



NORTHWEST CHAPTER 36th REGIONAL CONFERENCE



UNIVERSITY OF BRITISH COLUMBIA
VANCOUVER, BC, CANADA
MARCH 15 & 16, 2024
PROGRAM BOOK



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MESSAGE FROM THE NORTHWEST REGIONAL CHAPTER PRESIDENT

Welcome to the Northwest Regional Conference!

This year's conference is in the lovely city of Vancouver, British Columbia which holds a special place in my heart! As a child, I grew up just across the water on Vancouver Island in Nanaimo, BC. This area has a rich cultural heritage, and it boasts many wonderful neighborhoods to experience. While you are here, hopefully you'll be able to explore some sites like Stanley Park where you will find an aquarium, beautiful walking paths, and First Nations totem poles. Granville Island is a fun market area to visit, I highly recommend trying the perogies or fish and chips. I also suggest visiting Gastown, the oldest neighborhood in Vancouver, for the hippest food and coffee in town, and the VanDusen Botanical Gardens. There are many other areas to see as well, but the University of British Columbia is practically its own town with a beautiful rose garden, Belkin Art Gallery, and many places to eat too! There is a lot to experience!

Thank you for attending our conference this year. We, the NW Chapter Board, are particularly excited to see and hear your presentations and get to know you while you are here. I would like to thank Melissa Parkhurst, our lovely program chair for all of the work she has put into this conference. Thank you to Hyejung Jun for being the local host and helping secure the facilities, providing information on hotels and food in the area, and for taking on an event like this. Thank you to the University of British Columbia School of Music and Director of the School of Music T. Patrick Carrabr  for allowing us to take up space this weekend. Additionally, I would like to thank everyone on the selection committees for their hard work in making this conference a wonderful place to learn new things. Finally, I would like to thank the Northwest Regional Board for all the work they do during the year.

Enjoy the conference here in beautiful Vancouver!

Sophia Tegart

President, CMS Northwest Chapter
Assistant Professor of Flute, Washington State University
sophiat@wsu.edu



**WELCOME FROM THE NORTHWEST REGIONAL CONFERENCE
PROGRAM CHAIR**

College Music Society - Northwest Chapter

Dear Conference Attendees,

On behalf of the members of the CMS Northwest Conference Committee, I am pleased to welcome you to the 2024 College Music Society Northwest Regional Conference. I hope you enjoyed your travel to beautiful Vancouver, British Columbia. We have a wide variety of presenters this year, hailing from 18 states and provinces and presenting a diverse array of music and topics. In addition, our keynote speaker, Dr. Michael Tenzer, is an internationally renowned scholar in the field of ethnomusicology and brings a career's worth of experience to his talk, "The Ethnomusicology of Orchestration."

For making this conference happen, I would especially like to thank Hyejung Jun, our stellar Chair for Local Arrangements. She has been our creative boots-on-the-ground throughout the planning stages and she has done an amazing job coordinating the onsite operations. Additional thanks go to the other Northwest Chapter officers, to the members who graciously served on the proposal selection committees, and to the UBC School of Music for the use of their facilities. We are grateful to everyone who donated time and energy to make our conference possible.

Most importantly, I thank you, the participants, for your support of the Northwest Chapter. If you have interest in chapter leadership, conference planning, or perhaps are interested in hosting a future conference, please speak with any of the current officers. Again, welcome to the conference, to the University of British Columbia, and to Vancouver, B.C.!

All my best,

Melissa Parkhurst
Program Chair



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KEYNOTE SPEAKER — MICHAEL TENZER

Professor, Ethnomusicology
Directory, Balinese Gamelan Ensemble



My home in the School of Music is in the Ethnomusicology division, and my musical interests span the globe, but my activities cover all of the kinds of things musicians do: performance, composition, research, teaching and mentoring, analyzing, thinking and writing about music, promoting interest in music of all kinds, and envisioning what can be done to best shape our future world of music.

I grew up in New York City and studied at Yale University (BA 1978), then completed a PhD in music composition at University of California, Berkeley (1986). Since 1977 I have lived on and off for five years (or more) in Bali, Indonesia, studying gamelan traditions. In 1988-89 I learned drumming and singing in South India. I doff my hat to many treasured teachers: composers Martin Bresnick, Andrew Imbrie and Gerard Grisey, mrdangists Frank Bennett and N. Govindarajan, French ethnomusicologist Simha Arom, and too many Balinese musicians to name. From 1986-1996 I taught music theory and composition at Yale University, and since 1996 have been professor of music at UBC. In 1988 I married Pam Hetrick, an elementary music specialist. Our children are Molly, an artist with an MSW, and Maya, a contemporary dancer with a German company, born in 1990 and 1994.



Of the varied musical activities I've undertaken over the years, here are a few that have given me the most satisfaction. In 1979 I co-founded [Gamelan Sekar Jaya](#) in Berkeley, California, an organization that still thrives today. In the 1980s-2000s I composed a series of works in Bali for Balinese musicians integrating South Indian Rhythms into their language, works which over the long term have shown a considerable influence on the development of their tradition. Here in North America, my publications promoting the music-analytical study of a diverse range of world musics have helped encourage a growing movement to diversify music curricula generally. You can always find me seated at a drum directing a Balinese gamelan; the group I founded in Vancouver and at UBC in 1996 (Gamelan Gita Asmara) is a joy to be part of. And, just for myself, I love to practice jazz piano.

The older I get, the more teaching means to me. I'm privileged to be the professor for Music 128, Musical Rhythm and Human Experience—since 2019 required for incoming music students—which takes an expansive global historical view on music, as well as a critical perspective on how music is taught in our institutions. The syllabus was recognized in 2021 by the Society for Music Theory with its inaugural Diversity Course Design Award. So far I've directed a dozen PhD dissertations and three more are on the way as I write (December 2021). I maintain lifelong relationships with my wonderful advisees, most of whom are now university professors themselves.



CONFERENCE SCHEDULE

Friday, March 15, 2024

8:00

Registration Opens – Coffee and Snacks

9:00

Papers Session
Rm. 462

**Global Currents: Identity, Cultural Expression, and
Building Community**

*The Epidemic and the Gay Men's Chorus:
How the World's First AIDS Requiem Came to be Written and
Celebrated in the Deep South*

Kevin D. Crowe, University of South Carolina

Student Paper Award Winner

*Lukewarm Liminality: A Reggae Band Challenges Switzerland's
Sense of Self*

Florian Konzetti, Linfield University

Jeong in Music: Kinship in Korean Art Song

Alexander Hahn, California State University, Long Beach

10:30

Short Break

10:45

Papers Session
Rm. 462

**Effective Studio Pedagogy: Powerful Technology &
Developing a Reflective Practice**

*The Interaction of Guitar Pedagogy and Technology: A Case Study
of Online Guitar Teachers*

Christopher W. Bulgren, Oregon State University

*From Performer to Pedagogue: Transformative Modalities in
Studio Teaching*

Aaron Hodgson, Western University

Laura Benjamins, Western University

12:00

Rm. 462

Lunch & Chapter Business Meeting

1:00

Workshop and
Demonstrations
Rm. 462

**Embodied Awareness, Tools of Technology, and Strategies
for Listening**

*Utilizing Embodied Awareness and Aesthetic Perception
for Decreasing Music Performance Anxiety (MPA) and Enhancing
Creative Artistry*

Gary Jobe Ferguson, Independent Scholar



(1:00) – *continued* –

*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, Middle Georgia State University

*Learning to Listen: Developing Listening Skills for Non-Major
Music Courses*

Kim Davenport, University of Washington, Tacoma

3:00

Short Break

3:15

Lecture Recitals
Barnett Hall

**Expanding the Repertoire for Piano: Barbara Assiginaak,
Beverley McKiver, Samuel Coleridge-Taylor**

*Roots and Wings: Celebrating Two Indigenous Voices in Piano
Literature*

Christina Wright-Ivanova, Keene State College

*Spirituals for Solo Piano: Exploring the 24 Negro Melodies of
Samuel Coleridge-Taylor*

Kim Davenport, University of Washington, Tacoma

4:15

Short Break

4:30

Lecture Recitals
Barnett Hall

**Living Composers: Gems from Alexina Louie (Vancouver,
B.C.) and Gwyneth Walker (New England)**

Diversity and Unity in Alexina Louie's Music for Piano

Fabio Menchetti, Washington State University

*Expanding the Repertoire: The Solo and Collaborative Piano and
Violin Works of Gwyneth Walker*

Serena Scibelli, Mississippi State University

5:30

Dinner Break

7:30

Barnett Hall

Performers' Concert

Program on page 13



Saturday, March 16, 2024

8:30

Coffee & Snacks

9:30

Papers session
Rm. 462

**Growing the Canon: Showcasing a Rich Musical Identity
and Reviving a Lost Legacy**

*The Compositional Style and Influence of Canadian Composer
John Burge*

Marjorie-Anne Patterson, Florida Atlantic University

Julius Hijman: A Lost Composer's Life and Works
Troy Bennefield, Washington State University

10:30

Short Break

10:45

Workshop
Rm. 462

**Strategies for Implementing Successful Instruction in
University Music Curricula**

*Why Teach African American Music: Justifications, Triumphs,
and Challenges*

Jerry Tolson, University of Louisville

11:45

Break

1:00

Barnett Hall

KEYNOTE

“The Ethnomusicology of Orchestration”

Michael Tenzer, Professor of Ethnomusicology
University of British Columbia

Composer, performer, music educator, and scholar
Director, Balinese Gamelan Ensemble

2:00

Short Break

2:15

Lecture Recitals
Barnett Hall

**Groundbreaking Composers: Compositional Techniques,
Embellished Stories, and Historical Narrative**

Barbara Pentland: A Powerful Source
Adrienne Wiley, Central Michigan University

*A Captivating Modern String Chamber Narrative: Mazzoli's “Lies
You Can Believe In”*

