

**THE NORTHEAST CHAPTER OF**

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**THE COLLEGE  
MUSIC SOCIETY**

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**ONONDAGA**  
COMMUNITY COLLEGE

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**43<sup>rd</sup> REGIONAL CONFERENCE**

**MARCH 5<sup>th</sup> – 6<sup>th</sup> 2022**



## TABLE OF CONTENTS

Welcome.....	<a href="#"><u>3</u></a>
Conference Information and Restaurants.....	<a href="#"><u>4</u></a>
Campus Map.....	<a href="#"><u>5</u></a>
Board Members.....	<a href="#"><u>6</u></a>
Committee Members and Upcoming Board Vacancies.....	<a href="#"><u>7</u></a>
Schedule at a Glance.....	<a href="#"><u>8</u></a>
Saturday Morning.....	<a href="#"><u>9</u></a>
Saturday Afternoon.....	<a href="#"><u>10</u></a>
Sunday Morning.....	<a href="#"><u>11</u></a>
Abstracts: Saturday.....	<a href="#"><u>12</u></a>
Concert Program.....	<a href="#"><u>16</u></a>
Abstracts: Sunday.....	<a href="#"><u>18</u></a>
Biographies.....	<a href="#"><u>22</u></a>



## FROM THE PRESIDENT OF THE CMS NE REGIONAL CHAPTER



Welcome to our spring conference. While I am always happy to gather and exchange ideas, this is a bittersweet event for me as it is my last as President of the Northeast Region. I have been in my position for four years (two two-year terms) and it has been a truly amazing experience. The people I have met both at conferences and on the board have become not only close colleagues, but in many cases dear friends. It has been a challenge the last two years, but with incredible determination and hard work I am very happy to welcome you to Onondaga Community College this weekend for what promises to be an informative, fun and engaging event. I am beyond grateful for the hard work of my board members and especially our Program Chair Asami Hagiwara, committee chairs Ke-Chia Chen and Xun Pan, as well as our event host Lisa Miller.

Lastly, while I am sad to be leaving, I am very excited for the next chapter of this region, as my dear friend and brilliant colleague Alisha Nypaver steps into the role of President—I know the group will be in excellent hands.

Have a great weekend—reconnect, recharge, and enjoy gathering.

~Karen Becker

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## FROM THE CONFERENCE HOST



Dear CMS NE Conference Attendees,

On behalf of the Art, Design, Media, and Music Department and all the Music Studies faculty, I am delighted to welcome you to Onondaga Community College, located just outside the city of Syracuse! We are looking forward to seeing you all at our 43<sup>rd</sup> conference as we come together to share scholarship, music, and camaraderie.

**Event Suggestions:** If you are looking for something to do Saturday night or Sunday afternoon after the conference, you may want to take the opportunity to go to the Everson Museum, Rosamond Gifford Zoo, or take in a Syracuse Crunch game!

**Restaurant Suggestions:** The Syracuse area is home to a wealth of fantastic restaurants and bars. Check out Dinosaur BBQ, Pastabilities, Francesca's, Ale & Angus, or Meier's Creek Brewery at Inner Harbor. For restaurants close to the college and hotel, please check out the conference booklet.

If you need anything during your stay in Syracuse, please don't hesitate to let me know. I wish you a pleasant stay in our city and a great 2022 conference!

Lisa Miller,  
Conference Host,  
ADMM Deputy Chair,  
Onondaga Community College



## CONFERENCE INFORMATION

**Please note: At this time all persons, vaccinated or unvaccinated, are required to wear a face mask inside buildings.** Participants may remove their masks to perform/speak with a distance of 12ft between them and the audience/other performers.

**Conference Hotel:** Tru by Hilton, 116 Township Blvd., Camillus, NY 13031 [Driving Directions](#)  
[Use this link for discounted hotel reservation](#)

Rate of \$105 per night (for a total with tax of \$120.75). This rate is only good until 2/6/2022

### Driving Directions

- From the Syracuse Hancock International Airport to the hotel: [Airport to Hotel](#)
- From the Hotel to the Academic II building (Performing Arts)  
4585 West Seneca Turnpike, Syracuse, NY 13215 [Hotel to OCC Campus](#)

**Parking on Campus:** Free parking is available in lot #7. You will not need a permit. There will be event signs posted once you enter campus.

**Internet Access:** There will be guest internet access on campus. Login using your email address.

## RESTAURANTS

### Walking distance from Hotel

Located in Camillus, NY 13031

#### [The Brasserie Bar & Bistro](#)

200 Township Blvd #20

#### [Mitsuba](#)

(Japanese Hibachi/sushi)

174 Township Blvd. #10

#### [Long Horn Steakhouse](#)

140 Township Blvd

#### Red Robin

160 Township Blvd.

#### [Indian Grill](#)

200 Township Blvd. #10

#### Buffalo Wild Wings

200 Township Blvd #40

#### Toss & Fire Pizza

190 Township Blvd., Suite 40

#### Subway

174 Township Blvd, Suite 30

### A Short Drive from the Hotel

Located in Camillus, NY 13031

#### Azteca Mexican Grill

3783 Milton Ave.

#### [Vietnamese Noodle House](#)

3801 Milton Ave.

#### [The Wildcat](#)

3680 Milton Ave.

#### [Kiki's Authentic Greek Food](#)

64 W. Genesee St.

#### [Second Chance Diner](#)

5407 W. Genesee St.

#### [TK Tavern](#)

5600 Newport Rd.

PLUS---McDonald's; Dunkin

Donuts, Firehouse Subs,

Wendy's, Denny's are all

located on West Genesee Street

in Camillus

### Restaurants near OCC

#### [Chelsea's](#)

5076 Velasko Rd.

Syracuse, NY 13215

#### [Velasko Pizzeria & Deli](#)

4800 McDonald Rd.

Syracuse, NY 13215

#### [Pita Pit](#)

4841 South Ave

Syracuse, NY 13215

#### [Gemelli's Pizzeria](#)

4543 West Seneca Turnpike

Syracuse, NY 13215

#### [Finally Ours](#)

3788 West Seneca Turnpike

Syracuse, NY 13215



# CAMPUS MAP



### BUILDINGS & FACILITIES:

- P Academic II
- C Coulter Hall/Library
- F Ferrante Hall
- FBC Furnace Brook Center
- G Gordon Student Center
- R Mulroy Hall
- JSC Coyne Hall
- M Mawhinney Hall
- S Service and Maintenance/ Campus Safety/Receiving
- A SRC Arena/Allyn Hall
- ST Storer Auditorium/Ann Felton Multicultural Center
- RH3 Shapero Hall Student Residence
- RHA Student Residence Hall "A"
- RHB Student Residence Hall "B"
- RHC Student Residence Hall "C"
- W Whitney Applied Technology Center
- Y YMCA
- Student Parking
- Reserved - Resident Parking
- Faculty / Staff Parking
- Visitor Parking Spaces
- Information Kiosk
- Centro Bus Shelter
- Lazer Line Bus Stops
- Dining Services
- Barnes & Noble OCC Bookstore
- AmeriCU Credit Union
- Accessible Parking

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## Main Conference Building: Academic II

Sessions held in Classroom P119 and the Frederick Marvin and Ernst Schuh Hall



## THE COLLEGE MUSIC SOCIETY NORTHEAST CHAPTER BOARD

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of New York  
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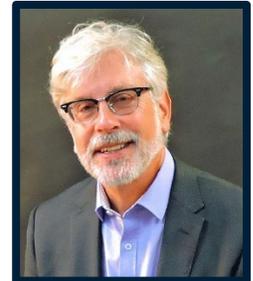
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## COMMITTEES AND CONFERENCE HOST

### Program Committee

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Xun Pan, Co-Chair  
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Jacob Ertl  
*Nazareth College*

### Conference Host

Lisa Miller, *Onondaga Community College*

## 2023 CONFERENCE AND UPCOMING BOARD VACANCIES

On behalf of everyone involved with planning and hosting this conference, we thank you for your participation and attendance and hope you enjoy your time Syracuse, New York.

