



**THE COLLEGE  
MUSIC SOCIETY**

March 23 – 24, 2024

45<sup>th</sup> Northeast Regional Conference



# Table of Contents

<a href="#">Welcome Messages</a> .....	3
<a href="#">Committee Members and Officers</a> .....	5
<a href="#">Registration Information</a> .....	6
<a href="#">Campus Map</a> .....	6
<a href="#">Where to Eat on Campus</a> .....	7
 Program at a Glance	
- <a href="#">Saturday Morning</a> .....	8
- <a href="#">Saturday Afternoon</a> .....	10
- <a href="#">Sunday Morning</a> .....	11
 Program Abstracts	
- <a href="#">Saturday Morning</a> .....	13
- <a href="#">Saturday Afternoon</a>	
o <a href="#">Keynote</a> .....	17
- <a href="#">Saturday Evening Concert Program</a> .....	20
- <a href="#">Sunday Morning</a> .....	22
- <a href="#">Sunday Morning Concert Program</a> .....	25
 <a href="#">Kutztown Wind Ensemble Roster</a> .....	 28
<a href="#">Kutztown Orchestra Roster</a> .....	29
 <a href="#">Participant Biographies</a> .....	 30

### From the President of College Music Society Regional Chapter

Dear Members of the College Music Society,

Welcome to Kutztown! We are thrilled to be back at the beautiful Schaeffer Auditorium. The University is situated in the heart of a Pennsylvania Dutch community, and there are many charming activities around the campus that you can enjoy, including antique shops, hiking, and the historic [Crystal Cave](#), known for its intriguing crystalline formations.

I want to thank our Program Committee, led by Amber Yiu-Hsuan Liao, for their hard work in reviewing submissions to the conference. We had a large pool of applicants, and I am grateful for their hard work and dedication to organizing an exciting and varied conference schedule for us to enjoy. Similarly, our performance and composition committees headed by Aileen Razey and Nathan Cornelius did a wonderful job putting together two concerts. In particular, I am delighted and so grateful to the Kutztown University Orchestra led by Dr. Peter Isaacson and the Kutztown University Wind Ensemble led by Dr. Dan Neuenschwander for being willing to join our conference and highlight new music.

Our keynote speaker is Dr. G. Preston Wilson Jr. Dr. Wilson has presented his work on communities of practice and social justice at past CMS conferences. His energy and enthusiasm are infectious, and I hope that you will all take advantage of the opportunity to hear him speak.

It has been my great pleasure and privilege to work with the Conference Host and the next president of the Northeast Chapter Dr. Aileen Razey to make this event memorable, stimulating, and hopefully fun! She has worked tirelessly on this event, going above and beyond the call of duty. In addition to making the arrangements to engage the Kutztown Orchestra and Wind Ensemble, she has arranged a special social hour at [Heart and Hearth Deli and Grocer](#) on Saturday afternoon between the sessions and the evening concert. Please join us! Wine and beer will be provided, and light snacks will be available for purchase.

Our board members have been instrumental in helping in so many ways. If you are interested in joining the board, please contact our Vice President Dr. Ana Sorina Popa at [apopa@stonehill.edu](mailto:apopa@stonehill.edu).

Finally, I extend my deepest gratitude to the Executive Office Staff of the College Music Society for their tireless efforts on behalf of CMS Northeast, particularly Hannah Pearson, Charlie Chadwell, and Jeffrey Loeffert.

Please enjoy the conference and take time to introduce yourself to the CMS Northeast board members! We would love to get to know you better.

Yours sincerely,

Alisha C. Nypaver, Ph.D.

President of the College Music Society Northeast Regional Chapter

## From the Conference Host

Dear Conference Attendees,

On behalf of the Department of Music at Kutztown University, welcome to Kutztown! We are excited to host you and the CMS community on campus for the 2024 College Music Society Northeast Conference. We recognize and are grateful for the impact that CMS has within the field of music, from building professional relationships, to cultivating an environment of creativity and expression, to fostering leadership and growth within our field. Our conference program this year includes a thrilling and diverse lineup of innovative musicians, educators, and researchers ready to share their creative work and scholarship with each of you. We hope that your time at Kutztown University this weekend will prove to be inspirational, affirming, refreshing, and full of developing new relationships and rekindling old.

Schaeffer Auditorium, Old Main, and Wells-Rapp Center for Mallet Percussion Research are all home to our musical activity on campus. The Department of Music offers diverse undergraduate and graduate programs and degrees in music including Bachelor of Science in Music Education, Bachelor of Arts in Music, Music Performance, Commercial Music, and Music Business, as well as Master of Education in Music Education and Post-Baccalaureate Certification in Music Education. Additionally, we offer minors in music, music history, audio engineering, jazz, and musical theatre.

Residents of Kutztown, PA experience the beauty and rustic elegance of the area each day. The borough offers a variety of distinctive events, such as the annual Kutztown Folk Festival, and boasts an array of stores, boutiques, and restaurants. I hope you take some time to enjoy the spring weather on our beautiful campus and explore the downtown area.

Dr. Aileen Razey,

Conference Host, Kutztown University

## Conference Committee Members

### Program Committee

Amber Yiu-Hsuan Liao, chair  
Tom Torrisi  
Eunhae Yun

### Performers Showcase Committee

Aileen Razey, Chair  
Noel Archambault  
Javor Bračić

### Compositions Committee

Nathan Cornelius, chair  
Jamal Jones  
Phil Salathé

### Conference Host

Aileen Razey

### Diane W. Follet Outstanding Student Scholarship Award Adjudicators

Amber Yiu-Hsuan Liao  
Lauren Diaz  
Susan Wheatley

### Elliott S. Schwartz Student Composition Award Adjudicators

Nathan Cornelius  
Joshua Groffman  
Dan Pinkston

## College Music Society Northeast Regional Officers

### President



Alisha Nypaver

### Vice-President



Ana Sorina Popa

### Secretary



Sabrina Clarke

### Treasurer



Joshua Groffman

### Composition/ Theory



Nathan Cornelius

### Performance



Aileen Razey

### Music in General Studies/Musicology



James Heazlewood-Dale

### Music Industry



Jennifer Jester

### Music Education



Marcia  
Bornhurst Parkes

## Registration Information

Onsite registration in the Schaeffer Auditorium Lobby will be open during the following dates and times:

**8:30 am – 12:00 pm on Saturday, March 23<sup>rd</sup>**

**8:30 am – 9:30 am on Sunday, March 24<sup>th</sup>**

## Campus Map

Free parking is available in lots B1 and B2 (circled on map).  
 Conference events will be held in Schaeffer Auditorium (building #16 on map).  
 Lunch is located in the Georgian Room in Old Main (building # 30 on map).

# Kutztown University campus

- | NORTH CAMPUS  |    |
|---|----|
| ■ Academic Forum (Food Court)                         | 9  |
| ■ Alumni Plaza  | 18 |
| ■ Beekey Education Center                             | 1  |
| ■ Boehm Science Center                                | 12 |
| ■ Boxwood House                                       | 20 |
| ■ deFrancesco Building                                | 2  |
| ■ DeLight E. Breidegam Building                       | 26 |
| ■ Graduate Center                                     | 17 |
| ■ Grim Family Homestead                               | 22 |
| ■ Grim Science Building<br>(Observatory, Planetarium) | 11 |
| ■ Honors Hall   | 4  |
| ■ Human Resources Center                              | 24 |
| ■ Lutheran Center                                     | 25 |
| ■ Lytle Hall  | 8  |
| ■ McFarland Student Union<br>(Campus Store, Cub Café) | 6  |
| ■ Pennsylvania German<br>Cultural Heritage Center     | 10 |
| ■ President's House                                   | 15 |
| ■ Rickenbach Research &<br>Learning Center            | 3  |
| ■ Rohrbach Library                                    | 7  |
| ■ St. Christopher Catholic<br>Newman Center           | 19 |
| ■ Schaeffer Auditorium                                | 16 |
| ■ Schock Education House                              | 23 |
| ■ Sharadin Arts Building<br>(Miller Gallery)          | 13 |
| ■ Wells-Rapp Center                                   | 54 |
| ■ Wiesenberger Alumni Center                          | 21 |
| <br>  |    |
| SOUTH CAMPUS  |    |
| ■ Admissions Center/Kemp Building                     | 5  |



## Where to Eat in Kutztown

### Airport Diner & Family Restaurant

- 15110 Kutztown Rd, Kutztown, PA 19530
  - o Monday – Sunday: 07:00 – 21:00

### Asian Cuisine

- 15260 Kutztown Rd, Kutztown, PA 19530
  - o Friday – Saturday: 11:00 – 22:00
  - o Sunday: 12:00 – 21:00

### Bagel Bar Café

- 214 W Main St, Kutztown, PA 19530
  - o Wednesday – Sunday: 07:00 – 15:00

### Basin Street Hotel

- 42 E Main St, Kutztown, PA 19530
  - o Wednesday – Sunday: 12:00 – 00:30

### Betty's

- 129 W Main St, Kutztown, PA 19530
  - o Thursday – Friday: 11:00 – 20:00
  - o Saturday: 11:00 – 19:00
  - o Sunday: closed

### Camillo's Italian Restaurant

- 264 Greenwich St, Kutztown, PA 19530
  - o Friday – Saturday: 11:00 – 22:00
  - o Sunday: 11:00 – 21:00

### Cielito Lindo Mexican Restaurant

- 278 W Main St, Kutztown, PA 19530
  - o Friday – Saturday: 11:00 – 02:00
  - o Sunday: 12:00 – 21:00

### Four Monkeys Coffee Shop and Roastery

- 100 Constitution Blvd, Kutztown, PA 19530
  - o Monday – Saturday: 07:00 – 13:00
  - o Sunday: 09:00 – 13:00

### Hazel's Café and Global Libations

- 544 Noble St Ste A, Kutztown, PA 19530
  - o Wednesday – Saturday: 09:00 – 16:00
  - o Sunday: 10:00 – 14:00

### Heart and Hearth Deli & Smokehouse

- 466 W Main St, Kutztown, PA 19530
  - o Monday – Friday: 09:00 – 19:00
  - o Saturday: 10:00 – 17:00
  - o Sunday: closed

### K'Town Pub Taphouse and BBQ

- 257 W Main St, Kutztown, PA 19530
  - o Monday – Sunday: 16:00 – 02:00

### La Cocina Mexicana

- 107 W Main St, Kutztown, PA 19530
  - o Mon–Sun: 11:00–14:00, 16:00–20:00

### Letterman's Diner

- 242 W Main St, Kutztown, PA 19530
  - o Tuesday – Sunday: 07:00 – 13:00

### Mama's Delight Pizza Restaurant

- 300 W Main St, Kutztown, PA 19530
  - o Tuesday – Sunday: 11:00 – 21:00

### Mark's Sandwich Shop

- 123 W Main St, Kutztown, PA 19530
  - o Monday – Friday: 10:00 – 21:00
  - o Saturday: 12:00 – 18:00
  - o Sunday: closed

### New China King

- 168 W Main St, Kutztown, PA 19530
  - o Monday – Friday: 12:00 – 21:00
  - o Saturday – Sunday: 13:00 – 21:00

### Ozgoods Neighborhood Grill & Bar

- 4 Lincoln Rd, Kutztown, PA 19530
  - o Monday – Thursday: 11:00 – 20:00
  - o Friday – Saturday: 11:00 – 21:00
  - o Sunday: 11:00 – 20:00

### Pop's Malt Shoppe

- 208 W Main St, Kutztown, PA 19530
  - o Monday: 11:30 – 22:00
  - o Wednesday – Sunday: 11:30 – 22:00

### Saucony Café

- 100 Constitution Blvd, Kutztown, PA 19530
  - o Tuesday – Sunday: 08:00 – 14:00

### Saucony Creek Brewing Company + Gastropub

- 15032 Kutztown Rd, Kutztown, PA 19530
  - o Thursday – Saturday: 11:00 – 21:00
  - o Sunday: 11:00 – 19:00

### Tommyboy's Pizza and Café

- 313 W Main St, Kutztown, PA 19530
  - o Wednesday – Thursday: 11:00 – 21:00
  - o Friday – Saturday: 11:00 – 03:00
  - o Sunday: 13:00 – 20:00

# Program at a Glance: Saturday Morning

## Saturday, March 23<sup>rd</sup>, 2024

8:30 – 12:00 pm | Registration – Schaeffer Auditorium Lobby

9:00 – 9:20 am | Welcoming Remarks – Schaeffer Auditorium Room 114

Alisha Nypaver, President, Northeast Region of the College Music Society

Aileen Razey, Conference Host

### – Saturday Morning Sessions –

9:30 – 9:55 am  
SA 13G



**Discussion Forum: The DIY Musician**

Sunny Knable

*Session Chair: Alisha Nypaver*

9:30 – 9:55 am  
SA 5G



**Paper: Saving and Documenting Endangered Languages One Song at a Time**

Stacie Rossow, David Rossow *Session Chair: Sister Kathleen Doult*

10:00 – 10:25 am  
SA 114



**Lecture-Recital: Voices of East and West: Fusion of Chinese and Western Influences in Chen Yi's "Meditation"**

Sarah Luebke

*Session Chair: Susan Wheatley*

Alison D'Amato, piano

10:00 – 10:25 am  
SA 5G



**Demonstration: K-Pop Kaleidoscope: A Fast-track Session for Music Educators**

Eunhae Yun

*Session Chair: Sister Kathleen Doult*

10:30 – 10:55 am  
SA 114



**Lecture-Recital: Concert Etudes for Piano on Billy Joel Songs**

Jonathan F. Sokasits

*Session Chair: Susan Wheatley*

10:30 – 10:55 am  
SA 13G



**Workshop: Conducting as Dance; the synergy between physical movement and musical gesture**

Eric Rubinstein

*Session Chair: Sunny Knable*

11:00 – 11:25 am  
SA 5G



**Paper: The World Became What She Taught: Lessons from "Dean" Undine Smith Moore (1904-1989)**

Sister Kathleen Doult

*Session Chair: Stacie Rossow*

11:00 – 11:25 am  
SA 14G



**Performance: Live Looping on the Bassoon**

Lindsey Wiehl

*Session Chair: Nathan Cornelius*



## Program at a Glance: Saturday

11:30 – 11:55  
am  
SA 14G



### Lecture-Recital: Generation One - Music of Immigration

Sungmin Shin

*Session Chair: Nathan Cornelius*

11:30 – 11:55 am  
SA 5G



### Paper: A Qualitative Study of High School String Musicians' Approaches to Learning New Music: An Exploration of Deliberate Practice Using the Fitts and Posner Model of Skill Learning