Amy Claire Catron, Mississippi State University
Student Performance Award Winner



(2:15) – continued –

PURCHASE: Hiding

Justin Montigne, University of North Dakota

Lynne Morrow, Sonoma State University

3:45

Short Break

4:00

Demonstrations
Rm. 462

**Capitalizing on Contemporary Circumstances: Practice
and Pedagogy for the Times We Live In**

Silence: A Practice Guide for Beginner Flutists

Anna Sommerville, Washington State University

An Unexpected Perk: Lessons in Score Study for Ensemble

Musicians Post-COVID

Michael Dolan, Allegheny College

5:00

Dinner Break

7:00

Barnett Hall

Composers' Concert

Program on page 15



CMS 2024 Northwest Regional Conference
University of British Columbia, Vancouver, BC
Friday, March 15, 2024, 7:30 p.m.
Performers' Concert

Nove Preludi (Nine Preludes), Op. 29 Teresa Procaccini
1. L'Airone (The Heron)
2. Il Colibri (The Hummingbird)
3. Il Cigno (The Swan)
4. Il Passero (The Sparrow)
5. Il Picchio (The Woodpecker)
6. Il Cucù (The Cuckoo)
7. Il Gabbiano (The Seagull)
8. Il Cocorito (The Cockatiel)
9. Il Pipistrello (The Bat)

Toccata Elena Barbara Giuranna

Se-Hee Jin, piano (Texas Tech University)

The Lacroute Composer Readings and Chamber Music Mentorship Program

Red Flame (2021) Andrea Reinkemeyer
Soaring and free
Tapping and floating on waves
Busy

First of October (2023) excerpt Rain Santiago

Explorations (2023) excerpt Avery Shankland

Two Vignettes (2023) Élana Gatien
Wind Chimes in Partial Sunlight
Fiercely

Florian Conzetti, marimba (Linfield University)
Alexis Evers, flute (Linfield University)



**CMS 2024 Northwest Regional Conference
University of British Columbia, Vancouver, BC
PERFORMERS' CONCERT - PROGRAM NOTES**

Se-Hee Jin (Texas Tech University), *Modern Italian Pianism: Works by Procaccini and Giuranna*

The collection of pieces by two Italian women composers is associated with the juxtaposition of European traditions and stylistic changes in music during the early to mid-twentieth century in Italy. These selected compositions feature eclectic sonorities with motivic ideas introduced, transformed, and reimagined throughout, providing a sense of musical evolution and innovation. Teresa Procaccini (b. 1934) is recognized for her work in various settings and mediums, including operas, symphonies, orchestral music, theatrical works, and compositions for young instrumentalists and choirs. Her “Nove Preludi” (Nine Preludes, 1966) explores the piano instrument’s timbre, counterpoint, and percussive effects in a series of short movements. Each prelude clearly demonstrates the characteristics of her music - incisive rhythmic vitality, clarity of patterns, dynamism, and melodic lyricism that opens out in ample lines. After every prelude, the name of a bird was added as suggested by the character of each piece, which is a reminiscent of Olivier Messian’s *Catalogue d’oiseaux*. Elena Barbara Giuranna (1899-1998), a composer and pianist, created music for ballet, orchestra, chamber ensembles, choir, voice, and solo instruments. Her “Toccata” (1936) exhibits pianistic virtuosity, lyricism, and exoticism, seamlessly interwoven with motoric rhythms and ever-changing motivic development. The toccata section is followed by a slow and expressive resonance of bells, establishing a distinct contrast at the end.

Florian Conzetti (Linfield University), *A Pioneering Composer: Readings and Chamber Music Mentorship Program for Professional Student Development*

In this performance, we are presenting the results of a pioneering composer readings and chamber music mentorship program, in which a professional ensemble mentors composition students for an entire semester to develop their compositional craft, practice to collaborate with performers, and develop marketable materials, including scores, parts, and recordings. This program complements regularly scheduled composition classes. At the beginning of the semester, invited artists perform a concert, share with students concepts about writing for their ensemble, and inspire students to find their own voice. Over the course of the semester, artists meet with students to answer questions and reflect on the composition drafts coming out of the students’ composition class. At the end the semester, artists read the compositions, provide feedback, and finally premier the student works in a public performance. We are demonstrating this process by performing Andrea Reinkemeyer’s *Red Flame* (2021) for flute and marimba—the reference piece for the fall 2023 semester—and the most successful works for flute and marimba that emerged from the collaboration between the students and our ensemble. Oregon native Andrea Reinkemeyer is an internationally performed composer and widely commissioned by orchestras, universities, and chamber ensembles across the United States. In her soundscapes, Reinkemeyer interrogates human nature and urgent sociopolitical issues—public and private grief, #MeToo, and natural disasters in the Pacific Northwest. In *Red Flame*, Reinkemeyer “draws inspiration from three Oregon bird species, notable for their vibrant red markings and precarious position on conservation watchlists [...]” (Reinkemeyer).



**CMS 2024 Northwest Regional Conference
University of British Columbia, Vancouver, BC
Saturday, March 16, 2024, 7:00 p.m.
Composers' Concert**

Randomosity

Jiyoun Chung

Joshua Gianola, marimba (Central Washington University)
Jiyoun Chung, piano (Central Washington University)

Eastern Suite; or, On the Death of a Desert

I. Grave
II. Fantasia Oscuro
III. Vivace Come la Primavera
IV. Malsicuro
V. Cantabile Con Riverenza
VI. Finale

Stephen Williford
(Central Washington University)
Student Composition Award

Keqin Ma, Piano (Central Washington University)

GILT-EDGE: Piano Sonata No. 5

I. GILT-EDGE
II. Hopewell
III. Antioch

Sean A. Moore

Sean A. Moore, piano (St. Andrews University)

Fabric, Sand, Text, and Tile

Mark Vaughn
(Grayson College)

Stereo Fixed Media

Improvisation (1987)

Gary Powell Nash
(Fisk University)

Aaron Hodgson, trumpet (Western University)

Peg-Leg Two-Step

Rob Smith
(University of Houston)

Andrew Staupe, piano (University of Houston)



**CMS 2024 Northwest Regional Conference
University of British Columbia, Vancouver, BC
COMPOSERS' CONCERT - PROGRAM NOTES**

Jiyoung Chung (Central Washington University), *Randomosity*

I wrote *Randomosity* for Piano and Marimba as a collaboration with “The Art of Autism,” a nonprofit organization based in California. I was inspired by the painting “*Randomosity*” by [Syance Wilson](#), an incredibly talented Southern California artist on the autism spectrum. Syance Wilson says she makes fun of random objects through her work “*Randomosity*.” She drew lots of houses that consisted of faces and different kinds of everyday objects with windows and doors inserted in them. To make a musical connection with this incredibly dynamic painting, I placed the musical materials in the order of different objects in the painting that my eyes looked through over time. Some musical gestures and passages may sound as random and humorous as the original painting itself. I hope the auditive impressions reflect the visual images and vibes of “*Randomosity*,” and lead the audience to a pleasant, sensuous experience.

Stephen Williford (Central Washington University), *Eastern Suite; or, On the Death of a Desert*

The desert is an inhospitable place. Willows cling to the edges of the winding Columbia, the only hope for the native creatures. Dust blows, sagebrush shudders. Rattlesnake Mountain looms, jutting from the ground like the spine of some ancient creature. This piece is based on my home in southeastern Washington. The first movement, *Grave*, creates a sense of dread, an uneasiness inherent to the creatures that live in the shrub-steppe. The second, *Fantasia Oscuro*, evokes the dreamlike quality of standing on the hills of Saddle Mountain, looking out across the wide Columbia Basin, the natural beauty juxtaposed against the unnatural agricultural fields and townships. The third movement, *Vivace Come la Primavera*, uses a fast, almost frantic theme. The energy of this movement evokes the sun’s rising over the Columbia River in spring, desert thistles and sagebrush bursting into bloom with the return of water. The fourth movement, *Malsicuro*, creates a sense of fear and panic, the feeling of being lost in the briars at Chamna Natural Preserve in the depth of winter. The penultimate movement, *Cantabile Con Riverenza*, evokes the Dry Falls, the soaring cliffs and undefined depths carved millennia ago. The finale utilizes ideas from every previous movement in an anticlimax, bathing in sparsity to evoke the encroachment of society upon the sands, the cogs of civilization chewing across the desert until nothing remains. It’s the sound of the sand dunes that generations of my family played in as children disappearing. The desert is an inhospitable place.

Sean A. Moore (St. Andrews University), *GILT-EDGE: Piano Sonata No. 5*

“*GILT-EDGE*” is a piano sonata in three movements. The sonata features dissonance, clusters, irregular rhythmic patterns and meters, syncopation, and extremes in textures and dynamics. The work is mostly intervallically/motivically based with the entire keyboard being utilized as a sort of sonic canvas as diverse as the world itself. The first movement, “*GILT-EDGE*,” has the same name as the title of the composition. The



movement is emotionally intense, beginning loudly with a forearm cluster crash at the low end of the instrument and with a fast tempo. However, the first movement of the sonata ends slowly, quietly and sometimes dreamlike all while expressing a very dark mood. “Hopewell,” the second and somewhat more melodic movement, has a more meditative quality. This movement is inspired by the image of a quiet country road and an uncomplicated way of living that sometimes isn’t always what it seems. The final movement, “Antioch,” written on three staves, returns the listener back to the emotional complexities of the first movement. However, this movement does not end quietly. In this short explosive last movement, the sonata reaches its dramatic conclusion.

Mark Vaughn (Grayson College), *Fabric, Sand, Text, and Tile*

There is a bundle of discarded, tangled clothes lying on a beach somewhere. Someone left them there.

--

Clothing is an important form of shelter.

--

Somebody is taking the sound of clothes being folded and dropped in a small room for granted.

