

Boyer College of Music and Dance
Fall 2024
Faculty News Highlights

DEB CONFREDO (Music Education)

September

Gender Bias in Instrumental Methods Texts, 1920s-1980s. Research session (Confredo, D. & Brittin, R.). National Association for Music Education Biennial Music Research and Teacher Education Conference, Atlanta, GA, Sept.

Effects of Movement on Ensembles' Performance of March Tempo Stability. Research poster session (Johnson, C., Geringer, J., Confredo, D., Brittin, R., Parisi, J., Biggs, W., McKeithan, M., Baker, K.M., & Weingarten, K.). National Association for Music Education Biennial Music Research and Teacher Education Conference, Atlanta, GA, Sept.

Keynote Address: *Your Journey to an Enlightened Future.* College of Arts, Social Sciences, and Humanities Conference (CASSHCON), Commonwealth University of Pennsylvania, Mansfield, PA, Sept.

October

What Will YOU Do to Change Lives, One Note at a Time? Collegiate address, New Hampshire Music Educators Association Fall Conference, Nashua, NH, Oct.

Breaking Down Barriers of the Gendered Podium. Practitioner Session, New Hampshire Music Educators Association Fall Music Fest, NH, Oct.

Teaching Through Imaginative Programming. Practitioner Session, New Hampshire Music Educators Association Fall Music Fest, NH, Oct.

Invited Speaker – Opening Session. New Hampshire Music Educators Association Fall Music Fest, NH, Oct.

Values and Priorities for an Evolving Landscape in the Music Teaching Profession. Membership address, New Hampshire Music Educators Association Fall Music Fest, NH, Oct.

Values and Priorities for an Evolving Landscape in the Music Teaching Profession. Membership address, Wisconsin Music Educators Association In-Service Conference, Madison, WI, Oct.

Meeting the Needs of Preservice Music Educators. Higher Education Session, Wisconsin Music Educators Association In-Service Conference, Madison, WI, Oct.

November

"I'm Not Sure This is What I Signed Up For": Supporting New and Early Career Music Teachers. South Dakota Music Educators Association Professional Development Conference, Sioux Falls, SD, Nov.

Keynote Address: *Climbing Mountains While Wearing Flipflops: Transforming Lives Through Music Education.* South Dakota Music Educators Association Professional Development Conference, Sioux Falls, SD, Nov

You are the NOW of Music Education. South Dakota Music Educators Association Professional Development Conference, Sioux Falls, SD, Nov

What Will YOU Do to Change Lives, One Note at a Time? Collegiate address, Nebraska Music Educators Association In-Service Conference, Lincoln, NE, Nov.

Driven by Passion, Strengthened by Belief, Sustained by Advocacy. Membership session, Nebraska Music Educators Association In-Service Conference, Lincoln, NE, Nov.

Keynote Address: *The Hills are Alive: Climbing Mountains While Wearing Flipflops.* Nebraska Music Educators Association In-Service Conference, Lincoln, NE, Nov.

Keynote Address: *You Are the NOW of Music Education.* Duquesne University NafME Collegiate Chapter Job Fair, Nov.

December

You Change Lives; You Matter. Membership session, New York State School Music Association Winter Professional Development Conference, Rochester, NY, Dec.

Our Community of Music Educators: Working in Solidarity. Membership session, New York State School Music Association Winter Professional Development Conference, Rochester, NY, Dec.

Publications

Confredo, D.A. (2024). Nurturing music education and nourishing humanity: It's who WE are. *PMEA News*, 88(2), 67-69.

Johnson, C.M., Geringer, J.M., Brunkan, M.C., Confredo, D., Weingarten, K., & Warnet, V. (submitted). Rubato in Ensemble Performances of *Yorkshire Ballad*. *Journal of Band Research*.

Confredo, D.A. (2024) Ready for the new school year? *SB&O+ Band, Orchestra, Choral, Theater & More!* 16-17.

Confredo, D.A. (2024). The president's prose: YOU matter. *Music Educators Journal*, 111(1), 6-8. DOI: 10.1177/00274321241277420

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PATRICIA CORNETT (Instrumental Studies)

In the fall Dr. Patricia Cornett conducted the Montana All-State Band and spent a week in Boston conducting the New England Conservatory Wind Ensemble.