Nile Wilson

*Session Chair: Stacie Rossow*

## – Saturday Afternoon Keynote and Sessions–

12:00 – 1:25 pm



### Conference Lunch and Business Meeting

**Location: Georgian Room in Old Main Building**

Pre-registration only for lunch, all welcome to join meeting

1:30 – 2:25 pm  
SA 114



### Keynote Address: Pontification vs. Praxis: The Paradox of Progress

G. Preston Wilson Jr.

*Session Chair: Alisha Nypaver*

2:30 – 2:55 pm  
SA 13G



### Workshop: Culturally Responsive Teaching in Teacher Education

Lauren Diaz

*Session Chair: Olivier Blakney*

2:30 – 2:55 pm  
SA 5G



### “Would You Like to Say Something Before You Leave?": How Women Composers, Songwriters, and Performers Contributed to the Music of Pink Floyd

Phil Salathé

*Session Chair: Eunhae Yun*

2:30 – 3:25 pm  
Font Lobby



### Poster Session: Methods for Increasing Collegiate Music Students' Resilience to Stress, Motivation, and Overall Psychological Wellbeing

Elise Bond

3:00 – 3:25 pm  
SA 114



### Lecture-Recital: Three Settings of Elizabeth Barrett Browning's Sonnet 43 by Female Composers

Sarah Wee

*Session Chair: Jonathan F. Sokasits*










# Program at a Glance: Sunday Morning

## Sunday, March 24<sup>th</sup>, 2024

8:30 – 9:30 am | Registration – Schaeffer Auditorium Lobby

### – Sunday Morning Sessions –

- 9:00 – 9:25 am  
SA 114  **Performance: Christopher Bailey - Five Songs on Poems of Nizar Qabbani**  
Linda Boianova Anbari      *Session Chair: Sungmin Shin*
- 9:00 – 9:25 am  
SA 5G  **Paper: Transformational Choral Space and Trans-Formational Experiences**  
Dillon E. Beede      *Session Chair: Lauren Diaz*
- 9:30 – 9:55 am  
SA 14G  **Performance: Tandem: New Solos for Snare Drum and Live Electronics**  
Andrew Eldridge      *Session Chair: Ana Sorina Popa*
- 9:30 – 9:55 am  
SA 5G  **Paper: Teaching Civic Engagement through the Arts**  
James M. Day      *Session Chair: Lauren Diaz*
- 9:30 – 10:00 am  
SA 114  **Soundcheck**
- 10:00 – 10:25 am  
SA 14G  **Lecture-Recital: An Introduction to Studying the E-flat Clarinet with Selected Unaccompanied Works**  
Stephen Borodkin      *Session Chair: Amber Yiu-Hsuan-Liao*
- 10:00–10:25 am  
SA 5G  **Demonstration: Integrating Sustainable Technology in the Music Classroom: Optimizing in-person and remote real-time music collaboration using affordable hardware and open-source professional audio software**  
Giuliano Graniti      *Session Chair: Joshua Groffman*

# Program at a Glance: Sunday Morning

10:30 – 11:30 am  
SA 114



## Sunday Morning Concert

### *Part I – Performer’s Showcase*

*Bamboo Song*.....Chen Yi  
Xinshuang Jin, piano

*Tundra Beacon*.....Hope Salmonson  
Olivier Blakney, horn

*Shades of Clouds*.....HyeKyung Lee  
Amber Yiu-Hsuan Liao, piano

*Masks*..... Katherine Hoover

- I: Tempo I
- II: Presto
- IV: Moderato
- V: Andante
- VI: Allegro vivo

Amber Yiu-Hsuan Liao, piano; Carol Shansky, flute

### *Part Two – Composers’ Concert*

*Tenacity*.....Sunny Knable  
Suzie Francis, flute; Valerie Nuzzolo, clarinet; Risa Okina, piano

*Flying Fish*.....Amber Yiu-Hsuan Liao  
Amber Yiu-Hsuan Liao, piano

*Sarabande om 7-8* .....Aaron Kline  
Marie Cadieux, cello

*Soliloquy, Accompanied:* .....Patrick Finley  
*On the Arriving and Departing of Souls*  
Carol Shansky, flute; Risa Okina, piano

*Memoria*.....David Carpenter  
Aileen Razey, clarinet; Amber Yiu-Hsuan Liao, piano

11:30 – 11:55 am  
SA 114



## Reception

Graciously sponsored by the College of Visual and Performing Arts

9:30 – 9:55 am

SA 13G



### Discussion Forum: The DIY Musician

Sunny Knable

*Session Chair: Alisha Nypaver*

As a college music student, you go to school to learn how to practice well, to be exposed to new repertoire, to dissect pieces, to understand your place in the history of music, and to gain experience performing with and/or composing for a variety of ensembles. But for students and professionals, there is a disconnect between their principal focus and the plethora of roles they are being asked to fill in the "real world." There is an incongruence between what they are taught in music school and what information they need to succeed outside of it. No program can offer all things, so most of us navigate the professional world by picking up Do-It-Yourself (DIY) skills. This discussion is to explore the DIY roles we play as modern musicians. These are separated into three large categories ("spheres") – the Personal, Creative, and Professional spheres. Each of those are easily be divided into subcategories ("fields"), such as the Compositional field under the Creative sphere. And each of those fields carries a number of roles, such as Self-Publisher under the Compositional field. The goal of this discussion would be to gain insight from fellow professionals about the roles they play and how we could better prepare students exiting music school for the realities of their profession. The principal question is: in hindsight, what skills do you wish you had when you exited music school?

9:30 – 9:55 am

SA 5G



### Paper: Saving and Documenting Endangered Languages One Song at a Time

Stacie Rossow, David Rossow *Session Chair: Sister Kathleen Doult*

According to SIL International (formerly known as the Summer Institute of Linguistics), nearly one-third of the world's languages are in danger of disappearing in the upcoming decades and around 40% are already considered endangered. Those endangered come from every continent and area and are losing speakers for a variety of reasons. Sometimes the few native speakers left make it difficult to acquire information or occasionally the last speaker of a language may die without public records. Language impacts every aspect of human life from practical to expressive and the loss of a language is almost always accompanied by social and cultural disruptions as well as the intangible heritage of a society. Music has always held a crucial role in both language learning and dissemination, specifically vocal music. Folk songs, work songs, and children's songs could prove pivotal in preserving, documenting, and creating new speakers. It is the hope that the creation of new arrangements for various ensembles and voicings can bring both awareness and new life to some of these and open projects to preserve even more languages. This session will begin this exploration and the process involved in documenting music in endangered languages and the creation of new materials and methods to potentially propagate new speakers.

10:00 – 10:25 am

SA 114



### Lecture-Recital: Voices of East and West: Fusion of Chinese and Western Influences in Chen Yi's "Meditation"

Sarah Luebke

*Session Chair: Susan Wheatley*

Alison D'Amato, piano

Composer Chen Yi transcends cultural and musical boundaries through her unique musical voice, blending Chinese and Western traditions. Her solo vocal music expresses raw emotion of both poetry and compositional intent, employing extended vocal techniques, including elements of traditional Chinese opera. A recipient of the Ives Living Award from the American Academy of Arts and Letters in 2001 and distinguished Professor at UMKC, she is a strong advocate for new music, American composers, Asian composers, and women in music. Dr. Chen employs her distinctive fusion of Chinese and Western musical languages to transform two Chinese poems from the 7th and 8th century for advanced soprano and piano duo in her work "Meditation: Know you how many petals falling, and Monologue." As a teenager during the

Cultural Revolution in China, she was forced to work in the labor camps. Through this dark period, she recited the poems of Meng Hao-ran (689-740) and Chen Zi-ang (661-702) “to treasure the lost, to question society, and to yearn for a new future.” With an aim to identify and explore Chinese influences of these songs, this lecture recital investigates the translation, transliteration, and line-by-line interpretation of the Meng and Chen poetry, as well as examines traditional Beijing Opera styles of singing, codifying extended vocal techniques required for performance. Video interview excerpts with the composer highlight Dr. Chen’s compositional inspiration, as well as the influence of Mandarin speech tones on her melodic design of “Meditation.”

**10:00 – 10:25 am**  
**SA 5G**



**Demonstration: K-Pop Kaleidoscope: A Fast-track Session for Music Educators**

Eunhae Yun

*Session Chair: Sister Kathleen Doult*

Korean culture and music have achieved widespread popularity on a global scale. K-music is particularly favored by the younger generation and college students, who are enthusiastic consumers. In the United States, numerous universities now offer a diverse range of resources including lectures, workshops, research opportunities, and performances focused on various facets of Korean music. This prompts the question: what insights do we have about Korean popular music? In today's education, being proficient in both world and popular music is seen as essential. This highlights the importance for music teachers to understand the current music and cultural trends that resonate with students. However, this transition can be challenging for educators who specialize in traditional genres, such as classical music (Chen-Hefteck & Heuser, 2017). During this demonstration session, a concise overview of the emerging music education system in Korea, technological progress, and the easy accessibility of music in Korean society will be explored. These elements, coupled with prevailing cultural trends, have sparked a significant impact on Korean music. Additionally, I will assess the merits and drawbacks of the music industry and education in Korea, applying Dewey's democratic education philosophy (1916) and Green's informal learning framework (2008).

**10:30 – 10:55 am**  
**SA 114**



**Lecture-Recital: Concert Etudes for Piano on Billy Joel Songs**

Jonathan F. Sokasits

*Session Chair: Susan Wheatley*

Billy Joel (b. 1949) is recognized as one of the world’s leading singer-songwriter-pianists. Joel’s music played a significant role in my formative years as a pianist, and continues to speak to me today. Inspired in part by Earl Wild’s virtuoso etudes on Gershwin songs and Chris O’Riley’s concert transcriptions of Radiohead songs, I am writing a set of concert etudes on Billy Joel songs. Rather than being mere transcriptions, these studies focus the technical and musical demands upon specific tasks, as an “etude” would do. My proposed lecture-recital will focus upon five of these etudes:

- Souvenir: for the left hand alone;
- You’re My Home: for left hand perpetual motion;
- She’s Always a Woman: for left hand melody
- The Longest Time: for arpeggios
- Root Beer Rag: Oscar Peterson tribute

Souvenir is a fleeting, wistful song about memory and reminiscence. The terse musical form and melancholy sentiment of the song inspired a left-hand alone treatment. The twelve-string guitar ostinato underlying You’re My Home suggested a perpetual motion setting. She’s Always a Woman contains a striking “classical-sounding” series of melodic and harmonic sequences. These inspired intricate “classical” decorations like trills and turns, arpeggios, and scale passages atop a left-hand melody. In The Longest Time, an arpeggiated melody with a catchy harmonic/melodic twist at its crest suggested an arpeggio study. Interesting similarities between Root Beer Rag and stock gestures by legendary jazz pianist Oscar Peterson prompted a reimagining of this piece through Peterson’s style.

10:30 – 10:55  
am  
SA 13G



**Workshop: Conducting as Dance; the synergy between physical movement and musical gesture**

*Eric Rubinstein*

*Session Chair: Sunny Knable*

There is no denying the innate connection between music and movement. As teachers, we are quick to promote kinesthetic practices that support student learning, but may be less inclined when it comes to ourselves as conductors. Using methodologies designed by Rudolf Lábán, best known for his contributions to modern dance, we can further assess our own conducting through the principles of time, space, weight, and flow. This session will provide methods and materials for conductors and conducting teachers, while introducing Lábán as a formal philosophy of gesture. Participants will also engage in partner/group work as well as explore gestural concepts individually. Adopting these Lábán strategies will help provide teachers and conductors with a language that may be more easily understood, while further supporting the marriage between music and the body.

11:00 – 11:25  
am  
SA 5G



**Paper: The World Became What She Taught: Lessons from “Dean” Undine Smith Moore (1904-1989)**

*Sister Kathleen Doutt*

*Session Chair: Stacie Rossow*

A response to the 2023 CMS theme “The World Becomes What We Teach: Innovative, Inclusive, Empathetic, and Joyful,” this presentation will highlight the life and work of Undine Smith Moore (1904-1989) as a prototype. The musical formation, outstanding teaching, inspired compositions, and resolute Civil Rights advocacy of the “Dean” of Black American Women Composers illustrate the four characteristics. Excerpts of Moore’s innovative music will illustrate her empathy for struggling Black Americans. Her musical training represents careful choices and fine development. She shared the excellence of her education by becoming a superb “teacher who composes, rather than a composer who teaches.” (<https://www.kdfc.com/culture/staff-blog/open-ears/open-ears-undine-smith-moore/>) A proponent of inclusiveness, Moore found joy in promoting student success and advancing Black American music. Her many renowned students include jazz pianist Billy Taylor and opera singer Camilla Williams. With empathy and determination Moore responded to constant reminders of racism. She received acclaim and exerted substantial influence on her own and future generations. Her 100-plus compositions demonstrate innovation and celebrate Black American pride, grit, and openness to opportunity. For example, “continued aspiration-determination-affirmation” forms the program for a piano work “Before I’d Be a Slave.” (<https://www.colorado.edu/project/hidden-voices/2020/04/26/id-be-slave-undine-smith-moore>) Scenes from the Life of a Martyr, a cantata honoring Dr. Martin Luther King, epitomizes her passion for Civil Rights and earned a Pulitzer Prize nomination. Participants will be invited to suggest how we in present day can be innovative, inclusive, empathetic and joyful in our music teaching.

11:00 – 11:25  
am  
SA 14G



**Performance: Live Looping on the Bassoon**

*Lindsey Wiehl*

*Session Chair: Nathan Cornelius*

While the bassoon is often thought of as a strictly classical instrument, the bassoon can be performed in many genres. Lindsey Wiehl's research includes incorporating the bassoon in non-traditional genres including pop songs. Her concert "Bassoonapalooza" brought a full house to a North Dakota brewery in the middle of winter, performing a complete blend of multi-genre music largely focused on bassoon looping songs. This presentation is a celebration of typically acoustic-classical instruments and the role they may play in non-classical genres. This recital features three of Lindsey's loops, which she has written into semi-standardized music notation for a single person performing with a looper. "Funky Attitude" is a jazzy jam,

blended from planned and improvisatory phrases into the looper. "Stay With Me" is a singer-songwriter-style song with the simplicity of bassoon accompaniment and layered themes. "Whimsy" is a different style piece altogether, encompassing the gentle and nurturing essence of the bassoon. More about Lindsey Wiehl's work and music can be found at [www.lindseywiehl.com](http://www.lindseywiehl.com).

