

NYSMTA

New York State Music Teachers Association



New York State Music Teachers Association

Conference 2022 Program

October 15, 2022

Onondaga Community College
Syracuse, New York

Music

at Onondaga Community College



Programs of Study

Music A.S.
Sound Recording A.S.

Audition Info

<https://www.sunyocc.edu/music/music-auditions>



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MESSAGE FROM ONONDAGA COMMUNITY COLLEGE

Dear NYSMTA Conference Attendees,

On behalf of the Art, Design, Media, and Music department and Onondaga Community College, welcome to the New York State Conference! The chance to gather with your friends and colleagues from around the state is always a special occasion, and we hope you enjoy every moment. Your state conference committee has planned a terrific event, so have a wonderful time networking, sharing, learning, and broadening your horizons. Please be sure to take a moment to thank your colleagues for their time and work in making this a successful conference.

Conferences are a perfect opportunity to network with colleagues, renew friendships and meet some of the new members in your association. Please share with them your rich experiences within the MTNA triangle: local associations, state associations, and national association, all of which support, mentor and nurture us as teachers. You make a difference in your state association and, in turn, MTNA overall. Working and sharing together impacts the future of music in America!

We value your talent and your dedication to developing the abilities of your students, who learn so much from what you have to teach them about music, technique, discipline, and life. May your day at OCC give you the time to hone your teaching expertise, draw inspiration from one another, and bathe in the richness of this art that is music.

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,
ADMM, Chair
Onondaga Community College

MESSAGE FROM THE NYSMTA PRESIDENT

Dear Colleagues,

It is a pleasure to welcome you to Onondaga Community College in Syracuse for the 2022 NYSMTA State Conference! It is truly remarkable that we could all be together again in person, after going through an uncertain time in the past two years. I am thrilled that you can join us for an inspiring day, filled with member presentations, guest clinician sessions, musical concerts, and opportunities to interact with colleagues.

Our main conference artist and clinician, Jeremy Siskind will begin the conference with a session on “Incorporating Creativity Into Every Lesson,” followed by Lecture Forums by our members, Alexander Marrero and Bonnie Choi. We will then continue with another session by Mr. Siskind on “5 Things Every Piano Teacher Needs To Know About Jazz (But Is Afraid To Ask),” followed by a lunch break and General Membership Meeting. You do not want to miss the Commissioned Composer Concert in the afternoon, where you will hear the premier of "Suite in the Baroque Manner" for two pianos, four hands, by our commissioned composer Hwaen Ch'uqi, performed by Duo Q'inti, the professional duo of pianists Hwaen Ch'uqi and Emi Okumura. The rest of the afternoon will be filled with another interesting session by Jeremy Siskind on “Finding Your Students’ ‘Emotional Rhythm,’” a Lecture Forum by Dana Lentini, and our popular and exciting “Lightning Talks”. I know all of us will benefit from these sessions. Our conference will culminate with a special concert by Jeremy Siskind, who will be performing his “Perpetual Motion Etudes,” a ground-breaking suite of piano etudes incorporating improvisation.

This year’s conference is made possible due to all the dedication and hard work of our Vice-Presidents for Conferences, Laura Amoriello and Kathryn Sherman, with the support of our extraordinary Conference Planning Committee, which includes President-Elect Jacob Ertl, past Vice-Presidents for Conferences Christine Johannsen and Bernadette Kessler, Vice-President for Professional Activities Maura Hall, Treasurer Gary Palmer, and Lightning Talks Coordinators Asami Hagiwara and Mary Holzhauer. We are grateful for Webmaster Bonnie Choi and Newsletter Editor Gary Fisher for their diligence in enabling and promoting the event via our website and social media, as well as producing this Conference booklet. NYSMTA gratefully acknowledges Onondaga Community College for hosting our conference in their beautiful facility. We thank the faculty members and the administrative staff for supporting the work of NYSMTA, particularly Lisa Miller and Asami Hagiwara.

The NYSMTA Conference is all about becoming a better music teacher. I hope this conference will give you the opportunity to catch up with old friends and make new ones while learning some new teaching techniques.