The Northeast Chapter of the College Music Society extends a special thanks to Onondaga Community College President Dr. Casey Crabil for making it possible for us to hold the conference on the O.C.C. campus.

We are pleased to announce that our 2023 conference will be at Southern Connecticut State University, hosted by Dr. Joshua Groffman.

We are seeking people who are interested in joining the College Music Society Northeast Chapter Board in the following positions:

- President Elect (one year term)
- Vice President
- Composition/Theory
- Musicology/Music in General Studies

Elections are held in November. Terms run from March 2023–March 2025.

If you are interested in running for or learning more about these positions, please contact Vice President David Davies at [ddavies6@naz.edu](mailto:ddavies6@naz.edu).



## SCHEDULE AT A GLANCE

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### Saturday

- 8:30**     **Registration / Coffee**
- 9:00**     **Opening Remarks (Recital Hall)**
- 9:30**     **Paper (P119)**
- 10:00**    **Paper (P119)**
- 10:30**    **Paper (P119)**
- 11:00**    **Workshop – 55 minutes (P119)**
- 11:30**
  
- 12:00**    **Lunch on Your Own / Board Meeting**
  
- 2:00**     **Keynote (Recital Hall)**
- 3:00**     **Break**
- 3:15**    **Keynote Q&A (Recital Hall)**
- 4:00**     **Paper (P119)**
- 4:30**     **Demonstration (P119)**
- 5:00**     **Break**
- 5:15**    **Composer’s Concert (Recital Hall)**
- 6:15**    **Reception**
- 7:00**    **Dinner on Your Own**

### Concurrent Sessions

- Lecture Recital (Recital Hall)**
- Performance (Recital Hall)**
- Performance (Recital Hall)**

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### Sunday

- 8:30**     **Registration / Coffee**
- 9:00**     **Demonstration (P119)**
- 9:30**     **Paper (P119)**
- 10:00**    **Workshop – 55 minutes (P119)**
- 10:30**
- 11:00**    **Workshop – 55 minutes (P119)**
- 11:30**
- 12:00**    **Conference Lunch / Business Meeting**

### Concurrent Sessions

- Performance (Recital Hall)**
- Lecture Recital (Recital Hall)**
- Performance (Recital Hall)**



## SATURDAY MORNING

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**8:30**      **Registration / Coffee**

**9:00**      **Opening Remarks**

### **Concurrent Session One – Room P119**

*Chair: Dr. Leonidas Lagrimas*

**9:30**      **Paper: Challenging Cognitive Distortions in Performance**

*Dr. Joann Marie Kirchner*

**10:00**      **Paper: The Great Video Game Songbook: Gershwin to Graves; Kern to Kondo**

*Mr. James C. Heazlewood-Dale*

*Chair: Dr. Peter Bellino*

**10:30**      **Paper: Meaningful Rehearsals and Performance: The Power and Impact of Collective Inspiration in a College Ensemble Setting**

*Dr. Jennifer Kelly*

**11:00**      **Workshop (55 minutes): Practicing Behind Closed Doors**

*Dr. Eunhae Grace Yun, Dr. Joann Marie Kirchner*

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### **Concurrent Session One – Recital Hall**

*Chair: Dr. Nanyi Qiang*

**10:30**      **Lecture-Recital: New Possibilities for Upright Pianos: Real-time Adjustable Microtones, Harmonics, Phasing Multiphonics and More**

*Dr. Douglas Jurs*

**11:00**      **Performance: “Transcription for Two”**

*Mr. Chi-Wei Lo, Dr. Xiaopei Xu*

**11:30**      **Performance: “Transcriptions of French Cabaret, and the Resurrection of Charles Trenet”**

*Dr. Daniel Immel*



**12:00 Lunch on Your Own / Board Meeting**

## **SATURDAY AFTERNOON**

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### **Keynote Session – Recital Hall**

**2:00 Keynote: “Changing Tempo: How Our Music Making Community Survives” (Recital Hall)**

*Dr. Crystal Sellers Battle*

**3:00 15-Minute Break**

**3:15 Keynote Q&A Session (Recital Hall)**



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### **Session Two – Room P119**

*Chair: Dr. Joann Marie Kirchner*

**4:00 Paper: Successful Urban Elementary Music Educators: A Phenomenological Investigation**

*Dr. G. Preston Wilson, Jr.*

**4:30 Demonstration: A Decade of Change: Miles Davis’ Blues Solos 1954-1964**

*Dr. Peter Bellino*

**5:00 Break**

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### **Concert and Reception**

**5:15 Composer’s Concert**

**6:15 Reception**

**7:00 Dinner on Your Own**



## SUNDAY MORNING

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**8:30 Registration / Coffee**

**Session One – Room P119**

***Chair: Dr. Jennifer Kelly***

**9:00 Demonstration: So Much Music, So Little Time: Creative Approaches to Teaching**

**Music Literature**

***Dr. Fabio Menchetti***

**9:30 Paper: Efficacy of Takadimi with Conducting for Collegiate Students with Limited or No Experience Reading & Notating Rhythms**

***Dr. Sebastian Birch, Ms. Sharon Walsh***

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**Concurrent Session Two – Room P119**

***Chair: Mr. James C Heazlewood-Dale***

**10:00 Workshop (55 minutes): Reaching Diverse Learners through Differentiated Instruction in a Group Piano Class**

***Dr. Leonidas Lagrimas***

***Chair: Dr. Sebastian Birch***

**11:00 Workshop (55 minutes): The Eleventh Commandment: The Fundamental Shall**

**Not Be Denied**

***Dr. Peter Bellino***

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**Concurrent Session Two – Recital Hall**

***Chair: Dr. Xun Pan***

**10:30 Piano and Electronic Music Performance**

***Dr. Nanyi Qiang***



**11:00 Lecture-Recital: The Forgotten Keyboard Works of Chevalier de Saint-Georges**

*Ms. Simone Robinson-Stevens*

**11:30 From Romantic to Modernist: A Journey Through Amy Beach's Piano Music**

*Dr. Fabio Menchetti*

**12:00 Lunch / Business Meeting**

## **ABSTRACTS AND PERFORMANCE DETAILS**

### **Saturday Morning: Concurrent Session One – Room P119**

**9:30 Paper: Challenging Cognitive Distortions in Performance**

*Dr. Joann Marie Kirchner*

Have you ever been in the middle of a performance and suddenly without any warning you find that you are caught up in a conversation with yourself totally unrelated to the music that you are performing? This inner dialogue results in your inability to focus on the music at that particular moment. Negative inner dialogue, or self-talk, is a contributing factor to anxiety. The result is a lapse in concentration. Often, self-talk is automatic and elusive, and we do not even realize what we are telling ourselves because it occurs so rapidly. It generally sounds very logical and convincing. Only when we take the time to stop and observe what we have been telling ourselves can we begin to see the relationship between our self-talk and our thoughts, feelings, and/or behaviors. This negative self-talk is learned and as a result, can be reprogrammed to include positive and supportive statements.

This paper will identify and label several cognitive distortions present in musical performance anxiety. After a brief introduction to each category, ways to challenge the negative self-talk will be presented. Attendees will learn how to apply positive and rational counterstatements to refute the negative self-talk. Becoming aware of our inner dialogue and any inherent distortions is an initial step in facilitating a change in our thinking, as well as the negative self-talk that we engage in and while it will not alleviate anxiety completely, it can help to lessen the effects of musical performance anxiety.

