heald** completed her undergraduate studies in vocal performance and music education at Willamette University and earned a Master of Music at Chicago College of Performing Arts. Operatic credits include Mrs. Soames in Ned Rorem's *Our Town* (Willamette Dramatic Vocal Arts), Featured Soloist in Purcell's *King Arthur* (CCPA), and the title role in *Carmen* (Willamette Dramatic Vocal Arts). Ms. Heald has appeared as a soloist with Chicago Choral Artists (Vaughan Williams Mass in G minor), Portland Symphonic Choir (Rachmaninoff All Night Vigil), Umpqua Chamber Orchestra (Purcell *Dido and Aeneas*), and Willamette Master Chorus (Handel *Messiah*). Ms. Heald was the mezzo-soprano soloist in *New now next: 21st century music for voice and piano*, presented at the 2019 Central Region Conference of the National Association of Teachers of Singing.

Dr. James Heazlewood-Dale, a distinguished scholar, performer, and Grammy-nominated bassist, hails from Sydney, Australia. Venturing to Boston to pursue studies in jazz double bass at the prestigious Berklee School of Music and the New England Conservatory, where he received full scholarships, Dr. Heazlewood-Dale has shared the stage with world-renowned artists, including Jacob Collier, Maria Schneider, Grace Kelly, Terence Blanchard, and Zakir Hussain. In recognition of outstanding academic achievement, Dr. Heazlewood-Dale was honored with Brandeis University's Provost Research Award. His Ph.D. research delves into the captivating intersection of jazz and video game music, a topic he has presented at esteemed national conferences, including those for the American Musicological Society, the Musicological Society of Australia, the Jazz Education Network, and the College Music Society. Dr. Heazlewood-Dale's scholarly contributions can be found in various scholarly publications, including *Jazz and Culture* (University of Illinois Press), *Environmental Humanities and the Video Game* (Palgrave Macmillan), and *Adaptation, Rearrangement, and Music Across Screen Media* (Routledge). Notably, he was commissioned by Decca Records to craft the liner notes for the soundtrack release of *The Callisto Protocol* (2022) and featured as a scholarly guest in Adam Neely's acclaimed video essay "The Nintendo-fication of Jazz." He is currently a professor at Brandeis University, lecturing on film music and video game history.

Six-time American Prize winner **Martin Hebel** (b.1990) works at the intersection of music, advocacy, and interdisciplinary collaboration, composing socially-conscious music responding to challenges of today's global community to inspire conversation and spark positive change. Martin's Uplifting Unheard Voices project, an international initiative pursuing humanitarian advocacy through music, amplifies words of refugees he interviewed with a series of new compositions, seeking to motivate listeners to end conflicts refugees flee. With support from the Presser Foundation's Graduate Music Award, he interviewed refugees in Rome and the US fleeing conflicts in Africa, Ukraine, and the Middle East, facilitated by refugee agencies, community advocates, and guidance from the Vatican. As a 2023 winner of the American Composers Orchestra EarShot program, Martin collaborated with the Cincinnati Symphony Orchestra to premiere his work. His music has been performed across the U.S. and Europe, including by the Cincinnati Symphony Orchestra and Columbus Symphony in Ohio, Riverside Symphony in NYC, and Filharmonie Brno in the Czech Republic at renowned venues including NYC's DiMenna Center and Cincinnati Music Hall. With discography published by Ablaze Records, Centaur Records, and the USAF Band of the Golden West, Martin's portfolio includes orchestral and wind ensemble works, instrumental and vocal chamber music, choral music, multimedia compositions, and collaborations with other artists. Martin Hebel earned his DMA in composition from the University of Cincinnati College-Conservatory of Music in 2021 and his MM 2018. He graduated with honors from the University of Connecticut in 2015 with degrees in composition and trumpet. Learn more at martinhebel.com

Kirsten Hedegaard has enjoyed a varied career as a singer, conductor, and scholar. As a soprano, she has appeared as soloist and ensemble member with groups across the country, including Philharmonia Baroque, Mercury Baroque, Ensemble viii, Baroque Band, Schola Antiqua, Newberry Consort, Ars Antiqua, Rook Ensemble, Bella Voce, Callipygian Players, Elgin Symphony, Elgin Master Chorus, and eighth blackbird. Currently Director of Choral and Vocal Activities at Loyola University and Director of Music at the Presbyterian Church of Barrington, Hedegaard has conducted choirs and orchestras for various institutions. Most recently, Hedegaard founded Vox Madonna, a professional chamber choir dedicated to exploring important sacred choral works from an historical perspective. Hedegaard's ongoing research on music and environmental activism has led to the recent formation of the New Earth Ensemble, a chamber ensemble committed to performing and commissioning new works that support ecological awareness. As a co-founder of The EcoVoice Project, Hedegaard is interested in bringing together musicians and artists to explore how the arts can support environmental education and action. In addition to leading performances and community events through The EcoVoice Project, Hedegaard continues to present workshops and lectures on this topic throughout North America and abroad. Hedegaard holds a B.M. from Northwestern University, an M.A. from the University of California, where she was conducting assistant to Paul Hillier, and a D.M.A. from the University of Illinois, where she studied choral conducting with Andrew Megill and orchestral conducting with Donald Schleicher.

James Helton maintains an active schedule as a soloist and collaborator, having performed throughout most of North America, the Czech Republic, Spain, and Thailand. He has had the pleasure of working with Pulitzer Prize winning composers George Crumb,

William Bolcom, Lucas Foss and Joseph Schwantner in concerts broadcast over public radio and television. For New World Records, Helton appeared with the Blair Woodwind Quintet on works by composer Michael Kurek (CD 80497-2), a disc that achieved a place on the short list of Grammy nominations for its category in 1996. The China Record Company, Ltd, AUR, Layerle Publications, North Pacific Records, and Navona Records also feature the pianist on their discs. Helton holds degrees in piano performance from the University of Illinois at Urbana-Champaign and the University of Texas at San Antonio. While his principal teachers were Ian Hobson and Janice Hodges, he received additional instruction from John Browning, John Perry, Ursula Oppens, Richard and John Contiguglia, Maurice Hinson, William Doppmann, and Bela Siki, among others. James Helton is Professor of Music Performance and Coordinator of the Keyboard Area at Ball State University, where he has taught since 2000. Prior academic appointments include the University of Illinois at Urbana-Champaign and Vanderbilt University, Nashville, TN. He is quite active in the Music Teachers National Association, having served as the Chairperson of Performance Competitions for the East Central Division. On a lighter note, Helton may be heard on American Public Media's Performance Today "Piano Puzzler" with Fred Child and Bruce Adolphe.

Dr. Jake Hertzog is a multi-genre award-winning guitarist, composer, songwriter, scholar, and educator whose career to-date has spanned eleven albums as bandleader across jazz, rock and classical new music styles. His research focuses on how higher music education is adapting to the digital music industry. Other research includes data use in the music industry, music ecosystems, ambisonic improvisation, and entrepreneurial pedagogy. Hertzog's research has been presented at numerous international conferences including the Jazz Education Network, Association for the Study of Higher Education, Association for Popular Music Education, and College Music Society. His research has been published in journals such as *Artivate*, and *Jazz Education in Research and Practice*, and *Journal of Popular Music Education*. In 2023, Hertzog was awarded a research grant from the National Endowment for the Arts (as PI) for his innovative music ecosystem research investigating the ways that collegiate jazz programs interact with jazz scenes in multiple cities. The results of multiple studies anticipated are in 2025-2026. www.jakehertzog.com.

Roselyn Hobbs is a violist and communications professional based in New England where she is currently working towards a DMA at the Hartt School. As a dedicated performer of contemporary music, Roselyn was the first violist to graduate from Boston Conservatory with a Master's degree in contemporary music performance. While at the Boston Conservatory as a student of Lila Brown, she performed with contraBAND under the direction of Vimbayi Kaziboni and toured North America with Evan Ziporyn's Black Star Project. Roselyn has performed at New Music Gathering, the SEAMUS National Conference, and the International Viola Congress in Portugal. She received her Bachelor of Music at the University of Tennessee under the tutelage of Hillary Herndon. Alongside her musical life, Roselyn has worked professionally in marketing and communications since 2018, and currently holds a Communications Specialist role at Harvard University. She has built communications strategies for arts organizations, developed visual collateral and websites for clients, worked in copy editing and internal communications, and even managed guerilla marketing campaigns for an indie rock band.

Dr. Dan Galen Hodges Jr. is the Chair of the Music and Entertainment Industry Studies (MEIS) department and an associate professor at CU Denver. He currently teaches music publishing, international music business and music supervision for the university. Hodges is a 30-year music industry veteran who has worked for BMG, FAME, Murrah Music, and managed his own company, DHM for 15 years. As a publisher, Hodges placed songs on albums generating over 10 million units in sales and signed and developed songwriters that went to be multiple Grammy winners. Hodges served as an elected member of the board of the Music and Entertainment Industry Educator's Association's (MEIEA) from 2023-2025 and is currently president-elect of the organization for the 2025-2027 term. Hodges' research has been published in the *College Music Symposium*, *The Journal of Business Diversity*, *The International Journal of Music Business Research*, and *The MEIEA Journal*. Hodges has presented his research at the annual MEIEA Summit in 2022, 2023, & 2024, the West Coast Songwriters Association (WCSA) Conference in California, and was the keynote speaker at the SÖRVEIV Conference in Norway in the Spring of 2024. <https://artsandmedia.ucdenver.edu/cam-areas-of-study/about-music-entertainment-industry-studies/faculty/faculty-details/Hodges-Dan-UCD2022>

Pianist **Linda Holzer** is University Professor of Music at the University of Arkansas at Little Rock. An active soloist and chamber musician, Dr. Holzer has been heard in concert in 30 states, including at the John F. Kennedy Center for the Performing Arts, the New Orleans Center for Creative Arts, and New York Public Radio Station WNYC-FM, as well as abroad at Qingdao University in mainland China, the Chinese University of Hong Kong, Victoria College of the Arts in Melbourne, Australia, and the Palffy Palace in Bratislava, Slovakia. Most recently, she performed "Masterpieces by American Women Composers" at Amerika Haus in Vienna, Austria, and at the Maribor Conservatory for Music & Ballet in Maribor, Slovenia under the sponsorship of the US Embassy. Her article on composer Florence Price, "This is What Diversity Sounds Like" was published in *Clavier Companion*. An advocate for contemporary music, she has participated in numerous premieres. Her performance of *Ritual Meditations* by American composer Scott Robbins was published online in *CMS Symposium* in 2014. She also enjoys writing, and is the author of articles published in *Piano & Keyboard*, *Clavier*, *American Music Teacher*, and *Piano Pedagogy Forum*. She is a native of Chicago, and holds degrees in piano performance from Northwestern University, the University of N. Carolina-Chapel Hill, and Florida State University. Eager to expand her impact beyond the traditional realm for classical music, she has cultivated a multi-faceted career, emphasizing performance, teaching, interdisciplinary collaboration, and entrepreneurship.

Carly Hood is a saxophonist and music educator based in the Cincinnati metropolitan area. She is an active performer in both solo and chamber capacities. As an orchestral saxophonist, Carly has performed with several orchestras across the region, including the Columbus Symphony Orchestra, Louisville Orchestra, Cincinnati Chamber Orchestra, and Lexington Philharmonic. In addition to her work as a classical saxophonist, Carly is saxophonist for the German group The Überland Band. Carly serves as an adjunct faculty member at the University of Cincinnati College-Conservatory of Music (CCM), Cincinnati State, and Thomas More University. She has also worked extensively with middle and high school students from around the Cincinnati area. Carly enjoys the opportunity to work with students of varying musical backgrounds and experiences, and in addition to her saxophone studio teaching has taught collegiately in the areas

of Music History, Music Education, Jazz, and Chamber Music. In addition to her teaching, Carly is passionate about diversifying classical saxophone. To this end, she is an active commissioner and performer of new music, and currently serves as a committee member for the North American Saxophone Alliance Committee for Gender Equity. Carly received her Doctor of Musical Arts Degree from the University of Cincinnati CCM with a cognate in Music History. She holds a Master of Music from Stephen F. Austin State University, and Bachelors of Music and Music Education from CCM.

Jason Hoogerhyde's works for orchestra, opera, chamber ensembles, and voice have been presented throughout the United States, Europe and Asia by such performers as Decadanse (France), COMA (UK), the N[ex]t Saxophone Quartet (Latvia), Ramon Acoymo (Philippines), Howard Niblock (China), Nobuko Asano (Japan), Line Upon Line Percussion (TX), and the Austin Civic Orchestra (TX), and at many festivals and concert series, including The Kennedy Center Millennium Series (DC), Weill Recital Series (NYC), Edinburgh Fringe Fest (Scotland), MusicX (OH), the Grandin Festival (OH), Blue Lake Summer Arts Festival (MI), University of Nebraska-Kearney's New Music Festival V, College Music Society, and Society of Composers, Inc. He has been composer-in-residence at the Ucross Foundation (WY), the Dorland Mountain Colony (CA), and the Cincinnati Public Schools (on a Meet-the-Composer grant). Hoogerhyde pursued music at Lawrence University (B Mus, 1991), Boston University (M Mus, 1993), and the University of Cincinnati (DMA, 1999). He studied composition with Allen Gimbel, Joyce McKeel, Lukas Foss, Allen Sapp, Darrell Handel, and Ricardo Zohn-Muldoon. Between 1999 and 2004, he taught at Lawrence University. Since 2004, Hoogerhyde has taught at Southwestern University in Georgetown, TX, where he is currently Associate Professor of Music Theory and Composition and serves as Chair of the Music Department.

Matthew Hough is a composer, theorist and performer working on new and popular music. His compositions have been described as “unnervingly exacting” (Time Out: New York), “mood music if you’re in a mental home” (Howard Stern) and “awful but also kind of brilliant” (Richard Danielpour) and performed and recorded by groups including the Wet Ink Ensemble, Yarn/Wire, loadbang, the Locrian Chamber Players and Iktus Percussion. Hough’s research on music theory and pedagogy has been published in Music Theory Online and presented in papers given to the College Music Society (2019), Analytical Approaches to World Music (2016) and the Ann Arbor Symposium IV (2015). As a singer and multi-instrumentalist, he co-founded avant-garde chamber groups Zs, Seductive Sprigs and Music=quals. Hough’s current work includes concert, electronic and popular music composition and performance, as well as theory and analysis of popular songs. He is currently Assistant Professor of Music at College of the Redwoods in Eureka, CA.

Dr. Tamika Sterrs-Howard is a professor, music theorist, composer, and jazz flutist. She has a Bachelor’s degree from Spelman College in Flute Performance, a Master’s degree from Georgia State University in Music Theory, and a Doctor of Philosophy degree in Music Theory from the University of Georgia. She has been teaching music in both collegiate and public school settings for over 20 years. She is a certified music teacher in Georgia and South Carolina. She has served as a lecturer, adjunct professor, and band leader for several higher education institutions including Brenau University, the University of North Georgia, the University of South Carolina Columbia, and the University of South Carolina Upstate.

Yao Hsiao, a performer-composer from Taiwan, specializes in music, theater, and multimedia art. They earned a Master of Music in Composition at Indiana University and are pursuing a Ph.D. in Data-driven Music Performance and Composition at the University of Oregon under Jeffrey Stolet. Hsiao has been inspired by literature ranging from Western poems to ancient Chinese poetry and Japanese haikus. Notable compositions include Consort Yu and Daiyu, which fuses Peking opera and Yue Opera techniques with live electronics. They’ve performed at prestigious events like NIME, SEAMUS, and ICMC, NYCEMF, Moxsonic, EMM, SPLICE Festival, Click Fest, with Consort Yu named a finalist in the 2024 Sweetwater/SEAMUS Student Commission Competition.

Mingzi Hu is a dedicated piano instructor and performer currently pursuing her Doctor of Musical Arts in Piano Pedagogy at the University of South Carolina. She holds a full graduate assistantship, teaching collegiate group piano and offering private and group instruction through the Center for Piano Studies, where she also serves as an event assistant. Mingzi has presented at MTNA’s TEMPO Conference, USC’s Research Day, and is scheduled to present a research poster at the 2025 NCKP Conference. An active member of the professional music education community, she is the president-elect of USC’s MTNA Collegiate Chapter for 2025–2026 and serves on the planning committee for the 2026 MTNA Collegiate Symposium. As a performer, Mingzi won first place in the 2023 Raymond Piano Solo Competition at the MasterWorks Festival and was invited to give a solo recital in 2024 as part of this honor. She has also performed in masterclasses for concert pianists such as Wael Farouk and Sandra Wright Shen. Her research explores the integration of Asian popular music into piano instruction for Generation Z and Alpha students, as well as creating effective methods for teaching harmonization to children.

June Huang is Director of Strings and Associate Professor of Violin at George Mason University’s Dewberry School of Music. She holds a Master of Arts in Music from the University of California, Santa Barbara, where she was a member of the Young Artist String Quartet. She earned her Bachelor of Music in Performance from the Oberlin Conservatory and attended the Cincinnati College-Conservatory of Music as an undergraduate. She attended the Meadowmount School of Music, Aspen Music Festival, Banff Centre for the Arts, Round Top Festival Institute, and Kneisel Hall. In 2023, she completed a Graduate Certificate in Contemporary Dispute Resolution at the Carter School for Peace and Conflict Resolution. A former member of the Cascade String Quartet, Ms. Huang performs at the Kennedy Center, the Center for the Arts, and the Red Lodge Music Festival. A baroque violin specialist, she has performed and recorded with Opera Lafayette, Four Nations, Bach Sinfonia, Modern Musick, REBEL Baroque Orchestra, and the Vivaldi Project. Her leadership roles include serving as concertmaster of the Washington Bach Consort and the Washington National Cathedral Baroque Orchestra. Prof. Huang has presented lectures and clinics for the American String Teachers Association, Midwest Clinic, Music Teachers National Association, Virginia Music Educators Association, Hillsborough County Public Schools (FL), and Texas Orchestra Directors Association. She is Artistic Director of the Gettysburg Chamber Music Workshop. Her exploration of the connection between citizenship and musicianship led to the creation of The Spheres Project, a collaborative ensemble that brings faculty, students, and community members

together.

Dr. Amy Dahm Huh is a versatile performer, recognized as a soloist, chamber musician, and collaborator with living composers, and cultural advocate bridging East and West. She has been featured in venues including Carnegie Hall, Lincoln Center, Spain Zaragoza Auditorium, Tokyo Metropolitan Arts Space, Shanghai Oriental Arts Center, Beijing Forbidden City Concert Hall, and the United Nations Headquarters. Dahm collaborated with members of the Emerson Quartet, Brooklyn Rider, Muir Quartet. She premiered Korean composers' works and collaborated with Korean artists during her chamber music tour in Edinburgh, Marseille, Kronberg, and Antwerp. She established Starry Duo violin-viola ensemble whose two albums were released worldwide in 2015 and 2020. Dahm gave lectures and masterclasses at various institutions, such as University of Colorado Boulder, Colorado State University, University of Central Florida, University of South Florida, Florida College, and St. Olaf College. Additionally, she was invited as a special lecturer by universities in Korea, including Hongik University, Konkuk University, Anyang University, Hannam University, Yonsei University, and Kookmin University, focusing on topics "How Music Connects Us Across Cultures," "The Role of the Artist in Society and the Entrepreneurial Mindset," "Digital Storytelling Through Music," and "K-Pop and K-Classic from 1990s to Present." Dr. Huh is an adjunct professor at Wagner College and serves as the music director of New York Artists Guild, where she organizes chamber music concerts at Lincoln Center three times a year. She holds degrees from Yonsei University, Mannes School of Music, Boston University, and Stony Brook University's Doctoral program.

Aaron Jacobs, Assistant Professor of String Pedagogy at the University of New Mexico and Director of the UNM Music Prep School and String Pedagogy Lab School, is a passionate educator and accomplished violinist. He has served on the faculties of Millikin and Illinois State Universities, founded the Illinois String Academy at the University of Illinois, and created a violin program in Danville, Illinois, serving hundreds of young learners. An innovative clinician, he has worked with string teachers worldwide through the Paul Rolland String Pedagogy Workshop and presented at numerous venues, including ASTA and the Midwest Clinic. Learn more at aaron-jacobs.com.

In July of 2025, **Christopher Jenkins** will become Dean and Associate Professor of Musicology at Lawrence Conservatory. Previously, he was the Associate Dean for Academic Support, Conservatory Liaison to the Office of DEI, and a Visiting Assistant Professor of Musicology at Oberlin Conservatory, where he taught courses on hip-hop and the racial politics of classical music. His joint doctoral degrees include a DMA in viola performance from the Cleveland Institute of Music and a PhD in musicology from Case Western Reserve University. As a violist, Chris has performed with the New York Philharmonic, the St. Louis Symphony, the Akron Symphony, various Broadway productions, and the Sphinx Virtuosi, in addition to appearing onstage with stars such as Diana Ross and Taylor Swift. In 2024 his first solo recording, of Coleridge-Taylor Perkinson's *Blue/s Forms*, was released by the American Viola Society. In 2026, his chamber group *Linking Legacies* will release its debut recording on Innova Records. Chris is the winner of multiple awards for teaching, service, scholarship, and music performance, including Oberlin College's "Faculty Champions" award; the Cleveland Orchestra's Dr. Martin Luther King Jr. Service in the Arts Award; the Cleveland Music Settlement's Ida Mercer Community Service Award; Karamu House's "Room in the House" Fellowship; CWRU's Adel Heinrich Award for Excellence in Musicological Research; the American Society for Aesthetics' Irene Chayes "New Voices" award; the American Viola Society's David Dalton Research Competition; and as a third-place laureate in the Sphinx Competition.

Dr. Nicole D. Jenkins is the Assistant Professor of Voice at Duquesne University. Dr. Jenkins has degrees from the University of Maryland at College Park (BA), The Conservatory of Music at Brooklyn College (MM), and James Madison University (DMA). At Duquesne University, Dr. Jenkins teaches Applied Voice, Diction for Singers I and II, and Opera Workshop. She has also taught Private and Group Voice for Musical Theater Concentration, General Music Education: Music and Culture, and Opera History and Literature at James Madison University. A native of New York, her recent roles include Donna Elvira in Mozart's *Don Giovanni*, Sister Rose in Heggie's *Dead Man Walking*, and Sharon Graham in McNally's *Master Class*. As a solo artist, Dr. Jenkins has appeared with the Albemarle Symphony Orchestra in Charlottesville, Virginia, where she performed various arias for voice and orchestra, and with the Huntington Choral Society in New York as the guest soloist in Orff's *Carmina Burana*. She received a full scholarship to attend the prestigious Renata Scotti Opera Academy in New York, as well as received a personal invitation to attend the post-graduate program at the Universität (Uni) für Musik und darstellende Kunst Wien in Vienna, Austria. She received the National Association of Teachers of Singing (NATS) 2022 Mid-Atlantic Region Emerging Leader Award and participated in their highly esteemed Class of 2022 Intern Program at Georgia Southern University. She currently maintains a busy schedule as a performer, lecturer, master class instructor, and adjudicator for both NATS high school and college divisions.