With best wishes,

Hendry Wijaya, D.M.A., NCTM
President, NYSMTA

CONFERENCE SCHEDULE

SATURDAY, OCTOBER 15

Academic II – Onondaga Community College

8:30 a.m. and ongoing..... **Conference Check-In and Registration**

LOBBY

Conference Hospitality

LOBBY

9:00 – 10:30 a.m.. **Incorporating Creativity into Every Lesson**

(Hal Leonard Publishers Showcase)

Jeremy Siskind

FREDERICK MARVIN AND ERNST SCHUH RECITAL HALL

While many teachers plan to include activities like improvisation, composition, and non-classical repertoire in their lessons, many inevitably run out of time. In this Hal Leonard showcase, Jeremy Siskind will share both sneaky and successful ways to teach the whole student. Along the way, he will share resources that can help save teachers time and help your students become more creative learners.

10:35 – 11:05 a.m..... **A Voice from La Belle Epoque: Cécile Chaminade's**

Pièces Romantiques, op. 55

Bonnie Choi, with Kevin Nitsch, Nazareth College

ROOM P119

This lecture-recital will focus on Chaminade's *Pièces Romantiques*, a charming work for piano duet, whose attractiveness and approachability can remind instructors, players and audiences of an area of the musical repertoire which has been forgotten.

10:35 – 11:05 a.m..... **25 Indigenous Composers in 25 Minutes**

Alexander Marrero, Classical Piano Lessons

ROOM P114

As part of contemporary society's belated acknowledgement of the vibrant cultures which preceded European settlement in the New World, this talk will encounter twenty-five composers of our day whose indigenous roots have enriched their work by means of a unique artistic continuity.

11:05 – 11:20 a.m..... **Short Break/Snacks**

LOBBY

11:20 a.m. – 12:20 p.m. **5 Things Every Piano Teacher Needs to Know About Jazz**

But is Afraid to Ask

Jeremy Siskind

FREDERICK MARVIN AND ERNST SCHUH RECITAL HALL

Almost every “traditional” piano teacher will be asked to teach jazz at some point in their career, yet few receive any real jazz training. Mr. Siskind has 5 “Need to Know” Jazz Essentials to give you creative confidence in any teaching scenario and help you enliven all of your teaching. From the details of swing feel, to decoding the nuances of chord symbols, learn how you can guide your students towards expressive improvisation.

Bring concerns, leave with confidence!

12:20 – 1:10 p.m.. **Lunch**

ROOM P112

1:10 – 1:40 p.m.. **NYSMTA Members General Business Meeting**

Hendry Wijaya, President, NYSMTA

ROOM P112

1:45 – 2:30 p.m. **2022 NYSMTA/MTNA Commissioned Composer**

Hwaen Ch'uqi, Rochester, New York

FREDERICK MARVIN AND ERNST SCHUH RECITAL HALL

Duo Q'inti: Hwaen Ch'uqi and Dr. Emi Okumura

2:35 – 3:35 p.m. **Finding Your Students’ “Emotional Rhythm”—The 6 Most Effective Exercises from the Whiteside Tradition**

Jeremy Siskind

FREDERICK MARVIN AND ERNST SCHUH RECITAL HALL

“Emotional rhythm” is a phrase coined by pedagogical legend Abby Whiteside, who believed that a good teacher should be able to get even their most “musically-challenged” students to play with natural expression by tapping into their core musicality. Jeremy Siskind, a Whiteside “grand-student”, will share six of Whiteside’s most effective activities to help transform a student’s musical experience.

3:35 – 3:55 p.m.. **Short Break/Snacks**

LOBBY

3:55 – 4:25 p.m. **Teaching the Child Singer in the Private Studio**

Dana Lentini, Born 2 Sing Kids

ROOM P112

This presentation will equip vocal teachers with the ability to develop a healthy understanding and technical basis for safe and effective vocal development in the young student. The young singing voice can become empowered with a solid foundation for singing with efficiency and passion.