**10:00 Paper: The Great Video Game Songbook: Gershwin to Graves; Kerm to Kondo**

*Mr. James C. Heazlewood-Dale*

Jazz repertoire has traditionally drawn from a wide selection of rich and varying sources, resulting in a body of work colloquially known as standards. In recent decades, conceptions of the canonical possibilities have expanded to incorporate a contemporary source – video games. Artists including the 8-Bit Big Band, insaneintherainmusic, and The Consouls have introduced a plethora of video game cues to the creative arena of jazz performance as a means for extemporization, reinterpretation, and expression. The intersection of VGM (video game music) and jazz performance invites new questions: 1) What musical elements are woven into the fabric of video game composition to be eligible frameworks for improvisation? 2) How have improvisers navigated such musical schema to



extemporize new musical content? 3) If video games underscore play (gameplay), what larger conclusions can be deduced from standards as a blueprint for ludo-musical praxis? I argue that VGM and mainstream standards share commonalities that underscore and promote interactivity, autonomy, and spontaneity, therefore qualifying VGM as possessing inherent musical particularities optimal for improvisation. This paper expands on a wide range of rich literature in the fields of jazz studies and ludomusicology. Jazz studies scholars such as Barry Kernfeld, Andrew Kania, Ted Gioia, and Ingrid Monson, Andrew Kania have developed fruitful discourses on the standardization of jazz repertoire. Elizabeth Medina-Gray and Roger Moseley's work have focused on modular musical structures and ludic-musical praxis. As jazz standards are matrices for exploration and expression, so then should video games enter the discourse on jazz music's ever-evolving canon.

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**10:30** Paper: Meaningful Rehearsals and Performance: The Power and Impact of Collective Inspiration in a College Ensemble Setting  
*Dr. Jennifer Kelly*

Everything feels awkward until it no longer feels awkward. My student vocal ensemble embraces this statement. We spend each semester actively practicing it using an approach that empowers a student's sense of ownership of every musical piece and every rehearsal, while the ensemble collective works toward a concert of real and lasting impact. As part of an interdisciplinary faculty working team, I used our developed model to reimagine my conducting training and my approach to ensemble teaching.

The model is a journey construct that describes the process we use to approach challenges. It allows our students to actively practice empathy, recognizing that each of us brings background, knowledge, and positionality to rehearsal, and that what we each bring is enough to begin. This approach identifies the characteristics of individual and collective inspiration that motivates action. It explains the need and, more importantly, the disciplined tools for discovery and deliberate risk to deliver the value of our inspiration. It further makes explicit the thought process we commonly use so that we consciously practice and build upon it. The model puts context to feeling uncomfortable, getting stuck, and struggling so we can develop tools for productive persistence that reveal the next step toward creating intrinsic and extrinsic value. Through this practice in rehearsal, students actively exercise control of their own individual learning while valuing the contributions of others and the collective work of the ensemble. They experience the impact effective communication and conscious process learning has to create a meaningful performance.

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**11:00** Workshop (55 minutes): Practicing Behind Closed Doors  
*Dr. Eunhae Grace Yun, Dr. Joann Marie Kirchner*

Do we really know what our students are doing when they go off to the practice room for their daily practice sessions? While music teachers believe that they are educating their students on how to practice (Barry & McArthur, 1994), students relate that this is not the case (Jorgensen, 1995, 2000; Schatt, 2011). As both music educators and performers, we recognize that practice is central to the development of musical proficiency as well as musicianship. The quality of the practice time determines the level of acquired skill acquisition. The pandemic recently forced us to participate in distance learning, which necessitated that students undertake greater responsibility for their learning and growth as a musician.



While distance learning continues to be implemented throughout educational settings today, it is essential that music students learn strategies to structure their practice time and work effectively to enhance performance. Rather than allowing our students to spend time mindlessly practicing, it is crucial that we provide our students with ways to practice and techniques at their disposal that they can readily implement into their practice routines. A brief overview of the development of methods of practicing will be presented. This session will explore self-regulated learning, as well as metacognition, and offer ways to incorporate both into musical practice in an attempt to help promote productive practice. The hope is that our students will acquire the ability to take the mindless repetition out of practice and replace it with a mindful approach to effective practicing.

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## Saturday Morning: Concurrent Session One – Recital Hall

10:30      Lecture-Recital: New Possibilities for Upright Pianos: Real-time Adjustable Microtones, Harmonics, Phasing Multiphonics and More  
*Dr. Douglas Jurs*

This lecture recital presents previously unexplored extended techniques for upright pianos that open up a new world of sound possibilities for composers and performers alike, and that hold both practical and musical advantages when compared to extended techniques on grand pianos. By utilizing the feet with varied footwear options on the strings underneath the keyboard, the pianist can create a multitude of continuously adjustable and multifaceted sounds while keeping both hands free to play the keyboard as intended.

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11:00      Performance: “Transcription for Two”  
*Mr. Chi-Wei Lo, Dr. Xiaopei Xu*

This piano duo program focuses on lesser-known virtuosity, drawn from a variety of genres. From Gottschalk’s arrangement of “William Tell” to Lo’s transcription on Price’s “Resignation”; from Fats Waller’s “Viper’s Drag” to Ellington’s “Tonk,” the 25- minute performance combines elements from western and non-western musical traditions.

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11:30      Performance: “Transcriptions of French Cabaret, and the Resurrection of Charles Trenet”  
*Dr. Daniel Immel*

### Six Transcriptions of Songs by Charles Trenet

French songwriter and singer Charles Trenet (1913-2001), whose winsome melodies and pointed lyrics almost define the very essence of the French cabaret ballad, enjoyed a long career that peaked from the 1930s to 1950s. Six of Trénet’s songs appeared in piano arrangements on an album from the



late 1950s called “Mr. Nobody Plays Trénet.” Eventually, and fortunately, Mr. Nobody revealed himself as the eminent pianist Alexis Weissenberg (1929-2012), who was discovered to transcribe 6 of Trénet’s famous chansons. Coin de rue (Street Corner) evokes a romantic stroll in a Parisian neighborhood; Vous oubliez votre cheval (You’re forgetting your horse) appears in the form of a blistering Charleston; En avril à Paris (An April in Paris) illuminates a magical Paris in romantic springtime; Boum! (Boom!) announces itself as a romping Foxtrot; Vous qui passez sans me voir (You who passes by without seeing me) is an intimate ballad that evolves into a “gentle, sexy swing” atmosphere; and Ménilmontant is a breathless minimalistic toccata that evaporates in less than a minute’s time.

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## Saturday Afternoon: Session Two – Room P119

4:00      Paper: Successful Urban Elementary Music Educators: A Phenomenological Investigation  
*Dr. G. Preston Wilson, Jr.*

Urban music education is exceptionally nuanced and complex. Urban schools, their students, and their teachers are often illustrated by descriptions of deficit and crisis, causing the realities of urban education to remain cloaked behind assumptions and stereotypes.

The purpose of this study was to better understand urban music educator by exploring the characteristics and experiences of teachers who have been successful in urban elementary music classrooms. This hermeneutic phenomenology was guided by two research questions: (1) what are the lived experiences of urban music educators who have been successful in teaching music at the elementary level? (2) What are the pedagogical approaches used by elementary music educators in urban contexts. Sixty-minute interviews with eight participants served as the data. A constant comparative method was utilized to analyze coded transcripts. Six themes emerged: (a) relationships are key; (b) understanding how music functions for students; (c) willingness to perform unofficial job duties; (d) concerns about urban teacher preparation; (e) curricular and pedagogical decisions; and (f) urban music teacher characteristics.

The findings of this study suggested that being a successful urban elementary music educator included creativity when making curricular and pedagogical decisions, a complex knowledge and understanding of their students, their students’ families, and their students’ community, and a deep affection their job and students. Successful urban music educators can serve as valuable resources to provide understanding and offer suggestions for improving urban music education including ways to nurture and develop the next wave of music educators.

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4:30      Demonstration: A Decade of Change: Miles Davis’ Blues Solos 1954-1964  
*Dr. Peter Bellino*

In this lecture presentation, I will discuss four of Miles’ solos over the blues form from 1954-1964. Within that ten-year period, one can hear tremendous growth and evolution in style. Through the use of recordings, solo transcriptions and excerpts, I would like to highlight significant aspects of Miles’ musical and technical growth. I will also show a comparative chart of select patterns he used during this time and how each motive varied from recording to recording. Lastly, I will discuss how he adapted his playing and concept to the sound, style and the unique strengths of his various band members. Listed below are the solos that will be discussed:

- 1) 1954 – Walkin’ from Miles Davis All Stars
- 2) 1958 – Straight No Chaser from Milestones
- 3) 1961 – Walkin’ from Friday And Saturday Nights – In Person At The Blackhawk



4) 1964 – Walkin’ from Four & More

During the process of listening, transcription and study it became evident that Miles Davis knew exactly what he was trying to achieve at each point in his evolving career. His playing is a model of clarity and depth, intelligence and insight.