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MARCUS DELOACH (Vocal Arts)

Marcus DeLoach made his debut at the Opera Company of Middlebury singing Znaym in Jorge Martin's one act opera *The Interlopers* based on a play by Saki. Following that he sang the baritone solos in *Carmina Burana* with the Newark Symphony Orchestra and the U Delaware Schola Cantorum. He finished off the season with the Philadelphia premiere of James Grant's Earth Day cantata *Listen to the Earth* with Paul Rardin and the TU Concert Choir, which was recorded for a future release on BCM&D Records.

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MARK FRANKO (Dance)

BOOK:

- *Text as Dance: Walter Benjamin, Louis Marin and Choreographies of the Baroque.* London: Methuen/Drama, 2025 (release date: 1/23/2025).
<https://www.bloomsbury.com/us/text-as-dance-9781350236882/>

ARTICLES and BOOK CHAPTERS:

- Article co-authored with Juan Ignacio Vallejos, "Dance as Originary Mimesis: Theory and Practice of the Passions in Action Ballet," forthcoming in *Dance Research* (June 2025).
- « Les textualités de la danse et les termes théoriques de l'écriture de la danse pré-moderne », in *European Drama and Performance Studies. 2025 – 1. n° 24. Corps, textes, archive(s).* *Éditer la danse de la première modernité*, Florence d'Artois, editor (Paris: Editions Garnier, in press).
- "Pourquoi les mains sont-elles le dernier ressort du corps âgé quand il danse ? Notes sur le geste moderne et le sublime," article translated by François Boisivon for a special issue of *L'Ecarquillé* (2025 in press).
- "The Feminist Unconscious of French Court Ballet", in *Cahiers du dix-septième* issue on early modern feminisms edited by Helene Bilis and Sylvaine Guyot (2025, in press).
- "Memories of Action/Actions of Memory: Dancing Elsewhere in Olga de Soto's *histoire(s)*," in *The Oxford Handbook of Dance and Memory* edited by Susanne Franco and Marina Nordera (New York: Oxford University Press, in press).

CONFERENCE PRESENTATIONS and INTERVIEWS:

- “Noverre and the Performance of the Passions in *Agamemnon Vengé*,” at the conference: “Historical Dance at Play: Express Thyself”, New York Baroque Dance Company (August 19, 2024) – remote.
- “Las Meninas: o la escena barroca meta-coreográfica en Velázquez,” at the Simposio teatralidad expandida barroca, Consejo Superior de Investigación Científica (CSIC) Madrid (November 5, 2024).
- Participant in the documentation of the online seminar “Memoriography,” released in December 2024, produced by Ca’Foscari University of Venice under the direction of Susanne Franco: <https://phaidra.cab.unipd.it/detail/o:543209>

SERVICE:

- Merit Committee, Chair (2024-25)
- Curation of AIR International Forums and of Dance Studies Colloquium

STUDENT ACHIEVEMENT:

- Article by doctoral advisee Kakali Paramguru published in the peer-reviewed journal *Dance Research* (Fall 2024)
- Doctoral advisee Raymundo Ruiz was recipient of the Lawrence and Lee Theatre Research Institute award for research at Ohio State University in 2025 (award notification sent Jan. 2025)

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SHANA GOLDIN-PERSCHBACHER (Music Studies)

Queer Country won the Woody Guthrie Award for Best First Book by an Author from the International Association for the Study of Popular Music, U.S. Branch.

This Spring, Shana Goldin-Perschbacher will be speaking at the University of Chicago as the International Association for the Study of Popular Music U.S. conference.

Goldin-Perschbacher was quoted in *USA Today* this summer.

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JILLIAN HARRIS (Dance)

- Along with her colleague, Assistant Professor Xiang Xu, Prof. Harris traveled in October to Beijing to represent Temple University at the launching of the World Dance Education Alliance and the 70th anniversary celebration of Beijing Dance Academy.
- Led master class and recruitment event at Shouze Arts Center (Beijing, China)
- Co-presented Climate Change Pedagogy Across the Curriculum in Higher Education at the PACIE (Pennsylvania Council for International Education) Annual Conference, Temple University, Philadelphia, PA. As a result of this presentation, she is currently in discussion

with Teach Ag Network to develop a series of professional development activities for members that address how the arts can bring visibility to climate change issues.