4:30 – 5:10 p.m. **Lightning Talks**

ROOM P112

Flow Strategies for Learning Music

Jenny Jieun Park, Teachers College, Columbia University

This presentation offers five useful strategies for achieving a flow state, ones that students can explore effectively on their own.

Think-Pair-Share Makes Studio Classes More Participatory, Memorable, and Actionable

Kevin Lee Sun, Eastman School of Music

With “think-pair-share”, students participating in studio class can work together to formulate supportive feedback for every one of their peers’ performances.

Six Strategies for Effective Learning in Instrumental Music

Dr. Andrew Marino, Hoff-Barthelson Music School

Six cognitive strategies for effective learning, with examples of their integration into teaching practices, are discussed.

The Music of Joanne Shenandoah

Alexander Marrero, Classical Piano Lessons

This talk highlights the compositions of Syracuse native Joanne Shenandoah Tekaliwakwah, a leading Oneida Nation singer, songwriter, and composer.

Ornamentation and Improvisation in a Classical Sonata-Allegro Movement

Tyler Ramos, Eastman School of Music

Opportunities to embellish the performance of a classical sonata, with ornamentation and improvisation based upon historical sources, are identified.

5:15 – 6:15 p.m. **NYSMTA Conference Artist Recital**

Jeremy Siskind, piano

FREDERICK MARVIN AND ERNST SCHUH RECITAL HALL

2022 NYSMTA/MTNA COMMISSIONED COMPOSER

HWAEN CH'UQI

PROGRAM

Suite in the Baroque Manner, D-Dur for Two Pianos Four Hands, CWV 14

- I. Ouverture
- II. Air
- III. Gavotte 1
- IV. Gavotte 2
- V. Minuet 1
- VI. Minuet 2
- VII. Gigue

Hwaen Ch'uqi, piano
Dr. Emi Okumura, piano

October 15, 2022
1:45 p.m.

Frederick Marvin and Ernst Schuh Recital Hall
Onondaga Community College

2022 NYSMTA/MTNA COMMISSIONED COMPOSER



“This is true talent, a genuine diamond that you so rarely see.”—St. Petersburg Times

An Inca Indian and a native of Perú, pianist and composer Hwaen Ch'uqi is a world-renowned soloist, recitalist, and chamber musician. He has performed throughout the United States, France,

Germany, the Netherlands, Bulgaria, Russia, Taiwan, Japan, and Perú at such venues as Seiji Ozawa Hall, Alice Tully Hall, the Great Hall of Moscow Conservatory, and Philharmonic Hall in St. Petersburg, Russia.

Mr. Ch'uqi holds Bachelor and Master of Music degrees in Piano Performance from the Eastman School of Music, where he studied under Natalya Antonova. He quickly distinguished himself as one of the rare pianists to be three times invited as a fellow to the prestigious Tanglewood Music Center; there, he studied with such luminaries as Gilbert Kalish and Leon Fleisher. He was a semifinalist at the Second Sviatoslav Richter International Piano Competition in Moscow and was awarded the Special Prize.

Although he began his career strictly as a performer, Mr. Ch'uqi could not help but gradually entertain an itch that had plagued him since childhood - namely, the desire to compose. Practical considerations of survival in the murky waters of freelance music making provided him the necessary spur, and his gifts as a composer of the highest order have been increasingly recognized. In 2009, in collaboration with five other composer-pianists, he was commissioned to produce a second book--in like manner and structure--of Hexameron Variations. The work was a feature of the 2010 conference of the American Liszt Society. In March, 2012, he was a finalist at the 17th International Piano Duo Composition Competition in Tokyo, Japan. More recently, he has received commissions from Notes and Tones Music Studio, the Taipei Civic Symphony Orchestra, the Myanmar Music Festival, the Nicholls State University Wind Ensemble, and the University of British Columbia. He has completed a massive piano sonata, several chamber sonatas, a song cycle, suites for piano solo and four hands, and a children's musical.

Mr. Ch'uqi is truly honored and excited to supply a new work for NYSMTA.