11:30 – 11:55

am

SA 14G



**Lecture-Recital: Generation One - Music of Immigration**

Sungmin Shin

*Session Chair: Nathan Cornelius*

Composer and performer NAME explores a wide range of styles, genres and idioms in "Generation One - Music of Immigration," which is a culmination of the immigrant experience. The core theme of this program deals with navigating identity and authenticity as a first generation American performing artist living in the United States through the lens of the guitar. Adapting to completely new cultures and navigating foreign social and institutional codes became the path to creating music that connects with audiences from a wide range of backgrounds including those from underrepresented minority communities in the United States. This project consists of newly composed music for the solo guitar including works for the classical and electric guitars. The music of this program reflects the instrument itself and its diverse history. The guitar is an iconic instrument within American culture through its use in blues, country, jazz, rock and American folk traditions. The guitar is a key instrument in all types of music found in Iberophone countries. In recent decades, the popularity of the guitar has exploded in African and Asian countries. The guitar has deep roots in the western classical music canon stretching back to the Renaissance. This level of diversity allows the guitar to live in multiple cultural spaces and helps to bridge the gap between various disciplines in music. This genre bending project lives without borders and draws from Brahms to Debussy, King Crimson to Steve Reich, Jobim to Villa-Lobos, Seo Taiji to Stevie Wonder, and more!

11:30 – 11:55 am

SA 5G



**Paper: A Qualitative Study of High School String Musicians' Approaches to Learning New Music: An Exploration of Deliberate Practice Using the Fitts and Posner Model of Skill Learning**

Nile Wilson

*Session Chair: Stacie Rossow*

In this qualitative study, I examined how high school string musicians of varying achievement levels (a) approached learning a new piece from sight-reading to performance; (b) measured progress; (c) used and justified practice strategies; (d) determined if a change of approach was necessary after the initial reading and reasons that drove these changes; and (e) the extent to which students varied in practice strategies. Participants were categorized as either elite, proficient, or average. I used the skill acquisition approach advocated by Lehmann and Davidson (2002), the three-phase skill learning model by Fitts and Posner (1967), and the theory of deliberate practice by Ericsson et al. (1993) and Lehmann and Ericsson (1997) as a framework for this study. In all three approaches, skilled behavior was regarded as an organized sequence of goal-directed activities that can be influenced by practice. Additionally, Ericsson's concept of deliberate practice provided a way of viewing skill acquisition as a result of effortful learning. To analyze the data, I used the dimensions of music established by Chaffin and Imreh (1997, 2001, 2002) in studies about how a musician prepared for performance. I also used the sequential/global dimensions of the Felder-Silverman (1988) to determine the participants' general approach to learning a new piece for performance. Findings from interview data suggested that as students progressed through the phases of learning, the dimension of music on which they focused also changed. This change of focus influenced their approach to practice and use of practice tools to advance their performance goals.



1:30 – 2:25 pm  
SA 114



### **Keynote Address: Pontification vs. Praxis: The Paradox of Progress**

G. Preston Wilson Jr.

*Session Chair: Alisha Nypaver*

The words diversity, equity, and inclusion are often synonymous with the concept of social justice. These words have been points of much discussion over the past decade, especially in the past five years. In 2024, have we arrived at the place of diversity, equity, and inclusion? Have we achieved social justice? Is the work complete? Progress is a pursuit, not an event; therein lies the paradox. This presentation delves into the complex intersection of musical education and social justice. In order to move forward, there must be a collective commitment to transformation and true inclusivity from educators, institutions, and the broader music community. This keynote aims to remind all musical stakeholders that there is much more work ahead but also to be encouraged as we journey forward.

2:30 – 2:55 pm  
SA 13G



### **Workshop: Culturally Responsive Teaching in Teacher Education**

Lauren Diaz

*Session Chair: Olivier Blakney*

Culturally Responsive teaching has become the focus of many schools and states throughout the country. Geneva Gay defines culturally responsive teaching as “using the cultural knowledge, prior experiences, frame of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them. It teaches to and through the strengths of those students” (p.36) Music education has been wrestling with this pedagogy in recent years as we come to understand the priority traditionally given to western art music and western performance practice. As educators, and especially those that are teacher educators we are tasked with the question of how do we help students to construct culturally responsive classrooms in their own practice and how can we demonstrate this pedagogy in our own classrooms. This workshop will use the New York State Framework for Diversity Equity and Inclusion to engage participants in the discussion, application, and implications of Culturally Responsive Teaching practices for higher education, preservice teachers, and inservice cooperating teachers. We will discuss biases that affect our ability to be culturally responsive teachers and challenges we may encounter. We will also work toward concert application for how to implement these practices in our classrooms as well as supporting students in their own path towards being culturally responsive educators. Gay, G. (2018). Culturally responsive teaching: Theory, research, and practice. teachers college press.

2:30 – 2:55 pm  
SA 5G



### **Paper: “Would You Like to Say Something Before You Leave?”: How Women Composers, Songwriters, and Performers Contributed to the Music of Pink Floyd**

Phil Salathé

*Session Chair: Eunhae Yun*

From the band’s earliest years, women composers, performers, and songwriters made important contributions to Pink Floyd’s body of work and that of its individual members. Some of these are well-known and officially acknowledged, like lyricist Polly Samson’s longstanding creative partnership with guitarist David Gilmour, or Clare Torry’s crucial addition of a wordless vocalise to Richard Wright’s “The Great Gig in the Sky” from The Dark Side of the Moon. Others are seldom discussed, like the band’s early encounter with the virtuoso British electroacoustic composer Delia Derbyshire (whose work they subsequently quoted on hundreds of occasions), or the prominent but uncredited role that flautist Lindy Mason, former spouse of drummer Nick Mason, played in the band’s transitional albums More and Ummagumma. Using examples transcribed from Pink Floyd’s recordings and film scores – including overlooked audio materials exclusive to the films’ optical soundtracks – I will demonstrate how these women’s creative contributions were a central structural element in some of the band’s most significant work, and deserve wider recognition as such.

2:30 – 3:25 pm  
Font Lobby



**Poster Session: Methods for Increasing Collegiate Music Students' Resilience to Stress, Motivation, and Overall Psychological Wellbeing**

Elise Bond

Attending college is a highly stressful endeavor regardless of academic major or future career goals. Increased academic workload, financial concerns, and new living situations often lead students to neglect their physical and mental well-being in order to meet the demands of their new situations. This culture of stress and neglect is especially pervasive in music schools, where students face stressors that are unique to the study of music. These stressors may increase the likelihood of developing such mental illnesses as depression, anxiety, suicidal ideation, and non-suicidal self-injury (Lipson et al., 2016). According to Wristen (2013), some unique stressors that collegiate music students face include a highly-competitive job market, constant exposure to criticism, and heightened stress from frequent performances. Additionally, students must be able to maintain high levels of discipline over sustained periods and tend to self-identify with their successes and failures more strongly than students in other fields. Sternbach (2008) adds that music students face longer periods of isolation due to required practice time, and struggle with balancing their musical responsibilities with coursework from other areas, personal relationships, and jobs. While extensive research has been conducted regarding performance anxiety specifically, little research provides information on maintaining or increasing levels of resilience, motivation, and general well-being amongst music students. In this presentation, I will offer pedagogical approaches music professors can utilize to promote a culture of well-being amongst their students, drawn primarily from Seligman's PERMA Theory (2011), Ryan and Deci's Self-Determination Theory (2000), and Frederickson's Broaden-and-Build Theory of Psychological Resilience (2001).

3:00 – 3:25 pm  
SA 114



**Lecture-Recital: Three Settings of Elizabeth Barrett Browning's Sonnet 43 by Female Composers**

Sarah Wee

*Session Chair: Jonathan F. Sokasits*

A recent Donne Foundation study that looked at 100 of the top orchestras found that only five percent of the music scheduled on these orchestra concerts is written by women composers. In addition to orchestral music, there is a severe lack of gender diversity in the standard vocal repertoire. The classical music realm remains a space where the compositional field is dominated by men. "How do I love thee, let me count the ways", or Sonnet number 43 from Elizabeth Barrett Browning's Sonnets of the Portuguese has been set by dozens of composers since it was first published in 1850. This lecture recital will look at three different settings of this text, by three different female composers over a time span of 110 years - Harriet Ware (1912), Libby Larsen (1991), and Traci Mendel (2022). After a brief background on the composers, the selected songs will be evaluated based on factors of: range, tessitura, melody, accompaniment, and pedagogical considerations. This evaluation will provide insight into the accessibility of these pieces for use in the vocal studio as teachers continue to strive towards a standard repertoire that includes more female composers.

3:00 – 3:25 pm  
SA 5G



**Demonstration: Designing the Online Applied Music Program: Pedagogy, Tools, and Applications**

Steven Thompson

*Session Chair: Eunhae Yun*

This session will address creating an online applied program with examples from the AA-T Degree in Music at American River College in Sacramento, California. The presentation will cover issues that college music programs face in the design of applied music and solutions to address those problems by developing asynchronous and synchronous online tools and curricula accessible to all students. • Design of an online applied program • Implementing an applied music program for music majors and non-majors at affordable or no cost for the student and department • Addressing applied studies outside of a Western tradition •

Inclusion of students with individual and diverse needs through equitable design • Applications for establishing and/or Increasing enrollment in an applied program and the music major • Staffing and maintaining a comprehensive applied program at a small or rural campus.

I'll share our curriculum and conception of design for an effective program that gives access to professional and comprehensive instruction using new tools in AI learning and experts in individual study.

**3:30 – 3:55 pm**  
**SA 114**



**Lecture-Recital: Leading Change: The Compositions of Daniel Perlongo (1942-2023)**

Susan Wheatley

*Session Chair: Jonathan F. Sokasits*

Julianne Laird, Soprano

Presenters will discuss the life-work of composer and longtime CMS member, Daniel-Perlongo (September 23, 1942-May 23, 2023), and will perform: “Only-Apricots-Fall-in-the-Autumn-Wind” (2010,7:00) for voice and piano based on Korean-Zen-poems, songs that Perlongo states “touch with sound the meaning of the contemplative life”; and “Toccatà-Gioiosa” (2022-23, 8:00) for piano, Perlongo’s last work – a rhapsodic, jazzy toccata reminiscent of bebop jazz. The presenters will discuss Perlongo’s musical philosophies, making connections to his impact leading change into the 21st-century. Rejecting the city life, Perlongo served as professor of Music-Composition-and-Theory at Pennsylvania-State-System-of-Higher-Education’s Indiana-University-of-Pennsylvania for 44 years. His travels to numerous CMS international conferences sparked interest in other musical traditions motivating him to promote acceptance, tolerance and sensitivity within today’s creative community. He encouraged student composers to use compositional technics that reflected values inspired by his Italian heritage, jazz background, Upper-Peninsula/rural upbringing, and a commitment to cultural inclusivity. Daniel-Perlongo (B.M./M.M., University-of-Michigan) studied with Ross-Lee-Finney, George-Balch-Wilson, and Leslie-Bassett. He is the only IUP faculty awarded: a Fulbright-Hayes Fellowship; an American-Prix-de-Rome; and a Guggenheim-Fellowship; with residencies at Villa-Serbelloni in Bellagio, and Montalvo in California. His music – available at American-Composers-Alliance (<https://composers.com/daniel-perlongo>) – earned him performances by the Italian-Radio-Orchestra, and the Pittsburgh-Symphony-Chamber-Orchestra, among others. The session’s performances of “Only-Apricots” and “Toccatà-Gioiosa” will demonstrate the multidimensional nature of Perlongo’s legacy described in his note: “I have always been deeply influenced by my own extensive jazz playing background and have worked many years towards synthesizing the elements from my classical and jazz past into an inclusive compositional voice.”

**3:30 – 3:55 pm**  
**SA 13G**



**Discussion Forum: Envisioning our Future: Objectives, Requirements, and Dreams for the 21st Century Music Student**

Stacie Rossow

*Session Chair: Olivier Blakney*

Today’s college students have quite different concepts of how they consume music and education even from students a mere five years ago. It might be time for us as a collective faculty to consider what are the essential needs of the 21st century music student. Accrediting bodies tell us some of those objectives, but often they do not gauge the entire picture or can be too vague. Many of us are likely facing the same challenges: how can we meet students where they are and how can we uphold tradition while engaging new ideas. Where is the balance? How and what should we consider changing, removing, or instituting within our degree programs to remain relevant, anticipate future trends, and attract new majors in a diminishing student population? What skills should be required of anyone completing a Bachelor of Music Degree? Together, participants of this forum will discuss and create a substantive body of general and degree specific outcomes and practices to hopefully provide answers After the forum, the moderator will create and distribute a summary of the discussion to attendees to assist faculty in institutional curriculum revision discussions.

7:30 – 8:30 pm

Schaeffer  
Auditorium



### Composers Ensemble Concert

Orchestral works, performed by the Kutztown University Orchestra under the direction of  
**Dr. Peter Isaacson**

#### ***Lincoln Highway Suite (mvts. I and II)***

**Nolan Stolz**

The Lincoln Highway, America's first cross-country highway (established in 1913), connects two very exciting cities: New York and San Francisco. The music heard in the outer movements ("From the Hudson" and "Golden State Romp") represent this vibrancy. Either movement can work as an opener or as a finale, so the piece may be performed "Westward" (I-V) or "Eastward" (V-I). "Metals Heartland," incorporating some metallic percussion, depicts the area sometimes pejoratively referred to as the "Rust Belt" (Pennsylvania, West Virginia, Ohio, Indiana, and Eastern Illinois). "Metals Heartland" opens with the sounds of metal being struck in a mechanical manner, like workers laboring away in a factory. In contrast, a beautiful, soaring melody represents the gorgeous rural views one finds along the Lincoln in this part of the country. The Lincoln Highway runs about 45 miles to south of Kutztown, PA.

#### ***When Tigers Smoked Tobacco Pipes***

**Solomon Kim**

Inspired by traditional Korean folklore, *When Tigers Smoked Tobacco Pipes* creates a musical world reminiscent of times past. Folk stories that I grew up with are filtered through a Western lens — just as my understanding of Korean culture has been filtered through my upbringing in the United States. Throughout the piece, a dialogic process emerges. Taking inspiration from traditional Korean P'ansori rhythms and idioms embedding a constantly evolving percussion line with the voice of a storyteller, I place angular melodies and lush orchestral textures in contrast against driving rhythms and declamatory gestures. The militaristic reinterpretations of these idioms call back to the militaristic history of Korea, including its division and war in the present day. The title, which is the rough equivalent of "once upon a time" in Korean folk stories, travels back to a time far removed from our modern era. Indeed, once upon a time, the tiger and rabbit faced off in games of deception and cunning, children transformed into the sun and moon, and somewhere, tigers smoked tobacco pipes.