Gary Powell Nash (Fisk University), *Improvisation*

Improvisation (2020) trumpet solo is in three movements. Movement 1, marked Allegro-Rubato, beginning at $q = 120$ is unmeasured and unmetered and begins with the trumpet playing 16th note passages in a high tessitura. This is interspersed with slower passages with quarter and eighth notes, building up to the fast note passages like the opening melody. Movement 2 is slow, $q = 50$ and Movement 3 is marked Allegro Con Fuoco, $q = 144-160$, mostly in 4/4 time but interspersed with a few 3/4 and 2/4 measures.

Rob Smith (University of Houston), *Peg-Leg Two-Step*

Peg-Leg Two-Step was commissioned for inclusion on a program of contemporary mazurkas for solo piano. The title refers to the off-kilter dance-like nature of the work, courtesy of a significant use of mixed meters. The work is constructed with a limited amount of material, with substantial use of the primary materials in the central contrasting section.



**CMS 2024 Northwest Regional Conference
University of British Columbia, Vancouver, BC**

ABSTRACTS

Troy Bennefield (Washington State University), *Julius Hijman: A Lost Composer's Life and Works*

Even before the war, Hitler's Germany was a difficult place for artists of all types, not just those of Jewish heritage. The conditions in Germany, and later much of Europe, forced composers to emigrate or stop working altogether. To make matters worse, many of these composers were forgotten in the post-war era as the world tried to move forward. Their styles did not fit with American musical sensibilities of that time and, far removed from home, did not have a wide audience. Dutch music historian Carine Alders writes, "Music written by pre-war composers has long been labelled as conservative and old fashioned. Their place in history has been erased retroactively, they are not mentioned in post-war publications." One such composer is Julius Hijman. Born in the Netherlands in 1901, Hijman traveled across Europe during the 1920s and 30s promoting contemporary music and playing his own pieces. However, when Hitler came to power, he, like so many other composers, emigrated to the US. Julius's time in the US and post-war Europe appears to be extensive and significant, which makes the lack of attention to his life and work even more baffling. After his sudden death in 1969, his widow sent most of his manuscripts to the Netherlands and he unfortunately became another composer whose legacy was lost to history. This presentation presents not only a complete profile of Hijman's life and work with extensive updated details, but also recordings of several unpublished works as performed by Washington State University faculty.

Christopher W. Bulgren (Oregon State University), *The Interaction of Guitar Pedagogy and Technology: A Case Study of Online Guitar Teachers*

This study analyzed the interaction of pedagogy and technology in delivering online guitar instruction. Three online guitar instructors (one female and two males) participated in two interviews each. These teachers were selected due to the range of individual styles that they taught including blues, metal, and folk. The first interview was designed to gather data on participants' musical and teaching background. The second interview focused on pedagogy and technology employed in online guitar instruction. Findings revealed that participants typically did not attend traditional teacher training programs. These teachers also engaged in heuristic learning in identifying the best pedagogical and technological practices. The teachers created a variety of lessons including online group and individual lessons in synchronous lessons and asynchronous formats. Content of lessons focused on elements of music theory, guitar technique, and songwriting that were accessible to a wide audience of students who may have lacked musical training including theory and note reading. Findings may also guide instruction in teacher training programs as the shape of music education continues to evolve through technology.



Amy Claire Catron (Mississippi State University), *A Captivating Modern String Chamber Narrative: Mazzoli's "Lies You Can Believe In"*

This lecture recital will present the work "Lies You Can Believe In" and explore the compositional style of the composer Missy Mazzoli. "Lies You Can Believe In" is a testament to Mazzoli's expertise in composing for stringed instruments, as she skillfully exploits their range and capabilities to create a compelling musical narrative. The "lies" in this work are not untruths or malicious intentions. Instead, Mazzoli's lies reference the old-fashioned word for an improvised and embellished story. In this piece, Mazzoli created her own "lie," an invented and embellished urban folk music inspired by modern gypsy music, punk, and electronica and by traditional Bulgarian and Romanian folk music. In Mazzoli's words, "the strings tell an improvisatory tale, touching upon the violence, energy, mania, and rare moments of calm one finds in a city" by using driving rhythms, glissandi, and exploring contrasting sonorities such as ponticello and harmonics. This presentation will examine Mazzoli's distinguishable characteristics of her musical language, discuss the pedagogical benefits and challenges, and provide resources about her music. This specific composition by Missy Mazzoli presents a unique style that makes this piece a valuable addition to the modern chamber repertoire.

Florian Conzetti (Linfield University), *Lukewarm Liminality: A Reggae Band Challenges Switzerland's Sense of Self*

The reggae band Lauwarm ("lukewarm") became a media sensation in 2022 when its concert at the local cooperative bar Brasserie Lorraine in Bern, Switzerland, was abruptly stopped at intermission due to concerns over cultural appropriations. Audience members had complained that the Rasta dreadlocks and African clothing of the band's members made them feel "uncomfortable." In this presentation, I demonstrate how this band's stunning shift from alternative left-wing scene to right-wing media darling symbolizes a deeper struggle to redefine the notion of identity in a liminal state. The media debate following the aborted concert mostly neglected the fact that Dominik Plumettaz, the band's lead-singer and creative mind, has an Angolan and Brazilian family background. Would an audience feel less "uncomfortable" knowing this and react differently to the band's references to Rastafarianism? As Jessica Perea shows in *Sound Relations*, it is exactly mixed-race musicians who are most often denied the right to define themselves and who are pressed into a concept of identity that others constructed for them. Instead of trying to affix a singular identity to Plumettaz, I argue that it is more helpful if instead we examined the "density of truths" (Perea) of the story. Using Beverly Diamond's "alliance studies" and Perea's "sound relations" models, I demonstrate how Plumettaz's multitude of experiences challenges a traditional view of how reggae and people of color are situated in Switzerland: they are now no longer simply an exotic "other", but have become part of the fabric of a more diverse population.



Kevin D. Crowe (University of South Carolina), *The Epidemic and the Gay Men's Chorus: How the World's First AIDS Requiem Came to be Written and Celebrated in the Deep South*

In 1991, the AIDS epidemic was nearing its peak. HIV was decimating the United States with elevated impact on the LGBTQ+ community. Gay men's choral groups provided sanctuary and community both to those afflicted with the disease and those who were grieving the loss of their friends and chosen family. It was in this climate that composer Kris Anthony wrote his greatest and final work, *When We No Longer Touch*. In it, he combines the traditional requiem text with poetry by Peter McWilliams on the subject of grief and loss. Premiered by the Turtle Creek Chorale in Dallas, this work moves both the choir and the audience through the stages of grief, providing an opportunity for both to mourn while highlighting the devastation of the losses due to HIV/AIDS. In this paper, I will show how this quintessentially queer requiem and its unlikely success in the deep South of the early 1990s are demonstrative of the importance of gay choruses in American music history and society. I will do so by investigating the history of the Turtle Creek Chorale and composer Anthony's place in it through articles, programs, documentaries, and personal interviews with surviving members. I will also examine the work itself and how its music and message resonated with a marginalized community in need of healing.

Kim Davenport (University of Washington, Tacoma), *Learning to Listen: Developing Listening Skills for Non-Major Music Courses*

Music listening skills are vital for success in any music course and are also profoundly transferable skills for life and work. Particularly for non-majors with minimal background or training, coming into perhaps the only music class they will ever take, the prospect of listening, analyzing, and writing about music which is new to them can be intimidating. This presentation will share strategies which have proved most valuable in helping a diverse range of students build their confidence as music listeners. Drawing upon many years of experience in teaching a broad range of non-major music classes to a diverse student population, these strategies take a student-centered, anti-racist approach, validating the student's lived experiences as a music listener and analyzing the challenges all listeners face in the 21st century, before delving into tangible, specific strategies that can be employed to build confidence and practice listening skills. Musical examples are drawn from an array of musical genres and time periods, with an emphasis on musical creators typically underrepresented in music curricula.

Kim Davenport, (University of Washington, Tacoma), *Spirituals for Solo Piano: Exploring the 24 Negro Melodies of Samuel Coleridge-Taylor*

"What Brahms has done for the Hungarian folk music, Dvorak for the Bohemian, and Grieg for the Norwegian, I have tried to do for these Negro melodies." With this statement, British composer Samuel Coleridge-Taylor (1875-1912) placed his *Twenty-Four Negro Melodies*, Op. 59, firmly in the context of the work of many composers of the era, work which sought to celebrate and elevate folk melodies through their use in traditional classical structures. As the raw material for the twenty-four pieces which



comprise Op. 59, Coleridge-Taylor selected eight melodies of African and West Indian origin and sixteen African American spirituals. In addition to the wide geographic area represented by his selected melodies, they also vary substantially in motive, mood, and meaning. This lecture-recital will include the performance of two of the works, alongside discussion of the historical and social context of the original spirituals, demonstrating the immense value of the pieces both as beautiful additions to the piano repertoire and as works which provide opportunities for students and audiences alike to explore and learn from such vital and timely history.