The title is "Suite in the Baroque Manner" and is scored for two pianos, four hands. It will be debuted at the NYSMTA Conference in October and is slated to be performed by Duo Q'inti, the professional duo of pianists Hwaen Ch'uqi and Emi Okumura.

If you would like to get a sense of Mr. Ch'uqi's pianism as well as his compositional language, you are invited to investigate his youtube channel, called [Inca Warrior](#): <https://www.youtube.com/channel/UC8TLdvbt8NZtp96lVPbhM8g>

Clicking on the playlist titles will reveal the complete holdings. In particular, you may be interested to hear his Twenty-Five Preludes, CWV 19, for piano four hands as well as his pedagogical work for late intermediate/early advanced piano students called De Mes Amis, Les Animaux (Of My Friends, The Animals), CWV 34. Links are provided below.

[Twenty-Five Preludes, CWV 19](#)

<https://www.youtube.com/watch?v=hd-6SwTHkVg>

[De mes amis, les animaux, CWV 34](#)

<https://www.youtube.com/watch?v=MRxSWQkC8SI>

It is Mr. Ch'uqi's fervent prayer that such music as he is privileged to render might serve as a catalyst for wondrous change in the lives of all who hear it.

**NYSMTA CONFERENCE 2022
CONFERENCE ARTIST RECITAL**

JEREMY SISKIND, PIANO

PROGRAM

Selections announced from the stage

**October 15, 2022
5:15 p.m.**

**Frederick Marvin and Ernst Schuh Recital Hall
Onondaga Community College**

2022 NYSMTA CONFERENCE ARTIST

Pianist-composer **JEREMY SISKIND** is “a genuine visionary” (*Indianapolis Star*) who “seems to defy all boundaries” (*JazzInk*) with music “rich in texture and nuance” (*Downbeat*). A top finisher in several national and international jazz piano competitions, Siskind is a two-time laureate of the American Pianists Association and the winner of the Nottingham International Jazz Piano Competition. Since making his professional debut juxtaposing Debussy’s *Etudes* with jazz standards at Carnegie Hall’s Weill Hall, Siskind has established himself as one of the nation’s most innovative and virtuosic modern pianists.



Photo by Barb Hauser New

Siskind’s multifaceted career often finds him combining musical styles and breaking aesthetic norms. As the leader of “The Housewarming Project,” Siskind has not only created “a shining example of chamber jazz” (*Downbeat*) whose albums often land on critics’ “best of the year” lists. He’s also established himself as a pioneer of the in-home concert movement by presenting well over 100 in-home concerts in 26 states. In 2020, the Housewarming Project was a winner of a \$30,000 grant from Chamber Music America’s New Jazz Works program (supported by the Doris Duke Foundation).

On the 2020 duo album, *Impressions of Debussy*, Siskind explores Debussy’s Preludes through improvisation with saxophonist Andrew Rathbun. Similarly, his 2019 book-CD project, *Perpetual Motion Etudes for Piano*, blurs the line between classical, through-composed, piano etudes and jazz-based improvisations and invites other pianists to do the same through a beautifully self-published work that includes “Optional Improvisation Instructions” for each piece. Siskind has been experimenting with performing the pieces in collaboration with classical pianists, including Grammy-winner Angelin Chang, and through university residencies. Other projects include writing concert arrangements for rising star soprano Julia Bullock, composing the theme song for the 2017 Obie Awards, and serving as musical director for noted comedienne Lea DeLaria and Sandra Bernhard.

A highly-respected educator, Siskind has written 13 publications with Hal Leonard, including the landmark instructional books *Jazz Band Pianist*, *Playing Solo Jazz Piano* and *First Lessons in Piano Improv*. His self-published instructional book, *Playing Solo Jazz Piano*, which includes an introduction from jazz piano legend Fred Hersch, is generally one of the top 50 best-selling jazz books on Amazon.com. He currently teaches at California’s Fullerton College, chairs the National Conference for Keyboard Pedagogy’s “Creativity Track,” and spreads peace through music in places like Lebanon, Tunisia, and Thailand with the non-profit organization, *Jazz Education Abroad*. Jeremy Siskind is a Yamaha artist.