Sarah Jenkins, NCTM, is a piano educator and researcher who combines her passion for teaching with innovative research in music education. As a faculty member at Southern University in Baton Rouge, she specializes in group and applied piano instruction. Currently pursuing her PhD in Music Education at Louisiana State University, Sarah's research focuses on ear-playing, audiation, and sight-reading. She holds a Bachelor of Arts in Music from Mississippi State University, where she studied under Steinway Artist Dr. Rosângela Sebba, and a Master's degree in Piano Pedagogy from LSU under Dr. Pamela Pike. Sarah's commitment to excellence in research and performance has been recognized through multiple awards, solo performances with symphony orchestras, and upcoming collaborative recording projects. She has presented research at state and national conferences, and her works in *American Music Teacher e-Journal* and *Piano Magazine* focus on female composers and effective group teaching techniques. Sarah is a member of The Society of Pi Kappa Lambda, choir director and pianist at two local churches, owner of a private piano studio, and regular adjudicator for music competitions and festivals. She served as the Manager of Advertising and Corporate Relations for *Piano Magazine* and NCKP: The Piano Conference, and she currently serves as the Advertising Chair for the Louisiana Music Teachers Association as well as President and Treasurer of her local chapter of the National Federation of Music Clubs.

Dr. Kyle Jones (he/him) enjoys a multi-hyphenate career as a saxophonist, educator, scholar, and arts administrator. An advocate for new music, Kyle has commissioned and premiered works by composers including Anthony R. Green, Gabriela Ortiz, Spencer Arias, Evan Williams, Tyson Gholston Davis, and Peter Dayton. He has premiered these works at events nationwide such as the North American Saxophone Alliance Conference, the Navy Band International Saxophone Symposium, the D.C. New Music Festival, the International Clarinet Association ClarinetFest®, and other concert venues.

As a clinician, Kyle has been a guest artist at institutions including Peabody Conservatory, Columbus State University, the University of Colorado-Boulder, and the University of Kansas. He serves as Assistant Professor of Music Business at the University of Memphis. He has previously held faculty positions at the University of Central Missouri, Northwest Missouri State University, and Western Illinois University.

In addition to his performing activities, Kyle serves on the College Music Society Music Industry Council, is an Educational Ambassador for the Mechanical Licensing Collective, Grant Writer for KC VITAs, and is Executive Director for Appalachia Winds. He has been the recipient of over 27 grants as both an individual artist and collaborator. Recent examples include two ArtsKC Inspiration Grants, a Cultural Initiatives Grant through the City of Austin, and a Rocket Grant through the Andy Warhol Foundation.

He holds degrees from the University of Missouri-Kansas City, The University of Texas-Austin, Peabody Conservatory, and East Tennessee State University. Kyle is a D'Addario Reserve Clinician and Rovner Ambassador.

Dr. Kyle Jones (he/him) enjoys a multi-hyphenate career as a saxophonist, educator, scholar, and arts administrator. An advocate for new music, Kyle has commissioned and premiered works by composers including Anthony R. Green, Gabriela Ortiz, Spencer Arias, Evan Williams, Tyson Gholston Davis, and Peter Dayton. As a clinician, Kyle has been a guest artist at institutions including Peabody Conservatory, Columbus State University, the University of Colorado-Boulder, and the University of Kansas. He serves as Assistant Professor of Music Business at the University of Memphis. In addition to his performing activities, Kyle serves on the College Music Society Music Industry Council, is an Educational Ambassador for the Mechanical Licensing Collective, Grant Writer for KC VITAs, and is Executive Director for Appalachia Winds. He has been the recipient of over 27 grants as both an individual artist and collaborator. Kyle is a D'Addario Reserve Clinician and Rovner Ambassador.

Dr. Igor Karača is a Bosnian-American composer and pianist of classical and jazz music. He has written three symphonies, a suite for concert band, concertante works for clarinet and piano, fifty electronic and electro-acoustic compositions, over seventy chamber compositions, including the award-winning Wind Trio, *Between Walls* for violin, clarinet and piano, and *Handful of Dust* for bass clarinet and piano. Karača composed dramatic scores for three motion pictures: "A House Over the Rainbow", "Sarajevo War Diary" and "Tell Me Your Name Again", and three theater plays: "Twelfth Night", "Fate of a Cockroach" and "Requiem for Bird Parker". He employs a wide variety of techniques, ranging from controlled aleatoric, avant-jazz inspired textures, to more traditional, neoclassical style; he usually aims to make his work accessible to a relatively large audience. Dr. Karača is teaching courses on music composition, orchestration and music technology at Oklahoma State University, Stillwater. Additionally, he teaches Canvas-based courses on Video Game Music and Film Music.

Jordan Karrigan is currently a doctoral candidate pursuing a DMA degree in Piano Pedagogy at the University of South Carolina where he is a graduate assistant teaching pre-college and college students in private and group piano settings and in accompanying singers and instrumentalists. Having taught piano to students of all ages, abilities, and backgrounds in both private lessons and group piano settings, Jordan connects deeply with his students and seeks to understand their varying music interests and goals. He has worked with young-to adolescent beginners, undergraduate students, adult hobbyists, and students seeking involvement in competitions. In addition to being a dedicated educator, Jordan is also a committed solo and collaborative pianist. He has performed at the Haydnssaal of the Schloss Esterhazy in Eisenstadt, Austria through the Classical Musical Festival and Viterbo University's 125th Anniversary Gala broadcasted on PBS Wisconsin. Recent accomplishments as a collaborative pianist include first prize in the Bowling Green State University's annual Conrad Art Song Competition and a performance at the prestigious Toledo Art Museum. Jordan has also worked as accompanist for the La Crosse Boy Choir and in musical theater productions, most recently USC's production of *She Loves Me*. Jordan holds Bachelor of music degrees in Piano Performance and Music Education from Viterbo University and a Master's in Piano Performance from Bowling Green State University.

Yuko Kato enjoys performing as a soloist and collaborative pianist in the United States and internationally. She has performed recitals at the Banff Centre in Canada, Musiksalon Erfurt in Austria, Songfest in Los Angeles, the New Sound Festival at SUNY Fredonia, New Music Circle in St. Louis, the Illinois Symphony's Sunday at Six series, and in the Outside the Box Festival. She was a featured performer at the gala concert for the 2023 National Conference on Keyboard Pedagogy. Dr. Kato is a founding member of the Borealis Piano Duo and the Chiaroscuro Trio (viola, mezzo-soprano, piano), and has performed with internationally active mezzo-soprano Emily Fons, and the Little Giant Chinese Chamber Orchestra. She has coached music with composers including Jake Heggie, Lori Laitman, Alan Smith, Libby Larsen, Chen Yi, Bernard Rands, and Michael Colgrass, and studied composition with Richard Grayson, Richard Sussman, and Edward Green. A native of Los Angeles, she began her musical studies at the Colburn School of Performing Arts and holds a Bachelor of Music degree with honors from Northwestern University, and Master of Music and Doctor of Musical Arts degrees in Piano Performance from Manhattan School of Music in New York. She currently serves as Associate Professor of Piano at Southern Illinois University Carbondale.

Thomas Keck is the Director of the Division of Music in the SMU Meadows School of the Arts. Prior to this, Keck served as Chair of the Department of Music at Utah Valley University and had over 20 years of faculty experience as Director or Associate Director of Bands at the Universities of Georgia, Miami, New Hampshire, Ball State and Utah Valley. In these roles, he oversaw concert and athletic band programs while mentoring undergraduate and graduate students. At SMU, Keck leads 95 faculty and staff and 300 music majors in a doctoral degree granting unit. Music matriculations have surged during Keck's leadership, growing total enrollment by 30% and graduate enrollment by 70%. Among numerous administrative accomplishments at UVU, Keck raised the music department's comple-

tion rate by 15 percentage points, exceeding the university's outcome measure for 2025 four years in advance. Keck has conducted at regional conferences of the CBDNA and NAFME and has guest conducted the US Army Field Band and the Air Force Band of the Golden West. He has appeared with ensembles throughout the United States, Bahamas, Bermuda, Haiti, Mexico, Canada, Europe and China. Keck holds a terminal degree in conducting from Arizona State University and music education degrees from the Universities of Illinois and Iowa. He also earned an M.A. in Higher Education Leadership from Penn State University.

Cassie Keogh is Associate Professor of Clarinet at North Dakota State University, where she teaches applied clarinet, woodwind chamber music, music education courses, and music theory. Recent performances and presentations include International Clarinet Association's ClarinetFest, the Sonorities Festival of Contemporary Music in Belfast Northern Ireland, the Society for ElectroAcoustic Music of the United States (SEAMUS), National and Regional Conferences of the College Music Society, and the National Association of Collegiate Wind and Percussion Instructors. Cassie currently serves as North Dakota State Chair of the International Clarinet Association (ICA). Her teachers include Suzanne Tirk, Elsa Ludewig-Verdehr, and Maxine Ramey. Cassie is a Selmer Paris performing artist.

Dr. Helena Hyesoo Kim, a Korean-Canadian pianist known for her sensitive and passionate playing. She has performed at prominent venues across the Netherlands, France, Russia, Spain, Korea, Canada, and the United States, including Carnegie Hall (Stern Auditorium) in New York. Kim has appeared as a soloist with the Chopin Poland Orchestra and has earned numerous accolades in national and international competitions, including first prize at the Han Kuk Ilbo and the Russian Music Festival. Kim has collaborated with a variety of musicians, including soprano Su-Mi Cho, trumpet player Jens Lindemann, pianist Curtis Pavey (in piano duo), clarinetist Christopher Pell, tuba player Chris Blaha, and saxophonist Todd Gaffke, with whom she released the CD *Locally Sourced* under the Nuema Recording label. Kim received her early musical training at Yewon Arts School and the Saint-Petersburg Pre-Conservatory. She continued her studies at the University of British Columbia and McGill University. She earned her Doctor of Musical Arts degree at the University of Cincinnati. An advocate for the works of underrepresented composers, Kim has a particular focus on female composers, including Caroline KyungA Ahn, Alexina Louie, Sofia Gubaidulina, and Galina Ustvolskaya. Her doctoral research explored unifying elements in the piano sonatas of Galina Ustvolskaya, works that were marginalized due to repression by the Soviet government. Kim currently teaches at the University of Missouri in Columbia, Missouri, serves as a Vice President of Board at Odyssey Chamber Music Series, and as Coordinator of International Engagement of Korea at The Frances Clark Center.

Dr. Hyun Kim is a multifaceted artist as a pianist, vocal coach, conductor, and educator. She is currently an Assistant Professor of Vocal Coaching at the University of Oklahoma. Previously, Kim taught at the University of Missouri-Kansas City and the University of Arkansas, where she served as director of opera. Her passion for vocal music has led to performances and teaching engagements across the U.S., Asia, Europe, and South America. Kim has played an integral role in national and international music festivals and opera companies, collaborating with exceptional performers and mentoring students. Notable engagements include the Lucca Opera Festival in Italy, Festival de Musique de Sully et de Loiret in France, Aspen Opera Center and Music Festival, and American Institute of Music in Austria, among others. Internationally recognized as a visiting professor at the Federal University of Santa Catarina and the University of Campinas in Brazil, Kim has also mentored emerging professional singers for prestigious competitions, including the MET Laffont Competition, the Denver Lyric Opera Guild, and the Seoul International Music Competition. Active in international scholarly organizations, she serves on the board of the Sintonize Produtora Cultural-International Festival in Brazil. Her performances and interviews have been featured on NGT São Paulo, Rocky Mountain PBS, and other outlets. Kim is also engaged in an installation exhibition project with the Crystal Bridges Museum of American Art, sponsored by the Walton Family Foundation. Her passion for innovative, multidisciplinary collaboration across fields is reflected in this project. She is a founder of Zeitgeist Duo.

Dr. Ji Hyun Kim is an award-winning soloist, chamber musician, orchestral performer, educator, and music director. She serves as the Director of Orchestra and String Studies and the Assistant Professor of Violin and Viola at Albion College. Ji Hyun received a Bachelor of Music Performance from the Sydney Conservatorium of Music in Australia. She completed her Master's and Doctor of Musical Arts degrees at Michigan State University, with cognate studies in Viola Performance, Music Therapy, and Contemporary Art Music. As an acclaimed violinist, Ji Hyun has made numerous media appearances worldwide and performed in major cities in South Korea, New Zealand, Australia, New Caledonia, Luxembourg, Austria, and the United States. She has also served as concertmaster for various ensembles and orchestras, including the Vianden Summer Music Festival Orchestra, Society of International Music Artists Orchestra, Jackson Symphony Orchestra, and Varna International Music Festival Orchestra. As a dedicated educator and music director, Ji Hyun has traveled nationally and internationally to adjudicate auditions and competitions, present master classes and lecture recitals, run chamber and orchestral clinics, and lead community engagement workshops for diverse audiences. Ji Hyun is also the founder of ConTempus Initiative, a Michigan-based contemporary music collective committed to presenting creative and collaborative performances of works by diverse living composers and overlooked women composers. Advocating to cultivate a culture of belongingness by embracing differences, Ji Hyun continues to program a diverse and inclusive repertoire, promote positive learning and performing environments, and foster a broader understanding of collaborative and entrepreneurial prospects in music.

An active recitalist, soloist, and chamber musician, **Dr. Jooyoung Kim** has been critically acclaimed on international stages for her dazzling technique and superb musicianship. *Fanfare Magazine* and *American Record Guide* have hailed her as "richness of talent," "charm, romance, and elegance," and "exuberant and bold playing." Since making her debut at the age of twelve as a soloist with the Korean Symphony Orchestra, she has presented numerous solo and chamber recitals in a number of notable concert series and venues in Asia, Europe, and the U.S. Dr. Kim has appeared as a soloist with many orchestras including the Korean Symphony Orchestra, Yonsei Sinfonietta, Yale University Symphony Orchestra, and the Ball State Symphony Orchestra, among others. She has also presented guest recitals, lectures, and master classes for universities, music teachers' associations, and national conferences. Dr. Kim has taken top prizes in numerous national and international competitions as well as she has won grants and fellowships. Her passion for contemporary music has led her to collaborations with composers, giving acclaimed premiere performances of new works. In addi-

tion to performing and teaching, she regularly serves as an adjudicator in national and international music festivals and competitions. In particular, she was invited to adjudicate at the Los Angeles International Liszt Competition. Dr. Kim, who holds degrees from Yonsei University, Universität der Künste Berlin, and Ball State University, currently serves as Assistant Professor of Piano at Campbellsville University. Dr. Kim has released her solo CD that is available on MSR Classics, YouTube, Spotify, and iTunes.

Veronica M. Kim, a soprano and Baroque vocal specialist, holds a DMA in Vocal Performance with a secondary concentration in Ethnomusicology from the University of Minnesota. Her education includes training at the Peabody Institute, the National Music Conservatory "G. Verdi" in Milan, Italy, and Hamburg City Konservatorium, Germany. As an opera singer, she has performed widely across Europe, the U.S., and Korea, with standout roles such as Violetta in *La Traviata* and Queen of the Night in *Die Zauberflöte*. She currently teaches applied voices and interdisciplinary music courses as adjunct faculty at Trinity Washington University in Washington, D.C. and serves as music director for Washington Pilgrim Community Church, blending her rich cultural and professional experiences into her teaching and community work. Fluent in five languages, Veronica brings a dynamic, multicultural perspective to everything she does.

Young Kim, a Steinway Artist, has performed internationally as a soloist in recitals and with orchestras, in addition to appearing numerous times as a chamber musician. A native of South Korea, Kim has performed in major concert venues in Korea and has appeared as a soloist with the Saint Petersburg State Capella Symphony Orchestra in Russia, Schenectady Symphony Orchestra and Glens Falls Symphony Orchestra in the Capital District of NY. Kim was inducted into the Steinway & Sons Teacher Hall of Fame in 2019 and received the 2016 Thomas A. Manion Distinguished Faculty Award at the College of Saint Rose, where she was a Professor of Piano from 2002-2021. Kim holds a Doctor of Musical Arts from the University of Minnesota, Artist Diploma from Yale University, M.M. from The Juilliard School, and B.M. from Seoul National University. She is currently a Senior Artist-in-Residence at Skidmore College.

Donna King is associate professor of music at Lipscomb University where she teaches history and theory and coordinates the musicianship core. When time allows, she climbs up stairs to play the university carillon, or down stairs to the University Archive for research on turn-of-the-century hymnal printing.

Jenna Klein, PhD, serves as assistant professor of piano at Mississippi State University where she coordinates the group piano and secondary piano programs for the Department of Music. She teaches group piano, functional piano skills, secondary applied piano, pedagogy and teaches at MSU's Community Music School. As a performer, Dr. Klein has played nationally throughout the Hudson Valley region of New York, Michigan, and the Midwest and internationally in Eisenstadt, Austria as part of the Classical Music Festival. Dr. Klein is an active presenter at state, regional, and national conferences. Her current research interests include pedagogical repertoire by underrepresented composers, group piano curriculum, rote teaching, and flow theory. She has been invited to present internationally at the European Piano Teachers Association (EPTA) Conference, nationally at the Group Piano and Piano Pedagogy Forum (GP3), MTNA Collegiate Piano Pedagogy Symposium, the MTNA National Conference, the National Conference on Keyboard Pedagogy (NCKP), and the CMS National Conference, and regionally at CMS Central and CMS South-Central conferences. Her research has been published in the Music Teacher's National Association (MTNA) e-journal. Dr. Klein holds degrees from the University of Oklahoma, the University of Northern Iowa, and the State University of New York at New Paltz.

Aaron Kline is a composer based in Atascadero, California. His compositions have been performed at College Music Society conferences throughout the United States. Kline is a lecturer of music at California Polytechnic State University, where he teaches composition, theory, and music appreciation. He holds a DMA in Composition with Cognates in Theory and History from Texas Christian University. He draws from his experience as an educator and his academic training to produce music that is artistic, engaging, and practical. His research focuses on wind ensemble literature, counterpoint, and composition pedagogy. His past composition teachers include Blaise Ferrandino, Neil Anderson Himmelspace, David Gillingham, José-Luis Maúrtua, Till M. Meyn, and Robert Garwell.

Sunny Knable (b. 1983) is an award-winning composer, a multi-instrumental performer, an educator, and an author of multiple essays and books. Some of his awards include three Best Composition Awards from the Festival of New American Music and the ANALOG ARTS Iron Composers Award, for which he wrote a four-minute piece in five hours. Knable's music has been described as "genius" (Anchorage Press), "great!" (TheWholeNote), "well-crafted" (New York Concert Review), "entertaining" (Audiophile Audition), "witty, romantic and lilting" (TheaterScene.net), offering up "sparks of color and inventiveness" (Sacramento Bee), and possessing a "wealth of thematic invention" (feastofmusic.com). Dr. Knable is an Assistant Professor of Music at Central Connecticut State University and Music Director of The Church-in-the-Gardens. He holds a PhD in Music Composition from Stony Brook University, a Master of Arts in Composition from Queens College (CUNY), and a Bachelor of Music degree in Composition, Piano Performance, and Jazz Studies from CSU Sacramento. His discography includes his debut album "American Variations" on Centaur Records; his second composition album with bassoonist Scott Pool and pianist Natsuki Fukasawa, "Song of the Redwood Tree" on MSR Classics; and his third composition album "Keys" featuring Faythe Vollrath and Matthew Lau on Trouvère Records. His bassoon works, "Song of the Redwood-Tree," "The Busking Bassoonist," and "Reflection of a Life," are published by TrevCo Music. Trouvère Music Publishing publishes all other works. He is the editor of "Looking Within: The Music of John Palmer" and the author of "The Quarantine Chronicle of a Composer" on Vision Edition.

Indigo Knecht is a composer, tubist, and educator fascinated with the challenges people face as they navigate this world. Through a synthesis of contemporary classical music and rock & roll, Indigo explores themes such as environmentalism, mental illness, and self-realization. They are pursuing a DMA in Composition at the University of Miami under the guidance of Dr. Dorothy Hindman. Their multimedia installation, *The Chanting of Coral Reefs*, received the 2024 Presser Foundation Graduate Award. After graduating, Indigo intends on continuing to develop expansive compositions that bring awareness to issues in our world.

Dr. Ara Koh has been a faculty member at UIW since 2013, teaching piano lessons, class piano, coordinating piano seminars and accompanying the Cardinal Chorale. She has appeared in prestigious concert halls across the world as a soloist and collaborative pianist. She has performed in venues including Taipei National Art Center in Taiwan, Se-Jong Art Center and Gyonggi Art Center in Korea, Conservatoire Frédéric Chopin in France and Tobin Center in San Antonio. She also frequently appears in various contemporary ensemble concerts including new music and composer's concerts including CASA (Composers Alliance of San Antonio).

Dr. Karen Koner serves as associate professor and coordinator of music education at San Diego State University. As a specialist in instrumental music education, she teaches undergraduate courses focusing on K-12 teaching strategies, rehearsal techniques, lesson planning, and curriculum. Dr. Koner holds a Doctor of Philosophy in Curriculum and Instruction in Music Education from the University of Maryland, as well as additional degrees from the University of Arizona. Dr. Koner's research interests encompass topics related to music teacher education with a specific lens of mental health, stress management, and mindfulness techniques of music educators and students. She has presented her research and work internationally and nationally through music education professional conferences in Glasgow, Helsinki, Tel Aviv, and throughout the United States. Dr. Koner's research can be found in journals such as the *Update: Applications of Research in Music Education*, *Journal of Research in Music Education*, and *International Journal of Music Education*. Outside of her work as a music teacher educator, Dr. Koner can be found instructing yoga, with a specialty in Restorative, Yin, & Hatha yoga practices. She currently teaches a course she designed called "Yoga and Mindfulness for the Musician" at SDSU for the undergraduate and graduate music students. She also enjoys combining her love of yoga and music teacher training by working with musicians and educators on techniques to increase health awareness in the music classroom.

Elizabeth Kramer is a professor at the University of West Georgia, where she teaches undergraduate and graduate courses in music history, music appreciation, and strings. She has a BMus in Violin Performance from St. Olaf College (Northfield, MN) and a MA in Musicology from the University of Michigan at Ann Arbor. She completed her PhD in musicology at the University of North Carolina at Chapel Hill in 2005, has published in *Current Musicology* and *Ad Parnassum* among others and has presented at regional, national, and international conferences.