#### ***The Infinite Order***

**Dan Pinkston**

Science and faith. At times at odds but both showing us something beyond ourselves, something bigger, something that is infinite yet seems controlled or patterned. Thinking about the stars, planets, and innumerable galaxies I was reminded of scientists I have known for whom the unknown and the known point to a creator. And I also thought of my own faith which increasingly leads me to the unknown. In both cases there is a mystery, a searching, and a beauty. These are the thoughts behind *The Infinite Order*. The piece is a large arch form whose primary material is chords that swell in and out in various timbral combinations. Tonal and atonal passages alternate freely throughout the piece, almost in dialogue with each other. The middle section is a type of modern chorale that pays homage to Bartok and Stravinsky. The piece begins and ends with clusters struck on the harp, doubled with snap pizzicatos—a musical big bang that grabs the listener and symbolizes the unknown of the cosmos.

**Periapsis****Zachary Daniels**

Periapsis: The point at which an orbiting object is closest to the center of mass of the body it is orbiting. Any object at such a point is at its greatest orbital velocity. Periapsis was composed in mid-March of 2022, and takes inspiration from the bold, innovative private Space Flight companies currently striving for greater heights. The piece was conceived while experimenting on the melodic and experimenting with semi-dissonant tone clusters while on the way to pick up his wife, Ashlie, from work. The beginning starts with an articulated rhythmic gesture in the trumpet that slowly transforms into a dissonant, piercing chord with all three trumpets playing in rhythmic unison, while maintaining moderate dissonances between themselves. As the rhythmic gestures continue throughout the piece, several melodies jump in and out of the texture, utilizing the full sound of an orchestra to create the tapestry of outer space itself, with the rhythmic gesture becoming the engine of our human ingenuity, driving us to the stars.

**Zapateado****Allen Molineux**

A zapateado is a Spanish dance which involves the stamping of feet; sometimes using syncopation or different rhythms than that of the melody or accompaniment. Instead of the orchestra players being required to stamp their feet (something other composers have done) the parts themselves display such rhythmic interaction. In addition, the percussion supply, at times, a Spanish timbre via castenets and tambourine. And while the Harvard Dictionary of Music states that a zapateado is in triple time, the most well known examples by Pablo de Sarasate and Joaquin Rodrigo are in duple meter and so, this composer too has utilized the same.

Wind Ensemble Works, performed by the Kutztown University Wind Ensemble under the direction of  
**Dr. Dan Neuenschwander**

***the mist whispers in my ear*****Allen Molineux**

The title of this work is a paraphrase of a sentence in a poem that the composer read online a while back. The words struck an accord with his imagination and since he was eager to write a soft, delicate piece for winds and percussion, that was all he needed to proceed. Hopefully, the listener will find that the composer was able to create a sense of mystery and muted joy.

**Rock Bottom****Derek Jenkins**

"How wonderful it is that nobody need wait a single moment before starting to improve the world."

- Anne Frank

The phrase "rock bottom" tends to evoke a very negative connotation denoting that we have reached our lowest possible point. One example of reaching rock bottom was the Stock Market Crash of 1929-1930, the event around which this piece is built. However, there is a positive side to hitting rock bottom, and that is in the fact that if we are already at the very bottom, we can only move upwards going forward. Reaching rock bottom then becomes an optimistic view as one looks to the future. While the stock market was crashing, Arkansas State University embarked on a new endeavor: the creation of a band program. This fledgling band began with sixteen members and a large amount of hope. In the ninety years since, the Arkansas State Bands have grown beyond the scope of that initial ensemble to become a mainstay on the Arkansas State University campus and now includes several concert and athletic bands. In a sense that first band provided the bedrock upon which future bands could flourish as they were at a "rock bottom" moment looking forward towards a bright and prosperous future. Rock Bottom was commissioned by Timothy Oliver and the Arkansas State University Wind Ensemble in honor of the 90th anniversary of the A-State Bands.

9:00 – 9:25 am  
SA 114



**Performance: Christopher Bailey - Five Songs on Poems of Nizar Qabbani**  
Linda Boianova Anbari      *Session Chair: Sungmin Shin*

I first became consciously aware of Arabs and the incredible influence and significance of Arab civilization on Western society in the Fall of 2007. This interest turned into auditing Arabic 101 (as faculty) on a whim at Nazareth University and SUNY Geneseo in the Spring of 2008. Completely unrelated, eight years later I moved to Muscat, Oman with my family for a two-year expat assignment, which became seven glorious years there. I fell in love with the geography, climate, history, music and culture of the Arabian Peninsula. In 2020, as part of my studies and research, I happened upon Yale University Press' "Anthology of Arabic Literature, Culture, and Thought from Pre-Islamic Times to the Present". The easiest texts to read and translate in this textbook were poems by Nizar Qabbani, a Syrian diplomat and poet. I shared them in translation with my Eastman classmate and Boston-based composer Christopher Bailey who immediately composed this wonderful set of songs. I premiered them in New York City on June 26, 2022 and would like to share them with you. The musical settings are profoundly original, poignant, dramatic, and technically demanding. I hope that my presentation encourages more performers take them on and that it inspires the audience to seek out more of the wealth of amazing work by these two great artists, Nizar Qabbani and Christopher Bailey. It is also my desire to see such collaboration between our society and the giants of Arab thought lead to understanding and peace between us.

9:00 – 9:25 am  
SA 5G



**Paper: Transformational Choral Space and Trans-Formational Experiences**  
Dillon E. Beede      *Session Chair: Lauren Diaz*

In a 2022 report from the UCLA School of Law's Williams Institute the number of individuals ages 13-24 who identify as transgendered in the US has doubled from 150,000 in 2017 to 300,000 in 2020 (Ghorayshi, 2022). While the number of individuals who identify as transgendered has grown considerably within the ages of traditional secondary and collegiate-age students, pedagogies and policies have not kept pace to make musical spaces inclusive and affirming for trans persons. Nascent research shows that while music teachers and directors are generally supportive of trans singers (Silveira & Goff 2016), often they are not adequately equipped to address the unique vocal needs of these individuals. When considering choral environs, it is important to note that directors serve not only as conductors, but more often than not as the first or only voice teacher for singers in their ensembles. While scholarship in trans vocal pedagogy and choral policies has meaningfully increased in recent years (Aguirre, 2018), there remains a gap in understanding trans exclusive ensembles and how practice and policy in these choral spaces may better inform our current pedagogy and policies in choral education at large. In my proposed presentation, I will share the preliminary findings from a recent pilot study which explored the social, political, and pedagogical framework within a trans exclusive choral ensemble. The session will focus on pedagogical approaches used to address the unique needs of these singers as well as the impact these trans-exclusive choral spaces have on trans-identity formation and development.

9:30 – 9:55 am  
SA 14G



**Performance: Tandem: New Solos for Snare Drum and Live Electronics**

Andrew Eldridge

*Session Chair: Ana Sorina Popa*

Tandem: New Solos for Snare Drum and Live Electronics is a short presentation designed to expose the listener to a wide variety of new snare drum music written within the last five years. Deus Ex Metronome is composed by Russell Wharton. The solo cleverly implements an audio track comprised of processed samples from the Boss Dr. Beat range of metronomes: the DB-60, DB-88, and DB-90. Samples included range from the classic high and low sounds of the metronome, the drumset styles from the groove section, female counting voice, synthesizer, and electronic interference caused by cell phone proximity to the speaker. Mantra, commissioned in 2021, is an advanced solo for snare drum, small tom, and live-looped/triggered midi samples in Ableton Live. Mantra was inspired by a wide range of interests, ranging from Tigran Hamasyan to Venetian Snares to Jojo Mayer to Esoteric Mantra Buddhism, converging together to make one cohesive experience. The final composer's composition Forge closes the program and continues the electronics theme through live looping percussion instruments in Ableton Live. Based upon the looping style made popular by BinkBeats, the solo contains an engaging formal structure that avoids the typical layering found in live looping performances using ClyphX Pro.

9:30 – 9:55 am  
SA 5G



**Paper: Teaching Civic Engagement through the Arts**

James M. Day

*Session Chair: Lauren Diaz*

In a September 2023 article in The New York Times, Debra Satz and Dan Edelstein of Stanford University called for a return to civic education that guides students in developing skills essential to living in and sustaining a democratic society—active listening, mutual reasoning, respecting differences, and open-mindedness—in response to rampant vocationalism and a polarized society. At the same time, public opinion of the value of a college education, and the liberal arts specifically, has declined. In a recent poll by the Chronicle of Higher Education, public respondents indicated that they felt it was much more important that higher education develop a skilled work force (79%) than develop a well-informed citizenry (68%) or contribute to culture and the arts (48%). The latter, however, is essential to the former. Drawing on the work of Paulo Freire, Robert Putnam, Arlene Goldbard, UNESCO and others, this paper proposes pedagogical methods for developing skills essential to effective civic engagement through arts-based courses that can be delivered by music faculty independently or in partnership with other disciplines, centers on campus, and organizations in the community. Drawing upon 15 years of experience developing community engaged learning courses in the arts, the author outlines ways educators can utilize the arts to develop essential skills by scaffolding course material around three key themes: 1) building empathy through dialogue; 2) understanding the role of culture in sustainable development; and 3) experiencing diversity as a social asset that requires nourishment and protection.

10:00 – 10:25 am  
SA 14G



**Lecture-Recital: An Introduction to Studying the E-flat Clarinet with Selected Unaccompanied Works**

Stephen Borodkin

*Session Chair: Amber Yiu-Hsuan-Liao*

This brief lecture-recital focuses on the early pedagogy of the E-flat clarinet. As an auxiliary instrument of the clarinet family, many students are assigned to play the instrument in a large ensemble with little or no experience of playing this instrument. Little research has been done about consistently teaching the instrument at the undergraduate level, and I provide a full four-year curriculum of music that can be used in any collegiate studio for professors who may have limited

experience with the instrument, themselves. This curriculum provides repertoire suggestions at each level for etudes, scale studies, unaccompanied works, solo with piano, concerti, and common excerpts and works written to include the E-flat clarinet from composers of all backgrounds and historical periods. For this concise recital, only unaccompanied works will be performed, while the variety of repertoire suggestions may be discussed. Performed repertoire includes music by composers of underrepresented backgrounds, including works by Jenni Brandon and Jorge Montilla. Pedagogically, a strict focus of intonation, specific fingerings, equipment, and switching between E-flat and B-flat/A clarinets will be examined in this presentation.

10:00 – 10:25 am  
SA 5G



**Demonstration: Integrating Sustainable Technology in the Music Classroom:  
Optimizing in-person and remote real-time music collaboration using affordable  
hardware and open-source professional audio software**

*Giuliano Graniti*

*Session Chair: Joshua Groffman*

The ceaseless pedagogical research on improved systems and methods for teaching music in the classroom asks for an adequate response in terms of quality, reliability, and - especially nowadays - sustainability of the educational devices and spaces. Although most commercial tools and music lab systems can guarantee the quality factor, they are subject to obsolescence and prohibitive costs. There is a whole universe of open-source technology that independent audio producers all over the world have been using for years, but that is still unknown to most operators of the educational system. Born as an independent project, research-grant-winning “Piano OpenLab” - a software system created by the presenter - conjugates the research on innovative teaching methods with sustainable infrastructures for the music classroom, with the ultimate goal of implementing high-quality music education in non-wealthy environments. Looking at the group piano instruction as a research platform, this system proposes to reinvent the philosophy of any music lab, with many distinctions, among which: - It makes the system adaptable to many activities, including (but not limited to) ensemble playing, music technology, music theory, and composition.



10:30 – 11:30 am  
SA 114



## Sunday Morning Concert

### *Part I – Performer’s Showcase*

#### ***Bamboo Song***

Chen Yi

**Xinshuang Jin, piano**

Chen Yi is an internationally acclaimed and prolific American-Chinese composer. She received her Bachelor of Arts and Master of Arts degree in music composition from the Central Conservatory of Music in Beijing, and obtained her Doctor of Musical Arts degree from Columbia University. Chen Yi is currently a professor of composition at the University of Missouri-Kansas City Conservatory of Music. Because her experiences in different countries, Chen Yi’s compositions tends to combine both Eastern and Western compositional styles. Bamboo Song was written in 2019 and commissioned by Chinese pianist Zou Xiang. Bamboo Song is deeply inspired by Chinese music and culture. According to Chen Yi, the plant Bamboo is a symbol of noble virtue in Chinese culture and this piece is written to appreciation to artists with virtues. Chen Yi uses a traditional Chinese folk tune named “Ba Ban” as the theme of Bamboo Song and develops it with various forms. In addition, She uses Chinese pentatonic scales occasionally and fast running passages, which is a reminiscence of Chinese musical styles and the sound of the Chinese instrument - bamboo flute. Apart from Chinese music influences, Chen Yi also employs western compositional techniques including variations, tremolos, contrasts, whole-tone scales, clusters and other elements. In Bamboo Song, Chen Yi successfully creates a unique fusion style of the East and West.

#### ***Tundra Beacon***

Hope Salmonson

**Olivier Blakney, horn**

My motivation for commissioning Hope Salmonson to write an unaccompanied horn piece for me was three fold. A respect and admiration for her compositional style, a desire to increase diversity of existing horn repertoire, and an attempt to support one of my students as she began the next steps of her career. Hope's writing is evocative and full of emotional intensity, with long horn calls fading into the ether mixed with bursts of frenetic energy. This is the US Premier for Tundra Beacon Notes by the composer - Olivier Blakney was my brass instructor for my last two years of studying tuba at Mount Allison University. When he commissioned me for a work just prior to my fifth year, it occurred to me that I was getting ready to take my next steps post-undergrad, and I felt a bit of anxiety at not knowing where to go once I left New Brunswick. I thought of wolves howling to each other, which can be from kilometres away over flat landscapes. Over the uncertain terrain of my future, the howl I hear is music - where I go, music will be my guide.

## ***Shades of Clouds***

HyeKyung Lee

**Amber Yiu-Hsuan Liao, piano**

“Shades of Clouds” for piano and fixed media depicts different shapes and colors of clouds and their shadows. It utilizes the fluctuating arpeggios of quintuplets, bristle tremolos, 2 against 3 chords, and frequent change of meters to explore constantly shifting waves of clouds and their temperamental characters in the sky.