Michael Dolan (Allegheny College), *An Unexpected Perk: Lessons in Score Study for Ensemble Musicians Post-COVID*

Score study is typically thought of as the domain of conductors much more so than of ensemble performers. That perception is maintained in part because directors simply don't usually have the opportunity in rehearsals to discuss it in a formal, structured way. In an academic setting, I propose we remedy that. Not only can exploration of the piece or pieces being performed improve the level of execution and musicianship by the students, it can also be a way to expand their knowledge of composers, history, and culture. What a great, tangible way to expose our students to and encourage their exploration of more diverse, underplayed musicians and works! This presentation will provide concrete guidelines for how and why this might be included as a regular part of an academic ensemble course in a variable-size assignment(s) outside of rehearsal. The following is a general outline of the topics to be discussed:

1. Why should students do score study?
 - a. Further knowledge of historical/biographical context;
 - b. Facilitate rehearsal process;
 - c. Aid in creating performance interpretation
2. What could they study?
 - a. Biographical information about the composer;
 - b. Context of the particular piece;
 - c. Analysis of the piece
3. How could they study?
 - a. Resources (biographies, program notes, Wind Repertory Project, etc.);
 - b. Scores (IMSLP, ISSUU, publishers, library, etc.);
 - c. Recordings (Naxos, YouTube, Spotify, etc.)
4. Possible deliverables and levels of involvement
5. Past example as demonstration

Gary Job Ferguson (Independent Scholar), *Utilizing Embodied Awareness and Aesthetic Perception for Decreasing Music Performance Anxiety (MPA) and Enhancing Creative Artistry*

Rationale: Conventional approaches for alleviating music performance anxiety (MPA), especially at the collegiate level, primarily utilize cognitive behavioral therapy (CBT) interventions (Hoffman & Hanrahan, 2012; Steptoe & Fidler, 1987; Greene, 2001, 2002). However, as data scientist Randall Dick et al. (2013) wrote, "The performing artist's body (like a sport athlete) is an essential instrument that is the foundation for performance." Thus, if the body is the foundation of a musician's creative process, then



interventions that are focused on accessing embodied awareness may be effective for decreasing performance anxiety and enhancing creative artistry. Combining embodied awareness with aesthetic perception counters the common pedagogical focus on technical execution and encourages greater depth of relationship and connection to the music being played, naturally informing a musician about what they want to say musically—shaping tone, articulation, phrasing, and technique. Content of Presentation: There are three main sections of this presentation. The first introduces the concept of embodied self-awareness, and techniques to recognize and access the “non-conceptual felt space of direct experience” (Rome, 2014). The second part explores the relationship between aesthetic perception and embodied awareness for enhancing mind-body coherence, managing performance anxiety, and enhancing creative artistry. The last section focuses on the neuroscience behind embodied self-awareness—discussing how embodiment affects the limbic system of the brain, how embodiment can be looked at through the lens of the triune brain theory, and how the interoception, body schema, and the threat and safety networks are a part of musical performance.

Giuliano Graniti (Middle Georgia State University), *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*

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.

- It improves accessibility and allows the integration of remote collaboration.
- It works on network-based technology, reducing wires and cables.
- It is extremely modular. Part replacement is easy and inexpensive.

During the presentation, attendees will learn more about the rationale behind Piano OpenLab, and will have the chance to try a small-scale demo of this system applied to the group piano instruction for college students.

Alexander Hahn (California State University Long Beach), *Jeong in Music: Kinship in Korean Art Song*

This presentation aims to delve into the realm of Korean Art Songs that exemplify the profound concept of Jeong, loosely translated as "affection" or "kinship." Building upon



previous research on the expression of Haan (grief or sorrow) in Korean art song repertoire, this study seeks to identify and contextualize the presence of Jeong in both traditional and contemporary compositions by Korean song composers. Defining Jeong proves challenging, as it encompasses a wide range of emotions, including feeling, love, sentiment, passion, human nature, sympathy, and heart. At its core, Jeong represents the emotional and psychological bonds that unite Koreans, permeating all aspects of society and emphasizing a collective sense of "us/we" versus "them." Drawing from Korea's tumultuous history, marked by enduring pain and suffering inflicted by imperialist nations such as China and Japan, Jeong has become an inherent aspect of Korean society. This shared sense of kinship and community greatly influences Korean poetry and subsequently shapes the musical form, structure, and objectives of Korean Art Songs. Through this presentation, the audience will embark on a musical journey that explores the nuanced expressions of Jeong in Korean Art Songs. By contextualizing the repertoire within the framework of Jeong, this study aims to illuminate the rich cultural heritage of Korea and its profound influence on musical expression.

Aaron Hodgson (Western University) and Laura Benjamins (Wilfrid Laurier University), *From Performer to Pedagogue: Transformative Modalities in Music Studio Teaching*

Training in music performance heavily emphasises autonomous “practice,” but the skills and habits performers develop in this domain are highly specific to performance (Burwell et al., 2019; Nerland, 2007; Gaunt, 2008). Stepping into studio teaching requires performers to develop a “reflective practice” as pedagogues by developing new skills and re-applying existing ones. While performers engage in reflective practice in their individualized contexts, teaching requires the development of different reflective skills through new modalities. In this presentation, we explore how reflection facilitates student engagement in a graduate-level community of practice course for studio pedagogues. Through studio teachers’ participation in the course, we investigate how the role of multiple modes of reflective engagement may develop their reflective skills and contribute to their membership within the community of practice (Lave & Wenger, 1991). Drawing from reflective assignments, semi-structured interviews, online questionnaires, and non-participant observations, we wonder how the role of reflection might help students draw connections between their performer-educator identities which tend to be binary in nature (Woodford, 2002; Scheib, 2007). As we explore the development of students’ identities as reflective practitioners (Schön, 1983), we examine our role as facilitators within such a community of pedagogical practice and conceptualize the reflective processes through which we engage in preparation for, and within, educative spaces. Finally, we consider how further communities of practice could be developed in other graduate faculties of music, prompting change in institutions of higher music education.

Fabio Menchetti (Washington State University), *Diversity and Unity in Alexina Louie's Music for Piano*

Music for Piano is a collection of four short poignant pieces. Although it is one of Alexina Louie’s early works for this instrument, it already shows many of the composer’s distinctive traits. While each piece is stylistically unique from the others, the set as a



whole has a captivating unity. This lecture-recital intends to celebrate Louie's 75th birthday, born in Vancouver in 1949, and the accessibility of Music for Piano represents an opportunity to familiarize audiences with both this work, and the composer's style. The Enchanted Bells, with its unconventional use of harmonies, combines a quasi-Impressionistic style with an eastern musical flavor. The texture, rather than phrases or motifs, becomes the constitutive elements of the piece, creating an evocative atmosphere through a wise exploration of the piano registers. In contraposition follows Changes, a minimalistic piece featuring an almost uninterrupted flow of sixteenth notes. Based on the repetition of simple musical cells, subtle modifications continuously occur with shifts in accents and meter changes, conveying the sensation of a still, yet always ever slightly changing, piece. Distant Memories is the only piece presenting a dualistic approach and an improvisatory style. The outer sections are characterized by a free tempo, without bar lines, and are reminiscent of eastern music, whereas the middle section features time signatures and a western musical style. Once Upon a Time is the most traditional piece, closing the set with its charming Neo-Romantic quality. Through this lecture-recital, I aim to create more awareness about Louie and her eclectic artistry.

Justin Montigne (University of North Dakota), *PURCHASE: Hiding*

PURCHASE is a multipart musical history project, presenting music connected to the Louisiana Purchase, 1763-1863. The musical sources include music from the United States, France, Haiti and Mexico. The US music is African American and Native American, though all sources are not in every part of the project. The six thematic parts of PURCHASE are: -Strife -Exile -Hiding -Hope -Freedom -Justice This presentation will be the Hiding portion of the project.

PURCHASE: Hiding is a performance of African American spirituals, Baroque and Classical vocal music from England and France, and traditional songs from Spain, France and Haiti. These songs are presented alongside a historical narrative in a dramatic context. Rhetorical and musical themes of power, enslavement, parental love and the search for freedom are woven throughout PURCHASE. The history of what is called "Early Music" has centered on the music of Western Europe. In the United States, the traditions of Africans, Native Americans and Euro Americans were occurring side by side. This often-overlooked simultaneity can be viewed, crisscrossing the geographical outlines of the Louisiana Purchase. The Purchase is the huge tract of land sold to Jefferson and the United States in 1803 by Napoleon and France. An opera, Proserpine, by Napoleon's chapel master, Giovanni Paisiello, premiered in the same year as the Louisiana Purchase. Music from the opera will be juxtaposed with Spirituals and other traditional songs to give voice to everyday people—enslaved Africans, Native Americans, and European immigrants—who forged a new country.

Serena Scibelli (Mississippi State University), *Expanding the Repertoire: The Solo and Collaborative Piano and Violin Works of Gwennyth Walker*

The inclusion of repertoire by composers of varied compositional styles, musical periods, gender, race, and general lived experience is essential to provide music students with a comprehensive knowledge of their instrument's repertoire. Additionally, exposure to varied composers allows more students to engage with composers and



musical styles they relate to which can serve as powerful motivators to music students (Gibson, 2004). While teachers may desire to expose students to repertoire by diverse composers, finding and accessing the necessary resources often proves difficult. This lecture recital will explore pedagogical solo piano, solo violin, and violin and piano duo works by Gwyneth Walker. Each selection is appropriate for undergraduate music students. Descriptions of works will include distinguishable features, potential challenges, pedagogical benefits, resources for accessing scores, and brief performed excerpts of selected works. Walker's solo piano set *Cantos for the End of Summer* includes "Prelude," the rhythmic "Caper," which features touches of a rag, and the nostalgic, "Evensong". *Wake Up* for violin solo is a short piece that introduces students to contemporary music notation and effects, including non-metrical notation and free repetition of thematic fragments. *Fantasy Etudes* include programmatic titles for five diverse pieces that feature elements like jaunty walking-music, a waltz, quick changing meters, ostinato, and lyrical melodies shared between the instruments. Through showcasing Walker's pedagogical works, we hope equip others with the information and resources to integrate these works into their teaching library and in turn introduce their students to the engaging and valuable works of Gwyneth Walker.