By the conclusion of my presentation, one will better understand how Miles brilliantly balanced the simple and the complex, tension with repose, space with busyness, and always with intense feeling and depth to his tone. He ‘transcended and included’ the history of jazz and blues in his sound and playing.

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## Saturday Afternoon: Composer’s Concert – Recital Hall

Gregory Mertl	Three Movements from “Pictures Without an Exhibition” (2019) <i>Heather Lanners, piano</i>
Allen Molineux	Scenes - Short and Sweet (2016) <i>Martha Grener, flute</i> <i>Karen Becker, piano</i>
Keane Southard	Three Love Songs (2021) <i>Jazmine Saunders, soprano</i> <i>Keane Southard, piano</i>
Steven Weimer	Five Bagatelles (2021) <i>Karen Becker, piano</i>
Sebastian Birch	Duplicate Threads (2021) <i>Martha Grener, flute</i> <i>Allan Kolsky, clarinet</i>
Serin Oh	Sonabilis (2021) <i>Robert Bridge, percussion</i>

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## PROGRAM NOTES

### Three Movements from “Pictures Without an Exhibition”

Gregory Mertl

It's with its title – Pictures Without an Exhibition – that this work began. Right away, I intuited the piece would be both an homage and a reaction to Mussorgsky's great work Pictures at an Exhibition. But the title



also felt fitting since I often think of my music as "pictures in sound." While there are many interconnections with the Mussorgsky, there are also many divergences. The main movements are generally longer than Mussorgsky's individual pictures and, unlike his work, none of the movements are visual in inspiration, even if, perhaps, they evoke visual images for the listener. (Exceptionally, there are two suggestive titles, "La Poule" and "Languorous Clouds," that reference specific aspects of the natural world). The "Air" interwoven between the main tableaux was inspired by Mussorgky's promenade theme. It and its variants give continuity to the work and provide contrast to the larger movements. Much like promenade theme, the air evolves with each iteration. The creation of this work has been wholly thanks to Heather Lanners to whom I am deeply grateful. Her championing of my music has been both an inspiration and a joyous encouragement.

### **Scenes - Short and Sweet**

**Allen Molineux**

Each movement in this set of four miniatures depicts an imaginary scene. The composer deliberately wants the listeners to decide for themselves what each one is about. He does, however, ask that the listener feel that they are switching from one place to a different one between each movement. By so doing, the finale, late in its going, will transport the listener back though the previous ones until they return to the starting point.

### **Three Love Songs**

**Keane Southard**

The first of these Three Love Songs was composed in March 2021 and is a setting of the poem "A Love Song" by American poet Theodosia Garrison from her 1917 book *The Dreamers and Other Poems*. My setting of "A Red, Red Rose" was composed almost entirely on Valentine's Day 2021 and sets the famous poem by the 18th century Scottish poet Robert Burns. And lastly, I composed "Again and Again" in 2016 which sets the poem "Immer Wieder" by Austrian poet Rainer Maria Rilke in my own translation from German. These songs are all dedicated to my love and wife, Diane.

### **Five Bagatelles**

**Steven Weimer**

Five Bagatelles are a collection of simple piano movements that incorporate tonality and repetition. Movements 1, 2, 3, and 5 involve arpeggio and chordal gestures, with occasional notes that are held for longer periods of time. These held notes are meant to be somewhat humorous and are the main thread between the movements. The outlier, the 4th movement, is more remorseful and explores the concept of parallel and unequal fifths. In addition to the brevity of the work, the collection utilizes repetition and variation to prepare the concluding passages of each movement. A few of them resolve as predicted, while others are designed to play against expectation.

### **Duplicate Threads**

**Sebastian Birch**

Duplicate Threads is a work in two movements for flutes and clarinet. The first movement, Isolation, describes a duo or couple in isolation that are introspectively reflecting and sharing ideas, thought, feelings that will eventually intersect, diverge, and blend together. The second movement is a lively dance that takes the performers out in the open for a lively exchange of ideas.



## Sonabilis

Serin Oh

'Sonabilis' means 'sounding,' 'noisy' and 'resonant' in Latin. This piece consists of seven percussion instruments - 4 tom-toms, 2 congas, 3 wood blocks, 5 temple blocks, 2 cowbells, 2 timbales, and bass drum - for one percussionist. This piece describes various timbres and spectrums through different instruments and sticks/mallets.

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## Sunday Morning: Session One – Room P119

9:00      Demonstration: So Much Music, So Little Time: Creative Approaches to Teaching Music Literature  
*Dr. Fabio Menchetti*

Many professors teaching surveys of music literature, especially for instruments with an extensive repertoire, face the challenge of covering such a wide topic in only one or two semesters. Professors have to make difficult choices: if trying to cover everything relevant is not a viable solution, deciding what to include (and exclude) in the syllabus leads in any case to unsatisfying decisions. Regardless of how thoughtfully teachers plan, compressing several centuries of music literature into a short period inevitably creates frustration and insecurity.

A successful solution to this impasse is streamlining the traditional structure of the class into a series of interactive lectures. Instead of filling the syllabus with as many composers and works as possible, in this strategy the teacher aims to pursue answers to broader questions concerning a specific period, style or author. Investigating why some forms dominated a certain era, understanding why a composer became emblematic in the collective consciousness, recognizing how works with opposite characteristics belong to the same artistic movement: this type of question will help the instructor to design a path through which students will learn more creatively.

With this presentation, I will show how it is possible to design a plan that relieves the teacher from the discomfort of excluding part of the repertoire, and at the same time meets the students' learning objectives, making them familiar with the most important styles, composers, and their works.

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9:30      Paper: Efficacy of Takadimi with Conducting for Collegiate Students with Limited or No Experience Reading & Notating Rhythms  
*Dr. Sebastian Birch, Ms. Sharon Walsh*

We aim to demonstrate the uses and benefits of drills and exercises derived from the Takadimi method with conducting for collegiate students with very limited or no previous music theory backgrounds. Most of our students are enrolled in the Music Technology degree and many arrive with little or no music reading ability having taught themselves music almost exclusively by rote or by ear. The Takadimi method with conducting helps them to quickly achieve rhythmic literacy. As such, we teach the Takadimi method alongside



conducting in all levels of theory. Students in the preparatory levels achieve collegiate level rhythmic competency within two semesters. Those in Theory I and II further their skills to include advanced tuplets and odd meters. First students are taught how to decode rhythmic patterns and then through practice memorize rhythm shapes. By the end of the fourth semester, students can decode most complex rhythms on their own as well as use them in their creative work. Music theorist Dr. Jee-Weon Cha's main critique of the Takadimi system is "what the Takadimi system fails to appreciate: the implicit beat." Cha argues that students cannot perceive the downbeat when it is a rest while using the Takadimi system. We argue that by combining the Takadimi system with conducting we have remedied this failing and created a solid pedagogical tool. Furthermore, we present a sequential curriculum of drills and exercises derived from the Takadimi method for educators to model and use.

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## Sunday Morning: Concurrent Session Two – Room P119

10:00      Workshop (55 minutes): Reaching Diverse Learners through Differentiated Instruction in a Group Piano Class  
*Dr. Leonidas Lagrimas*

It's a question that all collegiate group piano instructors have to face in their curriculum planning (not to mention a popular question in job interviews!):

"How do you create differentiated instruction for diverse learners in group piano?"

For novice collegiate class piano instructors, getting adjusted to the format of group instruction usually means being as efficient as possible in how they present concepts, communicate ideas, and assess student learning. Being efficient with time, however, often means neglecting the fact that the group piano class is comprised of a diverse and unique set of individuals, each with their own way of thinking about, and learning about, music. Of course, the challenge of the group piano format also means addressing the disparity of abilities found within a single group piano class.