Michael Kropf is a composer whose music engages with evocative places, personalities, and histories. He has collaborated with Marin Alsop and the Cabrillo Festival Orchestra, the Ann Arbor Symphony, the Apple Hill String Quartet, and the Aspen Contemporary Ensemble. His music has been described as "a brilliant, rapid fire stretch of perpetual motion," by the SF Chronicle's Joshua Kosman. Recent projects include *Moses in Nederland*, a violin concerto for Sabrina Tabby and *Contemporaneous* based on yiddish melodies written by his great-grandfather, Moses Schenkein. His latest project, *The Albert Kahn Sonata*, a multimedia collaboration with film-maker John Hanson and pianist Forrest Howell, premiered on September 6th, 2024, in Detroit's famous Fisher Building lobby. Michael is also an active music teacher, pianist, violinist, and conductor. He has taught classes at the University of Michigan, Eastern Michigan University, and the San Francisco Conservatory of Music Pre-College. He has also served as academic dean and faculty member at the Walden School Young Musicians Young Musician's Program in New Hampshire. He is currently on faculty at Gonzaga University as Assistant Professor of Theory and Composition. He earned his doctoral degree in composition at The University of Michigan in 2022, his Master's degree from the San Francisco Conservatory in 2016, and his Bachelor's degree from New York University in 2010. His work has received recognition from institutions including ASCAP, The San Francisco Conservatory of Music, and The Music Teachers National Association.

Yeeseon Kwon is Professor and Co-Chair of Interdisciplinary Conservatory in the Chicago College of Performing Arts at Roosevelt University. She is a pianist and teaches piano musicianship, piano pedagogy, piano chamber music, and special topic graduate seminars. Specializing in andragogy, she also instructs adult groups and applied piano at Northwestern University Music Academy. Formerly editor of *Keyboard Music*, she collaborated with composers and edited numerous educational piano music publications and was most recently *Piano Magazine's* Column Editor for Books, Materials, and Music. In addition to her collaborative work in music industry and publishing, she is active nationally and in demand as an adjudicator, workshop clinician, conference masterclass presenter with interactive lectures on developing the technical and musical artistry of Romantic pianism, motivating students to play expressively through her ongoing scholarship, discovery, and expansion of the teaching repertoire. Her continuing research and scholarship include inclusive music pedagogy, strengths-based teaching approaches in piano pedagogy, innovative uses of technology in group piano musicianship, and best practices in adult learning pedagogy. Her international performances include solo, duo piano, and collaborative engagements. Dr. Kwon is President of Illinois State Music Teachers Association; Director of Institutional Engagement at the Frances Clark Center; MTNA East Central Division Director-Elect, and Vice President of The College Music Society.

Nicole C. Lamartine creates innovative and engaging choral experiences as the Director of Choirs at Central Washington University. She conducts the flagship CWU Chamber Choir, integrates 21st century relevancy into MM choral studies, and teaches conducting, voice, and music education. Previously, she was Director of Choral Activities at the University of Wyoming from 2008-2020 and University of California, Santa Barbara from 2020-2022. She has conducted numerous All-State and international honor choirs, and her choirs have performed on ACDA, MEA, and NCCO conferences. She conducts *Chor Anno*, a northwestern U.S. ensemble of choral music professionals, and she is the Founder of the Santa Barbara Gay Men's Chorus. As an advocate for music education, she has headlined conferences in Hong Kong (AMIS), Costa Rica (ACDA), Iowa (ACDA), Utah (ACDA), Wisconsin (ACDA), Montana (NAfME), and Washington (NAfME). Nicole has presented her research at national conferences of CMS and ACDA. She is a past Program Chair for SW CMS and serves as Past-President of Northwestern ACDA.

An award-winning vocal artist, **Serena Hill LaRoche** (DMA) has earned praise for her "power, virtuosity...and elegance" with "a thrilling instrument at the top of its range." She is an active concert artist having recently been featured in works such as Samuel Barber's *Knoxville: Summer of 1915*, Orff's *Carmina Burana*, Haydn's *Lord Nelson Mass*, Mozart's *Requiem*, and Vaughan William's *Dona Nobis*

Pacem. Dr. LaRoche is an active recitalist with regular performances around the country with a special affinity for the discovery of new works and the promotion of works by underrepresented composers. She has had the opportunity to engage as a soloist or clinician with various festivals and arts organizations, including most recently with the Puerto Rico Center for Collaborative Piano, Music on a WIM (Women's Initiative Music Series), Chattanooga Symphony Orchestra, Masterworks Chorus, and Varna International Music Academy, as well as notable past engagements with Greenville Light Opera Works, South Carolina Philharmonic, Bechtler Museum of Art, Palmetto Opera, Firenze Lirico, Columbia Museum of Art, and Abadía Benedictina de la Santa Cruz del Valle de los Caídos with other performances in both Spain and Italy. Her opera credits include Micaela (Carmen), Lady with the Cake Box (Postcard from Morocco), Rosalinde (Die Fledermaus), Fiordiligi (Cosi fan tutte), Countess (Le Nozze di Figaro), Pamina (Die Zauberflöte) and the title role in Dominick Argento's Miss Havisham's Wedding Night. Currently, Dr. LaRoche is an assistant professor of voice at the University of South Carolina.

Dr. Jennifer LaRue is a postdoctoral scholar in musicology at Florida State University. Her first book project explores the collaborative nature of African intercultural music, involving musicians from various specialized musical backgrounds and training. She is also co-editing a book highlighting musicologists who center creativity in music higher education. In addition to memberships in the Society for Ethnomusicology, the American Musicological Society, and the American Anthropological Association, LaRue serves on the executive committee of the College Music Society and on the editorial board of that society's "Emerging Fields in Music" book series with Routledge. She has received awards for excellence in teaching and research, including a Graduate School Dean's Award from the University of Georgia to support her dissertation research. In addition to degrees in ethnomusicology, Dr. LaRue holds a bachelor's degree in flute performance and enjoys performing in community orchestras as well as singing and playing piano, and cheering for her beloved Toronto sports teams.

Christopher Lee is a Boston-based composer, percussionist, and educator. His music has been performed by the Cleveland Chamber Symphony, the California E.A.R. Unit, Speculum Musicae, the Woodlands Symphony Orchestra, the Rapides Symphony Orchestra, the Rice University Shepherd School of Music Symphony Orchestra, the Omaha Chamber Music Society/Analog Arts Ensemble, the Greater Cleveland Flute Society, Synergy 78, FiveOne Experimental Orchestra, the 20/21 Ensemble, VOX, the Kuttner and Enso Quartets, the University of Massachusetts Lowell Percussion Ensemble and Chamber Singers, the Cleveland Youth Wind Symphony, and the wind ensembles of Baldwin-Wallace College, Ohio University, the University of Alaska, Illinois State University and Texas A&M University. He is an Associate Teaching Professor at the University of Massachusetts Lowell, where he teaches composition, music theory, audio production and performance. He earned degrees from Baldwin-Wallace College, Indiana University, and Rice University, where he held a doctoral fellowship.

HyeKyung Lee's music has been described as "virtuosic fantasy where continuous rhythmic motion smoothly joined contrasting moods and effectively propelled from one section to another, showing a penchant for colorful timbres, expressive lines, and lively rhythmic interaction of instruments." An active composer/pianist, HyeKyung Lee has written works for diverse genres and media, from toy piano to concertos, and from electronic music to works for children's choir. She has received the 2021 commission from the Ohio Music Teachers Association and 2017 Bonnie McElveen Hunter Commission for the Eastern Music Festival Orchestra and Maestro Gerard Schwarz. Other commissions include Columbus Children's Choir and Columbus Symphony Youth String Orchestra, the Renée B. Fisher Piano Competition, and the Meg Quigley Vivaldi Bassoon Competition. As a pianist, she performs works by other composers as well as her own. One highlight has been a performance of the Hindemith Sonata for Clarinet and Piano with Stanley Drucker at the Great Latin American Clarinet Congress in Lima, Peru, in 2012. Born in Seoul, Korea, Lee studied at YonSei University in Seoul and the University of Texas at Austin, where she earned her MM, DMA in composition and a piano performance certificate. She is Associate Professor of Music at Denison University in Granville, Ohio, where she teaches composition, orchestration, and computer music.

Pianist **Junghwa Lee** performs actively in solo recitals, chamber concerts and lecture recitals, and has frequently appeared in concerto performances as a soloist. Lee has presented solo performances in 16 countries. Winner of many competitions in Korea, including Sonyun-Hankuk-Ilbo, Wolgan-Eumak, Seoul National University Concerto Competition and Korean Symphony Orchestra Concerto Competition, Lee received the Performer's Certificate from the Eastman School of Music, along with the Max Landow Memorial Scholarship for outstanding doctoral students and the Liberace Foundation Scholarship for Performing/Creative Artists. As an active collaborator as well as soloist, she received the Excellence in Accompanying Award from the Eastman School. Lee has recorded the Complete Piano Works by Frank Stemper, released by Albany Records titled BLUE13. The CD received a Gold Medal from Global Music Awards. In addition, it has been selected for Global Music Awards Top Ten Albums 2015. An album commemorating Clara Schumann's 200th anniversary of birth year titled Clara Schumann: Piano Works was recorded in 2019 and released by Centaur Records in March 2021 and was awarded a Gold Star in the Best Piano Solo CD category at "Music & Stars Awards," an International online Music Competition based in Barcelona, Spain. Lee received her Bachelor of Music and Master of Music degrees in Piano Performance from Seoul National University and Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music. Lee is currently Professor of Piano at Southern Illinois University Carbondale where she is Director of biennial Southern Illinois Piano Festival.

Dr. Mei-Ling Lee specializes in composition, sound synthesis, real-time interactive music, and audio design within new media environments. Her work integrates the realm of sound with Asian culture. She received her Ph.D. degree in Composition, and DMA degree in Music Performance specializing in Data-Driven Instruments from University of Oregon, where she studied under Dr. Jeffrey Stolet, Dr. Robert Kyr, and Dr. David Crumb. In her recent works, Lee explores a storytelling-data-driven-instrumentation paradigm, fusing narrative with innovative musical technology. Her works explore themes that resonate with family, community, nature, and technology's impact on humanity.

Dr. Mirae Lee, Director of Choral Activities at Del Mar College in Corpus Christi, TX, is a distinguished conductor, composer, and ed-

ucator. She has demonstrated excellence in a wide range of educational settings, from universities to K–12 schools. As Co-Founder of the Watoto Wangu Foundation in Kenya, she has made a meaningful impact on music education for underserved children. Her global experience and unwavering dedication to music reflect her belief in the transformative power of education. Dr. Lee studied choral conducting at the University of Arizona and the University of Alabama, and composition at Chung-Ang University in South Korea.

Dr. Sunjoo Lee is a Lecturer of Piano at the University of Louisville, where she teaches class piano and applied piano courses. Dr. Lee is an active presenter at regional and national conferences, including the Music Teachers National Association (MTNA), the National Conference on Keyboard Pedagogy (NCKP), the College Music Society (CMS), and various State Music Teachers Associations. Her research interests encompass piano pedagogy, special education for neurodiverse students, underrepresented piano compositions, and interdisciplinary approaches to teaching music. A recipient of the prestigious Ceny Walker Graduate Fellowship from the University of South Carolina, Dr. Lee traveled to Russia to complete her dissertation research. She holds two master's degrees in Piano Performance and Literature, and Piano Pedagogy from the University of Illinois at Urbana-Champaign, as well as a Doctor of Musical Arts (DMA) in Piano Pedagogy from the University of South Carolina. Dr. Lee has appeared as a soloist in the United States, Korea, and Russia, showcasing her artistry and passion for performance across diverse musical traditions and audiences.

Lee Ann Leung is an award-winning pianist, educator, and adjudicator with over 20 years of experience in music education. She currently teaches in the Music Education department at Citrus College, where she integrates classical music with contemporary styles like video game music to engage students of all ages. As a freelance pianist, Lee Ann has performed internationally with Video Games Live, interpreting iconic video game scores from Final Fantasy and Super Mario Bros. She has also performed at Comic-Con International, where video game and anime music engage diverse audiences. In addition to teaching, Lee Ann serves as an adjudicator for music festivals and competitions, including the Certificate of Merit state exam, providing valuable insights to help participants refine their skills. Since 2023, she has been a MTAC Composers Today Evaluator, assessing student compositions and offering constructive feedback in technical, theoretical, and artistic areas. A passionate advocate for music education, Lee Ann is an active board member of the MTAC South Coast Branch, contributing to outreach initiatives and fundraising to expand access to quality music education. In the classroom, she integrates music technology and adaptive learning techniques, ensuring a well-rounded, accessible education for all students. Lee Ann has contributed to publications such as California Music Journal and Academic Medicine, and is committed to bridging the gap between traditional music education and modern creative fields, fostering an inclusive environment where all students can find belonging through music.

Dr. Ralph Lewis is a composer and music theorist who currently serves as Adjunct Instructor of Music Composition and Music Theory at Millikin University. His compositions seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. Lewis's music has been presented at festivals and conferences including ACMC and Tenor Conference (AU), Convergence, the ARC Project, Radiophrenia Glasgow, and Sonic Cartography (UK), Pärnu Days of Contemporary Music Festival (EE), International Computer Music Conference/ISSTA (IE), the Orpheus Institute in (BE), Audio Rocket Festival (JP), as well as numerous events in the United States including New Music Gathering, Verdant Vibes, Thirsty Ears Festival, SEAMUS National Conference, Boston Microtonal Society, SCI National Conference, College Music Society National Conference, Electronic Music Midwest, MOXsonic, N_SEME, CHIMEFest, Electroacoustic Barn Dance, and the Music for People and Thingamajigs Festival. During the 2020-2021 academic year, Lewis served as Composer-in-Residence for the Oberlin Arts and Sciences Orchestra. He has also been honored with artist residencies at Banff Art Centre, Westben, and WGXC Wave Farm. Lewis has been featured as a guest composer at University of South Florida, Heidelberg University, California State University, Bakersfield, and other institutions. In 2023, he was elected as the SEAMUS' first Member At Large for Outreach. Lewis graduated from University of Illinois Urbana-Champaign in 2021, receiving a DMA in Music Composition. In 2016, Lewis founded and teaches composition with All Score Urbana, a free-to-the-public composition engagement workshop.

Yiling Li, a Ph.D. student majoring in music education and a graduate assistant at University of South Florida. A Scientific Advisory Board member for the Suncoast Music Education Research Symposium XV. Yiling earned her master's degree in music education from Shanghai Conservatory of Music (2017) and bachelor's degree in music education from Xi'an Conservatory of music (2014). Publications: 12 Pieces of Arrangement Specialized for Piano and Violin (with CD records) (Shanghai Conservatory of Music Press: 2019); Four articles published in Chinese national journals and one article co-authored published in Music Education in China 2014. Awards: First prize in piano of professional category of 2024 New York "Golden Classical Music Awards" International Competition; First prize in piano of professional category of 2024 Los Angeles "Golden Classical Music Awards" International Competition; Gold prize in piano (romantic section) of 2024 World Classical Music Awards; Gold prize in piano of professional category of 2024 World Master Open Music Competition; Second prize in the 7th Hong Kong International Piano Invitational Competition in 2017.

Yunfei Li is a Kansas City-based composer and violinist, celebrated for her innovative fusion of nature-inspired sounds with both traditional and modern musical styles. Her compositions, rooted in Eastern and Western classical traditions, frequently incorporate influences from pop, electroacoustic, and film music, leading to unique collaborations with filmmakers, writers, choreographers, and multimedia artists. Yunfei's music has been featured at prominent festivals, including CampGround24, LunArt Composer Hub, Clarinet-Fest, International Women's Brass Conference, Atlantic Music Festival, and New Music on the Bayou. She has collaborated with distinguished ensembles such as the Lyric Opera of Kansas City, Red Clay Saxophone Quartet, SPLICE Ensemble, Cassatt String Quartet, Del Sol Quartet, Plaza Winds, and NewEar Contemporary Chamber Ensemble. A recipient of the Ucross Foundation fellowship and multiple composition prizes, Yunfei's work has also been highlighted by media outlets like KCUR 89.3 and Classical WSMR. Her recent achievements include her selection for the Lyric Opera of Kansas City's Come As You Are program, where she will debut a micro-opera in 2024. Currently a doctoral candidate in Music Composition at the University of Missouri-Kansas City, Yunfei holds a Master of Music from the University of North Carolina at Greensboro and a Bachelor of Arts from Beijing Central Conservatory of Music. For more

information, visit

As a recording artist for KNS Classical in Spain and a performing artist for Chengdu City Concert Hall in China, **Dr. Chen Liang** gives numerous concerts worldwide, including most recently, recitals in Rome, Italy, Chengdu, China, at Interlochen Arts Academy, Lynn University and on Seattle's Classical KING FM98.1 show. As a concerto soloist, Chen has played with the Chong Qing Philharmonic in China, the Greece Symphony Orchestra in New York and the Lynn Philharmonic in Florida. Chen has won many prestigious competitions including the Clara Schumann International Piano Competition, the Manhattan International Music Competition, the "ArsClassica" International Piano Competition in Italy, the Music and Stars Grand Prix in Spain, and the Piano Texas Music Festival Concerto Competition. A former Adjunct Lecturer at SUNY Geneseo, Chen moved to Seattle in 2022 and currently serves as the Vice President of the South King County Music Teachers' Association and the Board Member for the Seattle International Piano Competition. He also teaches as a Piano Faculty at the Chopin Academy of Music and performs as a Collaborative Pianist for the Seattle Choral Company. In China, Chen co-founded the "Beyond Clouds" summer piano festival in Chengdu and has been serving as the Artistic Director. Chen studied with Dr. Roberta Rust for his Bachelor's degree at Lynn University Conservatory of Music in Boca Raton, FL. He earned his MM (Master of Music) and DMA (Doctor of Musical Arts) from Eastman School of Music, under the tutelage of Ms. Natalya Antonova, with a music theory minor field.

Tiantian Liang maintains a multifaceted career as a pianist, organist, harpsichordist, and teacher. An advocate for contemporary music and diverse composers, Liang's current projects include the works of Fanny Mendelssohn, Florence Price, and Margaret Bonds. Liang most recently presented "Pedagogical Uses for Rautavaara's Etudes for Piano" for the 2024 National MTNA Conference. She also performed a lecture-recital for the 2022 Southern College Music Society Conference titled "Introducing Chinese Piano Music to the Advanced Student: Pedagogical Uses for Tan Dun's Eight Memories in Watercolor." Other presentations include "Yvonne Loriod's Influence on the Piano Works of Olivier Messiaen" for the MTNA Collegiate Chapters Symposium at Ball State University, the Ohio Music Teachers Association Southwest Conference, and the 2020 MTNA National Visual Conference. Liang is Assistant Teaching Professor of Piano Pedagogy and Class Piano at Northern Arizona University. She holds a Doctor of Musical Arts in Piano Performance from the University of Cincinnati College-Conservatory of Music, a Performer Diploma from the Indiana University Jacobs School of Music, a Master of Music from Rice University, and a Bachelor of Music from Concordia College.

Xiao Liang is a pianist whose performance, teaching, and research activities span the United States, Italy, Finland, Malaysia, and China. She has earned recognition at numerous competitions, including First Prize in the 2024 FSU Annual Competition, Best Etude Award at the USCI Young Artist International Piano Festival (Malaysia), First Prize at Italy's Maccagno Young Artist Piano Festival, Gold Award at the AACE New York International Music Competition, Second Prize at the Rockwood Piano Competition, and an Excellent Award at China's CCTV Piano and Violin Competition. In 2021, she was invited to produce MIDI piano accompaniments of Chinese songs for the 4D Music Pocket Player app. Handling arrangement, performance, and editing independently, she blended expressive artistry with technological precision. Her work was permanently featured in the app's international library, promoting Chinese repertoire through digital innovation. Liang's research focuses on cross-cultural piano repertoire, performance anxiety, and inclusive music education. She frequently presents at national and international conferences, including MTNA, ISME, FSMTA, and CMS. She holds a B.A. in Musicology from Beijing Normal University, an M.M. in piano performance from the University of Florida (with full scholarship and assistantship) under Jasmin Arakawa, and a Performance Diploma from Indiana University with Emile Naoumoff (the last protégé of Nadia Boulanger). She recently received her D.M. in Piano Performance at Florida State University, studying with Read Gainsford and a specialization in Piano Pedagogy under Diana Dumlavwalla.

Dr. Christina Liu has given numerous performances as a soloist, collaborative pianist, and chamber musician in the United States and internationally. As a soloist and chamber musician, she was the prize winner in numerous competitions, and made her first orchestral debut at the age of 17. Her appearances include broadcast performances on Spokane Public Radio and Kansas Public Radio. Dr. Liu is active as a local collaborative pianist, playing for musical theater and opera productions, and has served as music director for various non-profit organizations. She currently serves as Associate Professor and Music Department Chair at Bethel College in North Newton, Kansas, teaching courses in music theory, music history, class piano, piano pedagogy, and applied piano lessons.

Jeffrey Loeffert is honored to serve as Executive Director of The College Music Society. Loeffert graduated summa cum laude from Northwestern University with a Bachelor of Music degree, double majoring in Saxophone Performance and Jazz Studies. As a Frank Huntington Beebe Scholar, Loeffert pursued advanced studies in Paris at the Conservatoire à Rayonnement Régional de Cergy-Pontoise, earning the Médaille d'Or à l'Unanimité in both Saxophone and Chamber Music. He continued his training at the Conservatoire à Rayonnement Régional de Boulogne-Billancourt, where he received the Cycle d'Orientation Professionnel diploma. Loeffert completed his graduate studies at Michigan State University as a University Distinguished Fellow, earning a Doctor of Musical Arts and a Master of Music in Saxophone Performance, along with a Master of Music in Music Theory Pedagogy. An active chamber musician, Loeffert is a founding member of the award-winning h2 quartet. The ensemble has received numerous accolades, including First Prize at both the Fischhoff National Chamber Music Competition and the North American Saxophone Alliance Quartet Competition. Loeffert is featured on seventeen commercially released recordings and a DVD, and appeared on PBS's Backstage Pass. His recording of Groove Canon by Marc Mellits was recently featured as the monologue theme music in the Broadway production of The Heidi Chronicles, starring Elisabeth Moss (Mad Men) and Jason Biggs (Orange is the New Black). Loeffert previously served as Professor of Saxophone and Director of the School of Music at Oklahoma State University. He currently holds the position of Professor and Director of the School of Performing Arts (Music | Theatre | Cinema) at Virginia Tech. During the summer, he teaches at the Great Plains Saxophone Workshop (Oklahoma) and the Asia Pacific Saxophone Academy (Thailand) and has served on the faculties of New Music on the Point (Vermont), Blue Lake Fine Arts Camp (Michigan), and the Cortona Sessions for New Music (Italy).