## ***Masks***

Katherine Hoover

I: Tempo I

II: Presto

IV: Moderato

V: Andante

VI: Allegro vivo

Amber Yiu-Hsuan Liao, piano; **Carol Shansky, flute**

Responding to the 2023 CMS National theme, the concept of masks draws on human empathy and increases cultural understanding. Katherine Hoover’s compositions are a prime example of the exploration of inclusivity and globalization as she frequently paid attention to the sounds and images of native peoples, especially in North America. In the words of Ms. Hoover: “...a mask makes an impression quickly; its affect clear at a glance. Three of these movements reflect particular masks, one is a generic type and two are waiting to be constructed. The three specific masks are I A Haido (Northwest Native American) mask, of commanding presence; II a Huichol (Mexican Native) Jaguar mask, completely beaded with intricate flower patterns; and III, an African American death masks of great calmness. IV is a clown mask, and the last two are left entirely to your imagination.”

## ***Part Two – Composers’ Concert***

### ***Tenacity***

**Sunny Knable**

Suzie Francis, flute; Valerie Nuzzolo, clarinet; Risa Okina, piano

As with many failed plans in 2020, the Parhelion Trio was to perform my work at Weill Hall at Carnegie Hall on an unlucky date: March 31, 2020. After that concert’s cancellation, like many artists, I entered a long period of creative hibernation, observing the world around me and turning to words instead of notes as daily therapy. Then, nearly two years later, just as the world felt a little more “normal,” I booked the hall again to reboot our original plans. Around this time, a word came to me in a dream like a brightly colored sign flashing as I woke: Tenacity. As any music student will remember, tenere in Latin means “to hold,” and the word “city,” while no literal translation, provided for the touching thought that New Yorkers, on the front lines of COVID-19, were holding on to our city. There, an idea for a new composition was born. In this short work, I attempt to encapsulate the stages of the pandemic as I experienced them. The seven short sections (all of which, for some mysterious reason unknown to me, start with the letter ‘S’) end with a “reunion of themes” before the final expression of tenacity: Sirens, Silence, Solitude, Seven O’clock Clapping, Sixth Day of June, Signs of Hope, Season of Tenacity.

***Flying Fish*****Amber Yiu-Hsuan Liao**

Amber Yiu-Hsuan Liao, piano

This piece is inspired by the incredible images I saw on BBC Earth, showing the flying fish leaping and gliding above the sea in order to escape its predators. For a brief moment, they seem to defy the law of nature, looking completely at home in the air. With the use of ascending glissadi to depict the leaps, I tried to capture the sense of wonder of this phenomenon with the music.

***Sarabande om 7-8*****Aaron Kline**

Marie Cadieux, cello

This piece is inspired by the Latin-American/Spanish stylized dance of the same name from the Baroque period. It is an elegant, triple-meter dance that often features a short note on beat one and a strong emphasis on beat two. I emphasize beat two in this piece through use of a 7-8 meter grouped 2+3+2. This makes the second macrobeat longer than the first and third. The piece begins with a simple, dignified presentation of the theme which belies the virtuosity and rhythmic intensity that awaits the listener as it progresses.

***Soliloquy, Accompanied: On the Arriving and Departing of Souls*****Patrick Finley**

Carol Shansky, flute; Risa Okina, piano

**About the Title**

From a chapter of "Records of the Grand Historian of China" (Shih Chi), a multi-volume work on the first of China's 24 Dynastic Histories, written in the late 2nd century BCE. "Soliloquy" is intended to evoke the moments of birth and passing, and the fear of the unknown that they both represent, from the wailing of a newborn to the lamentations of a warrior perishing in battle. The purity of those arriving contrasts with the transgressions and tribulations of the ones departing, yet in both resides the promise of hope and mercy, with the mystery of it all expressed in the piano's final chord.

**About the Music**

"Soliloquy" expands upon the melodic content of its first 10 bars, and the minor-Major seventh chord that occurs in the second measure. These two elements are exploited throughout, usually melodically. The dotted 8th note duplet and the 16th note triplet are two central rhythmic motives. Although the piece is tripartite, there is a through-composed, improvisatory quality in both flute and piano, life's mix of the familiar and the uncertain.

***Memoria*****David Carpenter**

Aileen Razey, clarinet; Amber Yiu-Hsuan Liao, piano

My Memoria was originally composed for violin and piano in the spring of 2018, for a performance at a chamber music concert in Camp Hill, Pennsylvania in May of that year. Though I was quite fond of the violin and piano version, it struck me that the violin's long melodic lines would sound more convincing if played by a clarinet—not to mention the clarinet's ability to sustain very soft dynamic levels, which feature prominently in this piece. I therefore arranged the work for clarinet and piano in 2019, keeping the piano part as it was, and making slight changes to the violin's melodic line to accommodate the clarinet's range. I felt what resulted was the definitive version of the piece, as I now can't imagine an instrument other than the clarinet playing the solo part. "Memoria" is the Latin word for "recollection," and for me the wistful mood of this piece evokes the memory of a beautiful cemetery in Maine which I visited often while I was an undergraduate at Bates College. The idea of recollection is depicted most vividly in the final section of the piece, where melodic ideas from the first section recur, but only as fragments, as if the memory has faded over time, the clarinet's final note and the piano's gentle pulse both gradually giving way to silence.

# Kutztown University Wind Ensemble Musicians

## Piccolo

Jacob Medina-Cintron+

-

## Flute

Kayla Bacak

Suzanne Francis+

## Oboe

Greg Hulse+

Lindsey Allmendinger+

## Bassoon

Kim Seifert

Lauren Kreider

Alexia Kanusky

## E♭ Clarinet

Dr. Aileen Razey+

## B♭ Clarinet

Emily Lucas\*

Richie Moumblow+

Gabriela Caban

Erick Caraballo

Jared Rollman

Isabella Lara

## B♭ Bass Clarinet

Marcus Milkowich

## B♭ Contrabass Clarinet

Dr. Aileen Razey

## E♭ Alto Saxophone

Xadiel Benejan-Rodriguez\*

Josh Martinez

## B♭ Tenor Saxophone

Hector Hernandez

## E♭ Baritone Saxophone

Robert Cornelius

## B♭ Trumpet/Cornet

Dionna Jackson\*

Alec Rubery

Ray Yedman

Kate Gutkind

## Horn

Grace Booth\*

Peter Schaefer

Greg Grove+

## Trombone

Noah Ressler\*

Julian Solano

Nick Pence

## Bass Trombone

Dustin Baumert

-

## Euphonium

Roger Pomposello

## Tuba

Lydia Ermer\*

Suki Shepherd

-

## Percussion

Pamela Cole

Jonah Eckert

Nathan Farley

Kylan Fry

Sherrise Otu

Sam Repko

Rowan Sufieann

\*Section Leader

+Guest Artist

# Kutztown University Orchestra Musicians

## **Violin I**

Christoforos Petridis, concertmaster  
Valentina Bueno Vega, co-concertmaster  
Liam McGee  
Grace Good  
John Lilly  
Jacob Tamasco  
Margaret Hammett  
Grace Paterski

## **Violin II**

Dan Gibson, principal  
Christian Howard  
Brianna Herrera-Jimenez  
Cassie Mockler  
Azim Edins  
Akina Ying

## **Viola**

Rashawn Pressley, principal  
Natalie Reitzes  
Sophie Sterner  
Jillian Ravert

## **Cello**

Avery Amerine, principal  
Lainie Walter  
Paula  
Nick Pence  
Ethan Gallagher  
Steven Schnell

## **Bass**

Sherisse Otu, principal  
Eric Smith  
Luis Villafane  
Amanda Veloz

## **Percussion**

Rowan Suffieann  
Pam Cole  
Alex Overholtzer  
Jonah Eckert

## **Timpani**

Nathan Farley

## **Piano/Keyboard**

Jean Kiklikian

## **Flute/Piccolo**

Elise Farrar, principal  
Kayla Bacak  
Xadiel Benejan-Rodriguezl

## **Oboe/English Horn**

Annabel Pfeiler-Wunder, principal  
Greg Hulse

## **Clarinet**

Brooke Barnes  
Gabriela Caban  
Emily Lucas  
Isabella Lara  
Carrisa Dyer

## **Bass Clarinet**

Gabriela Caban

## **Bassoon**

Lexi Kanusky  
Juliette Angoulvant

## **Horn**

Peter Schaeffer  
Jacob Gordon  
Grace Booth  
Christopher Rimanic

## **Trumpet**

Ray Yedman  
Alec Ruberry  
Kate Gutkind

## **Trombone**

Noah Ressler  
Austin Krantz  
Dustin Baumert

## **Tuba**

Lydia Ermer

## Participant Biographies

After graduating with his Doctorate in Horn Performance from Indiana University, **Dr. Olivier Huebscher** has been Assistant Professor of Applied Brass at Mount Allison University in New Brunswick since 2019 as well as Teaching Artist for New Brunswick Youth Symphony. With the Volante Winds Quintet he has performed at the Mineral Point Chamber Music Festival in Wisconsin, the Juneau Jazz and Classics Festival, the Jeju International Wind Ensemble Festival in Jeju South Korea, the American Music Festival in Morehead City, North Carolina, and Chamber Music Wilmington. An avid performer, chamber musician, and advocate for new music, he also enjoys reading, hiking, and spending time with his wife Diana, 10 month old son Benjamin and 7 year old cat Olivia.

Finalist of the East&West Artists Auditions for a New York debut at age seventeen, **Ms. Linda Boianova** has collaborated with Chick Corea, Ion Marin, Barbara Frittoli, Charles Castleman, Collide-O-Scope Contemporary Music Ensemble, Tahra Al Balushi, concertmaster of Oman Arab Orchestra, Deutsche Oper Berlin, Fondazione Arena di Verona, Castilla y León Symphony Orchestra, Sultan Haitham's Court Orchestra and Chorus and eminent musicians from the Royal Omani Arab Orchestra. She has performed and given piano, chamber music, vocal coaching and opera lectures and masterclasses at venues such as New York City's Christ and St. Stephens' Church, Weeks of Music International Festival (Sofia, Bulgaria), Bulgarian National Academy of Music, Royal Opera House Muscat and the Sultan's Palace in Muscat. A champion of new works, Linda commissions, premieres and record works by a diverse group of individuals such as Omani composer Saleh Al Mudhaibi, American composers James Willey and Christopher Bailey, and Bulgarian composers Elena Karastoyanova, Nikola Atanassov and Yordan Karaivanov.

**Dillon Beede** (he/they) currently serves as Director of Choral Activities and Chair of Music at Wilson College in Chambersburg, PA and is Artistic Director of the Harrisburg Gay Men's Chorus. Dillon is also enrolled at Teachers College, Columbia University where he is pursuing the EdDCT in Music and Music Education. His research interests lie at the intersections of queer studies and music education, trans voice, and vocal/choral pedagogies. Prior appointments include Interim Director of Choral Activities at Hastings College, Hastings, NE.

**Dr. Elise Bond** is an active clarinetist and music educator in the Mid-Atlantic region who places human connection at the forefront of her work, striving to uplift and inspire others through her teaching and performing. 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/Performer's Certificate, 2010). Elise regularly performs throughout the region, including recent engagements with the Annapolis Symphony Orchestra, Richmond Symphony Orchestra, and DC-based contemporary music ensemble Balance Campaign. In addition to her active performance schedule, Elise is a passionate educator whose pedagogical interests focus on promoting mental wellness through music education. Elise is able to regularly utilize this research as the Lecturer of Clarinet at Marywood University (Scranton, PA) and as a teaching artist for the Baltimore Symphony Orchestra's OrchKids program, an El Sistema-style program which, in addition to providing a high-quality music education, strives to create social change and nurture the futures of youth in Baltimore's underserved communities. Her primary teachers include James Campbell, Robert DiLutis, and Kenneth Grant.

**Stephen Borodkin** is a clarinet teacher and performer based in Kansas City where he is pursuing a Doctor of Musical Arts degree at the University of Missouri Kansas City's Conservatory of Music and Dance. He has also earned degrees from Indiana University's Jacobs School of Music and the University of Memphis. He maintains an active teaching studio both in person and online; his students can be seen at the top of their sections at regional and national music festivals and competitions. Borodkin is active in the International Clarinet Association and has given performances at the ClarinetFest® conferences in Reno (2022) and Denver (2023) and at the annual conferences of the National Association of College Wind and Percussion Instructors (NACWPI) in Santa Fe, NM and Cedar Falls, IA. He has also given solo and chamber performances

across the Midwest and Southern United States and abroad in Austria and Belgium. Borodkin can be heard as principal clarinet of Memphis Repertory Orchestra and performing new music with the Hijinx Clarinet Quartet.

Cellist **Marie-Aline Cadieux**, Professor of Music at Kutztown University (PA), has performed across Europe, and has become an established presence in the Mid-Atlantic music scene. She performs regularly with violinist Johannes Dietrich as a member of *Duo Terlano*, with the Bach Choir of Bethlehem orchestra, and as a solo recitalist. She served for many years as Principal Cellist for the Illinois Symphony and Illinois Chamber Orchestra, as well as festival orchestras including those at Aspen, the Blossom Music Festival, and Great Music West, traveling Broadway shows, and dance companies such as the Mark Morris Dance Group. She was a finalist in the Chicago Symphony/Rose Faye Thomas Competition, a fellowship award recipient at the Bach Aria Festival on Long Island NY, and has received numerous teaching awards, including the Pennsylvania/Delaware String Teachers Association Outstanding String Teacher Award. Marie-Aline began her musical training on the piano with her mother, Elsie Campbell Cadieux, who was then her accompanist for many years and whose musical heritage can be traced back to Frédéric Chopin. She earned her Graduate Certificate in Performance from Northwestern University, and the Doctor of Musical Arts degree at Ohio State University.