- In collaboration with George Hemcher, began marketing and co-production of the 2nd annual (Re) Charge Festival at Temple Ambler campus for Tuesday, April 29th. **Learn/see more about previous presenters at the Instagram Page:**

https://www.instagram.com/p/DDrw-hjpr9z/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==

Proposal Deadline: Jan. 27th.

Link to proposal form: <https://forms.office.com/r/Dneerp0vhM>

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LAURA KATZ RIZZO (Dance)

- 1) Adjudicated the All Dear All City High School Dance Ensemble audition on Dec 13th for 3rd year in a row.
- 2) Presented at the Joyce Theater NYU Steinhardt Dance Symposium in NYC on January 15th about Decolonizing Ballet Pedagogy.
- 3) In the proposal process with Routledge Publishers for a book on the same topic.
- 4) Making a new piece with BFA students for the department's 50th Anniversary performance in April.

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MICHAEL KLEIN (Music Studies)

In late September, Michael Klein taught a seminar virtually at Hong Kong Baptist University. The topic was on ironic narratives in 19th-century music. In early October, he gave the keynote address at the 15th Biennial International Conference on Theory and Analysis, which was held in Belgrade, Serbia. His essay, "*The Queen's Gambit and the Three Fantasies of Filmic Media*" was published in the collection *The Palgrave Handbook of Music and Sound in Peak TV*.

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JOYCE LINDORFF (Keyboard Studies)

During her sabbatical year, Professor of Keyboard Studies Dr. Joyce Lindorff is a Visiting Fellow at Clare Hall and Visiting Scholar in the Faculty of Music, University of Cambridge. Her research and performance there focuses on the 18th-century harpsichord treatises of Niccolò Pasquali. <https://www.clarehall.cam.ac.uk/directory/joyce-lindorff/>

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WENDY MAGEE (Music Therapy)

In late November/December 2024, Wendy Magee completed a month-long research visit with SRH Hochschule Heidelberg in Germany as part of building a student exchange program with TU. The faculty exchange aims to strengthen existing research collaborations and build student exchange opportunities.

Publications during Fall included:

Bower, J., Corlette, S., Wang, M., Magee, W.L., Catroppa, C., & Baker, F.A. (2024). Feasibility of clinical EEG for music recognition in children aged 1-12 years. *Frontiers in Pediatrics*, 12, 1427118.

Pfeiffer, C., Magee, W.L., Fülöp, R., Nace, T.C., Castro, C., Iturri, A., Francheschi, J., Echauri, G., Gassull, L., & Russo, M.J. (2024). Exploring music-based interventions for executive functioning and emotional well-being in stroke rehabilitation: a scoping review. *NeuroSciences*, 5(4), 565-599.*

*Members of the team included our music librarian Rebecca Fülöp!

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LAMBERT ORKIS (Keyboard Studies)

1. German concert tour with violinist Anne-Sophie Mutter in October 2024. One concert (in Hamburg [Elbphilharmonie]) and two benefit recitals (in Berlin [Philharmonie] for the 50th Anniversary of the German Cancer Aid Foundation, and in Wehr for the Paul and Hanna Gräb Foundation).
2. Kennedy Center Chamber Players concert in November 2024 at the Kennedy Center for the Performing Arts, Washington, D.C.
3. Concert as principal keyboard of the National Symphony Orchestra in September 2024 at the Kennedy Center for the Performing Arts, Washington, D.C.

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JEFFREY SOLOW (Instrumental Studies)

Jeffrey Solow's review of Barenreiter's new edition of the Beethoven Archduke Trio, op. 97, edited by Jonathan Del Mar, was published in the August issue of the ASTA journal, *American String Teacher*. (It turned out that in researching his review, Solow uncovered a source that Del Mar had not consulted or known about—an anonymous copy of the trio in the collection of the *Beethoven-Haus* in Bonn!) On October 1, Solow performed in a special benefit concert for the Gregor Piatigorsky Foundation along with cellist and founder Evan Drachman (Piatigorsky's grandson) and pianist Doris Stevenson. The concert, along with a showing of a documentary film about Piatigorsky, took place in a performance space at the E. 83rd St offices of the prestigious New York law firm, Epstein Becker Green. On October 23, he performed on the Charles Library's *Beyond the Notes* series with Temple colleagues Charles Abramovic (organizer of the program) and violinist Joseph Kauffman. They performed the "TSIAJ" movement (This Scherzo Is A Joke) from Charles Ives' piano trio. (The performance resulted in the library's