This interactive workshop will be based upon exploring the standard class piano curriculum through the principles of Bloom's Taxonomy as a foundation for implementing differentiated instruction. The objective will be on reaching diverse learning while keeping learning standards high and teaching/assessment practices efficient. I will be focusing on a single applied skill that is regularly taught in group piano classes (e.g. sight-reading, harmonization, or scales), and analyzing this pedagogy of this applied skill through the six cognitive processes that comprise Bloom's Taxonomy: Remember, Understand, Apply, Analyze, Evaluate, Create

Attendees will then have opportunities (whether this session is in a piano lab or another space) to explore the "levels" of Bloom's Taxonomy as a means for utilizing differentiated instruction in lesson/syllabus planning.

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11:00      Workshop (55 minutes): The Eleventh Commandment: The Fundamental Shall Not Be Denied  
*Dr. Peter Bellino*

This clinic is intended for brass players who do not know about or doubt the benefits of playing in the pedal register. As a former 'limited-pedal' player, I have since realized many benefits in playing these fundamental tones through their proper understanding, purpose and use. These fundamental tones are part of our natural brass register. Through study, experimentation, reading about and



working through various books by L. Maggio, J. Stamp, C. Gordon and C. Caruso, I began to see success through its proper execution.

The primary goal would be to offer a better understanding and approach in the use of our pedal register. During the clinic, I would explain some of the errors in thinking and execution. I would also discuss how, why and when to play them properly and what benefits are to be expected. Then, I would take participant step-by-step through my routine. I would also ask for a volunteer(s) to work with during the clinic.

But herein lies one of the main misunderstandings and/or misrepresentations of this confusing topic: It has always been my understanding that pedals were used only as a ‘relaxer’ of sorts; they should be played between or at the end of a playing session to relax the lips and increase blood flow. By the end of the session, it is my hope that the attendees leave excited to work through the exercises I offered.

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## Sunday Morning: Concurrent Session Two – Recital Hall

10:30      Piano and Electronic Music Performance  
*Dr. Nanyi Qiang*

This performance features Debussy’s *Image II* for Piano and Kyong Mee Choi’s “*To Unformed*” for Piano and Electronics. As piano music entered the 21st century, the intersection of piano and computer was inevitable as the rapidly developing technologically influenced culture. The merging of computer technology and the sound of piano has brought audio engineers and sound designers together to serve composers’ new visions and ideas.

Composed in 1911 and 2009 respectively, despite a century’s time span, *Image II* and “*To Unformed*” shares a shockingly similarities reflecting both composers’ fascination with listening, sound, space, time, color, and immersion. While Claude Debussy (1862-1918) is regarded as an originator of the radically new and innovative musical language that has come to be known as “*Impressionism*”, his piano music, focused as it is on color and sonority, often draws attention to oriental music and culture.

“*To Unformed*” was inspired by Thich Nhat Hanh’s book, *No Death, No Fear*. He describes life and death by saying, “When conditions are sufficient we manifest and when conditions are not sufficient we go into hiding.” “*To Unformed*” attempts to depict Thich Nhat Hanh’s idea musically by using the same musical material to express Hahn’s idea of “*manifestation*” and “*hiding*”. Considered as one of the leading female composers of electro-acoustic music, Kyong Mee Choi received prestigious awards including Guggenheim Fellowship and Aaron Copland Award. She is an Associate Professor of Composition at Roosevelt University in Chicago.

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11:00      Lecture-Recital: The Forgotten Keyboard Works of Chevalier de Saint-Georges  
*Ms. Simone Robinson-Stevens*

Joseph Bologne, known as Chevalier de Saint-Georges, has recently emerged as an important and singular figure from music history. Born in 1745 to a young African slave girl and a wealthy Guadeloupe plantation owner, Chevalier de Saint-Georges would eventually grow up to be a well-known fencer, composer, conductor, and musician throughout the royal circles of France. Widely



regarded as the first western classical music composer of African descent, Bologne's music currently is experiencing a resurgence in popularity after a long period of obscurity, with works frequently programmed by major orchestras, and a big budget Hollywood motion picture about his life currently in production.

While best known for his violin compositions, other significant works have been neglected. Chief among these are his piano pieces, only one of which is published (an Adagio in F minor). In a mislabeled manuscript collection from the Bibliotheque Nationale de France in Paris, one discovers no less than thirty individual movements for solo keyboard.

This lecture recital presents six of these movements (arranged as three sonatas) for piano. After outlining how we uncovered the manuscript, these works will be viewed from a historical, aesthetic, and pedagogical perspective, encouraging the implementation of Bologne's pieces into modern performance and teaching practices.

In short, this music deserves the same attention and consideration as Bologne's other compositions, standing as important examples of an emerging late 18th-century classical keyboard style. We hope to "lead change" by promoting these works as important additions to a more diverse performance and pedagogical canon.

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11:30      From Romantic to Modernist: A Journey Through Amy Beach's Piano Music  
*Dr. Fabio Menchetti*

The two sets presented in this program sit at the extremities of Amy Beach's creative arc. The *Trois Morceaux Caracteristiques* op. 28 (1894) were written during a prolific period that affirmed Amy Beach as a composer, whereas the *Five Improvisations* op. 148 (1938) are among her last compositions. Separated by more than 40 years, the two sets represent different facets of the composer. The three pieces of op. 28 align with the typical piano character piece, showing a complete mastery of the Romantic style. The *Barcarolle* is a lyrical work in the style of Mendelssohn's songs without words, but wider and more intense in scope, whereas the *Menuet Italien*, with its elegant composure, pays homage to the old dance. *Danse des fleurs* ends the set, a lighthearted and vibrant Chopinesque waltz, delighting the audience and challenging the performer.

In the *Five Improvisations* the romantic descriptivism is abandoned in favor of a style that, gathering the relics of the 19th century, generates a more abstract atmosphere. The first improvisation, with its tonal ambiguity and peculiar use of intervals, is reminiscent of Brahms op. 119 no. 1, whereas the second, a memory of a Viennese waltz, is more nostalgic than jolly, similar to Ravel's *Valses Nobles et Sentimentales*. Native American music may have inspired Beach for the third improvisation, which juxtaposes contrasting and lilting harmonies. The fourth, a meditative piece, recalls the chromaticism used by the young Berg and Webern, and in the last piece the slow tempo creates dramatic dissonances.



## BIOGRAPHIES

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**Dr. Crystal Sellers Battle** serves as the Dean of Equity, Diversity and Inclusion and Chief Diversity Officer at Juniata College in Huntingdon, PA. In this role, Crystal works to advance programs and policies that promote mindsets and behaviors that value and support equity, diversity, and inclusion. Crystal has created initiatives and strategies for furthering equity and inclusion efforts on campus such as a mentoring program for student athletes, bias incident response protocols, and cultural intelligence and competency training. She co-founded DIEMA (Diversity, Inclusion and Equity in Musical Arts) Consulting Group LLC, to help schools of music address DEI related challenges and initiatives. Crystal holds a Doctor of Musical Arts degree from The Ohio State University and a Bachelor of Music and Master of Music degree from Bowling Green State University and Roosevelt University respectively. She is married to Larry and has a precocious 3-year-old daughter Carey.

Pianist **Karen Becker** currently serves as Department Chair at SUNY Plattsburgh, where she joined the faculty in 2005. In her time at PSU, she has concertized extensively with a myriad of guest artists through her concert series “Karen Becker and Friends.” In addition, she has performed nationally and regionally with her four hands partner Sonja Thompson, as well as a soloist. She was a visiting artist-instructor at the University of Vermont for two semesters, and has returned several times to Trinidad & Tobago where she has appeared as a guest artist and master class clinician. As an administrator, Dr. Becker has been responsible for creation of a new, interdisciplinary degree of study at Plattsburgh State, Music Arts Management, as well as a complete overhaul of the existing Bachelor of Arts degree. Karen holds degrees from The Eastman School of Music, The Juilliard School, and University of Wisconsin.