Praised for her “intimate and evocative” playing (The WholeNote), Canadian oboist **Dr. Heather Macdonald** is internationally sought after as an orchestral and chamber musician. She is currently serving as Visiting Assistant Professor of Oboe at Oklahoma State University, where she plays with the Bluestem Blaze faculty wind quintet. She has performed with ensembles across North America including the Colorado Symphony, Boulder Philharmonic, Cheyenne Symphony, Soundstreams, Niagara Symphony, Windsor Symphony, Ontario Philharmonic, Chamber Orchestra of Pittsburgh, Wheeling Symphony, Bermuda Chamber Choir, and many more. As a soloist, she regularly commissions and premieres new works for oboe, with previous projects funded by grants from the International Double Reed Society (IDRS)’s 50 for 50 Project and Ontario Arts Council, and premiered at SoundSCAPE Festival and the IDRS Symposium. Her solo debut album, *That Place, Darling*, features several of these new commissions as well as fresh takes on classics. A passionate advocate for musicians’ wellness, Heather has published her musicians’ health research in *Frontiers in Psychology* and *International Journal of Music Education* and presented at the Performing Arts Medicine Association, International Symposium on Performance Science, and Australian Society for Performing Arts Healthcare conferences. Heather holds degrees from the University of Toronto, University of Colorado, Glenn Gould School, and the University of Ottawa.

An innovative composer with a long record of performances and commercially released recordings, **Bruce Mahin** (Radford University) achieved notoriety first in the 1990s with performances of music composed for interactive computer and electronic wind instrument. These works explored the potential for real-time machine-performer interactions with moments of inspired creativity in live performance made possible with artificial intelligence algorithms and musical instrument tracking software. More recently, Mahin has explored a new system of harmony based on chords built using two layers of fourths, which move independently to create a bi-tonal musical texture. A set of 12 preludes for solo piano illustrate the potential of this system now available as recorded performances by British pianist Martin Jones. Since 2006, Mahin has collaborated with the Glasgow-based vocal ensemble Scottish Voices on a series of concerts in Scotland and America, as well as recorded releases on the Ravello label.

Jace Mankins is a composer, pianist and cellist from Kilgore, TX. He holds a Bachelor of Music degree in Composition from Texas Christian University where he studied composition with Dr. Blaise Ferrandino, Dr. Martin Blessinger, Dr. Niel Anderson-Himmelspach, and Dr. Till Meyn; a Master’s degree from the Manhattan School of Music where he studied with Dr. J. Mark Stambaugh; and is currently pursuing a Doctorate in Musical Arts at TCU where he serves as a graduate assistant. Aside from composition, Jace has over 15 years of experience playing piano, cello and organ. He studied piano with Sylvia Bolding and Harold Martina, organ with Lorenz Maycher, and cello with Tristan Roberts. Jace is currently an adjunct instructor at Tarrant County College, Dallas Baptist University, and a piano instructor at Funkytown Music Academy in Fort Worth. Additionally, he currently serves as the Director of Communications for the Roy Perry American Classic Organ Foundation. Jace lives in Fort Worth, TX with his wife, Jordan and his three children, Jolan, Jillian and Judson.

Dr. Douglas Mark is Associate Professor of Brass at the Mississippi University for Women in Columbus, MS. He provides instruction in applied brass, music education, music appreciation, and directs the MUW brass ensembles. Prior to his arrival at the W, he was Professor of Trombone/Low Brass at Delta State University in Cleveland, MS. He has held similar positions at the Hochstein School of Music, Hamilton College, Nazareth College, and Colgate University, all located in western NY. In addition to his teaching responsibilities, Dr. Mark has performed with several orchestras, including the Rochester Philharmonic Orchestra, Buffalo Philharmonic Orchestra, Syracuse Symphony Orchestra, Memphis Symphony Orchestra, and the Binghamton Philharmonic Orchestra, among others. He has been an artist-in-residence at the Banff Centre for the Arts. An advocate of community music projects, Dr. Mark has participated in the NEA Chamber Music Rural Residency in Liberal, KS. He has performed internationally in Canada, France, Germany, Japan, Mexico, Russia and Taiwan. In the summer months, Dr. Mark serves as resident artist and Dean of Students at the Atlantic Music Festival, located in Waterville, ME. Dr. Mark received his DMA from the Eastman School of Music, where he studied with John Marcellus. He earned his MM from the New England Conservatory of Music and undergraduate degrees in music performance and sociology from Northwestern University. His musical training also included studies with John Swallow, Frank Crisafulli, and Per Brevig. Dr. Mark is an artist-clinician for the Buffet Group USA and Antoine Courtois-Paris trombones.

“Promising young trumpeter” (NYC Concert Review). **Abner Marquez** is a trumpet player who started to play at age 8 in “El Sistema.” As a trumpet player, he studied at the Simon Bolivar Music Conservatory and “Escuela Latinoamericana de la Trompeta,” where he took lessons with Ricardo Osorio, Luis Melo, Alexander Barrios, etc. In his teenage years, he performed as a trumpeter with orchestras such as the Regional Orchestra “Evencio Castellanos” and Symphony for the Peru Youth Orchestra. While at the youth orchestra, he performed in different theaters, such as the Teatro Nacional de Lima, with critical musical figures such as Juan Diego Flores and Lorenzo Tazzieri. Abner has studied trumpet with Chris Gekker and is currently studying with Dr. Courtney Jones. Abner’s musical journey has taken him to numerous music festivals, where he enjoys playing chamber music. His talent has graced prestigious venues like Carnegie Hall, where he performed with the New England Symphonic Ensemble and other orchestras in Philadelphia, Washington, D.C., Florida, Virginia, and New York. As a testament to his versatility, he is a founding member of the D.C. Brass Quintet, a group that enriches the musical landscape of the entire DMV area. Abner enjoys reading books on history, philosophy, and theoretical politics in his free time. He also likes camping outdoors, barbecues, and fishing. Abner loves to exercise and play soccer. His biggest passion is to be able to communicate his ideas through art.

Emily Martin is an American soprano, a New England native, and a dynamic force in the performing arts. Over her 30-year career, she has excelled as an opera singer, stage director, voice teacher, educator, vocologist, yoga instructor, entrepreneur, and arts leader. Acclaimed for her “enchanting iridescence” (The Sarasota Herald-Tribune) and “dramatic energy and skill” (The Philadelphia Inquirer), Emily has performed on prestigious stages including the Santa Fe Opera, Palm Beach, and Nevada Opera. In 2020, she released *Let Evening Come: American Songs Old and New* on Albany Records, which The Chicago Tribune named one of the “Best Classical Recordings of 2020.” Her notable debuts include Peter Grimes with The Santa Fe Opera and *Thais* with Palm Beach Opera. She has also

appeared as a soloist with the Royal Liverpool Philharmonic and given recitals and masterclasses across London, Iceland, Australia, and New Zealand. As an educator, Emily has served on the voice faculty of The Royal Conservatory at The Hague and led masterclasses worldwide. A University of Utah SVI-trained vocalist and registered yoga teacher, she specializes in helping singers rediscover vocal flexibility and joy. In 2020, she co-founded em2CONNECT, redefining arts education and support, which led to her being awarded a US Scholar Fulbright Award in the Netherlands (2022–2023). Currently, she is the Ellen P. Williams Associate Professor of Music and Director of the Bucknell Voice Lab at Bucknell University, where she integrates wellness, entrepreneurship, and community engagement into music education.

Dr. Wendy K. Matthews is Director of the School of Music and Professor of Music at Lipscomb University. She holds degrees from George Mason University, the University of Maryland–College Park, and the Peabody Institute of Johns Hopkins University. Previously, she held leadership and faculty roles at Kent State University, Wayne State University, Northern Virginia Community College, Georgetown University, University of Maryland, and George Mason University. Dr. Matthews' research focuses on group dynamics in large ensembles, oral histories of pioneering women brass players, and music teacher education. She is co-author of *Basic Conducting Techniques* (Routledge) and has contributed to the *Routledge International Handbook of Music Psychology in Education and the Community*. Her work appears in leading journals such as the *Journal of Research in Music Education*, *Psychology of Music*, and the *International Journal of Music Education*. Under her direction, Dr. Matthews' ensembles have performed at prestigious venues such as the Kennedy Center Millennium Stage; DAR Constitution Hall; Sylvan Theater, Washington, D.C.; Severance Music Center, Cleveland, Ohio; Orchestra Hall, Detroit, Michigan; the Michigan Music Conference; and International Trumpet Guild Conferences. She is an internationally sought-after guest conductor, clinician, and adjudicator, having led numerous honor bands across the U.S. and abroad, including in India, Ohio, Michigan, Pennsylvania, Kentucky, and North Carolina. Under her leadership, the Kent State Youth Winds won the national Band/Wind Ensemble – High School division of the American Prize.

Jeff McPherson is an assistant professor at Lipscomb who teaches music technology, theory, songwriting and additionally coordinates the Production degree tracks. He is actively creating, releasing and arranging music as well as writing on audio equipment and its applications.

Ken Metz is a composer who loves music and has devoted his life to it. He teaches music theory and serves as assistant chair of the music department at the University of the Incarnate Word in San Antonio, Texas. His memberships include CMS, SCI, ASCAP, NACUSA, and CASA (Composer's Alliance of San Antonio). He is currently the vice-president of the National Association of Composers USA-Texas Chapter and has served as a co-chair of the SCI Southwest region. The textbook, *Fundamentals for Aspiring Musicians*, published by Routledge, was co-authored by him and Dr. Robert Frank of SMU.

Danny Milan is Assistant Professor of Piano and Piano Pedagogy at Texas Woman's University and is an active performer, teacher, and composer. Dr. Milan is a prize winner in several international competitions and is an independent recording artist in both the pop and classical idioms.

Alena Miskinis is a master's student at Ball State University pursuing a dual degree in Sport and Exercise Psychology and Clinical Mental Health Counseling. Previously, Alena earned three bachelor's degrees from Kent State University in Piano Performance, Psychology, and English. As a researcher, Alena has published and presented her work nationally and internationally including in Brazil, England, and Japan. As a musician, she has performed in Severance Hall, Brevard Music Center, La Schola Cantorum in Paris, and as a soloist with orchestra as the undergraduate concerto competition winner. As a sport and performance practitioner in training, Alena has worked with athletes, coaches, refugees, musicians, educators, writers, and stage managers. As a mental health clinician in training, she has experience working with adolescents, adults, and couples. Overall, Alena works to integrate a scientist-practitioner-performer model into the field of music through the lenses of both mental health and mental performance.

Stephen Mitton (b. 1991) is a composer, performer, and educator based in Mesa, Arizona. He holds a doctoral degree in composition from the University of Michigan where he studied composition with Bright Sheng and Michael Daugherty as well as a master's degree in composition from Arizona State University. Dr. Mitton has written for a wide variety of genres ranging from contemporary dance to full orchestra and has received commissions from ensembles and organizations including the Fry Street Quartet, the University of Michigan, Chicago Public Schools, and Winona State University. In his compositions, Stephen aims to grab audiences' attention with short, memorable motifs and melodies that serve an overarching narrative or concept and is intrigued by the possibilities that arise when a variety of harmonic languages converge to this end: lush tonality interspersed with harmonies built on open fourths and fifths; Debussian flourishes juxtaposed with twelve-tone rows. He is also deeply engaged in music about humankind's impact on the environment and the Earth's immense biodiversity, having written music about plastics pollution in the oceans and other topics in wildlife conservation. He currently holds music faculty positions at Tempe Preparatory Academy, Utah State University, and Rio Salado College.

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 and 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 has

served in many leadership positions in the College Music Society and the Arkansas chapter of NATS. She currently serves as an accreditation visitor for the National Association of Schools of Music.

Justin Montigne is a singer and voice teacher who combines performance expertise with pedagogical insight. He holds degrees from Drake University (B.M.) and University of Minnesota (M.M., D.M.A.), and has built a career bridging performance, education, and ensemble leadership. During his tenure as Director of Voice Studies for the Grammy Award-winning San Francisco Girls Chorus, Dr. Montigne oversaw the vocal development of 350 singers, supervised the voice faculty, and prepared soloists and ensembles for collaborations with San Francisco Opera, West Edge Opera, and Opera Parallèle. After teaching appointments at UC Davis, UC Berkeley, and Sonoma State University, he now serves as Assistant Professor of Voice at the University of North Dakota. He teaches voice, diction, and is music director of the musical theatre productions. His current research explores intersections of early music and American history, interdisciplinary concert curation, and innovative applications of technology in vocal performance. As a performer, Dr. Montigne focuses on early music, art song, consort singing, and contemporary works. His experience includes touring and recording with the Grammy Award-winning ensemble Chanticleer, appearing in venues from Carnegie Hall to Vienna's Musikverein. His oratorio work spans compositions by Handel, Bach, Purcell, Charpentier, Mozart, and Pärt. As a founding member of the professional men's ensemble Clerestory, he contributed to the development of over forty concert programs across fifteen seasons and co-produced two recordings. Dr. Montigne continues to demonstrate his commitment to diverse programming and collaborative music-making by producing interdisciplinary performances for students at UND and in virtual spaces.

Dr. Amanda Moreno has been a music educator for more than 20 years. She currently serves as the Choral Music Education specialist at Ball State University in Muncie, Indiana. Prior to her appointment at Ball State, she served as a teacher and choral director in Oregon, California, Washington, North Dakota, and Germany. In addition to classroom teaching, Dr. Moreno has maintained a private voice and piano studio, worked with church and community choirs, adjudicated for local and state festivals, supported many musicians as a collaborative pianist, and music-directed for musical theatre productions at all age levels. Dr. Moreno holds a BA in Music Education from California Baptist University and a Master of Arts in Teaching from George Fox University. She obtained her PhD in Music Education from the University of North Dakota, where she completed the first fully quantitative research study on the use of Body Mapping instruction for singers. She is also a Licensed Body Mapping Educator with the Association for Body Mapping Education (ABME). Dr. Moreno is a member of CMS, NAFME, NATS, and ACDA.

Jessica Muñoz-Collado is a music career consultant, composer/producer, and an Assistant Professor of Music Business at the University of North Texas. She is also the Founder/CEO of NIZCO MUSIC – a music career consulting company that helps musicians compose their careers to their own B.E.A.T. Her company offers services in music career planning, music technology training, artist development, and more. Passionate about serving music creators and supporting the future of music, Jessica serves on the Boards for multiple music industry organizations, including The Recording Academy (Texas Chapter) and the College Music Society. Additionally, she serves as an Educator Ambassador for The Mechanical Licensing Collective. Jessica was also nominated for the 2024 Music Business Educator of the Year by the Music Business Association. To learn more about Jessica, please visit www.nizcomusic.com.

Greek conductor, educator, church musician, singer, and musicologist, **Dr. Nikos Myrogiannis-Koukos** (known to his students as Dr MK) serves as the Director of Choral Activities at Southern Illinois University Edwardsville. Dr Myrogiannis-Koukos hails most recently from Harrisonburg, Virginia, where he earned a doctoral degree in Choral Conducting, Pedagogy, and Literature from James Madison University. At JMU, Nikos served as a graduate conductor for The Madison Singers, the JMU Chorale and other vocal ensembles. His teaching responsibilities have included teaching Basic Choral Conducting, as well as General Education music classes. Before pursuing a doctoral degree, Nikos resided in Fort Worth, Texas, where he earned a Master of Music degree in Choral Conducting from Texas Christian University. Before his time in Texas, Nikos received an MA in Musicology and Music Education from Aristotle University of Thessaloniki and a Diploma in Music Theory from Seirios Conservatory. His research interests include creating and instituting techniques for the development of harmonic audiation and harmonically informed sight-singing, implementing the use of Laban movement analysis in choral conducting, customizing the warm-up routine to fit the needs of ensembles consisting of mature adults, reassessment of the relationship between music analysis and choral pedagogy in preparation of large-scale choral masterworks, and widening the choral canon through diversified programming. He has presented in music education conferences both in Greece and the US, including the 2024 Organization of American Kodaly Educators Conference.

Dr. Anne Jennifer Nash is a light-lyric soprano praised for her “uncommon beauty of expression and musicianship” (Anthony Tommasini, *The New York Times*). Her opera credits include roles with Opera Philadelphia, Florentine Opera, Opera New Jersey, and others. Favorite roles include Susanna, Zerlina, Pamina, Adina, Alice Ford, and Anne Trulove, among others. Recent premiers include Steve Makela's 2023 improvisatory symphonic work *To the Wind*, Doug Harbin's *Terrores Magicos* for soprano and fixed media, René Clausen's oratorio *The Passion of Jesus Christ*, and Allen McCullough's song cycle *The Blue Symphony*. In 2011 she premiered Libby Larsen's *Donal Oge* for the Sorel Foundation. In addition to her performance career, Dr. Nash has a particular interest in empathy and music. She has presented traditional and interactive master classes and recitals at universities nationwide, and her students are notable competition winners and Fulbright scholars. Presentations include “Empathy and Music: A Model for Experiential and Integrated Learning for the 21st Century Musician” at the 2022 CMS Conference in Lithuania, Latvia, and Estonia, “Transforming Art Song into Music Theatre” at the 2018 NATS National Conference, and “Cusqueño Compositions” at the 2017 CMS Conference in Sydney, Australia. Dr. Nash holds a DMA in Voice Performance from the University of Michigan, an MM and GPD from the Peabody Conservatory, and a BA in music and French literature from Dickinson College. She is currently an Associate Professor of Voice at Concordia College in Moorhead, MN.

Composer **Anne Neikirk** writes music that tells a story and is guided by extramusical narratives and themes, whether drawn from her

own personal life, the lives of her collaborators, or from current events. These themes range from familial to political, sacred to secular, and from the technological to the natural. As an educator, her goal is to render herself obsolete for her students, to provide them with the tools to become natural critical thinkers, creative problem solvers, and curious lifelong learners who will contribute a unique voice to their communities. Neikirk currently holds the position of Associate Professor of Theory/Composition at Norfolk State University in Norfolk, Virginia, where she serves as Program Coordinator for the Music Division. Her music is distributed by ADJ*ective New Music and published by New Church Press. Recordings of her works can be found on the Navona and Ravello Record labels. She holds memberships in the National Association of Composers in the US, The Society of Composers, the International Alliance for Women in Music, the Society for Electroacoustic Music in the US, and the College Music Society. She has held board positions on the College Music Society Northeast and Mid-Atlantic Chapters, and is currently the Editor of the Journal for Music Scores, a publication of the Society for Composers, Inc. Anne is a proud alumna of Hamilton College (BA '05), Bowling Green State University (MM '09), and Temple University (DMA '13). She lives in Virginia Beach with her husband, two human children, and two feline children.

Dr. Jonathan Nichol is the Director of the School of Music at the University of Oklahoma (OU) and a Professor of Saxophone. An accomplished saxophonist, Dr. Nichol is known for his dynamic performances and dedication to new music. He has presented concerts across the United States and internationally in countries such as France, Italy, and Thailand. Dr. Nichol is a founding member of the award-winning h2 quartet, which has garnered significant acclaim in the chamber music world. The quartet won the prestigious Gold Medal at the 2007 Fischhoff National Chamber Music Competition and the First Prize at the inaugural North American Saxophone Alliance Chamber Music Competition in 2008. In addition to his work with the h2 quartet, Dr. Nichol has an impressive solo career. He has premiered works by renowned composers such as Stacy Garrop, Marc Mellits, and Paquito D'Rivera. His solo and duo recordings include collaborations with the Boyd Street Brass Band, Billband, and h2/4 duo with Dr. Jeffrey Loeffert. Notably, his performance on Billband's album *Towards Daybreak* was highlighted by NPR Music as one of the top 100 songs of 2013. Dr. Nichol holds a Doctor of Musical Arts degree (2010) and a Master of Music degree (2007) from Michigan State University, where he studied under Joseph Lull-off. He also earned a Bachelor of Music Education degree (2005) from Central Michigan University, studying with John Nichol.

A founding member of the non-profit Bardin-Niskala Duo, pianist **Naomi Niskala** is a soloist and chamber musician who has appeared in Europe, North America, Russia, Israel, Thailand, and Japan, with performances broadcast on BBC Radio, Deutschlandradio, RTV Germany, and NPR's Performance Today. Niskala performs regularly with Spectrum Concerts Berlin, one of Germany's leading chamber organizations. Her release of the only complete recordings of American composer Robert Helps's solo piano works on two discs with Albany Records was met with high acclaim, and she has also recorded piano chamber works of Robert Helps and Ursula Mamlok with Spectrum Concerts Berlin for two discs on Naxos, as well as the world premiere of Mamlok's 2015 quintet "Breezes" for Bridge Records. Born to Japanese/Finnish-American parents, she began studying piano at the age of three, raised in Rochester, New York and then later in Tokyo, Japan. Niskala holds degrees from the Yale School of Music, Stony Brook University, and the New England Conservatory of Music, where she studied with Claude Frank, Gilbert Kalish, and Patricia Zander. She also worked with pianists Leon Fleisher, Menahem Pressler, Peter Serkin, and Maria Louisa Faini, and violinists Louis Krasner and Eugene Lehner. Niskala teaches at the Interlochen Center for the Arts Art Camp in the summers, and is Associate Professor of Music at Susquehanna University in Pennsylvania, where she teaches piano and theory, and leads a summer chamber music exchange program to Japan.

Katie Noelker is a conductor and educator from Danville, Kentucky, and a doctoral candidate in orchestral conducting at the University of Oklahoma, where she studies with Dr. Jonathan Shames. During her doctoral studies, she has served as Music Director and Conductor of the OU Civic Orchestra, Assistant Conductor for the OU Opera Theatre, and instructor of conducting courses. She has also held the position of Associate Conductor with the Oklahoma City Philharmonic. Prior to her doctoral work, Noelker was a Visiting Professor at Eastern Kentucky University, where she conducted the university's symphony orchestra and taught music theory. She has also led a range of educational and youth ensembles, including the Heritage Area String Program Youth Orchestra, Model Laboratory School Orchestras, and EKU Music Camp orchestras for middle and high school students. Her recent festival experience includes serving as Conductor and Assistant Conductor at the 2024 FIO Mondo International Opera Festival in Urbana, Italy, and as Program Administrator for the Aspen Opera Theater and Vocal Arts Program at the 2023 Aspen Music Festival and School. Noelker is currently completing her dissertation, a catalogue of over 150 works designed to support thoughtful and inclusive programming for youth, community, and small college orchestras.

A dynamic and versatile clarinetist, **Valerie Nuzzolo** has performed throughout the United States and abroad. Based in New York, she has played at prestigious venues such as Carnegie Hall, and performed with the Long Island Festival Orchestra, Cayuga Chamber Orchestra, Ithaca New Music Collective, and Kingsport Symphony Orchestra, and appears regularly as a guest artist with Long Island's *American Chamber Ensemble*. As a teacher, she maintains a consistent woodwind studio of clarinet and saxophone students ranging from beginner to adult. Valerie is currently on faculty at Five Towns College in Dix Hills, New York, where she teaches Applied Clarinet and Jazz History. Each summer, she teaches at Blue Lake Fine Arts Camp in Michigan. Valerie Nuzzolo earned a DMA in clarinet performance from Michigan State University under the instruction of Guy Yehuda. Other primary teachers are Richard Faria, Peter Cain, and Mindy Dragovich. Valerie Nuzzolo is a D'Addario Woodwinds Educator Artist.