**David Carpenter's** music has been heard throughout the United States, including venues in California, Florida, Illinois, Oklahoma, New York, Pennsylvania, and Virginia. Major performances include Fredericksburg, premiered by baritone William Stone with the Temple University Concert Choir and Chamber Orchestra, conducted by Alan Harler, as part of the Philadelphia Chamber Music Society's 2007–08 concert series; Three Myths, premiered by internationally-renowned bassoon virtuoso Pascal Gallois in 2008; and scenes from his opera, *The Age of Innocence*, based on the novel by Edith Wharton, in New York in 2013. He has also collaborated with the Momenta Quartet, who premiered his string quartet in 2008, and the Argento Chamber Ensemble, who premiered his sextet in 2010. In 2015, his music received its international debut with a performance of his *Rhapsody* by pianist Katelyn Bouska in Paris. Another international premiere took place in October of 2021, when Carpenter's *Somnium*, for solo cello and chamber orchestra, was performed by cellist Štěpán Filípek and the Brno Contemporary Orchestra in Brno in the Czech Republic. Carpenter's first CD, entitled *From the Valley of Baca: The Chamber Music of David Carpenter* was released on the Navona label in 2019, garnering accolades from the American Record Guide, which praised the "pure beauty" of his music, and Gramophone magazine, which featured the CD in the "Sounds of America" section of its April 2019 issue. As of spring 2024, Carpenter is at work on a symphony and a piece for horn and piano.

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

Pianist **Dr. Alison d'Amato** (she/they) has been working in vocal and instrumental genres for more than twenty-five years as a collaborative pianist, teacher, and music director. Known as a trailblazer in the field of art song, she directs her passion for song's rich history towards generating new music and merging its past with its present. In all her activities, Dr. d'Amato is dedicated to energizing relationships in music and bringing student's love for their art to the forefront of their projects. Dr. d'Amato has long explored projects that promote interdisciplinary collaborations and new approaches to the performer-audience relationship. In 2003, she became Artistic Co-Director of Florestan Recital Project, one of the earliest organizations to champion art song performances, recordings, and mentoring. Program Co-Director, (art) Song Lab, a unique collaborative intensive which brings together writers, composers, and performers to create new art songs. Dr. d'Amato has been a frequent guest artist at festivals and schools such as the Brancaloni Festival (Italy), the SOURCE Song Festival (Minneapolis), The AmBul Festival (Sofia, Bulgaria), Boston Conservatory, Cincinnati College-Conservatory of Music, and SUNY Fredonia. She received the Grace B. Jackson Prize from Tanglewood Music Center in 2002 acknowledging her 'extraordinary commitment of talent and energy.' Dr. d'Amato attended Oberlin College and Conservatory, and earned a double Master of Music degree in solo and collaborative piano from Cleveland Institute of Music. In May 2007, she received a Doctor of Musical Arts degree from New England Conservatory of Music.

Since 2018, **Dr. James M. Day** has served as Director of the Sunderman Conservatory of Music and Associate Professor of Music at Gettysburg College. 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 – 2018 and served as Interim Dean of the School of the Arts and Communication in 2017. Community engagement in the arts has been an important part of his teaching and professional agenda since 2008.

**Dr. Lauren Diaz** is Director of Music education, where she teaches Instrumental Music Education courses and works with music education students throughout the teacher education process. Lauren has also been on faculty at Teachers College, Columbia University, The College of New Jersey and Rowan University where she also worked with teacher education programs as an Adjunct Professor. Previous to higher education, Lauren was the Director of Bands at New Brunswick High School, New Brunswick, NJ and William F. Halloran Gifted and talented School, Elizabeth, NJ. Lauren holds a BS in Music Education from the Indiana University of Pennsylvania and a Masters of Arts in Ethnomusicology from Hunter College, CUNY and a Doctoral degree from Teachers College Columbia University. She is an active horn player and has performed with the Eastern Wind Symphony performing twice at the national choir festival and as a featured adult wind band at the Midwest Band and Orchestra Clinic in 2015. Lauren has also participated in the NYU Summer Brass Workshop and The Smithsonian's World Music Pedagogy Workshop. Her research interests include Culturally responsive teaching, World Music Pedagogy, and Teacher Education.

**Sister Kathleen C. Doult**, IHM, D.M.A., Professor of Music Emerita, Immaculata University, holds a B. Mus. degree from Immaculata University, M. Ed. from West Chester University, and D.M.A. from Temple University. Active in several professional organizations, she has held leadership positions including PMEA Collegiate State Advisor. Currently she is a Pi Kappa Lambda Regent and member of the CMS Council on Music Education. Her ongoing research in Latino music yields rich folk music and dance resources for coursework and conferences. Supported by Teagle grants focused on faculty metacognition, she has established a Faculty Learning Community and created a rubric for cross-disciplinary faculty metacognition. She regularly gives presentations on Latin American music and dance, integration of technology in music teaching, and the higher education music core curriculum. These include sessions at the ATMI section of the 2014 College Music Society Conference, the 2016 CMS Pre-conference on Technology, the 2017, 2020, 2021, and 2022 College Music Society Conferences, and the 2018, 2019, 2020, and 2023 CMS Northeast Regional Conferences.



**Dr. Andrew Eldridge** is Assistant Professor of Percussion and Coordinator of Percussion at the University of Texas at Arlington. Under his direction, the UTA Percussion Ensemble was selected to present the New Literature Session at the 2017 Percussive Arts Society International Convention (PASIC). The ensemble also performed Showcase Concerts at the Texas Music Educators Association (TMEA) annual convention in 2017 and 2023.

**Patrick Finley** completed his PhD in composition at CUNY in 1993. He worked in the Park Ridge public school system for nine years, and for seventeen years taught advanced music theory classes, music appreciation, and conducted choirs at the Bergen County Academies in Hackensack, NJ. Dr. Finley is the recipient of two New Jersey Council on the Arts grants for his work as a composer. His book *A Catalogue of the Works of Ralph Shapey* is published by Edwin Mellen Press. Two of his choral works are published by Presser, and his numerous choral compositions have been performed in Spain, Italy, and at adjudicated choral festivals in Washington DC, Boston, and NYC, including Weill Recital Hall at Carnegie Hall by the nationally recognized music trio: The Palisades Virtuosi. Now retired from teaching and living with his wife in New Jersey, Finley devotes most of his time to composition, auditing doctoral seminars on theory, and travel.

**Giuliano Graniti** is Assistant Professor of Music at Middle Georgia State University in Macon, GA. Previously, he served as Piano Instructor at the University of Cincinnati College-Conservatory of Music, as Adjunct Professor of Music at Wilmington College, and as Visiting Professor in Piano at Mercer University. He regularly performs in Europe, Asia, and the United States as both soloist and chamber musician, giving recitals in international concert halls, such as: Teatro Comunale in Firenze, Teatro La Fenice in Venezia, Ehrbar Saal in Vienna, Vahdat Hall in Tehran, Stelio Molo Auditorium in Lugano, and Corbett Auditorium in Cincinnati.

**Peter Isaacson**, Director of the Kutztown University Orchestra and Assistant Professor of violin holds a Doctor of Musical Arts degree from the University of Kentucky, a Master of Music degree from The Juilliard School and a Bachelor of Music degree from the Eastman School of Music. Over the last decade, Mr. Isaacson has served as conductor for the Hardin-Simmons University Orchestra, Abilene Collegiate Orchestra, Abilene Philharmonic Youth Orchestra, Faculty Chamber Orchestra at Encore/Coda, and as a guest conductor with the Abilene Philharmonic. In 2019, Dr. Isaacson conducted the music of Dinos Constantinides with pianist, Maria Asteriadou and violinist, Kurt Nikkanen along with members of the Kutztown University Chamber Players and Kutztown University Orchestra in Weill-Carnegie Recital Hall in New York City. As an active performer, Dr. Isaacson has been featured in solo recitals and chamber music on the Erik Jonsson Public Library concert series in Dallas, Texas, Music at Marvin, Soundscapes, San Angelo Museum concert series, University of Texas Rio Grande Valley Faculty Artists Concerts and the Wednesday at One concert series in Alice Tully Hall. He has also collaborated with violist, Phil Ying, members of the Audubon String Quartet and bassist, Francesco Petracchi for the El Bajo Festival. Dr. Isaacson has performed in London, England at the Space, St. Georges, Bloomsbury, Southwark Cathedral, the Sala Falck for the Ambrosianum Foundation in Milan, Italy and the Conseratorio di Milan in Milan, Italy. His performances have been broadcast for the Woodsongs Radio Hour and WRGV Public Radio in Georgetown Kentucky and he has recorded the chamber music of Josef Rheinberger for Centaur Records. In 2018, Dr. Isaacson joined violinist, Kurt Nikkanen and pianist, Maria Asteriadou in the premiere of Gwyneth Walker's *Awaiting Spring* as a part of the composer's 2-day residency for the Department of Music at Kutztown University. In 2020, he was selected to present a lecture/recital entitled "Roy Harris's *Sonata for Violin and Piano (1942): A Case for Renewed Interest and Performance*" for the College Music Society's Northeast Region Conference with pianist Atsuko Hanson at Temple University in Philadelphia.

**Derek M. Jenkins** (b. 1986, Frankfurt am Main, Germany) is an American composer, whose music has been performed throughout the United States, Europe, and Canada by Dubuque Symphony Orchestra; Fountain City Brass Band; Dresdner Bläserphilharmonie; Czech National Concert Band; Banda Sinfônica Municipal de Hortolândia; Seattle Wind Symphony; U.S. Army Materiel Command Band; the Carinthia, Joseph Wytko, and Saxophilia Saxophone Quartets; Songeaters; and university and honor bands around the country.

Jenkins has received recognition from WASBE, The American Prize, National Band Association, MMTA/MTNA, Missouri State University Composition Festival, and at conferences and festivals across the U.S. and abroad. Jenkins serves as Associate Professor of Music Theory and Composition at Arkansas State University and holds degrees from UMKC and Rice University. His music can be heard on ABLAZE Records, Mark Custom Records, and World of Brass, and is available through BrookWright Music, Murphy Music Press, and Veritas Musica Publishing. In his spare time, Jenkins is an amateur scuba diver and baker, and he daydreams of becoming an astronaut. More information can be found at: [www.derekmjenkins.com](http://www.derekmjenkins.com).

A native of China, **Xinshuang Jin** is an active soloist, accompanist, and chamber musician in both Asia and United States. Xinshuang is prolific with a wide range of repertoire and styles, and has successfully given numerous solo concerts and ensemble performances. Xinshuang received her Bachelor of Music degree from East Tennessee State University and graduated summa cum laude in 2015. Xinshuang got her Master's Degree from Texas Christian University, and obtained her Doctor of Music in Piano Performance at Florida State University.

**Solomon Kim** is a composer-improviser and cellist, studying Music Composition and Economics as a Robert W. Woodruff Dean's Achievement Scholar and Stipe Scholar (active 22-23). His music explores the political/economic implications of artistic production and community-building as a means and goal of artistic expression. Solomon's work has been showcased in the United States, Japan, Germany, and Italy; recent venues include the Cremona Summer Festival (Cremona, Italy), International Christian University (Tokyo, Japan), College Music Society Southern Chapter Conference, Underground Atlanta, and the Michael C. Carlos Museum. Recent and upcoming collaborators for readings, workshops, and performances include Hypercube (NYC), the Emory Wind Ensemble (Atlanta), the Atlantic Music Festival Contemporary Ensemble (Maine), the American School in Japan Vocal Jazz Ensemble (Tokyo, Japan), Theater Emory, and other groups across the United States, Japan, and Europe. Recent works by Solomon include *eccentricities* [for the Atlanta forest], which was developed with accordionist Darja Goldberg at the Darmstadt Summer Course (Germany) as part of the 24: XTREME COLLABORATION workshop, and work for solo clarinet *Let's Go Back (to How Things Were Before)*, which was awarded the Dennis Kam Composition Prize by the College Music Society. He additionally regularly performs at events around Emory and Atlanta, including with the Atlanta Improviser's Orchestra/Chorus, Emory CompFest, the Nakatani Gong Orchestra, and Emory student musicians. He was a finalist in the 2023 Emory Concerto & Aria Competition. Solomon has also presented his research on popular music at various venues, including the Research on Contemporary Composition conference at the University of North Georgia.

**Aaron Kline** is a composer, theorist and conductor. His music has been performed across the U.S. including at the Society of Composers Region IV Conference and the University of Missouri – Kansas City Composition Workshop. He has taught composition lessons to students at the secondary, undergraduate and graduate levels, using principles he gleaned from his composition pedagogy research. His music theory research focuses on the relationship between form and orchestration in 20th- and 21st-century compositions for wind ensemble. Kline teaches music theory, musicianship, orchestration and composition at Cal Poly. He previously taught theory and ear training at Texas Christian University, and composition, theory and marching band at Tarrant County College. He was also the head band director at Alvord ISD in Texas, where he taught 4th and 5th grade music, beginning woodwinds, beginning percussion, middle school band, and high school concert, marching and jazz bands. Under his direction, the middle and high school bands achieved their first sweepstakes awards in school history. Kline holds a D.M.A. in composition with cognates in music theory and music history from Texas Christian University, an Master of Music degree in composition from Central Michigan University, and a Bachelor of Music degree in composition from Texas Christian University. His primary composition teachers include Blaise Ferrandino, David Gillingham, Neil Anderson-Himmelspach, José-Luis Maúrtua and Till Meyn.

**Sunny Knable** (b. 1983) is an award-winning composer, a multi-instrumental performer, an educator, and an author of multiple essays and books. 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). His prolific output is widely performed, including works for solos, chamber music, orchestra, and opera. Dr. Knable serves as Music Director of The Church-in-the-Gardens; composer for The Garden Players, a theatrical group for children; and as an Adjunct Assistant Professor at Queens College and LaGuardia Community College. He holds a Ph.D. in Music Composition from Stony Brook University, a Master of Arts degree 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 are published by TrevCo Music. All other works are published by Trouvère Music Publishing. He is the editor of the book "Looking Within: The Music of John Palmer", and the author of "The Quarantine Chronicle of a Composer" on Vision Edition, UK. He resides in Forest Hills, NY, with his son, wife, and cat.

Trained as a composer during her formative years, **Amber Yiu-Hsuan Liao** has won composition competitions in Taiwan, her home country. In 2023, she is invited to premiere her piano solo work "Where to?" at the College Music Society National Conference in Miami. Her collection of "Concert Etudes Inspired by Taiwanese Folk Songs" was published by Chorphilia, inc., and received a positive review in The Piano Magazine: Clavier Companion in Summer 2021. It has also been included in the newest edition of the NYSSMA Manual, a repertoire list for music evaluation festivals by New York State School Music Association. As a pianist, Ms. Liao has appeared as a soloist in such venues as Lincoln Center, Weill Recital Hall at Carnegie Hall, the Chicago Cultural Center, and the National Concert Hall in Taiwan. She has been a champion of Asian female composers, promoting their works in her recital programs and presentations. Her article "Diversifying Concert Programming: Introducing Works for Solo Piano by Asian Female Composers" was published on The Piano Magazine: Clavier Companion in Autumn 2019. Amber Liao has served on the faculty of Montclair State University, Seton Hall University and Snow College. She is currently Associate Professor at Borough of Manhattan Community College of City University of New York.