**Sebastian Anthony Birch**, a native of Ohio, holds a DMA from the Cleveland Institute of Music where he studied with Donald Erb. Dr. Birch has composed numerous works for the stage including the opera *Ligeia* and the musical, *Cricket on the Hearth*. *The Hidden City*, was commissioned by the city of Cleveland, and premiered by pianist Anita Pontremoli. *Argentum*, a work for “flutes and silverware” was commissioned by the Cleveland Museum of Art and first performed by Mary Kay Fink and Mel Csicila. The song cycle, *Trois Chansons*, was performed at the New Music and Art Festival in Bowling Green, Ohio. *Detectio Sonoris* for flute and piano has been released on the Phasma Music label. The string quartet, *Life in a Day*, has been performed by Cavani, Vórtice Ensemble, and Efferus. Currently, an associate professor of music at Kent State University at Stark, Dr. Birch teaches theory, composition, and piano.

Since relocating to the Capital Region, NY in 2005, trumpeter, composer and educator **Dr. Peter Bellino** has been in high demand as a performer in the classical, jazz and commercial idioms. He performs regularly with the Hudson Valley Philharmonic and the Albany, Glens Falls and Schenectady symphonies as well as many regional chamber ensembles including Albany Pro Musica, Empire Jazz Orchestra, New York Players Organization and marquee artists Aretha Franklin, Dave Holland, Gap Mangione, ‘Doc’ Severinsen, Claudio



Roditi, Lew Soloff, James Williams, Lee Konitz and many others. Peter has performed throughout much of the United States as well as Japan, Canada and India. Additionally, he serves as faculty at Bard College, The College of Saint Rose and Union College. Peter holds performance degrees from the University of Miami, the University of Kentucky, Eastman School of Music and Stony Brook University, where he had the opportunity to study with trumpet legends Gilbert Johnson, Vince DiMartino, Barbara Butler and Chris Gekker. His composition/arranging teachers have included Fred Sturm, Bill Dobbins, Morgan Powell, Ronnie Miller and Gary Lindsay. When not at home pondering the life and music of Miles Davis or Sergei Prokofiev, you'll probably find him running the trails of Thacher State Park, where he is most happy. He is a Bach Performing Artist.

**Robert Bridge** is a Professor of Music at Onondaga Community College where he has been honored with many awards: 2018 Civic Morning Musicals Ruth Edson Award for outstanding contributions to the Syracuse musical community; 2014 Ralph R. Whitney Jr. Award from the OCC board of trustees; 2014 the National Society of Leadership and Success's Excellence in Teaching Award; 2013 International Center of Syracuse's International Educator Award. In 2012, he was honored with the State University of New York's "Chancellor's Award for Scholarship and Creative Activities." In the fall of 2010 he performed a solo recital and taught at the Shenyang International Percussion Festival in Shenyang, China. In 2009, he earned the Ann Felton Multicultural Leadership Award. He received Trustee Recognition awards for "Excellence in Teaching" in both 2007 and 2005. Robert has degrees from the University of North Texas (B.M.E.), Southern Methodist University (M.M.), and the Eastman School of Music (D. M. A.). In 1995 he was awarded the Eastman School's "Performer's Certificate". Robert is the immediate Past-President of the Society for New Music. He currently serves as Vice President for CNY of the NY State chapter of the Percussive Arts Society.

**Martha Grener** is a freelance artist and music educator. Noted for solo recitals and chamber music, she has performed for many local concert series including Civic Morning Musicals, Liverpool Library, Goldenberg, Motto Music, Joyful Noise, Utica College, and more. In 2014 her flute/harp group Duo L'Adour won a Syracuse Area Music Award ("Sammy Award") for her album Dare to Dream: a series of reveries for flute & harp. Ms. Grener has been both a featured soloist and chamber musician in the Syracuse Friends of Chamber Music series performing principal flute on Kuhlau quartet in e minor, concerto soloist in the Bloch Suite Modale, and collaborative flutist in the Dello Joio Trio. Ms. Grener performs as an extra in Symphoria, Catskill Symphony Orchestra, Clinton Symphony and other orchestras in upstate New York. She serves as Adjunct Flute Instructor at Onondaga Community College. She is an active clinician and NYSSMA all state woodwind adjudicator.

Growing up in the vibrant music scene of Melbourne, Australia, **James Heazelwood-Dale** started playing the double bass professionally in early high school. After completing a bachelor's degree in jazz performance with first-class honors, he relocated to Boston to study at the Berklee School of Music and the New England Conservatory on full scholarships. A current Ph.D. candidate in musicology at Brandeis University, his research focuses on jazz studies and ludomusicology. He has presented ludomusicological research at various conferences (AMS, PCA, and MaMI) and lectures at several universities, including Brandeis University, Tufts University, Berklee College of Music, and Boston College.

**Daniel Immel** is Professor of Music at Kutztown University of Pennsylvania. His primary teachers have included Madeleine Forte, Luba Edlina-Dubinsky and Gregory Allen. His degrees were conferred from Boise State University, Indiana University, and the University of Texas at Austin, and he received a Diploma from the American Conservatory in Fontainebleau, France. His solo and collaborative performances have led him to perform in the United States, Europe, Canada, and Russia. He was a solo recitalist in the Allen Forte International Piano Festival at Yale University in 2018. In 2017, he was Guest Artist-in-Residence at



the University of Macedonia in Thessaloniki, Greece for a week of recitals and master classes. In 2015, he was invited to give a solo recital at the Liszt Academy of Music in Budapest, Hungary. He was a finalist in the 16th annual Vienna International Music Competition and was also a 2nd prize winner in the Bradshaw and Buono International Piano Competition in New York. His collaborations include performances with the Cypress String Quartet, and saxophonist Todd Oxford at Carnegie Hall's Weill Recital Hall, of which he appears on Oxford's second solo CD, "Tango Magnetism." He has also appeared with the Case Ensemble at Carnegie Hall and with the Kutztown University Wind Ensemble at the Kennedy Center. Additionally, he frequently lectures for the "Know Your Symphony" series in conjunction with the Reading Symphony Orchestra's concert seasons. He also serves on the music faculty as an adjunct piano instructor at Albright College in Reading, PA.

**Douglas Jurs** is a pianist and Assistant Professor of Music at Allegheny College in Meadville, Pennsylvania. He's most interested in exploring new listening experiences through cross-disciplinary collaboration, experimentation, program innovation, and teaching. You can read more about some of his recent and upcoming projects at [www.dougjurs.com](http://www.dougjurs.com)

**Dr. Jennifer Kelly** is Associate Professor of Music, Director of Choral Activities at Lafayette College, and the author of *In Her Own Words: Conversations with Composers in the United States* (UIP 2013), presenting her research in the U.S., Europe, and China. As a conductor, Dr. Kelly has conducted the Los Angeles United Musicians Symphony Orchestra, Philharmonic Orchestra at the Kadima Conservatory, and varied ensembles at the colleges of Los Angeles Valley and Lafayette. With a grant from The Hearst Foundations, she developed several new commission projects with conducted premieres including a major work by Gabriela Lena Frank as part of a year-long residency to explore creative process across disciplines. Recent commission projects and premieres include the first concerto for sitar, tabla, orchestra and chorus, composed by Hasu Patel, and a major work honoring the shared narrative of cultures in the Lehigh Valley, composed by Libby Larsen. As Lafayette's Director of Arts from 2015-2021, she pursued, secured and/or led grants to explore the arts in contemporary Muslim cultures; reconceive the entrepreneurial mindset in higher education; infuse the arts across campus; and examine the essential relationship between arts and technology. She helped to expand the footprint and visibility of the arts on campus while leading the development of a collaborative vision for Lafayette Arts.