Pianist **Esther Nyberg** has delighted audiences in the United States and Europe with her engaging and dynamic performances. A doctoral candidate in piano performance and pedagogy at James Madison University, she appears frequently in solo and collaborative recitals and teaches as an Adjunct Instructor. Committed to a diverse and challenging repertoire, Ms. Nyberg has performed at Carnegie Weill Recital Hall, Kennedy Center Millennium Stage, and Chicago's Harris Theater for Music and Dance and Preston Bradley Hall, as well as at many summer festivals in Austria, Italy, and Portugal. She finds it equally meaningful to share performances in house concerts, retirement and nursing homes, and community outreach programs, such as the Project 88 Music Academy concert series in Berwyn, IL. Ms. Nyberg is the grateful recipient of numerous awards, including the Rudolph Ganz Memorial Scholarship from Roosevelt

University, the Gilmore International Keyboard Master Class Fellowship, the Farwell Trust Award of the Musicians Club of Women, and the Collins Award of the American Opera Society. Esther holds a Master of Music degree from Chicago College of Performing Arts at Roosevelt University and a Bachelor of Music degree from The Catholic University of America in Washington, D.C. Her principal teachers include Ivo Kaltchev, Ludmila Lazar, and Gabriel Dobner.

Violinist **Dr. Sarah Off** has established herself as an innovative and passionate performer, entrepreneur and educator. As a soloist and chamber musician she regularly performs throughout the United States and abroad including Iceland's Harpa International Music Festival, Manchester Music Festival in Vermont, Music in the Mountains Festival and Crested Butte Music Festival in Colorado, Oh My Ears New Music Festival in Arizona, and the DiMenna Center in New York City. Her recent World Premiere performance of Dylan Fixmer's Concerto for Violin was featured in *The Times* - London, on *Radio Classique* – Paris, and on Colorado Public Radio.

Sarah combines her love of performance with her passion and expertise in the areas of music business and arts entrepreneurship. She is a sought-after lecturer and clinician and has most recently given presentations for the Society for Arts Entrepreneurship Education, the International Ultimate Music Business Summit, the College Music Society, American String Teachers Association National Conference, Women in Jazz National Festival, the Colorado Music Educators Association Conference. Sarah currently serves as Assistant Professor of Violin and Music Business and co-founder and Director of the Center for Art Entrepreneurship at the University of Northern Colorado College of Visual and Performing Arts. As an educator, Sarah aims to provide students with a solid understanding and command of their instrument and musicianship, balanced with expertise in entrepreneurship and business savvy. She believes that creativity, advocacy, business skills and community engagement are vital for the sustainability and progress of the arts in today's industry.

Heather O'Gara, a freelance clarinetist based in the NYC metro area, enjoys a varied international career, performing in Canada, Belgium, the Netherlands, and most recently Dublin, Ireland, at ClarinetFest 2024. She has appeared with the Norwalk Symphony Orchestra, the Staten Island Philharmonic, the New York International Virtuosi Orchestra, the Chelsea Symphony, RTBF Musiq3 Festival Orchestra, and in November 2023 performed the Mozart Clarinet Concerto with the West Islip Symphony Orchestra. She is a co-founder of the clarinet duo The Ember Winds Project and serves on the executive boards of the Plattsburgh Clarinet Choir and the Long Island Festival Orchestra. Heather graduated with degrees in clarinet performance from the Royal Conservatory of Brussels in Belgium and a degree in Music Education from Hofstra University in New York.

Paul A. Oehlers is most recognized for his "extraordinarily evocative" film scores. (Variety) Films incorporating his music have won the Grand Jury prize at the Hamptons International Film Festival, the Atlanta International Film Festival, and the Indiefest Film Festival. In addition, films with his music have screened at dozens of festivals in Europe, Asia, Africa, and Australia. Paul A. Oehlers' compositions have been performed in the United States and abroad including performances at the Society for Electro-acoustic Music in the United States national conferences, the International Computer Music Conferences, the Gamper New Music Festival, the Seoul International Electro-acoustic Music Festival, the Institut für Neue Musik und Musikerziehung in Darmstadt, Germany, and the VII Annual Brazilian Electronic Music Festival, as well as a 1987 command performance for former United States President Ronald Reagan. He was the first composer ever commissioned by the Nature Conservancy to compose a concert composition about prairie conservation. Paul was named the Margaret Lee Crofts Fellow by the MacDowell Colony for the year 2006. He is currently Associate Professor of Audio Technology at American University in Washington, DC.

Described by Conductor Lowell Graham as "Just an incredible composer" and "a very sincere creative artist" by composer Chen Yi, Colorado based composer, musician and educator, **Dylan Fixmer**, is a genuine and passionate artist whose works reflect his diverse music career. Classically trained at University of Colorado and Indiana University Jacobs School of Music, Fixmer's music is inspired by the beauty of nature and the human spirit, and draws upon a multitude of musical styles and traditions. Recent works include commissions and premiers from Becky Kutz Osterberg, Ópera Guanajuato, the Greeley Philharmonic Orchestra, the Front Range Chamber Players, the University of Northern Colorado "Through Lines," and the Crested Butte Music Festival. Fixmer is currently the Composer in Residence for the Greeley Philharmonic Orchestra who premiered his "Concerto for Violin: In Memory of Terri Sternberg" with violinist Sarah Off, "which received a rapturous reception" (*The Times* of London) in 2022, and his "Concerto for Electric Cello" in partnership with North Range Behavioral Health in 2025. His "Four Portraits for Strings" and "Droid Funk" were selected as Editor's Choice by J.W. Pepper and his music has been featured on Colorado Public Radio Denver and CPR Classical, *Radio Classique* - Paris, *The Times* of London, and *Le Figaro*. As an active and dynamic performing artist, Fixmer currently performs with his band "Tradition-ish" and has appeared with artists including Glen Valez, Loire Cotler and Gao Hong. As an educator, Fixmer is currently Faculty of Music Composition at the University of Northern Colorado.

Risa Okina is a music theorist and collaborative pianist whose performances span the United States and Japan. She is currently Assistant Professor of Music Theory and Collaborative Piano at the Crane School of Music, SUNY Potsdam. Before relocating to upstate New York, she was an active performer in the Philadelphia area, frequently collaborating with students, local musicians, and ensembles including ENAensemble and several opera and theater groups. Risa studied with renowned pianist Alexander Toradze as a member of the Toradze Piano Studio and performed regularly in its recital series. She holds a Ph.D. in Music Theory and an M.M. in Theory from Temple University, an M.M. in Piano Performance from Indiana University South Bend, and a B.M. from Toho Gakuen School of Music in Japan. Her previous teaching and collaborative work includes appointments at Temple University, Rowan University, West Chester University, and service as a pianist and organist for various choral organizations and churches in Pennsylvania. Her research interests include Sonata Theory, Musical Narrative, Musical Semiotics, Psychoanalysis, Schenkerian Analysis, and the hermeneutic analysis of Brahms and other 19th-century composers. Risa has presented at numerous national and international conferences, such as the Society for Music Theory, Music Theory Midwest, the International Brahms Conference, the European Association for Music in Schools, and the International Congress on Musical Signification. She was also invited as a guest scholar and performer at the University of Missouri-Kansas City and recently performed at the CMS Northeast Chapter Conference's Composer's Concert.

Ryan Olivier (b. 1985) is a composer and multimedia artist interested in creating new media works for the concert hall. His compositions have been performed by the Relâche Ensemble, the Euclid Quartet, Ensemble Concept/21, the Shea/Kim Duo, and the Cygnus Ensemble across the United States and at juried festivals and conferences abroad, including WOCMAT (Taiwan), xCoAx (Austria), ICMC (UK and Ireland), and Punto y Raya (Iceland). Ryan is an Associate Professor of Music at Indiana University South Bend, where he directs the Audio Visual Collective (a multimedia performance ensemble).

Dr. Alessio Olivieri is a native Italian musicologist and classical guitarist. He is an Assistant Professor in Music History at the Glenn Korff School of Music, University of Nebraska-Lincoln, and a Research Associate at the Center for Iberian and Latin American Music (CILAM) at the University of California Riverside. Before coming to UNL, he served as a guitar instructor at Nebraska Wesleyan University and the PennWest Edinboro University of Pennsylvania and as an Associate Instructor at the University of California Riverside. His research examines realism and verismo in the Spanish musical theater at the crossroads of the nineteenth and twentieth centuries. Other research interests include Italian chamber romances (art songs) and 20th century guitar literature. His MM thesis, titled “Il Tenebrismo: la chitarra della *noche oscura* da Manuel de Falla ad Angelo Gilardino,” introduced the concept of “tenebrism” as a new poetic expression in the 20th-century guitar repertoire. He has presented his scholarship at national and international conferences in the U.S.A, Italy, and Australia. As a professional classical guitarist, he has performed throughout the U.S., Italy, Australia, and New Zealand, especially as a duo with his wife, soprano Elisa Ramon. Dr. Olivieri holds a Ph.D. in Musicology from the University of California Riverside, a Master of Music in Classical Guitar Performance from Manhattan School of Music (New York City), and a Master of Music (summa cum laude) in Music Publishing, a Diploma in Classical Guitar, and a Bachelor of Music in Musicology all from the Cesare Pollini Conservatory in Padua, Italy.

Mark Olivieri (b. 1972) is a composer whose music is performed throughout the United States and abroad in such venues as The Kennedy Center, Carnegie Hall, The Sibelius Academy, The Royal Academy of Music in Stockholm, Glinka Concert Hall in St. Petersburg, Russia and Harpa Concert Hall in Reykjavik, Iceland. Olivieri’s experience as an improvisatory musician and jazz arranger informs his work, and his compositions are inspired as much by Black Sabbath and Thelonius Monk as they are by traditional concert music. Critically acclaimed by the New York Times, Olivieri’s music has been described as “Glittering!” and “Pop-infused.” Concert pianist Nicholas Phillips writes: “Mark Olivieri writes music that satiates performers and listeners like a breath of fresh air. His ability to combine different styles – jazz, tango, funk, minimalism, etc., with his personal voice leads to extremely engaging and effective works.” Olivieri’s recently premiered works include the song cycle *Insincere Uncertainties* commissioned by baritone Carl DuPont, *Fissures* for Seraph Brass. His flute octet, *Wing, Wings, Larks & Sparrows* premiered at the 2024 National Flute Convention in San Antonio, Texas in August of 2024.

Ecuadorian artist and scholar **Paula Ortiz** is currently pursuing her M.Div at Harvard Divinity School where she studies theories of reciprocity and the intersections of spirituality and plant medicine. She currently provides ketamine integration counseling at the Brigham and Women’s Faulkner Hospital and has worked in filmmaking and alternative healing modalities.

Praised by The New York Concert Review for “a solid foundation of fluent pianism” after her debut at Carnegie Hall’s Weill Recital Hall, Korean pianist **Eun-Hee Park** enjoys a diverse career as soloist, chamber musician, and educator. She has given numerous concerts throughout the United States, South Korea, Japan, Italy, Brazil, and Costa Rica. As a recording artist, she has released albums on the Naxos, Emeritus, MSR Classics, Navona Records, and Capstone labels. Two albums titled “Korean Tapestry [Naxos]” and “Child’s Play [MSR Classics]” received the Global Music Award’s Silver Medal in the Classical Music and the Chamber Music categories in 2023 and 2022 respectively. The Naxos album *Gulfstream* was selected as BBC Music Magazine’s Music US Choice, MusicWeb International’s “CD of the Month,” and Naxos Critics’ Choice. Concerning this particular album, Gramophone stated, “[p]ianist Eun-Hee Park’s fast, light-fingered touch...provides numerous moments of purely physical delight.” Dr. Park is a pianist of the Rawlins Piano Trio (www.rawlinstrio.com), Assistant Professor, and Director of Collaborative Piano Studies at the University of South Dakota. Her previous appointments include serving as Associate Professor of Music and Head of the Keyboard Area at the University of Montevallo, the Hart School, Music in the Mountains Conservatory, University of Southern Mississippi, Southern Mississippi Piano Institute, Westport School of Music, the Chapel Hill Chamber Music Workshop, Interlochen Arts Camp, Oklahoma City University, and Principal Pianist for the Albany Symphony Orchestra. Park holds degrees from Florida State University (D.M.), Oklahoma City University (M.M.), and Colorado Mesa University (B.A.).

Jenny Jieun Park, Ed.D is serving as a director and adjunct faculty at SUNY Dutchess. Her prominent research interests are performance science, intrinsic motivation, embodied learning, and Korean traditional music.

Katherine Parker serves as the Vocal Coordinator and Artistic Director of Nevada Opera Theatre at the University of Nevada, Reno School of Music. She previously held faculty positions at the Boston Conservatory at Berklee, Walnut Hill School of the Arts, and Salem State University. She has presented at prominent conferences, including Classical Singer, NATS, and the Boston Conservatory Vocal Pedagogy Professional Workshop. Her directing credits include *Acis and Galatea*, *The Old Maid and the Thief*, *Sweeney Todd: The Demon Barber of Fleet Street*, and *Sierra Nevada Pastorale*, an immersive fine art/Baroque opera exhibit at Reno’s Lilley Gallery. Recent performance engagements include soloist appearances with the Reno Philharmonic, the International Clarinet Association, and the Boston New Opera and Musical Theatre Initiative. Her students regularly appear in Broadway tours, young artist programs, and opera houses worldwide. They have achieved success in major competitions such as the Metropolitan Opera Laffont Competition and The Jimmy Awards. Dr. Parker holds a Master of Music in Vocal Pedagogy from the Boston Conservatory at Berklee and a Doctor of Musical Arts in Vocal Performance from the University of Nevada, Reno.

Melissa Parkhurst is an Associate Professor of ethnomusicology at Washington State University in Pullman, Washington, where she

teaches courses on Native Music, World Music, and Music History. She holds the Bornander Distinguished Chair position in the WSU Honors College. She received Bachelor of Arts degrees in Music and Liberal Studies from Cal Poly – San Luis Obispo, with research on the life and work of Amy Beach. She earned a Master of Arts in Ethnomusicology from University of Wisconsin – Madison, with a thesis on women polka band leaders. Her Ph.D. dissertation, also completed at the University of Wisconsin – Madison, is on the role of music in the federal boarding school system for Native American children. Her research interests include First Nations music in the Pacific Northwest, how music promotes personal and community resilience, and the role of music in cultural revitalization. Her book, *To Win the Indian Heart: Music at Chemawa Indian School*, is published by Oregon State University Press. Dr. Parkhurst serves on the Board of Directors for the WSU Press. She is an Affiliate in WSU's Department of Women's, Gender, and Sexuality Studies, and an Affiliate in WSU's Center for Native American Research and Collaboration. She is Past-President for the Association for Faculty Women.

Sarah Patterson is a violinist and teacher based in Lansing, Michigan. Having discovered a passion for education, Sarah's teaching career has included everything from early childhood music classes and private lessons to orchestra sectionals and coordinating a violin outreach program in schools. Currently, Sarah teaches in the Suzuki program at the Michigan State University Community Music School. Sarah received her bachelor of music degree in violin performance from Washburn University and a master's degree in violin performance from Michigan State University. Sarah is a founding member and administrator for ConTempus Initiative and the ConTempus String Quartet and has also performed with a variety of orchestras and chamber ensembles including Jackson Symphony Orchestra, Lansing Symphony Orchestra, Topeka Symphony Orchestra, Fetter String Quartet, and Moirae Trio. In addition to classical music, Sarah enjoys playing a variety of world music and has performed with Slivovitz (klezmer music), Wisaal (Arabic-fusion) and Limerick (Irish music).

Dr. Curtis Pavey is a pianist, harpsichordist, and educator based in Columbia, Missouri where he currently serves as Assistant Professor of Piano Pedagogy and Performance at the University of Missouri. Pavey has presented talks at many prominent conferences including the Music Teachers National Association National Conference, the National Conference on Keyboard Pedagogy, and the Group Piano/Piano Pedagogy Forum. In July 2023, he was invited to present a live webinar for MTNA titled "Reimagining the Baroque: Reflections from Performance Practice," which is archived on the MTNA website. At The Frances Clark Center, Dr. Pavey serves as Manager of Online Publications, assisting with online courses and the Piano Inspires Discovery Page. He also serves as manager of the Journal of Piano Research and as digital copy editor for Piano Magazine. As an active performer, he has appeared in the Oklahoma Mozart Festival, the Great Lakes Chamber Festival, Montreal's Kin Experience, and the Madison Performing Arts Foundation. Recently, he gave the world premiere performance of composer Grace Choi's "Voyage," a work for piano. He has a special interest in the music of Ravel and is currently working to learn his complete piano music. In 2020, Pavey received a Teacher Enrichment Grant from MTNA that supported private lessons on Ravel's piano music with Canadian pianist, André Laplante. Pavey received his DMA from the University of Cincinnati under the tutelage of James Tocco and Dr. Michael Unger, as well as piano and harpsichord degrees from Indiana University under Edward Auer and Elisabeth Wright.

Craig Peaslee is a composer, arranger, and guitarist whose music explores the hybridization of American Jazz and Western Classical music traditions. With a clear personal musical identity, Craig's harmonic, rhythmic, and technical explorations sear a sonic imprint into the audience through the fusion of disparate genres into the liminal space between idioms and cultures. A disabled veteran, Craig's works focus on representing the struggles veterans encounter with assimilation and alienation while returning to civilian life and the experience of serving active duty. With compositions that are multi-faceted, genre-bending, and commonly confronting present socio-political issues in a direct manner, Craig is passionate about creating music that is accessible while also sounding new and invigorating. Craig's research interests include performing theoretical analysis, presenting music theory in a manner that is accessible and engaging, the history of musical hybridization, and the aural/visual continuum. His fascination with how creatures are capable of locating sounds has led to numerous compositions in performance settings having specific detailed stage placements and led him towards researching cymatics. Holding degrees from Northern Illinois University (MM) and UW-Milwaukee (BA), Craig is currently pursuing a DMA in Composition at the University of Miami, while continuing his passion in presenting new music to smaller cities and communities.

Tabatha Easley and **Tracy Cowden** have been performing as a flute and piano duo together for more than fifteen years across the United States, Australia, and Ireland. Dedicated to promoting the work of living composers, Tabatha and Tracy have created dynamic programs featuring American flute repertoire, music by women composers for flute and piano, and the music of Australian and New Zealand composers Carl Vine, Ross Edwards, and Gareth Farr. Recently, they gave the world premiere of *Borderlands* by Dan Cavanaugh, a three-movement work addressing issues at the Texas-Mexico border. They have performed in a variety of settings, from concert halls to conferences, churches, hospitals, and libraries, with a strong desire to make music available and welcoming to all ages and audiences. Both Tabatha and Tracy hold degrees from the Eastman School of Music. Tabatha is Professor of Flute at Virginia Commonwealth University, and Tracy holds the Roland K. Blumberg Endowed Professorship in Music at The University of Texas at San Antonio.

Pamela D. Pike, PhD, NCTM, is the Spillman Professor of Piano Pedagogy and Associate Dean of Research, Creative Practice, and Community Engagement at Louisiana State University. Pike has won state music teacher of the year awards in Arkansas and Louisiana, and has been the recipient of the coveted LSU Foundation Distinguished Teaching Award for graduate teaching and mentorship. She is a member of the RCM College of Examiners and a Yamaha Master Educator. Her students have won teaching, research, and performance awards for their work. Pike has published over three dozen scholarly articles in top music education journals and her extensive asynchronous curriculum, *How to Play Piano*, is a best-seller with The Great Courses. An active researcher on pedagogical topics, she is a sought-after speaker and clinician. Pike has published full-length books, book chapters, and is editor-in-chief of the *Piano Magazine* and the *Journal of Piano Research*. Her books from Routledge include *The Adult Music Student: Making Music throughout the Lifespan* and *Dynamic Group Piano Teaching: Transforming Group Theory into Teaching Practice*.

Dr. Stuart Potter is the Music Education Coordinator and Assistant Professor of Double Reeds at Southeast Missouri State University (SEMO). He teaches courses in music teacher education, bassoon lessons, and oboe lessons. He also supervises student teachers, fieldwork, and liaises with the College of Education, Health, and Human Studies. As an educator, Dr. Potter's teaching experience includes band and choir directing in the US public schools, Kodaikanal International School, and the Symphony Orchestra of India Music Academy. He has curated four massive outreach music projects that have reached over 4000 students and been a guest teacher/conductor at over 50 schools. Immediately prior to joining SEMO, Dr. Potter was band/choir director at Lincoln Savage Middle School and conductor of the Three Rivers Community Orchestra in Grants Pass, Oregon. Dr. Potter's publishing is varied and focuses on practical research and resources for music teachers and performers. He is the author of *instru_tunes*: a free alternative music notation video series that supplements beginning band instruction. His dissertation was a qualitative research study of community orchestra musicians. Dr. Potter has presented at the College Music Society and his articles have been published in *The Double Reed* and in various new media magazines.

Katherine Pukinskis is a composer-scholar whose work often brings unlikely text or content into conversation in the concert hall. Her work explores storytelling and voice—tracking how words and ideas travel in music, across the world, and over time. Dr. Pukinskis has had works premiered by eighth blackbird, Quince Contemporary Vocal Ensemble, Akron Symphony Chorus, and the Spektral Quartet, as well as by members of Ensemble Dal Niente, the Chicago Symphony Chorus, and the Pittsburgh Symphony Orchestra. Commissioning ensembles include San Antonio Symphony, Mendelssohn Choir of Pittsburgh, Akropolis Reed Quintet, Agarita Chamber Players (supported by the MAP fund), Heritage Chorale, the Esoterics Choir, Agarita Chamber Players, and Nuorten Kuoroliitto (Helsinki Finland). Dr. Pukinskis's scholarly research revolves around notions of cultural identity, diaspora, traditional folk and choral music, and activism, with particular emphasis on the choral music of Latvia and 20th-century American Art Song. She has presented her research across the United States and Europe in conferences, pre-concert lectures, and invited talks, including plenary lectures at the College Music Society's International Conference (2023) and the Twentieth International Conference on the Arts in Society (2025). Pukinskis co-edited *Baltic Musics Beyond the Post Soviet* (University of Tartu Press, 2024), a collection of essays and conversations bringing together different generations of scholars and artists to continue along critical new paths in Baltic cultural studies from the position of sound and music. Before joining the faculty at Carnegie Mellon University, Dr. Pukinskis held faculty positions at Amherst College, Harvard University, and the Longy School of Music at Bard College.

Pianist **Nanyi Qiang** has established a wide-ranging career spanning chamber musician, soloist, pedagogue, and music technologist. He plays regularly with members of the Dayton Philharmonic Orchestra, Dayton Opera and is in high demand as a concert artist in solo & chamber recitals and new music concerts throughout the US. Dr. Qiang has appeared to public acclaim in venues including Weill Recital Hall at Carnegie Hall. In 2021, his latest recording album "DUO SHU" was released by Blue Griffin. As a promising soloist, Dr. Qiang was a prize winner of numerous competitions, including: Seattle International Piano Competition, MTNA National Competition, University of Washington Concerto Competition, and TOYAMA Piano Competition. As a collaborative pianist, Dr. Qiang has performed in virtually every conceivable capacity, from instrumental duos, voice/piano, to large ensembles. Dr. Qiang was a Collaborative Piano Intern at the prestigious NATS Intern Program. Also an alumnus of Music Academy of the West (Santa Barbara), he has performed and coached in numerous festivals.