Marjorie-Anne Patterson (Florida Atlantic University), *The Compositional Style and Influence of Canadian Composer John Burge*

John Burge's contribution to Canadian music has further established Canadian music as a formidable, meaningful player in art music worldwide. Canada has struggled to find a unique musical voice, partly due to the sheer size of the land, the diversity of cultures, and the allure of the neighboring United States. Burge has a rich compositional output ranging from choral, vocal, orchestral, and solo instrumentation. Burge also works as a professor at Queen's University in Kingston, Ontario. For this paper, his piano works "Twenty-Four Preludes," "Everything Waits for the Lilacs," and "Studies in Poetry" are examined. Interviews were held with Burge to understand his artistic values and their influence on his writing and academic career. Notably, his values of composing music that generates an emotional response, writing music that is only as difficult as it needs to be, and using his position of authority to better the world for the next generation of composers. The main components of Burge's compositional style analyzed are the influence of nature, poetry, contemporary pianistic techniques, and improvisation. Burge's artistic values, compositions, and work as a professor all demonstrate the rich compositional and musical identity that has formed in Canada.

Anna Somerville (Washington State University), *Silence: A Practice Guide for Beginner Flutists*

This project will lead change by establishing a near-silent practice guide for beginner flutists. Whether they are living in an apartment with sound restraints, sharing a room with a sibling, or even if their parents simply do not tolerate the "noise," many young music students do not have a designated practice space. This stunts crucial fundamental musical progress. By providing exercises designed for quiet practice for students who are starting to learn music, this guide will bring equity to those who may not have access to a quiet space. Most of this work will be focused on cultivating pedagogically supported techniques for students from ages ten to thirteen. Research will be centered



on fingering techniques, air and breathing, and rhythm. These fundamentals were chosen because they are essential for students who are starting to play the instrument and they have high potential to be practiced silently. The techniques will be synthesized into a practice guide. In the guide itself, age-appropriate techniques, language, and visuals will be used to ensure student engagement. Although some aspects are specific to the flute, the techniques outlined in the guide will be applicable to a variety of beginner musicians.

Jerry Tolson (University of Louisville), *Why Teach African American Music: Justifications, Triumphs, and Challenges*

There has been much attention and controversy recently surrounding the study of African American's contributions to American history and culture. African American music is one of the foundational aspects of those contributions. The study of African American music as a standard subject at university music schools is limited but expanding rapidly. The question of why this music should be taught has presented many challenges especially at institutions where the Western European tradition has long been the established standard for study. However, there have also been many triumphs and successes in adding concentrated study of African American music to music degree programs. This session will detail the strategies employed as well as ideas for implementation for successful instruction in African American music in university music curricula. The presenter will draw upon his own experiences at the university level of teaching to inform this presentation.

Christina Wright-Ivanova (Keene State College), *Roots and Wings: Celebrating Two Indigenous Voices in Piano Literature*

This lecture recital celebrates the music, heritage, and identity of two Indigenous female composers, Barbara Assignaak (also known as Barbara Croall) and Beverley McKiver. In addition to biographical and historical contexts, this presentation will include a performance of Assignaak's solo piano work *Mazhenaabikiniganing Aagawong* (Inscription Rock, 2008) and selections from McKiver's *Canadian Floral Emblems* (2020). Barbara Assignaak is Anishinaabekwe (Odawa, Ojibwe, and Potawatomi; Mnídoo Mníssing, Giniw Dodem). Beverley McKiver currently resides east of Ottawa, ON and dedicates her compositions to highlighting shared histories in Canada. Both composers use story-telling from different Indigenous peoples and communities for their inspiration, so there will be connections made to several parts of Canada throughout the presentation. I had the privilege to spend my childhood in the District of North Saanich, approximately 25 km north of Victoria, British Columbia, on southern Vancouver Island. North Saanich exists on the traditional territories of the W̱SÁNEĆ people - specifically, the Bokećen (Pauquachin) First Nation and Wsíkem (Tseycum) First Nation. This lecture recital is personal, and aims to show the gratitude I feel to have grown up as a child in these magical lands. By continuing to perform the music of Indigenous composers, I feel that I can better understand my childhood land and respect the deep-rooted history of the First Nations, Inuit and Métis peoples through a shared love of music.



Adrienne Wiley (Central Michigan University), *Barbara Pentland: A Powerful Source*

Barbara Pentland (1912-2000) was born and raised in Winnipeg, Manitoba. Despite the fact that she was born with a serious heart condition, which would limit her activities and involvement in a normal life, she found composition as an outlet for her energies. She would become a leading female composer, writing for all instrumental genres and focusing intently on a variety of compositional techniques. Pentland would eventually settle in Vancouver, B.C., where she would join the faculty of music at the University of British Columbia in 1949. She was a well-established teacher of theory and composition at the University until 1963. Pentland hailed from an era where women were strongly discouraged to compose: she was writing at a time when composition and intense music study was not considered a woman's right and destiny. Her family and early music teachers also did not support her desire to pursue this venue. Pentland persevered through these adverse conditions and began to write music for all instruments and genres. Her piano music, for all levels, afforded pianists technical and musical challenges based in a broad spectrum of compositional techniques. This lecture/recital will feature the Sonata Fantasy (1947). The Sonata Fantasy shows her ability to use compositional techniques in a musical manner. Discussion will focus on these techniques used to create and unify this work. The Sonata Fantasy is an exceptional piece of work that should have the opportunity of being performed more frequently.



**CMS 2024 Northwest Regional Conference
University of British Columbia, Vancouver, B.C.**

BIOGRAPHIES

Laura Benjamins (Wilfrid Laurier University)

Laura Benjamins holds a Ph.D. in Music Education from Western University, Canada. Laura's research interests include religious music-making practices, informal music learning, and the sociology of music education. Laura has presented on these topics and others at conferences including the Research in Music Education conference and the International Symposium on the Sociology of Music Education conference. Several of Laura's papers can be found in the International Journal of Music Education, Arts and Humanities in Higher Education, and The Oxford Handbook of Care in Music Education. She currently works as an adjunct instructor at Wilfrid Laurier University and Redeemer University.

Troy Bennefield (Washington State University)

In his tenth year at Washington State University, Dr. Troy Bennefield serves as Associate Professor and the School of Music's Undergraduate Program Coordinator. For nine years Dr. Bennefield served as Associate Director of Bands and Director of Athletic Bands where he oversaw all aspects of the athletic bands and directed the Symphonic Band. Dr. Bennefield is active as a guest-conductor, adjudicator, clinician, and percussionist, having presented, conducted, or performed in Vietnam, Austria, Czech Republic, Germany, Italy, and all across the United States. Some of the more notable appearances include the Ho Chi Minh City Conservatory, Midwest Band and Orchestra Clinic, CBDNA National Conference, and the IGE International Conference. Dr. Bennefield's research agenda includes the music and composers of the Holocaust as well as writing transcriptions for the wind band and other mediums. Dr. Bennefield is currently published by C-Alan Publications, Keyboard Percussion Publications, and Donemus, and his research has taken him to several European countries, often supported by university and external grants. An advocate for new and diverse music, Dr. Bennefield has commissioned or joined consortiums for several projects with his performances of these pieces receiving high reviews, even being called "deep and vital." His most recent collaboration with composer Daniel Bernard Roumain was for wind band and wind quintet, and was made possible by Dr. Bennefield's 2018 WSU Arts and Humanities Fellowship. Dr. Bennefield was again awarded this Fellowship in 2021 for his work to engrave, publish, and record the works of Dutch-immigrant composer Julius Hijman.

Christopher W. Bulgren (Oregon State University)

Chris Bulgren serves as Senior Instructor of Music Education at Oregon State University. He has previously taught courses at Georgia Southern University, the Oberlin Conservatory, Eastern Michigan University, and Adrian College. Prior to his doctoral study in Michigan, he taught in Kansas Public Schools for seven years where he



taught elementary general music, beginning band, and high school band. During this time, he completed his Orff levels certification and served on the board of the Kansas Orff Chapter. His research interests include gender in music education, popular music, and songwriting. His work has appeared in the *Bulletin of the Council for Research in Music Education*, the *International Journal of Community Music*, and *Rock Music Studies*. He currently serves as vice-president for College Music Society's Northwest Chapter. He also serves on the editorial and advisory boards of the *Music Educators Journal*.

Amy Claire Catron (Mississippi State University)

Acclaimed for her “admirable virtuoso skills,” Amy Catron frequently appears as a soloist, chamber musician, adjudicator, and clinician. In 2015, she premiered a concerto written for her by Carlos Carillo with Sinfonia da Camera, whose performances are often broadcast on National Public Radio and champions works by living composers. She reviews new publications in the *American String Teachers Journal*. Her CD, *Particles and Prayer*, featuring the music of Michael Schelle and premieres of Robert Chumbley, won a silver medal in the Global Music Awards in 2019. Dr. Catron performs and teaches at the International Chamber Music Festival in Bulgaria and the InterHarmony International Music Festival in Italy and was formerly a core cellist in the Naples Philharmonic. Amy Catron presented at the International Symposium for Sociology in Music Education (2021, Norway; 2023, Mexico.) She has also presented at the 2022 National College Music Society Conference and the 2023 Desert Skies Symposium on Teaching and Research in Music Education. Currently, Dr. Catron is the Assistant Teaching Professor of Cello at Mississippi State University, where she teaches Applied Cello and String Methods while also teaching strings in the Starkville-Oktibbeha public schools. Prior to this appointment, she was the String Area Coordinator at Millikin University. She holds degrees in cello performance from Eastman and the University of Akron and a Doctorate in Music Education from Boston University.

Jiyoun Chung (Central Washington University)

The work of composer and pianist Jiyoun Chung (b. 1982, South Korea) has received many distinctions and awards and is often heard in festivals and concerts in Asia, Europe, and the United States. Her current interest in composition lies in encompassing various cultural influences into her works. Her own identity as a Korean immigrant plays a big factor in her music making. Having two different cultural perspectives as she has enculturated into the United States allows her to see one culture as an abundant source of creations from the point of view of the other. Thus, embracing both in the compositional process comes naturally to her, however, Chung's works are not limited to the fusion of Korean and concert music. While the wealth of inspiration derives from the East Asian culture, other inspiration comes from various musical portraits and genres such as contemporary concert music, K-pop, jazz, musical theater, hip-hop, street music, and world traditional music. Languages, structures, timbres, and vocabularies from those different musical arts have expanded her musical palette, which helps to speak to a broad range of audiences. Jiyoun Chung received her BM in Composition from Hanyang University in South Korea. She earned her MM in Composition and in Piano Performance from Illinois State University, studying with



Carl Schimmel and Martha Horst. She received her DMA in composition at the University of Missouri-Kansas City, where she studied with Chen Yi, Zhou Long, and James Mobberley. Currently she is an Assistant Professor of Music at Central Washington University.