**Dr. Joann Marie Kirchner** is an Assistant Professor of Piano at Temple University in Philadelphia, Pennsylvania, where she coordinates the class piano program and teaches applied piano, class piano, and piano pedagogy. Kirchner has published in leading journals, including *American Music Teacher*, *Keyboard Companion*, *Medical Problems of Performing Artists*, *Piano Guild Notes*, and *Work: A Journal of Prevention, Assessment and Rehabilitation*. In demand as a workshop clinician, Dr. Kirchner has presented papers and workshops in twenty-six states throughout the United States, Canada, and Europe, including the Hawaii International Conference on Arts and Humanities, the Canadian Federation of Music Teachers' Association Conference, the European Piano Teachers Association, the World Piano Pedagogy Conference, and the National Conference on Keyboard Pedagogy, as well as both regionally and nationally for the College Music Society and the Music Teachers National Association. She is an active member of the Music Teachers National Association (MTNA), and locally where she is the immediate past President of the Philadelphia Music Teachers Association. She is a faculty advisor to the Temple University Collegiate Chapter of MTNA. Kirchner is also co-chair of the Research Committee for the National Conference on Keyboard Pedagogy. She is regularly invited to serve as an adjudicator. Her research interests include musical performance anxiety, the relationship between flow and musical performance anxiety, metacognition, intermediate teaching repertoire, and four-handed piano music by women composers.

Principal Clarinet of Symphoria, **Allan Kolsky** held positions with the Louisiana Philharmonic and the Utah



Symphony before joining the Syracuse Symphony as Principal Clarinet in 2002. He has appeared as soloist with both Symphoria and the SSO in clarinet concertos by Mozart, Nielsen, Finzi and Weber. Mr. Kolsky received a Tanglewood Fellowship in 1989, and holds music performance degrees from Temple and DePaul Universities, where he studied with Anthony Gigliotti and Larry Combs. A co-host and performer at the 2001 International ClarinetFest, Kolsky currently teaches clarinet at both Hamilton College and Onondaga Community College. Winner of the 2011 Civic Morning Musicals Award for Excellence in Music Performance, Mr. Kolsky has also performed with the Cincinnati Symphony, the North Carolina Symphony, the Buffalo Philharmonic, the Chautauqua Symphony, the Skaneateles Festival, Glimmerglass Opera and the Colorado Music Festival.

**Leonidas Lagrimas**, NCTM, serves as Assistant Professor of Piano and Piano Pedagogy at Western Carolina University, where he coordinates Class Piano and teaches applied lessons. He is a regular contributor to the Frances Clark Center's educational webinar series and has presented his research on collegiate group piano curriculum at local, state, and national conferences. He holds a Ph.D. in Piano Pedagogy and Music Education from Florida State University. Prior to his doctoral studies, Dr. Lagrimas served as a public school music teacher in the NYC Department of Education for ten years.

Canadian pianist **Heather Shea Lanners** has performed extensively throughout the United States, Canada, Europe and China. Recent engagements include a seven-city concert tour of China with Pangaea Chamber Players, concerto performances with the Bulgarian State Orchestra of Vidin and solo performances at the Dublin International Piano Festival. Ms. Lanners has also performed as pianist for the Cleveland Opera on Tour, the prestigious Meadowmount School of Music, and the Holland Summer Music Sessions. After receiving her Bachelors degree in Piano Performance from the University of Western Ontario, Lanners continued her studies in Paris with French pianist, Cécile Ousset. Since the completion of a Masters degree in Performance with Barry Snyder at the Eastman School of Music, Ms. Lanners has worked as Opera Coach at the Cleveland Institute of Music and currently serves as Associate Professor of Piano at the Greenwood School of Music at Oklahoma State University.

“Nervy, cerebral, passionate, mysterious and sensual...Flowing, aloft, and at the same time, grounded” (BMInt), pianist **Chi-Wei Lo** can well and truly smash the fourth wall. Having graduated from the Juilliard School under Jerome Lowenthal and Hung-Kuan Chen in 2016, Lo enjoys interdisciplinary collaboration and is expanding his creativity through different forms of art. Lo is currently a doctoral candidate majoring in contemporary piano improvisation, under the guidance of Bruce Brubaker and Joe Morris at the New England Conservatory, where he was featured as the school's representation of virtuosity in 2019. Immediate Pre-Covid performances include a concert tour with improvisation band Pink Noise; Beethoven's “Emperor” concerto with North American Medical Orchestra; a recital at TECO (Taipei Economic and Cultural Office in New York) with New Asia Chamber Society; a show at Tufts University with the band Psychopomp, and improvising on the silent film, *Metropolis* (1927). Along with playing standard repertoire, Lo has arranged and performed songs from pop and rock artists including Michael Jackson, The Beatles, and Queen, to great praise in Asia, the United States, and Europe. Lo gave several tours of interdisciplinary recitals, including *The Dance of the Seven Deadly Sins*, *Declaration of Aesthetics*, *Twelve Over Twelve*, which included two benefit concerts in accord with his belief that “musicians should give back to their communities.” Lo currently teaches at the New England Conservatory and The South Shore Piano School.

A native of Lucca, Italy, **Fabio Menchetti** serves as Assistant Professor of Piano at Washington State University, while maintaining an active international performance career. Dr. Menchetti has been teaching piano in many diverse settings, from Italian junior high schools to American universities. As a Teaching Assistant, he taught at



Houghton College, and at College-Conservatory of Music, University of Cincinnati. He won the CCM Excellence in Teaching Award for the best doctoral Teaching Assistant and, after completing his doctorate, he returned to CCM as a visiting instructor of piano and piano pedagogy. As an advocate for contemporary music, Dr. Menchetti enjoys bringing new music to life. He performed several works by Sarah Hutchings, and he collaborates with English composer Peter Seabourne, recording the fourth volume of his monumental collection of solo piano pieces (*Libro di Canti Italiano – Steps vol. 4*), a CD published by Sheva Collection. For the same label, he also recorded a CD with violinist Ruggero Marchesi, *Novecento Italiano*, featuring music for violin and piano by Italian composers written between the two world wars. As an active member of MTNA and CMS, he participates in numerous conferences, presenting at the New York State School Music Association – Annual Conference in Rochester, at the 9th Annual North Kentucky Piano Pedagogy Conference, at the Ohio MTA Southwest District Meeting, and at Ball State University for the 9th Piano Pedagogy Symposium. After completing his studies in Italy, he received his MA from Houghton College, and his DMA from University of Cincinnati.

“A talent the ear wants to follow wherever it goes” (Boston Globe), **Gregory Mertl** has garnered commissions from the Tanglewood Music Center, the Rhode Island Philharmonic, the Tarab Cello Ensemble, the Phoenix Symphony, the Big Ten Wind Ensembles, the Ostrava Oboe Festival, Czech Republic, the Hanson Institute, and the Barlow Endowment for a piano concerto for Solungga Liu and the University of Minnesota Wind Ensemble, which was released by Bridge Records in 2017. Of the Bridge release, the American Record Guide has written, “there’s what I might call attention to the human aspect of music—a concern with drama, passion, and psychological complexity alongside any purely technical achievement.” Mertl has degrees from Yale University (BA 1991) and the Eastman School of Music (Ph.D. 2005) and was a 1998 Tanglewood Composition Fellow, where he worked with Henri Dutilleux. His most recent work is a four-movement concerto for the French cellist Xavier Phillips.

**Allen Molineux** (b.1950) received a B.M. degree in composition from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University. His orchestral work “Trifles” was the winner of the Tampa Bay Symphony’s first composition contest; receiving three performances by them in 2017. In addition, it is now released on the ABLAZE Records label and is published by Da Vinci Publications. In 2019, his “Tears of Ramah” was the first place winner of the Hillcrest Wind Ensemble Composition Contest and was performed by the University of Louisville’s Wind Ensemble at the College Music Society’s National Conference. In 2021, his “Scherzi” was recorded by composer/pianist Jeffrey Jacob on the New Ariel label and his string orchestra piece “Contentamento” by conductor Pawel Kotla and the Kalisz Philharmonic Orchestra on the Phasma-Music label.