Dr. Qiang is currently an Associate Professor of Piano at Central State University, OH. He teaches Class Piano as well as Collaborative Piano while maintaining an award-winning piano studio. He holds a DMA from the University of Minnesota. Most recently he was invited to give guest recitals at Portland State University, Capital University, Youngstown State University, Stanford University, UC Berkeley, Northern Kentucky University, Morehead State University, Virginia Tech, Ball State University, Wright State University, Miami University, and Ohio State University. Please visit: www.neilnanyiqiang.com.

Canlin Qiu is currently pursuing her Doctorate in Piano Performance at the University of Iowa under the guidance of Ksenia Nosikova. She is a recipient of the Doctoral Fellowship and a Teaching Assistantship. Canlin completed her Master's degree at the Jacobs School of Music, Indiana University, where she studied with Evelyne Brancart. She earned her Bachelor's degree in Piano Performance from the China Conservatory, studying with Meina Yu. Canlin has presented on Zhang Zhao's music at conferences such as MGMC and IMTA in the U.S., as well as at the MMK Music Festival in Medellín, Colombia. Driven by her deep passion for music, she has recently performed at events including the V Festival de Piano de Natal in Brazil, the MMT Music Festival in Medellín, Colombia, the Wiener Musikseminar in Vienna, Austria, Orford Musique in Quebec, Canada, and the Key Change Concert Series and Piano Sundays Concert Series in Iowa, USA. She has collaborated with faculty and musicians from institutions such as UNT, the Central Conservatory of Music (China), China Conservatory of Music, Indiana University, China Philharmonic Orchestra, Houston Ballet Orchestra, Orchestra Iowa, and the Des Moines Symphony. Canlin has achieved first place in several competitions, including the Austria Mozart Internationaler Klavierwettbewerb, the Third KAWAI Cup Youth Piano Competition, the Second JINGZHU Cup Piano Competition, and the CEKK Piano Competition.

Elisa Ramon is a native Italian soprano, voice teacher, diction coach, and vocologist currently on the faculty at Fort Hays State University. She is a PhD candidate in Voice Pedagogy with a minor in Speech-Language Pathology at the University of Nebraska–Lincoln and an SVI-trained Vocologist at the National Center for Voice & Speech in Salt Lake City. She holds a Diploma in Voice and a Master of Music in Music Education from the Pollini Conservatory of Padua (Italy) and a B.A. in Musicology from the University of Padua. She is certified in Levels I, II, and III of Somatic Voicework™ for CCM. Before joining FHSU, she taught applied voice and diction at the University of North Texas and PennWest Edinboro University. Elisa's research focuses on Italian diction and the modification of consonants to improve legato singing. She created The Italian IPA Project, a free online repository of audio sync IPA transcriptions. Additionally, she actively performs and researches Ibero-Latin music, promoting Spanish in vocal technique development.

An advocate of 20th-Century Italian Art Song, Elisa has performed works by lesser-known composers such as Omizzolo, Lincetto, and Bossi, and premiered a CD of art songs by Michele Bellucci. She collaborates with classical guitarist Alessio Olivieri in the Operaperta Duo, performing across the U.S., Australia, New Zealand, and Italy. They released the CD *Operaperta Duo: Spanish Popular Songs, Venetian Boat Songs, and Neapolitan Songs*.

Dr. Jessica Raposo is Associate Professor of Music and chair of the Fine and Performing Arts department at Indiana University East, where she teaches flute and courses in music theory, history, and performance. An avid solo and chamber musician, she performs regionally in Indiana, Ohio, and Connecticut. Recent projects include Duo Rouge, a flute duo performing on multiple flutes, and The Melba Project, a soprano/flute duo. Jessica is a founding member of the Tempest Flute Ensemble, and was flutist with the Wolverine Winds quintet, the Goodenough Chamber Orchestra, and Trio Euterpe. Her orchestral experience includes the Vancouver, Burnaby, and Muncie symphonies. Jessica earned her music degrees from the University of Michigan, Royal Academy of Music, and University of British Columbia. Prior to her position at IU East, she taught flute for King's College and Fairfield University. Her research into the flute's English performance history won her the National Flute Association's 2008 Graduate Research Competition, and related articles have been published in the journals of the NFA, British Flute Society, and Netherlands Flute Society. Jessica is a frequent presenter and performer at the NFA annual conventions, and has presented at the College Music Society national conference and the IUPUI Assessment Institute.

Anne-Gaëlle Ravetto, violinist, is an adjunct faculty member of the Mississippi University for Women Department of Music. She serves as a collaborative artist, provides instruction in the music education curriculum and maintains a private teaching studio. She has previously taught at Mississippi State University and Delta State University. She has performed at numerous music festivals and academic conferences including the Atlantic Music Festival, Heidelberg Castle Festival, the Ohio Light Opera, the College Music Society-Southern Region, CMS-National, the Big 12 Trombone Conference and the American Trombone Workshop. Regional recital appearances include Rhodes College, University of Memphis, Henderson State University and UT-Martin, among others. In the summer months, she serves as resident artist at the Atlantic Music Festival in Waterville, Maine. Before moving to the US, she held numerous faculty positions in her native country, including Professor of Violin at the National Music School of Le Havre and National Music School of Notre Dame de Gravenchon. As a performer, Ms. Ravetto was active throughout France. Her credits include engagements with the Lyon Opera under Kent Nagano, the Orchestre Philharmonique des Pays de la Loire under Marc Soustrot, the Orchestre des Prix, and the Orchestre Colonne. Ms. Ravetto was a Resident Artist of the Banff (Alberta, Canada) Centre of the Arts, and received her Master of Music degree from the Eastman School of Music.

Jerome A. Reed is the Patricia and Rodes Hart Professor of Piano at Lipscomb University. He has performed extensively on several continents, giving recitals and masterclasses in Taiwan, Japan, Korea, China, France, Germany, Austria, Belgium, Italy, England, Hungary, and Uruguay. He is also chair of the music division of the Tennessee Governor's School for the Arts. He is a frequent adjudicator at local, state, and national competitions. He holds the D.M.A. and M.M. in piano performance from The Catholic University of America, where he was a student of Béla Börzörményi-Nagy.

Allison Reisinger Durbin is assistant clinical professor of music education and the director of the Terrapin Community Music School at the University of Maryland. She earned a Ph.D. in music education from the University of Maryland, College Park. Durbin holds a Bachelor of Music in violin performance from the University of Maryland, and a Master of Arts and Master of Education in music and music education from Columbia University's Teachers College. Durbin's research focuses on caregiver and child musical relationships, equity and access to music education programs, and community musical engagement. She has presented research at national and international conferences, including the National Association for Music Education (NAfME), the American Educational Research Association (AERA), Society for Music Teacher Education (SMTE), and the Society for Research in Child Development (SRCD). Prior to her work in academia, Allison taught early childhood classes, pk-5 general music, ukulele, and violin in New York, New York, and Annapolis, Maryland.

Dr. Sinamar Respicio is the Artistic Director of the Tucson Women's Chorus and Chancel Choir Director at Christ Church United Methodist. Additionally, she serves as the High School Music Director at the Academy of Tucson, overseeing the Advanced Women's Choir and Mixed Choir. A devoted advocate for Philippine and Southeast Asian music, Dr. Respicio is also on the World Music and Culture Board for the Arizona Chapter of the American Choral Directors Association (ACDA). She passionately shares her love for these musical traditions through presentations at conferences and contributions to ACDA publications. Her dedication inspires students and fosters a deeper cultural appreciation within the choral community.

Michael Isaac Ripple is the Artistic Director of The Horizon Series, a nonprofit chamber music collective and summer festival. He is the Director of Chamber Music for the Memphis Youth Symphony Program. Isaac is an in-demand educator, chamber musician, and performer throughout the Mid South region, currently based in Memphis, Tennessee. He serves as the oboe instructor for Bartlett City School and Collierville School District, and is the owner/operator of Grind City Reeds. He is a graduate of the Cleveland Institute of Music where he pursued his undergraduate degree in oboe performance as a student of Frank Rosenwein. He is also a graduate of the Interlochen Arts Academy, where he was a student of Daniel Stolper. He was the founding oboist of Catharsis Winds, an international and national award winning wind quintet based in Cleveland, Ohio. He holds a Master of Music in oboe performance from the University of Memphis Rudi E. Scheidt School of Music and he is currently pursuing his doctoral degree oboe performance with an additional focus in composition as the student of Dr. Michelle Vigneau and Dr. Kamran Ince.

Adam Rizzo is in his fourth year of the Music Theory and History PhD program at the University of Connecticut, where he is also a graduate assistant. Previously, Adam attended Temple University, where he completed a Master of Music in Music Theory and a

Bachelor of Music in Theory and Oboe Performance. He is currently the Student Representative to the National Board of Directors for the College Music Society. His research interests include: Ludomusicology (specifically video game music), narrative studies, and music pedagogy, and he also plays piano, oboe, and English horn. He has previously presented work at the North American Conference on Video Game Music and The Film and Multimedia Interest Group in The Society for Music Theory.

Dr. Hannah Roberts, NCTM, serves as Assistant Professor of Piano at the University of Alabama, where she teaches piano and piano pedagogy. An active performer and competition prizewinner, her playing has earned her opportunities to perform throughout the United States and abroad at the Schlöss Esterhazy in Eisenstadt, Austria. Recent and upcoming appearances include solo recitals at the University of Missouri, Ball State University, University of Houston, Ohio University, Western Kentucky University, Mississippi State University, and University of South Alabama, among others. In addition to performing, she maintains an active profile as a clinician, pedagogue, and researcher. Her current research focuses on promoting the works of forgotten female composers, with particular emphasis on the music of Helen Hopekirk. She was named recipient of the 2023 Edward T. Cone Fellowship from the Society for American Music for her research on Hopekirk, and her articles on female composers have been published in *American Music Teacher*, *Piano Magazine*, and *MTNA e-Journal*. She has also been invited to share her work nationally at the MTNA, CMS, NCKP, and GP3 conferences, as well as through video publications for the Frances Clark Center for Keyboard Pedagogy's *From the Artist Bench* and *Inspiring Artistry* series. She holds a Doctor of Musical Arts degree in Piano Performance and Pedagogy from the University of Oklahoma.

Rachel Roberts has navigated both the non-profit performing arts and higher education sectors, having held unique positions in both. In 2018, Rachel was named Associate Professor of Music Leadership at the Eastman School of Music. In this newly created faculty role, she leads the online MA in Music Leadership. As of June 2021, her role expanded to include serving as the Director of the Institute for Music Leadership, overseeing all Institute activities and programs. In April 2023, Rachel also added the newly created position of Director, ESM Strategic Initiatives to help the Eastman Dean oversee the implementation of the goals, projects, and activities associated with the strategic plan. Prior to this faculty role, Rachel was appointed as the first Director of the Entrepreneurial Musicianship Department at New England Conservatory (NEC). In the non-profit performing arts sector, Rachel served as the first Director of Strategic Planning Engagement for the Atlanta Symphony Orchestra, working on organization-wide strategic and governance objectives. Rachel arrived at the ASO after completing the League of American Orchestras' Orchestra Management Fellowship program, having worked with orchestras in Aspen, Detroit, South Dakota, and Atlanta. Rachel holds an EdM from the Harvard Graduate School of Education, with a focus on leadership and organizational development. She earned her Bachelor of Music in flute performance at Eastman alongside the Catherine Filene Shouse Arts Leadership Program Certificate. She is currently pursuing her Doctorate in Education from the Warner School of Education at the University of Rochester.

Brenda M. Romero, founding coordinator and professor emerita, University of Colorado Boulder, holds a PhD in Ethnomusicology (University of California, Los Angeles) and BMus and MMus in Music Theory and Composition (University of New Mexico). She performs New Mexican traditional Indita ballads, many on her CD: *Canciones de mis patrias: Songs of My Homelands, Early New Mexican Folk Songs* (2008), and *café y atole* (2022) with duet partner, New Mexican musician-anthropologist David F. García. She played violin for the Pueblo of Jemez Matachines danza between 1989 – 98 and trained her replacement. She conducted fieldwork on Matachines in Mexico as Fulbright García-Robles Scholar (2000-01) and as Fulbright Colombia Scholar (Spring 2011). She was Program Chair for the CMS International Meeting in Costa Rica (2003); for the CMS Annual Meeting in Santa Fe, New Mexico (2016); and for the Society for Ethnomusicology Annual Meeting in Mexico City (2009). She coedited *Dancing across Borders: Danzas y bailes mexicanos* (University of Illinois Press, 2009) and originated, coedited, and coauthored *At the Crossroads of Music and Social Justice for the Activist Encounters in Folklore and Ethnomusicology Series* of Indiana Press (2022), winner of two 2023 SEM book prizes. She has collaborated eleven years with ethnochoreologists at the Benemérita Universidad Autónoma de Puebla, Mexico and is currently completing a monograph, *Matachines Transfronterizos, Warriors for Peace at the Borderlands for the Folklore Studies in a Multicultural World Series* (University of Illinois Press, forthcoming). In 2021, she received the Robb Trust New Mexico Music Educator's Award.

Dr. Stacie Lee Rossow is Associate Professor, Associate Director of Choral and Vocal Studies, and Associate Chair at Florida Atlantic University. She teaches conducting, voice, literature, and research methods in addition to conducting the University's treble ensemble, *Vocalis*. Under her leadership, *Vocalis* has recorded and released *Wind Among the Reeds* in 2024 and is set to perform the title work in Paris in 2025. Dr. Rossow holds degrees from Florida Atlantic and received her Doctorate from the University of Miami. While at Miami, she was awarded the Theodore Presser Award for Research in Music. Her thesis on Michael McGlynn, *The Choral Music of Irish Composer Michael McGlynn*, is held in the Irish Traditional Music Archive in Dublin and was the first on the composer. Dr. Rossow taught with the Anúna Summer School in Dublin, served as the studio conductor for four Anúna recordings, and premiered several of Mr. McGlynn's works. An active adjudicator and clinician for both voice and choral activities, Dr. Rossow has presented on a variety of topics relating to Irish choral music, education, and choral literature, including at National and International conferences for the National Association for Music Education, College Music Society, National Collegiate Choral Organization, the World Choral Symposium Exchange, and the International Conference on Visual and Performing Arts in Greece. Dr. Rossow's current research includes defining the National Choral Compositional School of Ireland and is actively researching how to preserve the Irish language through music.

Michael Rowlett is Associate Professor of Clarinet and Music Literature at The University of Mississippi, where he has taught since 2002. An active recitalist, he has appeared across the southeast, including tours to Alabama, Arkansas, Missouri and North Carolina, and has performed at many national and international conferences, including those of the International Clarinet Association, the National Flute Association, the International Double Reed Society and the College Music Society. His first CD, *Close to Home*, was released by Albany Records in 2012, featuring music of twentieth and twenty-first century American composers. He was recently invited to perform William Bolcom's *Concerto* as a featured alumni soloist with The University of North Carolina Symphony Orchestra, and previously has been featured as a concerto soloist with the Germantown (TN) Symphony Orchestra and the Durham (NC) Sym-

phony Orchestra. He has also appeared regularly with the Memphis Symphony, the North Mississippi Symphony and the Louisiana Philharmonic Orchestras. Rowlett holds a D.M. in clarinet performance from The Florida State University, a Masters from The University of Iowa, and a Bachelor's degree from The University of North Carolina at Chapel Hill. His teachers include Frank Kowalsky, Maurita Murphy Marx, Freddy Arteel and Donald Oehler.

Dr. Eric Rubinstein is Associate Director of the School of Music and Director of Choral Activities at Nazareth University. Prior to his appointment at Nazareth, Dr. Rubinstein served as Assistant Professor of Choral Music Education at Queens College (CUNY), and amassed a decade of high school teaching in Monticello and Westhampton Beach, NY. Ensembles under Dr. Rubinstein's direction have presented performances in venues across the United States, England, and Poland, at regional and state conventions, and through recordings on the 1809 Studios label. Career highlights include a partnership with Nazareth's Department of Theatre and Dance, and various recognitions by The American Prize. Dr. Rubinstein has also led ensembles to invited performances for the American Choral Directors' Association Eastern Region (ACDA), National Association for Music Education Eastern Region (NAfME), New York State School Music Association (NYSSMA), and the NY-ACDA conferences. Dr. Rubinstein also remains active as a guest conductor, clinician, and adjudicator for various choral festivals and conferences. Dr. Rubinstein's research lies in the study of progressive practices in choral music and conducting pedagogy. His work has appeared in such publications as *Music Educators' Journal*, *The Choral Scholar*, *SmartMusic*, and *Anacrusis (Choral Canada)*, as well as through regional, national, and international conventions of NAfME, ACDA, College Music Society, and the International Society for Music Education (ISME). Dr. Rubinstein holds degrees in Choral Conducting and Music Education with a minor in Dance from Louisiana State University (D.M.A.), Michigan State University (M.M.), and the State University of New York at Fredonia (B.Mus). ericrubinstein.com

Jessica Rudman (<http://www.jessicarudman.com>) serves as an Assistant Professor of Composition and Theory at the University of Utah. She is the co-founder of "Teaching Composition: a Symposium on Music Composition Pedagogy." Her recent research focuses on the pedagogy of composition and of creativity in general. That scholarly work has been supported by a John R. Park Fellowship and a Faculty Fellow Award from the University of Utah. Dr. Rudman has previously presented on the music of Ellen Taaffe Zwilich, microtonal scale theory, and using project-based learning in the core undergraduate theory curriculum at venues such as the European Music Analysis Conference, the Society for Music Theory, the Society for American Music, and the International Alliance for Women in Music/Feminist Theory in Music Conference. As a composer, Dr. Rudman's "starkly effective" (*Opera News*) music inspires empathy for social issues through stories of myth, magic, and the modern world. Described as a "new music ninja" by the *Hartford Advocate*, she blends lyrical melodies and dramatic narrative structures with sensual harmony and vibrant color to draw the audience into the world she has created. Her works for the concert hall, dance, and opera often differ in musical language and approach, with the common thread always being expressivity. She believes that the ability to reach one's audience is of extreme importance in our current social, economic, and political environment.

Dr. Carla Salas-Ruiz is a pianist, educator, and researcher at the New School for Music Study, where she serves as associate director and faculty. She holds a doctorate in music education and piano pedagogy from Louisiana State University (LSU), with research focused on motivation, interest development, and healthy musicianship. Dr. Salas-Ruiz has served as an instructor and collaborative pianist at Brazosport College(TX) and as a Graduate Teacher of Record at LSU, where she received the 2021 Alumni Association Teaching Assistant of the Year award. From 2015 to 2019, she was an Assistant Professor at the Universidad de Costa Rica, fostering interdisciplinary collaborations. She is an active researcher, presenting at national and international conferences and publishing in journals like *Piano Magazine*, *MTNA e-Journal*, *Research Perspectives in Music Education*, and *Visions of Research in Music Education*. She also serves on the editorial board of the *Journal of Piano Research*. Dr. Salas-Ruiz is a member of the Pi Kappa Lambda Music Honors Society and is recognized as a Steinway & Sons Educational Partner Teacher. She also regularly serves as an adjudicator for piano competitions.

Laurie J. Sampsel is Professor of Musicology and a Faculty Affiliate in the Center of the American West. She earned her doctorate in historical musicology with a focus on American music studies at the University of Pittsburgh. Sampsel also earned master's degrees in flute performance (Dana School of Music) and library science (Kent State University). Her bachelor's degree is in music education (Dana School of Music). The third edition of her textbook, *Music Research: A Handbook*, was published in January 2019. Published by Oxford University Press, the first edition won a CU Provost's Award in 2009 and the Music Library Association's Vincent H. Duckles Award in 2010. Sampsel's earlier monographs include *Samuel Babcock: The Collected Works* (1999) and *Cyril Scott: A Bio-Bibliography* (2000). Sampsel has been published in *Notes*, the *Journal of the Society for American Music*, *The Grove Dictionary of American Music*, *Nineteenth-Century Music Review*, the *American Music Research Center Journal*, and *Music Reference Services Quarterly*. She presents regularly at national and international conferences. Sampsel regularly teaches the graduate (MUSC 5708) music research classes as well as courses on American music and digital humanities. As a performer, she remains active as an amateur flutist.

Rey Sanchez is an educator, producer, songwriter, guitarist, and technologist. He holds degrees in Music Theory-Composition and Studio Writing & Production. Rey is a Professor and the Associate Dean for Strategic Initiatives and Innovation at the University of Miami's Frost School of Music. He is the founder and director of the Bruce Hornsby Creative American Music Program, the Frost School's acclaimed songwriting program, and the Latin Songwriter's Collective Café Con Leche. Rey has worked professionally with international companies such as EMI Music Publishing, Sony Music, Universal Music, and Columbia Pictures Publications, and was the Musical Director for Latin superstar Chayanne. Rey has had a strong interest in computer-generated music throughout his career, using many algorithmic tools in his creative work since the 1980's. He's been working extensively with emerging AI tools, investigating their effect on the creative process, their ethical/legal implications, and their potential impact on the future of music.

Dianna Sanders is a passionate and insightful individual with a keen interest in exploring music, cultural themes, and social issues.

With a strong voice, she engages deeply with topics like art and activism, reflecting her commitment to understanding and challenging societal norms. Always eager to learn and share her perspectives, Dianna embodies a blend of creativity and critical thinking in her pursuits.

Dylan Savage, DM, is 2024 NCMTA Music Teacher of the Year, author of *The Transposed Musician: Teaching Universal Skills to Improve Performance and Benefit Life*, coauthor of *A Symposium for Pianists and Teachers: Strategies to Develop the Mind and Body for Optimal Performance*, and Professor of Piano at the University of North Carolina-Charlotte.

Dr. Gretta Sayers (she/her) is Assistant Professor of Music Theory and Aural Skills in the School of Music at Brandon University (BU). Dr. Sayers' research centers on music theory pedagogy and musical form and formal functions of Western Art Music composed around the turn of the twentieth century. She explores how formal functions, traditionally applied to tonal music, can be refined and adapted for post-tonal music. Dr. Sayers collaborates with her School of Music colleague in the vocal department to study the songs of Poldowski connecting formal functions and poetic meaning. They also work with undergraduate students to explore how the language and tools of formal analysis can facilitate an embodied experience in performance bridging the intellectual and physical aspects of music making. Dr. Sayers is also partnered with colleagues across BU's five faculties in a cross-disciplinary exploration of the cultures and tensions of care in academia. Their aim is to shed light on how care manifests (or doesn't) in academia and explore strategies to foster an environment where all can thrive.