**Julianne Laird**, soprano, served the Indiana Area School District, Indiana, Pennsylvania as a choral and string music educator for 27 years. She holds a Doctor of Musical Arts degree from West Virginia University, where she studied with Dr. Hope Koehler. Throughout her career, she has championed the work of women composers, performing on the Indiana University of Pennsylvania Women's Composer Symposiums, as well as in special programs for the American Association of University Women, and in recital. Dr. Laird's research focuses on the interpretation of American folk song as art song, with an emphasis on the music of Jean Ritchie. She has performed as a soloist throughout Northeast Ohio, Western Pennsylvania, Eastern Virginia, and Coastal North Carolina, and was a member of the professional core of the Mendelssohn Choir of Pittsburgh under the direction of Robert Page. Additionally, she performs as a singer and "cellofiddler" in the folk duo, J.R. Shanty Co. with her husband Richard Workman, presenting sea shanties and songs of the sea. [jlairdobj@gmail.com](mailto:jlairdobj@gmail.com)

**Dr. Sarah Luebke** has appeared in opera, musical theater, and concert throughout the United States. Her current performing has centered on works of 21st-century composers. Recent performances include a recital of the songs of Chen Yi at the Chautauqua Institution, and soloist with the Buffalo Philharmonic Chorus in their production of James Whitbourn's oratorio *Annelies*. She has also worked directly with contemporary composers, including Benjamin Moore for the role of Masha in *Enemies: A Love Story*, and Missy Mazzoli for the role of Isabelle Eberhardt in *Songs from the Uproar*, both with the Eastman Opera Theater. She made her Carnegie Hall debut in May 2023, in Vivaldi's *Magnificat*. She has performed with ensembles including the Buffalo Philharmonic Orchestra, Rochester Oratorio Society, Brevard Music Festival Orchestra, and WNY Chamber Orchestra. A recognized educator, Dr. Luebke was selected for the prestigious 2022 NATS Intern Program, received the 2022 Mario Martinez NATS Intern Award, and received the 2020 Teaching Assistant Prize from the Eastman School of Music. Her students have been named winners and finalists in the National Classical Singer Competition, the Schubert Club Competition, and state,

regional and national NATS Competitions, and have been accepted into The Juilliard School, Eastman School of Music, Boston Conservatory, Interlochen Summer Music Festival, and the Brevard Music Festival. She received the DMA in vocal performance from the Eastman School of Music, the MM from the University of Kentucky and the BM from St. Olaf College. She currently teaches applied voice and vocal pedagogy at SUNY Fredonia.

**Allen Molineux** (b.1950) received a B.M. degree in composition from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999. His orchestral work "Trifles" was the winner of the Tampa Bay Symphony's first composition contest; receiving three performances by them in 2017. In addition, it is now released on the ABLAZE Records label and is published by Da Vinci Publications. His work "Zappy" for brass quintet and three percussionists was chosen as the winner of the Percussive Arts Society's 2017 composition contest. In 2019, his "Something Unsettled" for trumpet and piano was the winning submission in Category I for the McMurry New Music Project and his "Tears of Ramah" was the first place winner of the Hillcrest Wind Ensemble Composition Contest and was performed by the University of Louisville's Wind Ensemble at the College Music Society's National Conference. In 2021, his "Scherzi" was recorded by composer/pianist Jeffrey Jacob on the New Ariel label and his string orchestra piece "Contentamento" by conductor Pawel Kotla and the Kalisz Philharmonic Orchestra on the Phasma-Music label. In 2022 the Lansdowne Symphony premiered "When the Angels Sang" and in 2023 the Atlanta Philharmonic performed his "Trifles".

**Dr. Daniel Neuenschwander** is currently Director of Bands at Kutztown University in Kutztown, PA. As the Director of Bands at Kutztown, he is responsible for leading the Kutztown University Marching Unit (KUMU), Wind Ensemble, and the Spring Symphonic Band. Additionally, Mr. Neuenschwander teaches Applied Trombone Lessons, Instrumental Music Methods, Trombone Choir, and coaching Brass Chamber Ensembles. Prior to teaching at KU, Dr. Neuenschwander served as a Visiting Lecturer in Music with the University of Illinois Bands, where he served as Assistant to the Director of Bands under James F. Keene, as well as Assistant Director of the Marching Illini. Prior to his time in Illinois, he served as the band director at Canfield High School in Canfield, OH. While in Canfield, he was responsible for two concert bands, two jazz ensembles, marching band, teaching music theory, music history, and assisting with the bands at Canfield Village Middle School. During his tenure at Canfield High School, the CHS Symphonic Band was invited to perform at several music conferences, including as featured performer for the 2001 Ohio Music Educators Association (OMEA) State Conference in Columbus, OH. As a member of OMEA, he served as Chair of the District V Honors Project and President-Elect of OMEA State District V. Dr. Neuenschwander earned a B.S. in Instrumental Music Education at the University of Wisconsin-Madison, his M.M. in Trombone Performance at the University of Akron, and recently earned his Ed. D. in Music Education from the University of Illinois at Urbana-Champaign. He has studied trombone with Elliot Chasanov, Edward Zadrozny, William Richardson, James Wheat, and bass trombone with Kiel Lauer. As a performer, he is a member of the trombone section in the famed Allentown Band, America's Oldest Civilian Concert Band. Additionally, he has been a member of the Richmond (IN) Symphony, the West Virginia (Charleston) Symphony, The University of Illinois Wind Symphony, The Concert Band of Central Illinois, as well as having played with regional orchestras in Northeast Ohio and Northeast Pennsylvania. He has studied conducting with James F. Keene, Robert Jorgensen, James Smith, and Stephen Gage. Furthermore, Dan has served as an adjudicator, clinician, and guest conductor in Pennsylvania, Virginia, Ohio, Illinois, Maryland, and Missouri.

American clarinetist **Valerie Nuzzolo** is an enthusiastic performer and teacher who has performed throughout the United States and abroad. She is a recent graduate of Michigan State University, where she earned her DMA in 2021. While there, she prepared and presented a defense about the bass clarinet and the E-flat clarinet and their crucial purpose in the journey of a clarinet player. In 2020, Ms. Nuzzolo performed in Kolkata, India with the Spartan Winds, a Michigan based clarinet quartet invited as guests of

the *Kolkata Classics Club*, alongside its founder Jennifer Heemstra. She has also performed with the Ithaca New Music Collective, Cayuga Chamber Orchestra, Kingsport Symphony Orchestra, and Massapequa Philharmonic, in addition to several chamber groups of many different combinations. Currently, Ms. Nuzzolo is based on Long Island, NY. She is on faculty at Five Towns College in Dix Hills and teaches clarinet and saxophone on Long Island. Ms. Nuzzolo studied primarily with Guy Yehuda, Richard Faria, Peter Cain, and Mindy Dragovich.

**Risa Okina** is a theorist and collaborative pianist who has performed throughout the United States and Japan. Before moving to upstate New York, she was a much-sought-after collaborative pianist in the Philadelphia Area and regularly performed with students and local musicians. She has also collaborated with many local opera and theater groups, including the Philadelphia-based opera company, ENAensemble. She was a member of the Toradze Piano Studio, where she studied with the world-renowned pianist Alexander Toradze. She performed regularly at the Toradze Studio Recital series during her master's program. Risa received her Ph.D. in Music Theory from Temple University. Her dissertation "Brahms and The Uncanny" explores the musical uncanny in the piano chamber music of Johannes Brahms, utilizing the notion of the uncanny from the perspective of the German philosophers Ernest Jentsch and Sigmund Freud. Her research interests include Sonata Theory, Musical Semiotics, Musical Narrative, Psychoanalysis, Schenkerian Analysis, and Hermeneutic Analysis of the music of Johannes Brahms and other 19th-century composers. Her work has been presented in both national and international conferences, including the International Brahms Conference in Irvine, CA (2019), Music Theory Midwest Annual Conference and the Society for Music Theory Annual Meeting (2020), the 29th European Association for Music in Schools (EAS) Conference, Belgrade, Serbia, and the 15th International Congress on Musical Signification, Barcelona, Spain. She holds a MM in music theory from Temple University, a MM in piano performance at Indiana University South Bend, and a baccalaureate degree from the Toho Gakuen School of Music in Japan.

Composer, guitarist, and educator **Dan Pinkston** is involved in diverse musical pursuits, including composing chamber, orchestral and choral music, performing as a rock, blues and jazz guitarist and as a church musician. Recent compositions include two commissioned symphonies and two commissioned concertos, the most recent published by Alea Music Publications (2020). Dr. Pinkston has won numerous awards including the 2000 American Choral Directors Association composition prize. Born and raised in Ivory Coast, West Africa, but having lived and worked in the United States for 30 years, Pinkston brings a global perspective to his music. He has performed and/or had music presented in Africa, Europe, South America, Asia and in numerous locations across the United States. Pinkston's achievements include non-musical exploits as well, in particular the completion of an Ironman distance triathlon in the summer of 2010, numerous marathons and over 80 long distance urban hikes (pinkstonurbanhiker on Instagram).

**Dr. Aileen Razey**, whom *The Clarinet* described as having "...a truly beautiful sound which she displayed with an emotionally colorful performance," crosses boundaries between musical genres and atmospheres through performing and teaching. As Assistant Professor at Kutztown University, Dr. Razey teaches applied clarinet lessons, clarinet choir, Modern Private Music Teacher, Introduction to Music, and serves as Outreach Coordinator and secondary advisor to KU's NAFME chapter (National Association for Music Education). She is also a teaching artist for the Kutztown Summer Music Festival. First prize winner at the Henri Selmer Summer Clarinet Academy Solo Competition, finalist at the International Clarinet Association Young Artist Competition, and finalist of the Boulder Philharmonic Young Artist Competition, gave Razey the opportunity to perform the new and standard solo repertoire. An advocate of new music, Dr. Aileen Razey collaborates with emerging national and international composers. As a clarinetist with the Lucerne Festival Academy, she presented audiences with 20th and 21st-century orchestra repertoire in major concert halls including Hamburg's Elbphilharmonie, Kölner Philharmonie, and the Cultural and Congress Center of Lucerne, Switzerland. Razey was a clarinetist for Klangspuren Schwaz International Ensemble Modern Academy in Schwaz, Austria, performing works by living composers such as Rebecca

Saunders. She often performs with the Savaria Symphony Orchestra and Cayuga Chamber Orchestra, and previously performed with the Orchestra of the Southern Finger Lakes, Allen Philharmonic, Abilene Philharmonic, Lone Star Wind Orchestra, and Dallas Winds working with notable conductors such as Gergely Madaras, Robert Spano, Ludovic Morlot, Hugh Wolf, Christian Arming, Heinz Holliger, Eugene Corporon, and Jerry Junkin. Razey can be heard as principal and E-flat clarinetist on five GIA records with the North Texas Wind Symphony. Razey earned a Doctor of Musical Arts in Clarinet Performance from the University of North Texas with a related field in music education, a Master of Music in Clarinet Performance from the University of Denver, and a Bachelor of Music in Music Education from Ithaca College. Her teachers include Kimberly Cole Luevano, Jeremy Reynolds, Michael Galvan, Gabor Varga, Michael Rusinek, and Pavel Vinnitsky.

**David P. Rossow** is a composer, educator, pianist, and music minister who holds the rank of University Instructor at Florida Atlantic University. There he teaches in the areas of Music Theory and Sight Singing, Jazz and Commercial Piano, Modern Music History and is the collaborative pianist for the university's treble ensemble Vocalis. His compositions span several genres including art song, choral, jazz, and liturgical. Primarily composing for the voice, he strives to create the perfect marriage of text and music. It is that intent which allows his music to speak to the listener on a deep, emotional level. His compositional sound is perhaps most influenced by his background as a jazz pianist; the use of distinctive modal melodies in combination with rich textures and extended harmonies all intertwine to create a unique musical soundscape. Among his more recent choral compositions are *Missa Illumina*, a twenty-five-minute major work for orchestra and SATB chorus which was premiered at the Florida Atlantic University's High School Choral Festival in the Fall of 2016, and *Teach Me to Love* for SATB chorus and piano published in the NCCO Choral Series. His compositions are published by E.C. Schirmer [www.ecspublishing.com](http://www.ecspublishing.com), Santa Barbara Music Publishing [www.sbmp.com](http://www.sbmp.com), and Simply Liturgical Music [slmusic.org](http://slmusic.org) More information about his music can be found on Facebook, Instagram, SoundCloud, his YouTube channel, and at [www.davidrossow.com](http://www.davidrossow.com).

**Dr. Stacie Lee Rossow** is Associate Professor, Associate Director of Choral and Vocal Studies, and Associate Chair at Florida Atlantic University where she teaches conducting, voice, literature, and research methods in addition to conducting the University's treble ensemble Vocalis. Dr. Rossow holds bachelor and master's degrees from Florida Atlantic and received her Doctorate in Choral Conducting from the University of Miami. While at the University of Miami she was awarded the Theodore Presser Award for Research in Music for her work in the area of Irish choral music and her thesis, entitled *The Choral Music of Irish Composer Michael McGlynn*, was the first on Mr. McGlynn and is held in the Irish Traditional Music Archive in Dublin. In 2015, Dr. Rossow was awarded the Faculty Talon Award for Excellence in Leadership at Florida Atlantic University.

**Dr. Eric Rubinstein** is Director of Choral Activities at Nazareth University, where he directs the Chamber Singers and Treble Choir, and teaches coursework in conducting and music education. Prior to his appointment at Nazareth, 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, New York. Ensembles under his direction have been recognized across New York and New England for performances of the highest artistic caliber, including invited performances for NY-ACDA, NYSSMA, and Eastern Division ACDA. His choirs have received numerous accolades, including performances at Carnegie Hall, Chautauqua Institute, and abroad, and have been honored by The American Prize. Dr. Rubinstein's scholarship and creative activity focus on the advancement of twenty-first century, progressive practices in choral music education. His work has appeared in such publications as *Music Educators' Journal*, *SmartMusic*, and *Anacrusis* (Choral Canada), as well as through regional and national conventions of NAFME and ACDA and the International Society of Music Education (ISME). Dr. Rubinstein holds Choral Conducting and Music Education degrees from Louisiana State University (D.M.A), Michigan State University (M.M.), and SUNY Fredonia (B.M.).