**Dr. Serin Oh** would describe her music as focusing on the characteristics of each instrument by concentrating on the potential and distinguished sound colors. She also broadens her music from such influences as literature, painting, nature and scientific phenomenon. Dr. Oh’s music has been performed at numerous concerts and festivals, including Midwest Composers Symposium, USF Composition In Asia International Symposium & Festival, The Keyboard in the 21st Century Conference, Dot The Line New Music Festival, UNK New Music Festival, Music by Women Festival, CMS Regional Conference, Oregon Bach Festival Composers Symposium, and International Computer Music Conference. Dr. Oh holds her DMA in Composition degree at the College-Conservatory of Music at the University of Cincinnati, and studied at the Eastman School of Music for her MM and the Ewha Womans University for her BM and MM. she is a member of New Music Society and research fellow of Veritas Musicae.

Pianist **Nanyi Qiang** has established a wide-ranging career spanning chamber musician, soloist, and pedagogue. He is in much demand as a concert artist in solo & chamber recitals and new music concerts. In 2021, his latest recording album “DUO SHU” was released by Blue Griffin. Dr. Qiang has appeared to public acclaim in venues including Carnegie Hall, Stanford, San Francisco New Music Center. He is an alumnus of



Music Academy of the West. A strong advocate of new music and technology, Dr. Qiang has been commissioning and performing new music written for piano. Dr. Qiang is on the piano faculty of Central State University. He holds a DMA from the University of Minnesota. Currently he serves as the president for OhioMTA Western District. [www.neilnanyiqiang.com](http://www.neilnanyiqiang.com)

Though originally from Morris, IL, **Simone Robinson-Stevens** is currently a sophomore at Allegheny College with a prospective double major in Music and Economics. She is involved in a number of musical activities including private piano lessons and performing in the Wind Symphony as principal alto saxophone chair. This past summer, she took part in undergraduate research with her advisor, Dr. Douglas Jurs, that involved studying and playing original manuscripts of Chevalier de Saint-Georges' piano compositions that came from the French National Library in Paris, and she plans to continue this research in the future through performances, co-authored articles, and hopefully a publishing initiative.

**Jazmine Saunders**, soprano, is a senior ('22E) at the Eastman School of Music studying Voice Performance with Robert Swensen. She is the current recipient of the William Warfield Scholarship for African American vocalists. Most recently, Jazmine sang the role of Adele in *Die Fledermaus* with Rochester Summer Opera. In January of 2022, she will perform the title role of Cavalli's *La Calisto* with Eastman Opera Theatre. Through Eastman Opera Theatre, Jazmine has performed in Argento's *Postcard from Morocco* as the Lady with the Hand Mirror, *Heart Melodies* by Ricky Ian Gordon in *Our Voices*, *Sweeney Todd* as a chorus member (cancelled due to COVID-19), and Salieri's *Prima la Musica e poi le Parole* as Tonina. Last summer, Jazmine completed Houston Grand Opera's Young Artists' Vocal Academy (YAVA), and has performed as a supernumerary in Finger Lakes Opera's Production of *Il barbiere di Siviglia*.

Described as "a hugely prolific musician with a wide variety of skill sets" ([newmusicbuff.com](http://newmusicbuff.com)), **Keane Southard** (b. 1987) is a composer and pianist who believes deeply in the power of music to inspire positive change in the world. His music has been described as "a terrific discovery" (*Bandworld Magazine*) and "highly-professional and well-orchestrated" (*Portland Press Herald*) and his works reflect his diverse musical tastes from medieval chant to 70's rock, Bach to the Blues, and 19th-century romanticism to Latin dance forms. He has been a recipient of many awards, most recently a residency at Copland House and winner of the Yale Glee Club's Emerging Composers Competition, and has been a fellow at the Intimacy of Creativity (Hong Kong) and the Bennington Chamber Music Conference. Keane earned his M.M. at the University of Colorado-Boulder in composition and is currently a Ph.D. student in composition at the Eastman School of Music.

**Sharon Walsh** is an undergraduate student pursuing a Bachelor of Science in Music Technology. She is also trained as a classical pianist with additional expertise in jazz and has accompanied many opera and theatre productions. Sharon has worked as a ballet accompanist for twelve years at numerous schools and companies including Canton Ballet, Tulsa Ballet, Kansas City Ballet, Ballet Hispanico, Marymount Manhattan College, and the Juilliard School.

**Steven Weimer's** music has been performed by the JACK Quartet, Molly Barth, Fear No Music Quartet, Murray State University Wind Ensemble, Café Momus, and many others. Performances of his work have taken place at June in Buffalo, Forum-Festival computer Music Space (Bulgaria), North American Saxophone Alliance, Fairbanks Summer Arts Festival, and various new music festivals and conferences. Recent awards include the Music Now competition of Indiana State University, Eta Omicron chapter's Phi Mu Alpha Composition Contest, and the CCM Concerto/Composition Competition. Dr. Weimer is currently Assistant Professor of Music and Coordinator of Music Theory at Millikin University.



**G. Preston Wilson, Jr., PhD** is originally from Durham, NC. After graduating from Durham School of the Arts in 2006, he attended Fisk University, earning a Bachelor of Science in Music Education in 2010. During his matriculation at Fisk, he was a member of the Grammy-award winning ensemble, the Fisk Jubilee Singers. He earned his Master of Music from Bowling Green State University in 2012 as the Winifred O. Stone Presidential Graduate Scholar. Dr. Wilson earned his PhD in Music Education from the University of Missouri in 2021. During his doctoral coursework, he taught courses in music and education and served as a university supervisor for preservice music education candidates. Prior to enrolling in the PhD program, he was public school teacher in Toledo, Ohio for six years: three years of elementary general music, three years of high school choir. Dr. Wilson has presented posters and workshops at conferences of the Missouri Music Educators Association, New Directions in Music Education, and Annual Black Male of Excellence Leadership Conference; and he is published in *Remixed and Reimagined: Innovations in Religion, Spirituality, and (Inter)Faith in Higher Education*. His research interests include urban music education, race relations in music education, and practical approaches to diversity, inclusion, and equity. He currently serves as an assistant professor of music education at Westminster Choir College of Rider University in Lawrenceville, NJ.

Hailed by the Boston Music Intelligencer as “a spellbinding and expressive pianist”, **Xiaopei Xu** has been featured as a soloist on three continents, striving for creativity in her artistic expression. She made her Boston Symphony Hall debut in 2018, performing Chopin Piano Concerto No.1 in E Minor with Maestro Keith Lockhart and the Boston Pops. Xu has received international acclaim with top prizes at the New York International Piano Competition, Oberlin International Piano Competition, Tureck International Bach Competition, Richmond Piano Competition and the Washington D.C. International Young Artist Competition. She has also performed at major festivals including Pianofest in the Hamptons, PianoTexas, Banff Music Centre, Sarasota Music Festival, Russia Young Artist Festival, and the Walnut Hill Music Festival where she later served as a teaching assistant in 2015 and 2016. Xu has been invited regularly to give masterclasses and lectures in Nanjing and several other cities in China. In addition to her musical endeavors, Xu integrates her love for visual arts with music, creating multidisciplinary collaborations as a way to enhance the artistic experience. A painter herself, she has been commissioned for several installations and collaborative projects. Xu holds her Doctor of Musical Arts degree from Boston University, Master’s degree from Yale University and Bachelor’s degree from the New England Conservatory of Music. Her principal teachers include Boaz Sharon, Hung-Kuan Chen, Xun Pan and Meng-Chieh Liu. She has also worked with influential musicians such as Claude Frank, Richard Goode, Russell Sherman, and Paul Badura-Skoda.

**Dr. Eunhae Grace Yun** is an Artist in Residence at Temple University in Philadelphia, Pennsylvania, where she teaches class piano. Dr. Yun has presented music, workshops, poster sessions for the National Conference on Keyboard Pedagogy, College Music Society as well as for the Group piano and piano pedagogy, and the Music Teachers National Association. Yun regularly adjudicates Delaware, Pennsylvania and New Jersey for piano competitions and piano festivals. Dr. Yun’s research interests include informal music learning, self-regulated learning, and pedagogy of class piano.