SESSION SUMMARIES

Lecture Forum

A VOICE FROM LA BELLE EPOQUE: CECILE CHAMINADE'S PIECES ROMANTIQUES, OP. 55

Bonnie Choi with Kevin Nitsch, Nazareth College

French composer Cécile Chaminade (1857 -- 1944) is remembered primarily for her *Flute Concertino*, yet in her lifetime she was very popular, touring widely and becoming a favorite of Queen Victoria. Her popularity as a composer was so widespread that many Chaminade Clubs were established in the United States. In 1913 she became the first female composer to be awarded the Légion d'honneur. She was one of the most recognized woman composers of her time, and nearly all her approximately 400 works were published in her lifetime. Her music is strongly melodic and readily engaging, and is often cited as an excellent example of sophisticated salon music.

This lecture-recital will include a discussion and performance of her piano duet, *Six Pièces Romantiques, Op. 55*, approaching the music from both an analytical and a stylistic point of view. This set of pieces, written in 1890, is very tuneful, charming, mildly chromatic yet highly accessible, bearing characteristics typical of late-Romantic French music. These pieces can point instructors and audiences toward an area of the musical repertoire which may have been taken for granted, and thus essentially forgotten.

25 INDIGENOUS COMPOSERS IN 25 MINUTES

Alexander Marrero, Classical Piano Lessons

Since our 2022 NYSMTA Conference is taking place in person on Saturday October 15th in 2022 at SUNY - Onondaga, one may keep in mind that colleges, universities, and conservatories in the United States and Canada are recognizing how the lands where they hold their real estate for campus buildings were originally in, on, or near indigenous valleys, mountains, or plateaus.

Students of all ages may benefit from learning pieces and songs of indigenous composers, many of whom have completed at least a bachelor's degree in music.

This presentation seeks to highlight the first and last names of these composers, the genders in which they identify, the specific nations that they consider themselves a member of if self-identified, their academic rank as an alumnus or as a faculty member of a school, and the name of the college, university, or conservatory in which they received their bachelor's degree in music.

TEACHING THE CHILD SINGER IN THE PRIVATE STUDIO

Dana Lentini, Born 2 Sing Kids

One of the many myths about teaching voice is that it is unsafe to give formal voice lessons to young children. Interested and eager pre-pubescent singers are often directed away from private singing lessons -- and yet kids will sing anyway! For those music teachers who do work with young children in the studio, many are unaware of the unique characteristics the young singing voice possesses. Intended to empower teachers, this presentation will share information about the prepubescent voice and how to establish a technical singing foundation while inspiring young singers to develop proper techniques with passion and efficiency. The art of singing can begin at an earlier age when teachers are well-equipped with the knowledge to help kids establish a better understanding and technical base for safe, effective vocal development before and during puberty.

Lightning Talks

FLOW STRATEGIES FOR LEARNING MUSIC

Jenny Jieun Park, Teachers College, Columbia University

What does it mean to be in flow? How can students be in flow? What are the steps? Flow is a psychological state of optimal enjoyment occurring when one is feeling highly challenged and highly skilled for the activity in which she or he is engaged. Based on the book, *The Fundamentals of Flow in Learning Music*, I present five flow strategies for students to facilitate in their own practice time and extend even beyond the practice room.

THINK-PAIR-SHARE MAKES STUDIO CLASSES MORE PARTICIPATORY, MEMORABLE, AND ACTIONABLE

Kevin Lee Sun, Eastman School of Music

In a typical “studio class,” a student performs, then receives feedback from a few other students whom the teacher calls on individually. There is rarely enough time for all students to actively participate in every class. With think-pair-share, students work together to formulate supportive feedback for every one of their peers’ performances. Performances are carefully considered in group discussions; feedback shared by each group’s spokesperson is more memorable for all. Think-pair-share effects participatory, actionable learning.