Florian Conzetti (Linfield University)

Percussionist and educator Florian Conzetti has performed as soloist and chamber musician at Music@Menlo, CalPerformances, Stanford Lively Arts, and the Astoria Music Festival, among many others. He is featured in recordings on Innova, Albany, Other Minds, MSR Classics, and Music@Menlo LIVE labels. Conzetti is the principal timpanist of the Vancouver Symphony Orchestra, and founder and former artistic director of the critically acclaimed contemporary chamber music group Northwest New Music. Conzetti holds a D.M.A. degree from the Peabody Conservatory, where he was a student of marimbist Robert van Sice and musicologist John Spitzer. His dissertation deals with the influence of Balinese gamelan on Western composers, a topic he presented at UC Berkeley, Stanford University, the Chinese University of Hong Kong, and at conferences of the College Music Society, American Musicological Society and Society for Ethnomusicology. He also holds degrees from the Eastman School of Music and the Konservatorium für Musik in Bern, Switzerland. Conzetti is an Assistant Professor of Music and Director of Instrumental Activities at Linfield University, where he teaches music theory, history, world music, percussion, and chamber music. He is the founder and artistic director of the Linfield Collaborative Music Ensemble, an ensemble dedicated to commission, perform and record new works by Linfield composers.

Kevin D. Crowe (University of South Carolina)

Kevin is currently a doctoral candidate in choral conducting at the University of South Carolina where he was recently awarded the School of Music Social Justice Award and the LaDare Robinson Graduate Award for Academic Excellence. After earning a Master of Music from the University of Tennessee, Kevin moved to Denver and taught a variety of music classes for K-12 students. This was also where he began working with LGBTQ+ choruses, serving as the Assistant Artistic Director of the Denver Gay Men's Chorus, Artistic Director of Sine Nomine Chorus, and founding Artistic Director of the Sage Singers, a chorus for elders and seniors in the LGBTQ+ community. This work fueled his research interest in queer issues in choral music and the choral response to the AIDS epidemic. Kevin now lives with his husband in Columbia, SC, and directs the Midlands Men's Chorus.

Kim Davenport (University of Washington, Tacoma)

Kim Davenport has been working as a professional musician since her teen years, with extensive work as a collaborative artist. As a performer, she is primarily interested in new and under-represented works. Her primary focus in recent years has been to perform and record solo and chamber works of African American composers, most notably her 2022 album featuring Samuel Coleridge-Taylor's complete Twenty-Four Negro Melodies, Op.59. Kim holds undergraduate degrees in music and piano performance from the University of Washington, and completed her Master of Music in piano performance at Northwestern University. Kim is active in the vibrant musical



community of Tacoma, Washington, where she maintains a private piano studio, teaches at both the University of Washington Tacoma and the University of Puget Sound, and performs regularly around the city. She was active for nearly 20 years in the critically acclaimed Duo Alea, the bass clarinet/piano duo she formed with her father, Michael Davenport. The Duo's performances and recordings brought local and world premieres of several important works for bass clarinet & piano. The Duo were also active in music publishing, forming the independent firm Alea Publishing & Recording in 1997 to produce their own recordings and establish a growing catalog of sheet music for the bass clarinet. In 2020, following her father's passing, Kim established the Dolphy Prize for new works for bass clarinet by black composers.

Michael Dolan (Allegheny College)

Michael is Visiting Assistant Professor of Music at Allegheny College, serving as Music Director of the Allegheny College Civic Symphony, String Area Coordinator, and teaching courses in the music curriculum. He earned his DMA in Orchestral Conducting at the University of Wisconsin-Madison Mead Witter School of Music under Dr. Oriol Sans. While there he was a Teaching Assistant in both the School of Music and Department of Communication Arts, founding Music Director of the Medical Sciences Orchestra of UWM, and conducted a professional recording of new compositions for jazz quintet and string orchestra by Johannes Wallmann. His Master's in Orchestral Conducting was earned under Gerardo Edelstein at the Pennsylvania State University School of Music. There he conducted his first professional recording: new compositions for viola ensemble by Scott Slapin. His undergraduate work was completed at the Indiana University Jacobs School of Music where he received conducting instruction, both in the wind and choral departments, from Dr. William Jon Gray, Dr. Michael Schwartzkopf, and Dr. Paul Popiel. Michael has attended workshops led by noted conducting instructors Kenneth Kielser, Donald Schleicher, Markand Thakar, Donald Portnoy, Diane Wittry with performances in New Hampshire, Los Angeles, South Carolina, and San Diego. He has held professional positions as Co-Conductor of the Spring Valley Concert Band in Schaumburg, IL, Director of Music at St. Cornelius Catholic Church in Chicago, IL, and Choir Director of Faith United Church of Christ in State College, PA. His musical and research interests include the promotion of American composers and works.

Giuliano Graniti (Middle Georgia State University)

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. His latest recording, for Klavier Music Production, features John Adams' Grand Pianola Music, with the CCM Wind Symphony conducted by Dr. Kevin Holzman. His next recording project will feature his arrangement of Prokofiev's Symphony no. 5.



He researches on innovative pedagogical methods and tools, especially focused on special needs and technology. He is the inventor of the Piano OpenLab, a patent-pending software system for classroom and remote group piano instruction, that reinvents the traditional music lab infrastructure with inexpensive and sustainable computer technology. He also works on rediscovering underrepresented piano repertoire, especially by composers of classical Native American music.

He has earned his Bachelor's and Master's degrees in Piano Performance and Piano Pedagogy in Italy and Switzerland, and completed his doctoral studies in Piano Performance at University of Cincinnati, College-Conservatory of Music in 2022. Among his teachers and mentors there are Michael Chertock, Nora Doallo, Andrea Lucchesini, and Aldo Ciccolini.

Gary Jobe Ferguson (Independent Scholar)

Gary Jobe Ferguson, Ph.D.— is a former principal orchestral trumpet player, a psychologist, a mind-body performance coach, and a kinesiologist. He works one-on-one with musicians and teaches group workshops and masterclasses at music schools and music festivals around the country. His mind-body performance coaching and training is an outgrowth of his many years of studying with world-class musicians, leaders in the fields of coaching and somatic psychology, and pioneers in mind-body medicine and applied kinesiology. His dissertation research, which was conducted at the Longy School of Music in Cambridge, MA, highlighted how embodied awareness and aesthetic perception are equally as effective for managing performance anxiety in the student musician population as commonly used tools and techniques from sports psychology and cognitive behavioral therapy (CBT). Gary's music performance work is influenced by somatic psychology, mind-body medicine, applied kinesiology, trauma research & trauma release techniques, and Eugene Gendlin's Focusing technique. Gary has a master's degree in music performance from the Mannes School of Music and a master's degree and Ph.D. in Depth Psychology with an emphasis in Somatic Studies from the Pacifica Graduate Institute.

Alexander Hahn (California State University Long Beach)

Hailed as "charming" (Opera News) and "commanding" (The Day Connecticut), with a voice that "trembled the foundations of the Warsaw Philharmonic" (Wielkanocny Festival LvB Czasopismo), Alexander Hahn's performance career has taken him to prestigious venues across the globe. Dr. Hahn's recent performances include his Wagnerian debut singing the role of Wotan in *Die Walküre* with Vegas City Opera, Pietro in *Simon Boccanegra* with the Beethoven Easter Festival of Warsaw, and the bass-baritone soloist in Beethoven's *Symphony No. 9* with EOS Orchestra of Beijing in Beijing Concert Hall. As an avid proponent of art song repertoire, Dr. Hahn has performed in recital halls across North America, including recitals with Constellations Chamber Concerts in the Washington D.C. region, Schubert's *Winterreise* in New York's Staller Center, and in art song recitals in Chautauqua Opera's Recital Series, Montreal Vocal Arts Institute's Recital Series, and the Fresno State Art Song Festival. Dr. Hahn is also a nationally recognized lecturer and presenter specializing in the area of art song literature. Recent scholastic engagements include presentations and performances at the College Music Society and the National Association of Teachers of Singing. Dr. Hahn



has served as a faculty-artist member at the Staatliche Hochschule für Musik in Trossingen, Germany for the CSU Summer Arts Music Program. Additionally, Dr. Hahn is frequently invited to give workshops, recitals, lectures, and presentations to higher-education institutions, most recently at Point Loma Nazarene University, Chapman University, Fullerton College, and Grand Valley State University.

Se-Hee Jin (Texas Tech University)

Pianist Se-Hee Jin is acclaimed for her musical intelligence and exquisite sensitivity. As a solo pianist, Dr. Jin has been featured in various recitals, including concerts at the Weill-Carnegie Hall, Kaufman Music Center, Bentley Recital Hall, and Seiji Ozawa Hall. She participated in the Tanglewood Music Festival as a recipient of the Leonard Bernstein Fellowship and the Banff Summer Arts Festival in Canada. She has performed a broad range of repertoire from Baroque to the music of our times, continuing her solo projects on Bach's *The Art of Fugue* and music by Russian Romantic composers. She has also presented her collaborative performances with distinguished musicians in the United States and abroad. As a founder and artistic director, Dr. Jin has launched two new music concert series: the 'American Living Composer Series' for composer portrait recitals and the 'N (AND) Series' for solo piano music representing various musical styles of different nationalities. These series showcase compositions by Pulitzer Prize winners and leading contemporary composers. She also recently released a recording of John Harbison's piano works via Naxos American Classics. She holds the Master of Music and Doctor of Musical Arts degrees in Piano Performance and Literature (Minor in Music Theory) from the Eastman School of Music. She graduated from Ewha Womans University (Seoul, Korea) with a Bachelor of Music degree. She has concertized and taught throughout the United States, Canada, Italy, China, and Korea. Dr. Jin currently serves as Assistant Professor of Piano at Texas Tech University, co-directing Contemporary Music Ensemble.