The music of **Matthew Schreibeis**, which spans orchestral, chamber, and vocal works and includes a series of compositions for traditional Korean instruments, represents a personal musical vision characterized by vivid color, imagination, and a clear sense of drama. His works have been performed throughout the US, Europe, and Asia by the Albany Symphony and David Alan Miller, New York New Music Ensemble, Hong Kong New Music Ensemble, Oberlin Contemporary Music Ensemble, Mivos Quartet, and ensemble *mise-en*, among many others. His Albany Records portrait CD, *Sandburg Songs*, features soprano Tony Arnold, Zohn Collective, and conductor Tim Weiss. His music is also available on the New Focus and Sinnara labels. Honors include the Charles Ives Fellowship from the American Academy of Arts and Letters, the Camargo Foundation Fellowship; commissions from the Hanson Institute for American Music, Seoul Foundation for Arts and Culture, and UNLV; grants from the Ditson Fund, Hong Kong Research Grants Council, and Hong Kong Arts Development Council; and residencies at MacDowell, Yaddo, Copland House, and VCCA. American Composers Forum sponsored a portrait concert of his music in Philadelphia. Deeply committed to cultural exchange, he lived and worked in Hong Kong for seven years at a pivotal moment in the city's history (2016-2023) and brought together dozens of composers and performers from around the world to present *The Keyboard in the 21st Century*, an international contemporary music conference. Currently he serves on the faculty of the Peabody Conservatory.

Dr. Jonathan Sharp is currently Associate Professor of Percussion at Iowa State University where he teaches private lessons, percussion methods, percussion pedagogy and literature, and directs the percussion ensemble. He is a highly regarded percussion artist and educator with an extensive and diverse teaching background, holding previous faculty appointments at Morehead State University and Centre College. Dr. Sharp has performed concerts throughout the United States, Europe and Asia, and has performed with a wide variety of ensembles, including the Des Moines Symphony, Lexington Philharmonic Orchestra, the Champaign-Urbana Symphony Orchestra, the Boston Pops Orchestra, the Sinfonia Da Camera, Pink Martini, Ute Lemper and the Bahama Brothers Steel Band. Jonathan recently recorded an album entitled "The Percussion Works of Warren Benson" with the Kollektive Percussion Group, with whom he is a founding member. He frequently tours schools presenting recitals, workshops, and clinics on topics including electroacoustic percussion, contemporary marimba, multiple percussion, concert snare drum, and marching percussion. He has compositions published by TapSpace, and he has presented at a wide range of national and international conferences, including the International Drumkit Studies Conference, the ATMI National Conference, and the National Conference on Percussion Pedagogy. Dr. Sharp received a Doctor of Musical Arts Degree in Percussion Performance from the University of Kentucky, under James Campbell. He is also a graduate of the University of Illinois at Urbana-Champaign (MM) and Morehead State University (BM), where he studied with William Moersch, Ricardo Flores, Brian Mason and Frank Oddis.

Born in South Korea, pianist **Dongwon Shin** made his debut at the age of 14 with the Sunhwa Symphony Orchestra. He has performed extensively as a soloist and collaborative pianist across the United States, Asia, and Europe. He has earned top prizes at numerous competitions such as the International Asia Chopin, Millersville International, Southern Illinois Young Artist, and MTNA Stecher-Horowitz Two Piano Competitions. His recent performances include appearances at the Chautauqua Institution, Prague Music Performance (PMP), the Eastman Leadership Conference, and the NCKP Piano Conference. As a researcher, Shin is a passionate advocate for contemporary music, particularly piano chamber works by living female composers, which he has presented at major conferences such as the Music Teachers National Association (MTNA) National Conference and the College Music Society (CMS) National Conference. Shin is currently pursuing a Doctor of Musical Arts in Piano Performance and Literature with a minor in Music Theory at the Eastman School of Music, where he previously served as a studio teaching assistant and secondary piano teaching assistant. He currently serves as Adjunct Piano Faculty at SUNY Onondaga Community College in Syracuse, New York, where he teaches applied piano and other academic courses.

Dasa Silhova is an arts management professional and PhD student residing in Lubbock, Texas. She currently serves as the Manager of Performances and Scheduling at the Texas Tech University School of Music. Prior to this appointment, she served as the House Manager for the Santa Fe Opera and held the roles of Outreach Coordinator and Interim Personnel Manager at the New Mexico Philharmonic. Ms. Silhova is also the founder and Executive Director of the Vancouver Brass Collective, a non-profit organization dedicated to advancing the brass chamber music genre while fostering community for brass musicians. She holds a Masters in Management from the University of British Columbia and a Masters in Music Performance from the University of New Mexico. Ms. Silhova was recently

awarded the Lamond GenNext Award by the NAMM Foundation and was selected as the second place Student Presentation Award recipient at the CMS South Central Chapter Conference.

Particularly interested in research possibilities related to feminist musicology, **Mary Simonson** earned her doctorate in critical and comparative studies of music at the University of Virginia. While exploring the intersections of gender, sexuality, and race with music and other modes of performance, she developed an interest in music's relationship with visual media. Simonson joined Colgate University's faculty in 2008 with a dual appointment to the film and media studies and women's studies departments. Originally from New Jersey, Mary has a B.A. in music and women's studies from Rutgers University. Mary's research interests include nineteenth- and early twentieth-century opera and dance, feminist theory and women in performances, and issues of vocality and embodiment.

Pianist **Ellen Sirower** is a versatile soloist, chamber musician, scholar, and educator currently based in Austin, Texas. She has made concert appearances at Weill Recital Hall at Carnegie Hall, Steinway Hall, Hill Auditorium, and New York's Tenri Cultural Center. Ellen has been selected as a performer in numerous notable festivals, such as the Bowdoin International Music Festival, the Colorado College Summer Music Festival, the Classical Music Institute, and the PianoTexas International Festival and Academy. Ellen has devoted much of her time presenting and performing accessible classical music with a focus on music by living composers. She has collaborated with members of the Fifth House Ensemble, the Callithumpian Consort, and the Talea Ensemble. Ellen currently performs with the Austin-based SoundMap Ensemble, led by Januibe Tejera. Ellen is currently pursuing her doctoral degree in piano performance at the University of Texas at Austin's Butler School of Music, where she also completed her master's degree. She studies under Gregory Allen and works as a keyboard Teaching Assistant; Ellen teaches secondary private students and group piano for music majors in addition to being the administrative coordinator and theory teacher for the Piano Project. Energized by her teaching experience and philosophical education, Ellen pursues research in the intersection between philosophy and piano pedagogy. Her published work can be found in *Piano Magazine* and *American Music Teacher*. Ellen is also the founder of Musical Philosophers—a Philosophy for Children program at the University of Texas (UT) Elementary School that specifically focuses on the philosophy of music.

Christian Skok received his Bachelor's in Piano Performance and in Musical Theatre from EWU in 2022. Recent credits include Music Director for *Ordinary Days* and *Tick, Tick... Boom!* at EWU, and Asst. Music Director for *Twelfth Night the Musical* at EWU and *Spring Awakening* at Gonzaga. He currently accompanies around the Spokane area for choirs, soloists, and instrumentalists and continues to share his passion as music department accompanist for Gonzaga University. He has over 100 houseplants and two cats at home that make the long days worthwhile.

Dana Sloter, DMA serves as Teaching Artist of Clarinet at Drake University and Clarinet Teaching Artist at Simpson College. She maintains a large private studio with the Drake University Community School of Music (DUCSOM). Her research interests include infusing music by women composers into the standard teaching repertoire and exploring the music of the Marvel Cinematic Universe. She is also a music director and pit musician, having played for productions in theaters in the Peoria, Des Moines, Phoenix, and Kansas City areas as both a keyboardist and multiple woodwind performer (piccolo, flute, oboe, English horn, clarinet, bass clarinet, and saxophone). Dr. Sloter is a proud alumna of Sigma Alpha Iota International Music Fraternity and a member of the Des Moines Alumnae Chapter, as well as a member of the Des Moines Fortnightly Musical Club, the National Association of College Wind and Percussion Instructors, and the American Federation of Musicians (Local 75). Her teachers include Clarence Padilla, Robert Spring, Joshua Gardner, and Jane Carl.

Jennifer Snodgrass is the Director of the School of Music at Lipscomb University where she also teaches courses in music theory and mentors undergraduate research projects. A past editor for the *Journal of Music Theory Pedagogy*, Snodgrass is the Co-Director of the Gail Boyd de Stwolinski Center for Music Theory Pedagogy and an active speaker for SMT, CMS, and NASM. Snodgrass has published numerous books and articles on music theory pedagogy, analysis, undergraduate research, and general topics in higher education leadership and mentorship.

Caroline Sonett-Assor is the Director of Mannes Prep at The New School's Mannes School of Music, where she also serves as a member of the college Deans Council. An accomplished flutist, she has performed around the world as a chamber musician, orchestral soloist, and guest lecturer. She has performed with Slee Sinfonietta, the Bronx Opera Company, the Symphony Orchestra of the Americas, and the Miami Chamber Orchestra. Caroline has held chamber music fellowships at festivals in Germany, Switzerland, Canada, and the USA. Caroline has held faculty and administrative positions at Mannes School of Music, Eastman School of Music, Alfred University, The University of Rochester, The University of Buffalo, and various community music schools. She has held residencies at Gettysburg College, Kent State University, Alfred University, University of Buffalo, and the Eastman Community Music School. Caroline completed her Doctor of Musical Arts and Master of Music degrees in Flute Performance and Literature from the Eastman School of Music as a student of Bonita Boyd. At Eastman, she earned a specialization in Arts Administration in conjunction with University of Rochester's Simon School of Business. She received a BA in Music from Columbia University in the City of New York.

Dr. Anna Song is Associate Professor of Music and the Director of Choral Music at Willamette University in Salem, Oregon. She teaches courses in Musicianship, leads the vision for the choral program, and directs Chamber Choir, Voce, and Vox. Her passion for early music led her to co-found *In Mulieribus* (IM) in 2004. The group has since emerged as the region's premiere and only all-professional women's chamber vocal ensemble dedicated to performing rarely-heard music for treble voices, championing new repertoire for and by women, and highlighting historical women composers. Under her direction, the ensemble has presented a highly acclaimed annual concert series in Portland since 2007, released recordings that have garnered praise from the *American Record Guide* and *Early Music America*, and is regularly broadcast on regionally and nationally syndicated classical music radio programs. Her work with IM aims to bring more balance to the classical music landscape by elevating women's voices and redefining the perceptions of women and their

contributions to Western music. Dr. Song holds degrees in music composition and conducting from UCLA and Yale University, and a Doctor of Music Education degree from Teachers College, Columbia University.

Andrea Spontoni is an Italian sound designer and digital creative specialized in audio content creation for various fields such as games, theater, and multimedia installations. After earning a diploma in New Technologies and Multimedia at the Conservatory of Trento, he continued to study with important Italian institutions like the Centro Sperimentale di Cinematografia of Rome, the Biennale College at the Biennale of Venice and the APM School of Saluzzo. His theater credits include sound design and programming for productions such as *Uno Sguardo Estraneo* by Paolo Costantini and *Ultima Latet* by Franco Visioli at the Biennale Theater of Venice, blending Max, Arduino, and live electronics to craft dynamic soundscapes.

In gaming, he worked as a freelance sound designer for *Soul Kin* (2024) and as a composer for the mobile game *Parolologo* (2022). In multimedia art, Andrea's contributions span international festivals, including the RGB Light Festival in Rome and the Skopje Light Art District. His collaborations also include branding projects, such as binaural experiences for Spotify Italia, Nervi's wearable emotions campaign, and multimedia installations for studios like Balich Wonder Studio and oSuonoMio. As an educator, he has taught music technologies in Italian high schools and contributed to award-winning educational initiatives like the podcast *Robin Book*. Currently, he is a tenured music teacher in Italian middle schools.

Driven by curiosity and innovation, Andrea continues to explore the intersection of sound and interactivity, delivering engaging auditory experiences that inspire and captivate audiences worldwide.

Dr. Greg A Steinke is the former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); and served as the National Chairman of the Society of Composers, Inc. (1988–97). Currently, he is an independent composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally, and a speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is a past national president of NACUSA (2012-19) and also currently serves on the NACUSA Cascadia, NACUSAor, NACUSAsf and NACUSA LA Chapter Boards.

International concert artist **Nariaki Sugiura** continually gives recitals and concerto performances in the U.S., Europe, South America and Asia. His performance was featured at the prestigious concert halls including Weill Recital Hall at Carnegie Hall, Shenzhen Concert Hall (China), Ferenc Liszt Music Academy Recital Hall (Hungary), Daejeon Arts and Cultural Center Hall (South Korea), Manoel Theater (Malta) and Kioi Hall (Japan). Nariaki is an artist featured on 10 CD recordings. His performances have been featured on TV and radio broadcasts nationally and internationally. His editions of music scores are published by Ludwig Masters Music Publications. Devoted in teaching, he has given piano classes at institutions including Gheorghe Dima Music Academy (Romania), Xinghai Conservatory of Music (China), Ewha Womans University (South Korea), Universitas Pelita Harapan (Indonesia), International Winter Festival at the Federal University of Santa Maria (Brazil). Currently he is professor of piano at University of North Dakota. He received a Doctor of Music in Piano Performance from Indiana University Jacobs School of Music. Numerous national and international competitions have awarded Nariaki prizes. He is the recipient of 2025 Joyce and Aqueil Ahmad Endowment Scholars, honorable awards given to artists who make significant contributions to the Promotion of Peace and Nonviolence.

Cecilia Suhr is an award-winning intermedia/interdisciplinary artist and researcher, multi-instrumentalist (violin, cello, voice, piano, bamboo flute), multimedia composer, painter, author, and improviser. She has won numerous awards in the fields of music, art, interactive media, and academic research, including the American Prize (Honorable Mention), MacArthur Foundation, Digital Media and Learning Research Grant Award, Pauline Oliveros Award from the IAWM, Silver Medal Award from the Cambridge Music Competition, Bronze Medal Winner from the Global Music Awards, and Best of Competition Winner in Interactive Media and Emerging Technologies from the Broadcast Education Association, to name a few. Her music has been performed and featured worldwide in professional organizations, including the ICMC, SEAMUS, EMM, SCI, NYCEMF, ACMC, ATMI, Tenor, Convergence, Mise-En Music Festival, Noise-Floor, New Music Gathering, Splice Festival, New Music on the Bayou, Performing Media Art Festival, Mantis Festival, VU Symposium, Turn Up Festival, Hot Air Music Festival, Moxonic Festival, Beast Feast, ISSTA, Klint Gut, and many more. She is the author of "Social Media and Music" (Peter Lang Press, 2012) and "Evaluation and Credentialing in Digital Music Communities" (MIT Press, 2014). She is a full professor in the Department of Humanities and Creative Arts at Miami University Regionals.

Winner of the 2022 Rome Prize in Music Composition, **Tina Tallon** is a sound artist, creative technologist, historian, and engineer whose work grapples with questions of identity, agency, and power as constructed and performed in our increasingly technologically-mediated world. Her concert music and interactive installations have been widely performed and presented by ensembles such as the LA Philharmonic New Music Group, Ensemble Intercontemporain, wild Up, and Talea, in venues ranging from some of the world's most celebrated concert halls to ancient Roman aqueducts, the Venice Biennale, the Large Hadron Collider, major motion pictures, and leading AI conferences like NeurIPS. She has received numerous awards from organizations such as the Harvard Radcliffe Institute, MIT, the American Academy in Rome, the American Academy of Arts and Letters, and ASCAP. In addition to regular appearances at academic conferences, festivals, symposia, and workshops, her work has been featured in outlets such as the New Yorker, the New York Times, NPR, NBC, and Politico. A passionate educator, Dr. Tallon currently serves as Assistant Professor of AI and Music Composition at The Ohio State University, and is committed to supporting young artists and engineers as they find their voices and dream up ways for their creative endeavors to make the world a better place.

Angelo Gabriel Tavares is a violist and sculptor of Porto Alegre, Brazil. He studied for a Bachelor of Music Degree in Viola Performance (2019-2025) at Federal University of Rio Grande do Sul (Brazil) and has been a teacher since 2017. As a private viola instructor, gave private viola and violin lessons based on the student-centered learning (SCL) and embodied mapping philosophies, allied with the latest neuroscience research data on efficient practice. Also have broad experience with students on the ADHD and autism spectrum. As a sculptor, taught masterclasses on human face clay modelling processes at the Selmo Ramos Studio (2021) and was invited for two important exhibitions of ceramic sculpture: "Em Um Só Corpo" (2023) and "Bando de Barro" (2024). Angelo also acted as group instruction to violin and viola students at social projects like "Fábrica dos Sonhos" (2024) and has orchestral experience since 2013 and is the principal viola of the Philharmonic Orchestra of UFRGS. Some achievements and awards are: being selected for the Conference "Cycle of Readings for Musicians" with the project "An Unfinished Exhibition: Integrating the Arts through Sculpture, Composition and Performance" at the Rio Grande do Sul Federal University, in Brazil in 2023, being a winner at the 38th Santa Maria University International Winter Music Festival Young Artists Competition (2023) and being accepted into the Master of Music degree program at Southern Illinois University (2025).

Matt Taylor is the Director of Choral Activities and Vocal Music Education at Lipscomb University, where he directs the ensembles Concert Choir and University Chorale, and teaches coursework in Choral Methods, Conducting, and Aural Skills. Dr. Taylor also serves on the faculty of the Tennessee Governor's School for the Arts as director of the Governor's School Chorale.

Described as "spirited and intellectual," Indianapolis-based musician **Cecily Terhune** enjoys a rewarding career as a performer, recording artist, and educator. She concertizes regularly as a soloist and proud member of funk-fusion septet Audiodacity and the Hood/Terhune Duo, among other groups. When not on stage, Terhune shares her passion for music by teaching private students and sectionals at Carmel and Noblesville High Schools, serving as a co-chair of the Committee for Gender Equity in the North American Saxophone Alliance, and maintaining her educational YouTube channel. Sought after for her drive and versatility, Terhune is a successful performer in a broad variety of musical spaces and genres. She is an expressive solo recitalist, a jazz combo leader, a woodwind doubler, a saxophone quartet performer, and a regular recording artist for publishers including Hal Leonard. Terhune has performed all across the United States and internationally in Germany, the Czech Republic, Poland, and Japan. Terhune is passionate about contemporary music and seeks to connect modern listeners with music that will mentally challenge and emotionally engage the deeper self. Her primary musical ambitions are to promote inclusivity by inviting all listeners to enjoy traditionally academic music and to blur the lines of musical genres to further sonic possibilities.

Steven Thompson directs the orchestra at American River College and coordinates the online music degree. He designed curriculum and processes for online applied music as part of California's first online music associates degree for transfer. Steven is music director for the Napa Valley Regional Dance Company, guest conductor with Symphony Napa Valley, and founder of the Symphony Orchestra of Northern California. He has held orchestral positions with the Los Angeles Classical Ballet, Orquesta Sinfónica Nacional de Costa Rica, Hiroshima Symphony, New West Symphony, Santa Monica Symphony, Wichita Symphony, and American Youth Symphony and has performed with the Pacific Music Festival, Aspen Music Festival, Grand Teton Seminar Orchestra, and Music Academy of the West. He holds performance, education, and conducting degrees from Wichita State University (BM) and The University of Southern California (MM, DMA).

Seth D. Thorn, PhD is an American violinist whose research encompasses interaction design and philosophical approaches to computational media. His work interrogates normativity and cognitivism in HCI through a variety of computational tools and theoretical perspectives informed by sound and music techniques. Thorn is Assistant Professor of Interactive Media in the School of Arts, Media and Engineering (AME) at Arizona State University. Dr. Thorn also serves as a Principal Investigator (PI) for the National Science Foundation (NSF), where he leads projects that align with his commitment to expanding diversity and inclusion in computing, supported by CS4All and AISL programs. Thorn has published in premier journals and top-tier conferences spanning philosophy and critical theory, music, and human-computer interaction, including Leonardo Music Journal (MIT), Qui Parle (UC Berkeley), Wearable Technologies (Cambridge), Organised Sound (Cambridge), numerous ACM conferences (TEI, C&C, MOCO, and Audio Mostly), NIME, ICMC, IEEE RESPECT, and xCoax. He has performed on his violin interfaces at top conferences and music festivals, NIME, ACM TEI, SEAMUS, NYCEMF, and NYCEIS. His work has been recognized twice at the prestigious Guthman Competition at Georgia Tech and featured in Electronic Sound Magazine. Before his career as a digital musician, Seth studied string performance with William Magers of Arizona State University and Roland Vamos of Northwestern University. He was selected to attend the International Summer Academy of the Juilliard School, where he studied chamber music with Stephen Clapp, Dean Emeritus of the Juilliard School, and participated in masterclasses with leading ensembles, including the Leipzig String Quartet.

Gene S. Trantham (PhD. University of Wisconsin-Madison) is Associate Professor of Music Theory at Bowling Green State University (Ohio) where he has served as Chair of the Musicology/Composition/Theory department. In addition to undergraduate music theory and aural skills, he teaches graduate courses in theory pedagogy, analysis and performance, and counterpoint. Trantham's research interests include theory pedagogy, music technology in instruction, analysis and performance, and the music of Frescobaldi as well as other 17th-century composers. He is the author of Instructor's Resources for *The Musician's Guide to Theory and Analysis* (Clendinning/Marvin) from WW Norton which is now included as part of the 2nd and subsequent editions of that text. His publications appear in *The Routledge Companion to Music Theory Pedagogy*, *College Music Symposium*, *Sixteenth Century Journal*, *TDML e-journal*, and *Musical Insights*. He has presented papers at the International Technological Directions in Music Learning conference and at the national meetings of the Society for Music Theory, the Association for Technology in Music Instruction, and the College Music Society including recent presentations on metrical displacement, curricular issues, learning habits, interdisciplinary approaches to music and the relationship between analysis and performance. Trantham has served as the CMS Board Member At Large (2019-2021), as Great Lakes chapter vice-president (2004-2006) and as chapter president (2006-2009). He has also been a member of the 2010 & 2016 CMS

national program committees, the Committee on Community Engagement, and the CMS Membership Committee. Currently, he is co-chair of the CMS Student Advisory Council.

Korean-born pianist **Dasol Um** began learning the piano at the age of seven. Her achievements include being awarded the first prize at the Music Association of Daegu Competition and the GVSU Concerto Competition, as well as securing second and third places in the Grand Rapids Youth Symphony Orchestra Competition and MTNA – Stecher and Horowitz Two Piano Competition, respectively. Dr. Um has graced the stage with orchestras such as the Daegu Strings Symphony Orchestra in South Korea and the GVSU Symphony Orchestra in Michigan. She has performed in public masterclasses for notable pianists such as Antonio Pompa-Baldi, Boris Slutsky, Sergei Babayan, and Martín García García. She earned her B.M. in Piano Performance at the Grand Valley State University with a full scholarship under Dr. Helen Marlais, followed by a M.M. in Piano Performance with a graduate assistantship at the Ithaca College under Dr. Dmitri Novgorodsky. In addition to her performance recognitions, Dr. Um has showcased her dedication to piano pedagogy by pursuing a concurrent Master's in Piano Pedagogy. Her passion for teaching was highlighted as a guest artist at the MTNA conference under Dr. Helen Marlais and through pedagogy research presentations at the MTNA, OMTA, CMS Conference, and other conferences. Dr. Um continues to enrich the world of music through her multifaceted talents and unwavering dedication to both performance and education. Dr. Um held a full graduate employee position as a piano instructor and collaborative pianist at the University of Oregon.