SIX STRATEGIES FOR EFFECTIVE LEARNING IN INSTRUMENTAL MUSIC

Dr. Andrew Marino, Hoff-Barthelson Music School

Research in cognitive science has led to advancements in our comprehension of effective teaching and learning strategies. In this presentation, six specific cognitive strategies for effective learning are discussed, as well as examples

of how they can be integrated into teaching practices. The aim of the implementation of these strategies by music educators is to make advancements in music education. These six strategies are retrieval practice, spaced practice, interleaving, elaborative interrogation, concrete examples, and dual coding.

THE MUSIC OF JOANNE SHENANDOAH

Alexander Marrero, Classical Piano Lessons

Joanne Shenandoah was born on June 23rd in 1957 in Syracuse in New York State, and "she passed into the spirit world November 22nd in 2021 at the Mayo Clinic in Scottsdale, Arizona." Joanne Shenandoah Tekaliwakwah was a leading Oneida Nation singer, songwriter, and composer. She received an Honorary Doctorate from Syracuse University on May 12th in 2002. This presentation seeks to highlight her compositions.

ORNAMENTATION AND IMPROVISATION IN A CLASSICAL SONATA-ALLEGRO MOVEMENT

Tyler Ramos, Eastman School of Music

This talk will discuss how to find moments to embellish a classical sonata with ornaments and improvisation, using excerpts from my recording of the first movement of Haydn's *Sonata in C major Hob. XVI: 50* as a model. I will lay out parameters for improvisation and ornamentation according to historic sources.

PRESENTER and PERFORMER BIOGRAPHIES



BONNIE CHOI has given presentations in the United States at the MTNA national conferences and NCKP conferences on piano pedagogy; masterclasses and lectures in China on the piano. On the harpsichord, Dr. Choi has given lectures and master classes at the National Harpsichord Competition in Kansas, the Hanoi Conservatory of Music in Vietnam, the Shanghai Conservatory of Music in China, Baptist University and the Academy of Performing Arts in Hong Kong. She was a visiting faculty member at Shandong Normal University in China.

Dr. Choi teaches harpsichord and piano at Nazareth College in Rochester. She is the founder and harpsichordist of Air de Cour.



DANA LENTINI is a US-based mentor, author, presenter, and educator specializing in working with the child singer. After cultivating techniques as a singer, performer, and music educator, Dana Lentini created Born 2 Sing Kids to nurture the development of young singers through a systematic, yet customized approach. Through various forms of mentorship, she helps teachers learn about the unique differences in teaching singing to children and how to build their own successful studios.

Dana has been sought after as a presenter for universities and professional music organizations as well as for the National Association of Teachers of Singing, for which she has also served on various panels and committees. Her consulting and courses on teaching children in the private studio are offered through her website at danalentini.com. Dana holds a Bachelor of Music degree in vocal performance from The University of Southern California, Thornton School of Music and a Master of Music degree in Vocal Pedagogy from Oakland University. Her book, *Teaching the Child Singer: Pediatric Pedagogy for Ages 5-13*, is available from Hal Leonard Publishing. Dana's new and unique spiral approach to repertoire development can be found in her *Kids' Singing Songbook* series, to be released by Hal Leonard in fall 2022.



Guitarist and teacher **ANDREW MARINO** has performed throughout the East coast and beyond in dynamic chamber groups and as a soloist. Recent solo performances include SUNY Potsdam's Crane School of Music, Cohen-Davison Family Theatre at the Peabody Conservatory, The Walters Art Museum, Emmanuel Episcopal Church in Baltimore, as well as St. Paul's Cathedral and Villa Maria College of Buffalo, NY. Andrew is an active teacher and is currently on the faculty of Hoff-Barthelson Music School in Scarsdale, NY where he teaches elementary, upper elementary, and high school guitar classes as well as applied guitar lessons.



ALEXANDER MARRERO identifies himself as Latine, in that his father was born in Puerto Rico, while his mother was born in the Dominican Republic. As a Private Teacher for Classical Piano Lessons, Alexander performed in Applied Music, Master Classes, and Piano Literature for Vladimir Feltsman. Alexander Marrero completed a Bachelor of Science Degree in Music History from The College at New Paltz, and he earned his Master of Arts Degree in Music Education through Teachers College of Columbia University. Alexander is 1 out of 12 musicians in the United States to be a member of the Committee on Cultural Inclusion for the College Music Society.