acquiring a new edition of the trio as the currently held version is full of mistakes!) On Election Day, Solow participated in the “Play for the Vote” project, performing three hours of unaccompanied Bach (starting at 7:30am!) outside his polling place in Elkins Park. Later in November, London-based *STRAD* magazine commissioned me to review Jonas Seeberg’s new three-volume edition of the Bach cello suites published by Edition Walhall in Germany. And finally, throughout the fall semester Solow continued to work on various editions that he is preparing for publication by the International Music Company in NY.

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ADAM VIDIKISIS (Music Studies)

Adam Vidiksis completed a sabbatical during which he developed several new compositions, a new electronics improvisation interface, and advanced the next phase of his neuromusic brainwave instrument. He also conducted research in generative audio artificial intelligence. International Composers and Interactive Artists premiered his composition *American Chestnut* at the Accademia Filharmonica Romana in Italy. It received its American premiere later that fall by the Temple New Music Ensemble. Vidiksis performed with Toshimaru Nakamura and Tom Kraines in a Bowerbird concert of Gene Coleman’s music at the Rotunda in Philadelphia and presented a solo drum set and electronics concert as part of the 24-hour music festival *DRIFT/LOOP* at Wesleyan University. He also presented at the College Music Society and Association for Technology in Music Instruction joint national conference, focusing on inclusive teaching in electronic music ensembles, modeled after his work directing Boyer’s Electroacoustic Ensemble Project (BEEP).

Commissioned for Network for New Music’s 40th Anniversary season, Vidiksis composed *Lucid Thought Jaded Blue*, a dance-inspired work premiered in Philadelphia. His research continues in Mammoth Caves, Kentucky, with Paula Matthusen, Jennifer Beattie, and SPLICE Ensemble, where he recorded audio and video this fall. The International Conference on Interactive Digital Storytelling in Barranquilla, Colombia, curated *The Water Here*, a multimedia installation created by Vidiksis, TFMA faculty filmmaker Rod Coover, and MIT Media Lab faculty poet Nick Montfort.

The Delaware Division of the Arts recently named Vidiksis as a 2025 Artist Fellow in Music Composition in the Established Professional category. He plans to use a portion of the grant funds for a portrait concert of his music, which will include a new work inspired by Wilmington’s distinctive blue rocks, a type of gneiss often called “blue granite” that is unique to northern Delaware.

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TIM WARFIELD (Jazz Studies)

- September 6-7, Terell Stafford Quintet - SOUTH Jazz Kitchen, Philadelphia, PA
- September 8, Terell Stafford Quintet - Jazz Nights, Hopewell, NJ
- September 20, Terell Stafford Quintet - Sherwood High School, Sandy Spring, MD
- September 21, Terell Stafford Quintet, Clement's Place, Newark, NJ
- September 24, Terell Stafford Quintet, Caffè Vivace, Cincinnati, OH
- September 26-29, Terell Stafford Quintet, Jazz Showcase, Chicago, IL
- December 19-22, Tim Warfield's Jazzy Christmas, Jazz Showcase, Chicago, IL

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SAM WELLS (Music Studies)

In Fall 2024, Dr. Sam Wells continued to actively compose, perform, and collaborate beyond his role at Temple University.

The fall featured the premiere performances of two new compositions by Sam. *Florilegium Clippings*, a 49-minute fixed media work, was presented at DRIFT/LOOP, a 24-hour performance installation at Wesleyan University. *Seething Field*, written for 16+ electronic musicians, received its premiere by BEEP during the Fall Cybersounds concert. The piece was constructed using ambisonic impulse responses from the Chapel of the Four Chaplains at TPAC. These impulse responses captured the Chapel's distinctive reverberant and sonic characteristics, enabling the work to embody the unique and complex acoustics of the space.

In September, Sam returned to Mammoth Cave National Park with Paula Matthusen, SPLICE Ensemble, and Jennifer Beattie as part of an ongoing creative research project in collaboration with the National Park Service.

In December, Sam presented *The Cottonwood Florilegium* at the 27th Generative Art Conference in Venice, Italy, hosted by the UNESCO Regional Bureau for Science and Culture in Europe.