The music of **Phil Salathé** ranges widely in scale and scope, from multi-movement orchestral pieces to hand-programmed "chiptunes" for independent video game publishers. His works have been featured at conferences and festivals in the United States, Canada, South America, Europe, and Asia. Initially trained as a jazz musician, he studied composition at Bennington College, the Hartt School, and Stony Brook University (Ph.D., 2014). In January 2016 he joined the faculty at SUNY Potsdam's Crane School of Music, where he teaches music theory, composition, and aural skills, among other topics. In February 2019, Ravello Records released his CD *Imaginary Birds: Music for Oboe and English Horn*, recorded with longtime collaborators Oboe Duo Agosto. His next CD will be recorded in 2024 with cellist Esther Rogers Baker and trumpeter/pianist Gene V. Baker. He is the co-author, with Ian Priston, of the book *Pink Floyd: BBC Radio 1967-1971*, released in June 2022, and has begun work on another book about the band. In 2023 he became a co-producer of the *Fingal's Cave* podcast, which interviews key figures from the history of Pink Floyd. His other research interests include metrical dissonance, progressive rock, and the music of Dick Twardzik, Erwin Schulhoff, and Janis Ian. Outside of music, he enjoys playing chess, learning languages, and exploring offbeat cinema. In 2015 he successfully competed on the television show *Jeopardy!*, winning one episode.

**Dr. Carol Shansky**, flutist, has been a prizewinner of the Concerts Atlantique Competition, the Pearl Amster Concerto Competition, the JCC of Metro NJ Young Artist's Competition, and Artists International. A particular interest in chamber music has brought her to concert halls at the British Arts Center of Yale University, Carnegie Hall's Weill Recital Hall, Tanglewood's Little Theatre, and the Bruno Walter Auditorium at Lincoln Center. Described as "produc[ing] a lovely tone with a large palette of colors" (NY Concert Review), Dr. Shansky has performed by peer-reviewed invitation at the conventions of the National Flute Association, College Music Society, NACWPI, International Duo Symposium and the International Clarinet Association, among others. A chamber musician and orchestral flutist, Carol plays with Bergen Chamber Artists, Synergy 78 and is principal flute of the Bergen Philharmonic Orchestra. Carol has been interviewed and performed live on New York Public Radio and North Jersey Public Radio who described her performance as "first-rate" and her CD with guitarist Seth Himmelhoch, "Songs and Dances of the Americas" has been on the rotation at classical radio stations WNYC and WVPR. Dr. Shansky is on the faculty of Bergen Community College and Post University and several music studios where she teaches applied flute. She received her Doctor of Musical Arts and Master of Music degrees from Boston University and her Bachelor of Music degree from Ithaca College.

Korean-born American musician **Sungmin Shin** maintains a vigorous schedule seamlessly navigating the unpredictable musical landscape of the 21st century. Dr. Shin is an artist-teacher, arts leadership advocate, composer, consultant, engineer-producer, ensemble director, entrepreneur, improviser, multi-instrumentalist, music theorist, and scholar. Sungmin balances his serious classical training with his deep roots in diverse musical cultures to seek new modes of expression through performance, improvisation, and composition. He has been invited to compose, perform, teach, and adjudicate at major international competitions, events, and festivals including the Guitar Foundation of America International Convention & Competition, Iserlohn International Guitar Festival (Germany), Rochester International Jazz Festival, and many more. A frequent collaborator with various musicians, he is a member of the internationally acclaimed guitar ensemble Tantalus Quartet and 8-piece rock band Lauren and the Good Souls. Dr. Shin is a devoted educator and shares his passion for music with students of all ages and levels. He is Associate Professor of Practice at the University at Buffalo SUNY where he directs the guitar program and guitar ensembles. Students of Dr. Shin are currently working as professional musicians in Western NY and beyond and have gained admission to top music schools such as Belmont, Berklee, Eastman, Northwestern and many more at the undergraduate and graduate levels with scholarships. Dr. Shin is the director of the Penfield Guitar School and serves on the faculty of Guitar Workshop Plus in Toronto during the summers. Sungmin plays and endorses D'Addario Strings. For more info, please visit [sunguitar.com](http://sunguitar.com).

**Dr. Jonathan Sokasits** is Professor of Piano and the Byron Jensen Distinguished Professor of Music at Hastings College in Hastings, Nebraska, where he teaches studio piano, class piano, piano literature and pedagogy, core music courses, and accompanies the choir. He holds graduate degrees from the University of Wisconsin-Madison, and a Bachelor's degree from Ithaca College. Sokasits is active performing in solo, duo, and chamber recitals. He has been concerto soloist with the Blue Lake Festival Band, Hastings College Band, Hastings Symphony, Northwest Chamber Winds, UW-Madison Symphony, and Ithaca College Wind Ensemble, with whom he recorded Husa's Concertino under supervision of the composer. Dr. Sokasits appears on Mark Custom Records with the Ithaca College Wind Ensemble (Apotheosis of This Earth: Music of Karel Husa for Wind Orchestra), and the Ithaca Children's Chorus (Community through Song), and on Albany Records with flutist Leonard Garrison (American Reflections). His first solo CD, *Intersections: Character Pieces in the Jazz Idiom*, was also released by Albany Records. Sokasits has performed in recital with the Chiara String Quartet, Petrella duo, Nebraska Chamber Players, and numerous faculty colleagues and students. A devotee of contemporary music, Dr. Sokasits has worked with composers including Christian Berg, Karel Husa, John Psathas, Christopher Rouse, and Dana Wilson. Sokasits gave the premiere performances of Wilson's *Persona—Five Pieces for Piano* (commissioned by the Nebraska Music Teachers Association), and *Constellations—Eleven pieces for piano* inspired by jazz and the blues (commissioned by Sokasits with matching funds from the Hastings College Imagine Grant Foundation).

**Nolan Stolz** is a composer, scholar, and drummer living in Spartanburg, South Carolina. His compositions are clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. The Brno Philharmonic recording of his *Lincoln Highway Suite* was awarded second place in the 2020 American Prize's Ernst Bacon Award. *Fanfare* magazine called it a "brilliant piece of Americana. . . a piece of inspiration and skill," the "orchestration is brilliantly managed." and "Stolz clearly has a fine repository of [melodies] in his back pocket." His flute piece *Princess Ka'iulani* was published in *SCI Journal of Scores* (51) and *SCI's CD series* (30). Stolz's other works may be heard on releases from Ablaze, ESM, Six Strings Sounds, and Tributary Music. He has been commissioned by the Alturas Duo, CCSU Chamber Players, Las Vegas Academy Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, Synchronix and several solo performers. Dr. Stolz holds degrees in composition from The Hartt School, University of Oregon, and University of Nevada-Las Vegas. Stolz is Associate Professor of Music at the University of South Carolina Upstate. Previously, he taught at the University of Nevada-Las Vegas, Southeast Missouri State University, University of South Dakota, and at two community colleges in Connecticut. In addition to his work as a composer, Stolz has published a book about Black Sabbath's music, a jazz theory article, essays on Black Sabbath, Genesis, Rush, and Frank Zappa, and appears on several albums from jazz and rock artists.

**Steven Thompson**, Professor of Music at American River College. Steven directs the orchestra at American River College, lectures in music appreciation and fundamentals, 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).

Soprano **Sarah Wee** is an Assistant Professor of Voice at Troy University where she teaches private lessons, vocal pedagogy, diction, and directs the Opera Workshop. Dr. Wee also enjoys a career singing recital, concert, and operatic literature. Dr. Wee received her Doctorate of Musical Arts in Vocal Performance and Vocal Pedagogy at the Frost School of Music at the University of Miami, where she later served as a lecturer in the voice department. She graduated from Webster University with a Bachelor's Degree in classical voice



performance and earned a Master's Degree in vocal performance from Washington University in St. Louis. Sarah Wee currently resides in Montgomery, AL, where she lives with her husband and two children.

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

**Dr. Lindsey Wiehl** is an Assistant Professor of Music at the University of Maine at Augusta. She had formerly been teaching music classes at Valley City State University and Indiana University Kokomo. Dr. Wiehl holds several degrees in music including a B.S. in Music Education from the College of Saint Rose, an M.M. and a D.A. in Bassoon Performance from Ball State University, and a Professional Certificate in Advanced Music Production from Berklee College of Music. As a musician, Dr. Wiehl encourages others to unapologetically pursue their interests while ignoring stereotypes and preconceived notions of what it means to be a musician. She performs and has her compositions performed at national and international conferences and has several active commissions for compositions. Lindsey Wiehl is a songwriter, performer, and music scholar. She believes that the brainy and complex side of music can and should co-exist with the enjoyable and fun side of music. Her research includes digging into musical analysis, composition, and creating opportunities to bring typical classical instruments into varying genres. You can learn more about her work at [www.lindseywiehl.com](http://www.lindseywiehl.com).

**Dr. G. Preston Wilson, Jr.**, the Director of the Fisk Jubilee Singers and Mike Curb Endowed Fisk Jubilee Singers Chair in the School of Natural Sciences and Mathematics at the historic Fisk University in Nashville, TN. A native of Durham, NC and 2010 graduate of Fisk University, Dr. Wilson returned to Fisk and to the Fisk Jubilee Singers®, in which he sang under the direction of the late Dr. Paul T. Kwami. He received his Bachelors of Science in Music Education from Fisk University in Nashville, TN in 2010. During his matriculation, this world-renown, Dove and Grammy award winning ensemble was awarded the National Medal of the Arts, the highest artistic honor in the nation from the National Endowment for the Arts and presented by President George Bush. He was blessed to accompany the Jubilee singers to Ghana and Spain in the summer of 2007 and was featured on the recording project, *Sacred Journey*. After graduating from Fisk, Dr. Wilson earned a Masters of Music in Choral Music Education from Bowling Green State University, where he was awarded the Winifred O. Stone Graduate Fellowship, being named the Presidential Graduate Scholar. After graduation from BGSU, Dr. Wilson began teaching at various schools in the Toledo Public School systems. His longest stay was at Start High School where he oversaw five choral ensembles, the school dance team, and an advisor for the African American Culture Club. He was also the vocal coach and co-director for the Toledo Youth Choir: a community youth ensemble; and taught voice and piano for The Mustard Seed Academy of Arts. Dr. Wilson additionally served on the Music Ministry at Friendship Baptist Church, under the leadership of Bishop Duane C. Tisdale. There he functioned as the principal accompanist for the ministry, directed the Youth and Young choir, and worship leader for district and state Full Gospel Baptist Church Fellowship events. In June of 2021, Dr. Wilson graduated from the University of Missouri (Columbia), obtaining a PhD in Music Education. He successfully defended his dissertation entitled, *Successful Urban Elementary Music Educator: A Phenomenological Investigation*; which focuses on the lived

experiences of urban music teachers in elementary schools. As an active researcher, he has published in journals such as *TEMPO*, official magazine of the New Jersey Music Educators Association. He also has contributed chapters in *A Music Pedagogy for Our Time: Conversation and Critique*; *If Colors Could be Heard They'd Paint Wondrous Tunes: Narratives about Music Education, Race, Ethnicity, and Identity*; and *You Hear US Knocking BUT Won't Let US In: Voices, Reflections and Practices on Diversity Equity and Inclusion*. He boasts research presentations at the Feminist Theory and Music Conference at the University of Guelph, Canada; the International Society for the Sociology of Music Education at the University of Veracruz; and the BLACK Critical Media Literacy Conference: Action! Awareness! Advocacy! in the African Diaspora. He also has a host of national and state conference presentations including Georgia, New York, New Jersey, Pennsylvania, District of Columbia, and Florida. Dr. Wilson has served as the clinician for the Durham All County Choir, as well as the NJMEA Middle/Junior High school choral festival. Originally from Durham, NC, Dr. Wilson is the son of Dr. George Preston Wilson Sr. and Zenobia Hatcher-Wilson. In his youth, Dr. Wilson attended the public school system, where his love of music was cultivated. A graduate of the Duke School of the Arts, Dr. Wilson was also very active in his church and in his community. An organist at his home church, Refiner's Fire Community Church, Dr. Wilson has remained an active music minister throughout his scholarly journey, working in churches in Tennessee, Ohio, Missouri, and New Jersey. Dr. Wilson is a proud member of the Phi Mu Alpha Music Fraternity, Inc., Alpha Phi Alpha Fraternity, Inc., Pi Kappa Lambda, American Choral Directors' Association (ACDA), National Association for Music Education (NAfME), and College Music Society (CMS).

**Nile Wilson** holds a Bachelor's Degree in Music Education from Scholastica's College (Philippines) where she studied violin performance with Juilliard alumnus, Basilio Manalo. She holds graduate degrees in Secondary Music Education (Old Dominion University), Orchestral Conducting (Messiah University), and Education Specialist in Instrumental Music Education (Auburn University). Currently, Nile is a doctoral student at Auburn University majoring in Instrumental Music Education. She also studies violin performance privately with Gina Medina-Perez of the University of Santo Tomas (Philippines). Prior to becoming a full-time music educator in the United States, Nile performed as an orchestral violinist and violist in her native Philippines. She continues to be an active orchestra musician while also maintaining a full-time career as a music educator. Nile was an Orchestra Director for Northside Independent School District in San Antonio, TX for 11 years before moving to her current position as the Secondary Orchestra Director for the Hempfield School District in Landisville, PA. Nile is featured as a case study of exemplary classroom management and teaching in several publications by best-selling authors Dr. Harry and Rosemary Wong. Outside of music, Nile is an avid seamstress and student of the martial arts. Despite starting in her late thirties, she earned a first-degree black belt in Wado Ryu Karate after six years of diligent study. Nile also studies Fujian Five Ancestor Boxing, a martial arts style from Southern China, while continuing to study and teach Japanese Karate. Nile lives in Columbia, Pennsylvania with her husband, two daughters, and their beloved pets.

**Dr. Eunhae Grace Yun** is a distinguished expert in piano pedagogy, with a research focus on group piano classes, informal music, early childhood music education, and self-regulated learning. She is highly sought after as an adjudicator for piano competitions and festivals across the Northeastern United States and is a frequent presenter at major conferences, both regionally and nationally. Dr. Yun holds a B.M. and M.M. in piano pedagogy from Temple University and furthered her education with an Ed.M. and Ed.D. in music education from Teachers College, Columbia University. Her profound understanding of piano pedagogy enables her to provide expert guidance in both her teaching and research. Dr. Yun currently holds a position as an adjunct assistant professor at Temple University, PA.