KEVIN NITSCH is a pianist, collaborator and teacher in the Rochester area. Kevin performs regularly with Rochester Oratorio Society, Finger Lakes Opera, Lyric Opera and Madrigalia.

Kevin holds a BM in Piano Performance from the University of Missouri-Kansas City Conservatory of Music, and a MM and a DMA in Performance and Literature in Piano Performance from the Eastman School of Music. Kevin has completed Yoga Teacher Training at Open Sky Yoga in Rochester and teaches yoga at Nazareth College and the Clover Center for Arts and Spirituality. He finds pianobenchesana to be his favorite pose. Kevin lives in Penfield with his wife, Brenda and enjoys hiking, biking and kayaking.



Hailed as a “magician of the piano” by the world renowned pianist and judge Hiroko Nakamura, **DR. EMI OKUMURA** is an active recitalist and chamber musician who has performed live and on broadcasts throughout the United States, Japan, France, Chile, Taiwan, Italy, Russia, and England. She routinely performs domestically and abroad alongside members of both Milwaukee and Chicago Symphony Orchestras as well as with faculty of Northwestern University. She is currently a pianist for the Boston Ballet, Boston Conservatory, and Berklee College of Music. She is also a piano instructor for the Office for the Arts at Harvard University and the founder of the Back Bay Music Academy.

Dr. Okumura holds a B.M. from the Eastman School of Music, an M.M. from Mannes College of Music, and was concurrently enrolled at the Peabody Institute of Johns Hopkins University and the Eastman School of Music, earning respectively a GPD and a DMA in piano performance. Her teachers include Natalya Antonova (under whom she also served as Teaching Assistant), Pavlina Dokovska, Faina Kofman, and Boris Slutsky. She received ear training instruction from Ludmila Khazan, a teacher of rare talents such as Evgeny Kissin and Boris Slutsky. She is the 1st prize winner of 18 national and international piano competitions including the Harvard University Scholarship Competition, Moulin D’ande International Piano Competition, and the Chopin Foundation of the United States Competition.



JENNY JIEUN PARK is an educator, administrator, as well as active soloist and chamber musician. She is passionate about working with artists, audiences, and students on and offstage. As a doctoral candidate Teachers College, Columbia University, she continues to study meaningful pedagogical philosophies and apply effective teaching and learning frameworks in her own teaching practice. Temporality and flow in music education are her particular scholarly interests. Previously she served as an adjunct instructor of Piano Studies and NYU Steinhardt of Culture, Education, and Human Development.



DR. TYLER RAMOS is a graduate of the Eastman School of Music where he pursued a music theory minor and arts leadership certificate, and was Studio Teaching Assistant to Natalya Antonova, Class Piano Teaching Assistant, and Graduate Accompanist. Tyler completed his B.M. at the University of Hawaii, and his M.M. at the University of Arizona. He is interested in improvisation as a pedagogical tool, and performance practice in the 18th and 19th centuries.



A California-born, Stanford-educated medical student-turned-pianist, **KEVIN LEE SUN** has balanced an international performance career with interdisciplinary research activity. In his 2021-22 season, Sun was invited to Germany for solo performances at Hamburg's Elbphilharmonie and Berlin's Villa Elisabeth; concurrently, his co-authored paper on mentorship of medical students was published in Academic Psychiatry. Now in his last year of his DMA at Eastman, Sun teaches his own applied piano studio of Eastman and University of Rochester undergraduates.

We would like to express our deepest gratitude to the following individuals for all their assistance in making today's conference a success.

Dr. Warren Hilton
President of Onondaga Community College

Dr. Lisa Miller
Chair—Music Department at Onondaga Community College

Andrea Scheibel
Music Technical Assistant at Onondaga Community College

Rodney Gorzka
Piano Technician

Dr. Asami Hagiwara
On-Site Coordinator

Dr. Laura Amoriello
NYSMTA Conference Co-Chair

Dr. Kathryn Sherman
NYSMTA Conference Co-Chair

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