Fabio Menchetti (Washington State University)

A native of Italy, Fabio Menchetti serves as Assistant Professor of Piano at Washington State University, while maintaining an active international performance career. For Sheva Collection he recorded *Libro di Canti Italiano*, a set of solo piano pieces by English composer Peter Seabourne, and *Novecento Italiano*, featuring music for violin and piano by Italian composers written between the two world wars. He also recorded John Adams' *Grand Pianola Music* with the CCM Wind Symphony for Klavier Records. His latest releases include *Crossroads* (works for tuba and piano by living composers), *All Are Welcome* (new works for bassoon, oboe, and piano), and an album featuring music for bassoon and piano by Native American composers. An active member of Music Teachers National Association and College of Music Society, he is frequently invited to present at regional, national, and international conferences, offering a broad range of subjects such as teaching strategies, pedagogical piano literature, and preparing students to enter the professional world. A sought-after adjudicator and clinician, he is regularly requested for masterclasses at universities and in private studios. Dr. Menchetti received his Bachelor of Music from Boccherini Conservatory in Lucca, and his Master of Music and Music Education from Puccini Conservatory in La Spezia. After moving to the United States, he received his Master of Arts from Houghton College, and



his Doctor of Musical Arts degree from College-Conservatory Music, University of Cincinnati. His primary teachers include Pier Narciso Masi, Enrico Stellini, Pietro De Maria, Andrea Lucchesini, William John Newbrough, and Michael Chertock.

Justin Montigne (University of North Dakota)

Justin Montigne is an experienced vocal pedagogue and sought after countertenor soloist. He received his bachelor's degree in voice from Drake University, and his master's and doctorate degrees from the University of Minnesota. As former Director of Voice Studies for the Grammy Award-winning San Francisco Girls Chorus, he was responsible for overseeing the vocal development of all of its 350 singers, supervised the voice faculty, and prepared soloists and small ensembles for San Francisco Opera, West Edge Opera, Opera Parallèle, and more. Dr. Montigne continues to specialize in individualized vocal training for youth and choral professionals, as well as dynamic vocal warmups for ensembles of all sizes and experience levels. He is currently an Assistant Professor of Voice at University of North Dakota, and previously taught on the voice faculties of UC Davis, UC Berkeley, and Sonoma State University.

Dr. Montigne is a versatile countertenor comfortable in many styles and time periods of music. He specializes in Baroque and early music, song recitals, consort singing, and has premiered numerous contemporary works. He sang with the Grammy Award-winning men's ensemble, Chanticleer, performing in venues from Carnegie Hall to Vienna's Musikverein and appearing on several Chanticleer recordings. He has sung alto and tenor solos in oratorios of Handel, Bach, Purcell, Mozart, and Haydn, as well as contemporary choral works. Dr. Montigne was a founding member of the professional men's ensemble, Clerestory, instrumental in curating more than forty different concert programs over fifteen seasons, as well as performing and co-producing Clerestory's two recordings.

Sean A. Moore (St. Andrews University)

Sean A. Moore was born in Memphis, TN. He has a B.M. and an M.M. in piano performance from the University of Memphis. Mr. Moore has performed as a soloist and accompanist extensively and participated in numerous piano competitions, winning several. In 1996 he was a semi-finalist at the World Piano Competition in Cincinnati, OH and in 1997 performed *Voyants* for Piano and Chamber Orchestra by composer Barbara Kolb with the Memphis Symphony Orchestra. He was the adjunct private piano instructor and staff accompanist at Christian Brothers University in Memphis from 2000-2004 and also taught class piano as an adjunct at the University of Memphis for many years. Sean currently lives and works in Laurinburg, NC entering his twentieth year as a full-time faculty member at St. Andrews University as instructor of music and staff accompanist. He has written original music for student film projects at St. Andrews and served as accompanist or music director for university theater productions. Sean is a member of BMI and is currently music director/pianist at a local church. Mr. Moore has performed original works for piano at several previous CMS conferences. For three years he was Community Access Channel manager, videographer and programmer in Laurinburg.



Lynne Morrow (Sonoma State University)

Dr. Lynne Morrow is a specialist in American music. She directs opera, music theatre, and choral music of all genres. The works of Stephen Sondheim and Gershwin's "Porgy and Bess" are areas of her scholarship. Dr. Morrow has received The Heritage Keepers Award from The Friends of Negro Spirituals.

Dr. Morrow received a GRAMMY nomination for her work on Bernstein's "Mass" with Kent Nagano and with the Pacific Mozart Ensemble (now Pacific Edge Voices). She also recorded two CDs of Dave Brubeck's choral music with PME. Dr. Morrow was the music director of Pacific Edge Voices (PME) from 2005-2020, after being the assistant director after 1994.

Since 2001, Dr. Morrow has directed the Voice and Opera/Music Theatre Programs at Sonoma State University. Dr. Lynne Morrow was the director of Oakland Symphony Chorus from 2005-2022, commissioning new works and taking the Chorus on its first 2 international tours.

Dr. Morrow presents workshops on African American Spirituals, and works as a clinician with choruses across the country on Spirituals and other American music. She has also given lectures on music for major Bay Area organizations including San Francisco Opera, Oakland Symphony, Stern Grove and Cal Performances. Dr. Morrow strives for a powerful connection to music, presenting works from every corner of the musical arts in fresh ways, to reach the widest possible audiences.

Gary Powell Nash (Fisk University)

Gary Powell Nash, a native of Flint, Michigan is Professor of Music at Fisk University in Nashville, TN where he teaches and coordinates courses in music theory, technology, composition, applied woodwinds and conducts the Fisk Jazz Ensemble. Nash holds a Ph.D. in Music Composition from Michigan State University. His former teachers include Jacob Druckman, Jere Hutcheson, Bernard Rands, Charles Ruggiero, Mark Sullivan, George Tsontakis and Ramon Zupko. As a composer of Western classical music, Nash has written musical works for orchestra, band/wind ensemble, choir, art songs (four in Chinese), electroacoustic works and instrumental chamber compositions, including two short film scores. His music has been performed in all major regions of the United States and abroad on the continents of Asia and Europe. Nash has received numerous grants, commissions and awards for his compositions including Vanderbilt University Wind Symphony to compose *On the Battlefield, With Certainty* (2022). Others include *Southern Grandparents* (2017) soprano, tenor and piano trio, commissioned by Delta State University for the Mississippi Bicentennial Celebration in 2017, 2007 UNCF/Mellon Foundation Faculty Seminar in Ghana, Tennessee Music Teachers Association Composer of the Year, 2005-6, Mississippi Arts Commission, American Composers Forum, Carnegie Hall and Fulbright, where he was Visiting Professor of Music Composition at University of the Philippines-Diliman, May 30, 2000 - March 28, 2001. Nash's scores are published by Art of Sound Music, MusicaNeo and Tuba/Euphonium Press. 13 of his compositions are featured on compact discs/digital compilations with five of those appearing on Albany, Centaur and Citadel Records labels.



Marjorie-Anne Patterson (Florida Atlantic University)

Canadian born pianist Marjorie-Anne Patterson is currently pursuing her Masters in Piano Performance from Florida Atlantic University. Though her passion is solo piano, she enjoys partaking in a diverse range of musical endeavors like teaching, collaborative piano, and research. She welcomes all ages in her teaching, enjoys performing with both vocalists and instrumentalists, and recently completed a research project on Canadian pianist John Burge. Marjorie is currently working as a staff pianist for Florida Atlantic University while completing her studies. She received her Bachelor of Music in Piano with Honours from Ambrose University where she studied with Edwin E. Gndt MMus, BMus. She was a two-time winner of Ambrose University's Concerto Competition, performing Ludwig van Beethoven's Piano Concerto No. 4 in G major, Op. 58 and S. Rachmaninoff's Piano Concerto No. 2 in C minor, Op. 18. She has also attended international festivals including The Cremona International Academy and the Murrhardt International Piano Academy.

Serena Scibelli (Mississippi State University)

Serena Scibelli is currently faculty at Mississippi State University. She has presented masterclasses and performed as a soloist, in chamber and orchestra settings in the United States, Europe, Russia, South America and Arab countries in theaters such as Wiener Musikverein, Royal Opera House Muscat, and Teatro Real de Madrid. As a soloist and Concertmistress, she has collaborated with orchestras such Athens Symphony Orchestra, GA and the Venice Symphony Orchestra, FL. Passionate about research and contemporary music for years, Dr. Scibelli is an active participant in international conferences such as the Music by Women Festival. She has published articles including the one on Tania León by Quinte Parallele and has been collaborating with composers performing and recording new compositions for violin. As a musician, she aims to bridge the gap between classical music and today's life by considering music a need, not just entertainment. An enthusiastic supporter of the importance of education, arts and interculturality, she is on the Board at HEART Music and she just started a string program for the public schools in Oktibbeha County. Serena Scibelli graduated from the Florence Conservatory at the age of 19 and continued her studies with a MM in performance at the Steffani Conservatory in Castelfranco Veneto IT, and a MM in performance at UGA where she then obtained a DMA in 2018. In 2021 she completed an MM at the Cattolica University of Milan in Cultural Diplomacy for International Relations and Global Communication.