Dr. Liana Valente, innovative music educator, creative fine arts administrator, and expressive performer of contemporary vocal music, recently completed a two-year contract as The Denyce Graves Foundation Shared Voices Program Coordinator. She joined DGF after almost 30 years as a faculty member and administrator in higher education at public and private colleges and universities including Howard University, Rollins College, University of South Florida, Wesleyan College, and Knoxville College, creating new programs of study, and ensuring that students were prepared for the rigors and challenges of life. Recognized as an exciting and thoughtful stage performer and recitalist, she commissions and performs works by outstanding composers from around the world. Recent concerts, recitals, and conference lectures have highlighted the music of her composer friends Adolphus Hailstork, Jeremiah Evans, Sharon Shafer, Christine Arens, Derek Healey, and Cedric Adderley. There is a specific joy that comes with bringing new works to life, and she is grateful to work with so many outstanding composers from across the globe. A respected scholar, Valente has been published in national magazines and peer-reviewed journals and has presented at conventions, conferences, and symposia in such diverse places as Sydney, Australia; Kuala Lumpur, Malaysia; and Newfoundland, Canada, in addition to many states throughout the US. Her presentation topics include The Collaborative Process, The Music of Contemporary Women Composers, Sight-Singing in the Piano Studio, and Expanding the Classical Vocal Canon. Dr. Valente holds degrees from University of South Carolina, Columbia (DMA), University of Tennessee, Knoxville (MM) and SUNY at Fredonia (BM).

Originally from Holland, Michigan, **Martin J. Van Klompenberg** currently teaches bassoon and chamber music at the Challey School of Music at North Dakota State University. From 2013 – 2022, he served as a member of the United States Army Band program, performing with the 101st Airborne Division "Air Assault" Band (Fort Campbell, KY), the 282nd Army Band (Fort Jackson, SC), and the 323rd Army Band "Fort Sam's Own" (Fort Sam Houston/San Antonio, TX). Prior to joining the ranks of military musicians, he attended the University of Arizona, where he obtained the Doctorate of Musical Arts degree, studying with William Dietz. He also earned degrees from Arizona State University and Western Michigan University, studying with Albie Micklich and Wendy Rose, respectively. He has also studied composition with award-winning composer Jenni Brandon.

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

Dr. Lawrence Van Oyen holds a Bachelors of Music in instrumental music education from Michigan State University, an MA in saxophone performance from Eastern Michigan University and a Ph.D. in curriculum, Instruction and Education from the University of Nebraska. He has served as the director of bands and instructor of saxophone at North Central College since 1992. During his tenure at North Central he has twice received the Dissinger Award for distinguished teaching and leadership. His research article on the relationship between Math, Music and Art, published in the *Math Teacher*, was selected as an outstanding article by "Real World Math Components." Dr. Van Oyen has performed as a saxophone soloist throughout the Midwest. Under his direction, the North Central Concert Winds has performed concerts for children with autism for the last 17 years.

Jorge Variego was born in Rosario, Argentina. He is a former Fulbright Scholar and is currently Assistant Professor of Music and Technology at the University of Tennessee, Knoxville and is the director of the composition program at the Sewanee Summer Music Festival. His music can be heard in the Parma, Albany Records, CMMAS, Centaur and Naxos libraries. Among his recent research endeavors, his book "Composing with Constraints" was published by Oxford University Press in 2021. In 2023, he was the guest in many festivals, including the inaugural Festival de Música Algorítmica y Modular hosted by the Universidad Nacional de Música de Perú, in Lima. In the 23-24 season, his music was performed by the Oak Ridge Symphony, the Bryan Symphony and the Knoxville Symphony. Jorge is the founder director of the Domino Ensemble, a non-profit organization dedicated to the promotion, commission, and performance of new music with improvisation. The group released "Purple Ego" (Centaur – 2019) and "Recompensa" (Centaur – 2023) among other recordings. In 2023, the ensemble performed at the Big Ears festival in collaboration with British author Geoff Dyer and

in 2024 presented “Recompensa” at the ShapeShifter Lab in Brooklyn, NY. He is also the founder director of the UT Electroacoustic Ensemble, a student group dedicated to free improvisation with electronic media and is the Treasurer of ATMI and a member of the Society of Composers National Council. Jorge is the 2025 Composition Fellow by the TN Arts Commission. www.jorgevariego.com

Diego Vásquez is an interdisciplinary musician who loves to play the clarinet and twerk. His debut EP, “Dr Diego,” was released in 2022 from the seeds of classic deep house, disco, chiptunes and baroque organ music. Diego is Principal Clarinet of the Berkshire Opera Festival and Acting Principal Clarinet of the Cayuga Chamber Orchestra. He is currently serving on faculty at Ithaca College. Diego has worked for the Lucerne Festival in Switzerland as both a clarinetist and dancer.

Dr. Ivy Walz is a distinguished mezzo-soprano who has performed with major opera companies including Cincinnati Opera, Syracuse Opera, Des Moines Metro Opera, Spoleto Festival USA, Opera Ithaca, Tri-Cities Opera, and Resonance Works. Her versatility extends to the concert stage, where she has collaborated with prominent orchestras such as the Eastern Connecticut Symphony Orchestra, Symphoria Syracuse, Binghamton Philharmonic, Akron Symphony, Cayuga Chamber Orchestra, and the Orchestra of the Southern Finger Lakes, showcasing her talent as a soloist. A dedicated scholar of art song, Dr. Walz has been invited to perform at prestigious venues and festivals including the International Music by Women Festival, Fall Island Vocal Arts Seminar, Finger Lakes Chamber Ensemble, SongFest, Cincinnati Song Initiative, Denver Art Song Project, Civic Morning Musicals, and Middlebury Song Fest. She is particularly recognized for her advocacy of works by women composers, a focus that permeates her recent recital programs. Dr. Walz holds a Doctor of Musical Arts (DMA) degree from the College Conservatory of Music at the University of Cincinnati, complemented by a Bachelor of Music (BM) and Master of Music (MM) from Ithaca College. Her academic journey includes a decade on the voice faculty at Ithaca College before assuming administrative roles. Currently, she serves as the Associate Dean for Faculty, Research, Creativity & Outreach at the J.T. & Margaret Talkington College of Visual & Performing Arts. Additionally, she contributes her expertise as a member of the voice faculty within the School of Music at Texas Tech University.

Jiaxuan “Lily” Wang is an accomplished pianist and educator with a diverse background in performance and music education. She holds dual master’s degrees in Classical Performance from Queens College and Music Education from Hunter College, and she is currently a Doctoral candidate in Music Performance and Pedagogy at The Ohio State University. Ms. Wang has performed at renowned venues, including Carnegie Hall and Kupferberg Center for the Arts, and has earned top prizes in prestigious international competitions such as the American Protege International Romantic Music Competition and the Charleston International Music Competition. As a versatile educator, Ms. Wang has experience teaching music to a wide range of students, including PreK-12 learners in New York City public schools. She has co-taught general music, band, and choir classes and has designed engaging group piano lessons for elementary students. Her work reflects her ability to connect with diverse student populations, fostering both musical growth and a love for learning. In higher education, Ms. Wang has served as a Graduate Teaching Associate at The Ohio State University, where she taught undergraduate Keyboard Skills courses, and as a Staff Accompanist at Hunter College, where she collaborated with vocal studios and supported departmental performances. She is also a dedicated researcher, presenting innovative pedagogical methods at national conferences like the MTNA National Conference. Through her teaching, performance, and research, Ms. Wang strives to inspire a new generation of musicians and educators, blending artistry and pedagogy to make a lasting impact in the field of music.

Qianyi (Kelsey) Wang is a dedicated composer and sound designer, currently expanding her expertise with a Master of Music in Intermedia Music Technology at the University of Oregon. Her academic foundation was established at the Communication University of China, where she earned a Bachelor of Arts in Musicology, focusing on Electronic Music Composition and Production. Kelsey’s creative endeavors include composition, sound design, the creation of innovative musical instruments/controllers, and performance, highlighting her commitment to exploring new frontiers in music technology. Kelsey’s work combines traditional and contemporary influences, resulting in rich, immersive soundscapes.

Mihoko Watanabe, a distinguished flutist from Japan, is the Professor of Flute and Chair of the Entrepreneurial Music Certificate Program at Ball State University. She has taught at the University of Wisconsin Oshkosh, Memorial University of Newfoundland, and the University of Windsor, Canada. Dr. Watanabe conducts masterclasses internationally and serves as an adjudicator for prominent music festivals and competitions. Her performance career spans multiple countries, with engagements as a recitalist, chamber musician, and concerto soloist in Japan, Israel, England, Germany, the USA, and Canada. She is the principal flute of Orchestra Indiana and frequently collaborates with the Indianapolis Symphony Orchestra. In 2023, Dr. Watanabe chaired the program for the 66th CMS National Conference in Miami, FL. As a researcher in ethnomusicology, Dr. Watanabe published the article “Essence of Mei” in NFA’s Flutist Quarterly, later translated into German and Dutch. She holds degrees from the University of Michigan, Eastman School of Music, and Musashino Academia Musicae. Additionally, Dr. Watanabe is a certified meditation teacher and offers workshops on mindful practices. Her work exemplifies excellence in music and education, focusing on holistic well-being. More information about her contributions can be found on her website: www.mihokoflute.com.

Described as a “composer of facility and imagination, the kind to whom both performers and audiences respond.” (The New York Times), the music of **Ethan Wickman** (b. 1973) has been performed by soloists and ensembles in venues in the U.S. and around the world. He has received grants and commissions from the Barlow Endowment, Meet the Composer, the American Composers Forum, the Wisconsin Music Teachers Association, the Utah Arts Festival, the San Antonio Opera Guild, and Chicago’s Music In The Loft. He was awarded the Jacob Druckman prize at the Aspen Music Festival, the Harvey Phillips Award from the International Tuba Euphonium Association, first place in the Utah Arts Festival Chamber Commission Competition, and was a finalist in the 25th annual ASCAP Rudolf Nissim Orchestral Composition Competition. He has received fellowships from the Aspen Music Festival, the Norfolk Contemporary Music Workshop/Yale Summer School of Music, the Wellesley Composers Conference, the American Composers Orchestra/ Earshot New Music Readings, and was a Fulbright Fellow in Madrid, Spain. Wickman holds a DMA in composition from the University

of Cincinnati College-Conservatory of Music, with additional degrees from Boston University (MM) and Brigham Young University (BM). An accomplished oud player, Wickman has studied with Egyptian virtuoso Ramy Adly, and with Yurdal Tokcan in Istanbul, Turkey. He is Professor of Music at the University of Texas at San Antonio. From 2015-2020, he was the Executive Director of the Barlow Endowment for Music Composition at Brigham Young University.

Kevin Wilt is a classical music evangelist. He composes music to introduce new audiences to the joy, drama, and adventure of classical music through familiar colors and lush textures while engaging seasoned audiences with an underlying craftsmanship and sophistication. His recent commissions include Tavern Music for the Con Brio Quartet and AutoBonn for Michael Francis and The Florida Orchestra. Performances include those by the Space Coast Symphony Orchestra, the Sydney Contemporary Orchestra, Fifth House Ensemble, the h2 Quartet, the Boston New Music Initiative, Project Fusion, the Apollo Fund, SHUFFLE Concert, the Mexico City Woodwind Quintet, ensembles at the Indiana University Jacobs School of Music, the University of Texas at Austin, Florida State University, the University of Kansas, the University of Oklahoma, Michigan State University, Kennesaw State University, as well as a reading by the Detroit Symphony Orchestra under Maestro Leonard Slatkin. He was a resident at the Millay Colony for the Arts, winner of the Music Teachers National Association Commission in Florida, the Fresh Squeezed Opera Call for Scores with his chamber opera, *Prix Fixe*, and the Musical Chairs Chamber Ensemble Composer Search. He is equally at home composing for film and television, earning him a Michigan Emmy® Award Nomination for Best Musical Composition. Kevin holds degrees from Michigan State University (D.M.A. & M.M.) and Wayne State University (B.M.). Kevin is Associate Professor of Music, Composer-in-Residence, Chair of the Department of Music, and Director of the School of the Arts at Florida Atlantic University in Boca Raton.

Danielle Woolery, DMA, is Coordinator of Instrumental Studies, Associate Professor of Music, and Student Coordinator for the Music Division at Texas Woman's University where she teaches clarinet and courses in music pedagogy and education. Originally from North Newton, Kansas, Dr. Woolery received the Doctor of Musical Arts degree from the University of Miami, the Master of Music degree from Webster University, and holds a Bachelor of Music Education degree from the University of North Texas. Her research interests include clarinet pedagogy for music educators, the commissioning and performing of new works for clarinet quartet, and pre-service educator preparation. An active performer, clinician, and presenter, Dr. Woolery's work has been disseminated through a variety of formats at the international, national, regional, and state levels. She has performed in seven countries and is a founding member of MiamiClarinet, which has commissioned over a dozen new works and is in the editing process of their first recording project featuring compositions by women composers. Her research has been recognized by the International Clarinet Association by winning first place in their Research Competitions in Ostend, Belgium (2018) and Assisi, Italy (2013). Dr. Woolery currently serves as Past-President of the National Association of College Wind and Percussion Instructors, Co-Chair of the International Clarinet Association's Youth Involvement Committee, a member of the editorial review board for the NACWPI Journal, and President of the Denton Alumnae Chapter of Sigma Alpha Iota.

Lynn Worcester Jones, DMA is a dedicated artist-educator who serves as Associate Professor of Piano Pedagogy and Chair of the Secondary Piano and Piano Pedagogy Department at the University of Cincinnati College-Conservatory of Music. Named both the 2024 Chattanooga MTA and Tennessee MTA Teacher of the Year, Dr. Jones is an innovative educator, writer, speaker, mentor, and leader committed to excellence in her students' career preparation. A sought-after presenter, she has delivered over 50 invited and refereed sessions at national and international conferences, including the MTNA National Conference, CMS National Conference, NCKP, and MTNA's GP3 Forum. Her recent work addresses autonomy in piano study, engaging Generation Z musicians, and integrating AI into piano pedagogy. Dr. Jones has published eight peer-reviewed, featured articles in *American Music Teacher*, *Piano Magazine*, *Clavier Companion*, and *Piano Pedagogy Forum*. Her research explores diverse topics such as diversifying piano literature, contemporary techniques for intermediate pianists, and fostering self-efficacy in students. Notably, her upcoming article, "The Good Life: Is Teaching the Path to Happiness?"—accepted for publication in *American Music Teacher*—draws on the Harvard Study of Adult Happiness to underscore teaching's transformative power. She has also produced multimedia pedagogy videos for the Frances Clark Center's Inspiring Artistry and From the Artist's Bench series and has served on the Editorial Committee for *American Music Teacher* since 2021. Lynn holds degrees from the University of Oklahoma, Baylor University, and California State University, Fullerton.

Dr. Jiayue Cecilia Wu (AKA 武小慈), a scholar, composer, audio engineer, and president of ATMI, specializes in utilizing music technology for healing and social impact. With a B.Sc. in Design and Engineering, she spent over a decade as a music producer and consultant with EMI Records, Universal Music Group, and Shazam Entertainment. Her academic journey includes a Master of Art in Music, Science, and Technology from Stanford University and a Ph.D. in Media Arts and Technology from UC Santa Barbara. Dr. Wu's music has been performed globally across Asia, the U.S., Canada, Australia, South Africa, Brazil, and Europe. Her intellectual contributions include 27 peer-reviewed journal articles, three book chapters, two book publications, and over 100 multimedia compositions, exhibitions, and installations. Currently, she is an Assistant Professor and Program Director at the University of Colorado's College of Arts and Media. Dr. Wu actively contributes to her academic community as a peer reviewer for high-impact research journals, chair of the DEI Committee at the Audio Engineering Society (AES), and in leadership roles with SEAMUS and the International Computer Music Association (ICMC). Globally recognized for her expertise, she has delivered guest lectures and workshops on Embodied Sonic Meditation at prominent R1 research institutions and international events.

HaEun Yang, a native of South Korea, began her music studies at the age of five. Throughout her career, she has earned top prizes in numerous prestigious competitions, including the Kuleshov International Piano Competition, American Protégé International Piano Competition, Southern Illinois Artist Organization, Music Teachers National Association Competition, among others. In addition to her accomplishments as a performer, she is a dedicated educator. She has taught various class piano courses at the university level, most recently served as a Secondary Piano Instructor at the Eastman School of Music, where she also served as a Teaching Assistant in Professor Alan Chow's studio. In recognition of her exceptional teaching, she was honored with the 2022-2023 Teaching Assistant Prize for

Excellence in Teaching for Applied Instruction. She is currently pursuing a Doctor of Musical Arts in Piano Performance and Literature with a minor in Piano Pedagogy at the Eastman School of Music under the mentorship of Professor Alan Chow.

Jackie Yong, a Malaysian scholar-pianist and pedagogue, is a highly sought-after and versatile musician. He achieved both Licentiate and Associate Performance Diploma accredited by Trinity College of London. He has won top prizes in the Rockwood Piano Competition, Asia-Open International Piano Competition, Charleston International Piano Competition, ASWARA International Piano Competition, and the Young Person's Piano Competition. From Bach to Bernstein, he has performed a wide range of repertoire in Malaysia, Brunei, Singapore, Germany, and the United States. As a scholar, he has been presenting and performing at CMS, MTNA, and NCKP conferences. He was, for two years in a row, the prize winner of the David Z. Kushner Paper Award in CMS Regional Conference. He is also a member of Pi Kappa Lambda and Phi Kappa Phi honor society. Dr. Yong is also an MTNA certified adjudicator where he has adjudicated the Tallahassee Sonata and Sonatina Festival and the Tallahassee Student Day. His research interests include the programming of piano recitals, musical hermeneutics and performance, piano technique and method books, historical piano pedagogy, career development of musicians, and music in higher education. Dr. Yong graduated with a Doctor of Music degree in piano performance from Florida State University alongside three specialized certificates in Piano Pedagogy, Music Theory Pedagogy, and College Teaching in 2024. He studied piano with Read Gainsford and piano pedagogy with Diana Dumlavwalla. He is currently serving as the Assistant Professor of Piano and Keyboard Division Coordinator at the Palm Beach Atlantic University in Florida.

Dr. Clara Haneul Yoon, originating from South Korea, is a versatile violinist who has been hailed by the New York Magazine as "Extraordinary technique...she can do anything she wants..." and by Seoul Culture & Arts Magazine as "Truly virtuosic, with amazing mastery of tone." She maintains an active performance, research, and teaching career across North America and Asia, serving as an adjudicator and strings specialist for numerous music festivals in Canada, Asia, and the United States. Dr. Yoon received her Bachelor's and Master of Music from The Juilliard School and her doctorate from Teachers College Columbia University. Her primary research areas investigate stereotypes in music using Q methodology, experiences of Asian diaspora in music education, and intersections of music and educational policies in North America. In recognition of her contributions and dedication to music education, Dr. Yoon received the President's Innovation Award from the NAMM Foundation in 2022. At Columbia University, her research was recognized and generously supported by the Enid & Lester Morse Fellowship. She has performed alongside Florence and the Machine, Kelly Clarkson, Nas, Erykah Badu, and Questlove for VH1's Divas Celebrate Soul. As a recent arrival in Canada, Dr. Yoon is excited to collaborate with fellow artists and looks forward to contributing to the country's vibrant and flourishing arts scene.

Dr. Jin Yun is an educator, researcher, and clarinetist who earned his Doctor of Music from Florida State University and a Master of Music from Temple University. His career is defined by a dedication to performance, teaching, and expanding the clarinet repertoire. He has taught at Florida State University's College of Music and has presented lectures and masterclasses at institutions across the United States and internationally, including the University of North Alabama, University of South Alabama, Keimyung University, and the Chungnam Wind Orchestra. He has also delivered lecture-recitals at ClarinetFest. Dr. Yun's research focuses on repertoire that explores cultural and historical contexts. He collaborates with composers and educators to premiere works inspired by historical movements, such as Jean Ahn's Short Hair for Clarinet and Piano, which engages with Korea's 1930s New Women's Movement. His current projects include researching the pedagogical benefits of auxiliary clarinet proficiency and preparing articles on interdisciplinary approaches to music. Through commissioning new works and fostering cross-cultural collaborations, he advances innovation and dialogue in clarinet performance and education. As an artist for F. Arthur Uebel and Jewel Musical Products, Jin has performed with major orchestras, including the Philadelphia Orchestra, Jacksonville Symphony, and Orlando Philharmonic. He currently serves as the second clarinet of the Northwest Florida Symphony Orchestra. His performances have graced renowned venues such as Carnegie Hall and Lincoln Center. He has appeared as a soloist with the Allgäu Symphony Orchestra in Germany and the Czestochowska Philharmonic Orchestra in Poland.

Alexandra Zacharella is Director of Band and Professor of Low Brass at the University of Arkansas-Fort Smith. Dr. Zacharella is an active wind ensemble/low brass clinician and has presented clinics and masterclasses in the 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, Zacharella was also awarded the Excellence in Research, Scholarship, and Creative Activities Award at the University of Arkansas-Fort Smith. Zacharella has presented over 95 peer-reviewed presentations, papers, performances/recitals, lecture-recitals, and poster sessions on topics including, conducting and wind band repertoire, trombone, euphonium and tuba performance, women in music, brass pedagogy, historical brass, and music. Zacharella holds a Doctor of Musical Arts in Trombone Performance and Minors in Orchestral and Wind Conducting, Music Education, and Jazz Studies, from the University of Southern California, a Master of Music degree in Trombone Performance from The University of Michigan, and a Bachelor of Music in Trombone Performance and Music Education from The University of Hartford, The Hartt School. Zacharella serves as the artistic director and conductor of UAFS Summer Programs, is president of the College Music Society-South Central Chapter, and chair of the Awards Committee for the International Conductor's Guild. As a faculty member at UAFS, Zacharella has served on numerous committees at the department, college, and university-wide level and currently serves as the Faculty Senate Chair. Zacharella is a Bach Artist and Warburton Music Products Artist.

As a current Master's student at UND, **Maya Zepeda** is a composer, researcher, and technology enthusiast. At UND she has been a part of many different research projects, including work in music education, voice, and music technology. She also does additional research in music theory. As a composer, Maya Zepeda writes for solo instruments, chamber ensembles, musical theater, and electronics. Her works are a mix of classical tonalities and ideas, as well as modern and contemporary sounds. She studies under Dr. Michael Wittgraf.