Rob Smith (University of Houston)

The innovative and highly energetic music of Rob Smith is frequently performed throughout the United States and abroad. His music has received numerous awards, including those from the Aaron Copland House (Residency Award), Minneapolis Pops Orchestra New Orchestral Repertoire Project, ASCAP and the National Band Association. He has received commissions from the Texas Music Festival Orchestra, Soli Chamber Ensemble (San Antonio), the American Composers Forum, the New York Youth Symphony Chamber Music Program, and several nationally renowned university wind ensembles, among many others. In 1997, he was the recipient of a Fulbright Grant to Australia to study with Peter Sculthorpe, which led to a teaching position at the



University of Wollongong in 1998. Commercial recordings of his music are available by the Society for New Music (Syracuse, NY), Rutgers University Wind Ensemble, University of Houston Wind Ensemble, saxophonist Jeremy Justeson, Austrian toy pianist Isabel Ettenauer, and the University of Houston and Texas Christian University Percussion Ensembles. Boosey & Hawkes, Carl Fischer, Southern Music, C-Alan Publications, and Skitter Music Publications publish his music. Currently, Rob teaches at the University of Houston's Moores School of Music where he is Professor of Music Composition and director of the AURA Contemporary Ensemble. From 2003-2014 he served as one of the artistic directors of Musiqa, a Houston-based contemporary chamber ensemble. In addition to programming and presenting 6-8 concerts a season, Rob also created three children's programs with his colleagues at Musiqa, two of which continue to be presented annually for hundreds of public-school students.

Anna Somerville (Washington State University)

Anna Somerville is currently pursuing a Master of Arts in Music with an emphasis in Flute Performance at Washington State University. Under the direction of Dr. Sophia Tegart, she is an active member of WSU's Wind Ensemble and Flute Choir (The Crimson Flutes). Anna has performed and directed wind ensembles, orchestras, marching bands, and jazz bands. At WSU, she has played in both the Wind Ensemble and Orchestra. In 2019, she had the opportunity to play at the InterHarmony International Music Festival in Acqui Terme, Italy. With a particular interest in education, Somerville is currently serving as the Woodwind Specialist of the Cougar Marching Band, providing guidance in both music and marching techniques for the band's sixty-member woodwind section. During her time in Port Orchard, she spent her summers volunteering at summer music camps, teaching music and performance fundamentals to elementary students. Combining her passions for music and teaching, Somerville completed her Master in Teaching at WSU in 2021, and her thesis was an exploration of how music improves vocabulary instruction for students learning English as a second language. In 2023, she was named a Publicly Engaged Fellow in the WSU Center for Arts and Humanities. Somerville used the endowment to establish summer music programming for her local library. With her background in teaching and music leadership, Somerville has an interest in administrative and managerial roles in music. She hopes to one day cultivate outreach and programming opportunities that link major symphonies and orchestras to public and private schools.

Jerry Tolson (University of Louisville)

Jerry Tolson is professor of jazz studies and music education at the University of Louisville School of Music, where he is chair of the Department of Academic and Professional Studies, directs instrumental and vocal jazz ensembles and teaches jazz pedagogy, jazz style, jazz history, and African American Music classes. Tolson has presented at state, regional, and national Music Education conferences, the IAJE Conference, Jazz Education Network, the International Academy of Law and Mental Health, and Midwest Clinic. He is the educational director for the University of Louisville Jazz Festival and co-founder of the African American Music Heritage Institute. Tolson's articles have appeared in Music Educator's Journal, Jazz Educator's Journal, The Journal of Jazz Studies, and The Instrumentalist, and he is a contributor to



the following publications: *Teaching Music Through Performance in Jazz*, *Jazz Pedagogy: The Jazz Educator's Handbook and Resource Guide*, and *The Jazzer's Cookbook: Creative Recipes for Players and Teachers*. He is also the author of *The Jazz Commandments: Guidelines for Jazz Style* (Kendor) and *African American Music: History and Heritage* (Kendall-Hunt). Tolson's vocal jazz arrangements are published by the University of Northern Colorado Press. As a performer, Tolson has recorded five CDs, *Nu View*, *Back at the Track*, *Late Night Cruise*, *Black Sand Beach*, and *Fresh Squeezed*, and has worked with artists such as Delfeayo Marsalis, Antonio Hart, Don Braden, Rufus Reid, James Moody, Benny Golson, and Grace Kelley. His groups have appeared at the Montreux Jazz Festival, the Umbria Jazz Festival, and in Barbados, Brazil, and Trinidad.

Mark Vaughn (Grayson College)

Mark Vaughn is a composer working primarily in electronic music and intermedia environments. Artistically, he is interested in the creation of music and art that acknowledges the multiple layers of signification and mediation present in aesthetic perception, layers such as aesthetic and institutional conventions, the presumed knowledge of the listener, and the attribute of viscerality in musical perception. With this in mind, he frequently incorporates media of many types in his work. Vaughn received his B.S. in Music from Grayson College in 2001. Stephen Williford is a young queer composer with a passion for music of all genres. Inspired by their family history in the arts and the many wonderful musicians they've gotten to work with throughout their years in the field, they make a habit of trying to learn something new every day. They love hiking, geology, gaming, and are active in many artistic spaces both in their home town and their home-away in Ellensburg. They find great inspiration in the natural world and encourage others to become involved in natural preservation efforts. d his Ph.D. and M.A. in Music Composition from the University of North Texas and his Bachelor's degree in Music Technology from Montana State University. He currently works as a full-time professor of music and audio engineering at Grayson College in Denison, TX. Additionally, he is active as a composer around the world, having had work featured at ICMC, SEAMUS, Sonic Matter, NYCEMF, and other festivals.

Adrienne Wiley (Central Michigan University)

DR. ADRIENNE WILEY is currently Professor of Music at Central Michigan University where she teaches and administers the piano pedagogy program at the bachelor's degree level and teaches class piano. Dr. Wiley received her bachelors and master's degrees in piano performance from the University of Kansas, and her doctor of musical arts in piano performance and pedagogy from the University of Oklahoma. Wiley has been active through the Music Teachers National Association where she has held a variety of offices and duties: most notably she served on the Certification Committee, Chaired the MTNA Senior Competitions, and is currently serving as East Central Division Competitions Chair. Wiley has also been active through her state association, the Michigan Music Teachers Association, where she has served in many positions, most notably Vice President and President (president twice). She active in the College Music Society as well, and has presented at the regional and national levels. In her spare time, Wiley adjudicates piano events, contributes to the AMERICAN MUSIC TEACHER



magazine and PIANO magazine as both author and reviewer. She has presented workshops and lectures at the state, regional, national, and international levels. Wiley's summers are spent coordinating and teaching the Illinois Summer Youth Music Program piano camps which she loves! In addition, when she can, she enjoys watching her son, Cameron, a professional golfer, play in golf tournaments. Wiley is dedicated to music in all respects. She is eager to serve the Great Lakes Region of the CMS as treasurer.

Stephen Williford (Central Washington University)

Born in Richland, Washington in 2001, Stephen Williford is a young queer composer with a passion for music of all genres. Inspired by their family history in the arts and the many wonderful musicians they've gotten to work with throughout their years in the field, they make a habit of trying to learn something new every day. They love hiking, geology, gaming, and are active in many artistic spaces both in their home town and their home-away in Ellensburg. They find great inspiration in the natural world and encourage others to become involved in natural preservation efforts.

Christina Wright-Ivanova (Keene State College)

Dr. Christina Wright-Ivanova, hailed by critics as "a brilliant pianist" (Wiener Zeitung, Vienna) with a "warm and reassuring sound" (Boston Intelligencer) is currently Associate Professor of Music and Coordinator of Keyboard Studies at Keene State College where she teaches piano, pedagogy, collaborative piano, and chamber music. She also serves on faculty at the New England Conservatory as a vocal coach for graduate students of Art Song. She has been the Artistic Director for the North End Music & Performing Arts 'Winter Concert Series' since 2014. As an avid performer of new music, Dr. Wright-Ivanova is on faculty at the Summer Institute for Contemporary Performance Practice (Colorado Springs) and has premiered over 125 works by living composers. She has been heard in over 25 countries throughout North & South America, UK, Europe, Asia and Australia, and enjoys frequent performances with musicians from leading orchestras in the US. With her 'duo au courant' partner, mezzo-soprano Stephanie Weiss, she tours regularly, presenting Art Song with a focus on issues of immigration, social justice, and peace. A new CD recording with cellist Aron Zelkowicz called 'American Vignettes' is currently being prepared for release in early 2024 on Toccata Classics. Recordings: Albany Records, New World Records, ARS Produktion, MSR Classics. Degrees: University of Texas at Austin (DMA), New England Conservatory (MM), University of Victoria, Canada (BM). www.christinajwright.com



PAST NORTHWEST REGIONAL CONFERENCES

- 2024 University of British Columbia – Vancouver, BC
- 2023 Boise State University – Boise, ID
- 2022 Portland State University – Portland, OR
- 2021 Oregon State University – Virtual Conference
- 2019 Central Washington University – Ellensburg, WA
- 2018 Washington State University – Pullman, WA
- 2017 Capilano University – Vancouver, BC
- 2016 Pacific University – Forest Grove, OR
- 2015 University of Puget Sound – Tacoma, WA
- 2014 University of Montana – Missoula, MT
- 2011 University of Idaho – Moscow, ID
- 2010 Seattle Pacific University – Seattle, WA
- 2009 Eastern Washington University – Cheney, WA
- 2008 University of Montana – Missoula, MT
- 2007 Boise State University – Boise, ID
- 2003 Portland State University – Portland, OR
- 1998 University of Oregon – Eugene, OR
- 1996 University of Oregon – Eugene, OR

FUTURE NORTHWEST REGIONAL CONFERENCES

- 2025 Tentatively Western Washington University

If you are interested in hosting a future conference or acting as program chair, please contact NW Regional President, Sophia Tegart sophiat@wsu.edu for more information.