



NYSMTA

State Conference

October 17, 2026

SUNY

Onondaga Community College
Syracuse, New York



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Dear NYSMTA Members and Friends,

Welcome to Onondaga Community College, and thank you for joining us today for the NYSMTA 2026 State Conference. After last year's invigorating Virtual Symposium, we are excited to pick up where we left off with a day of engaging presentations, meaningful discussion, and inspiring artistry.

We owe a big thank you to SUNY Onondaga Community College for generously hosting us this year. It is a joy to gather with you all in these beautiful facilities. We would like to recognize Dr. Warren Hilton, President of SUNY Onondaga Community College, and Dean of Business, Arts and Sciences Mike O'Connor for their support and for welcoming our organization to campus. We also extend our appreciation to Alex Smith of Artist Pianos for preparing the piano for this event and to Andrea Scheibel, OCC Music Technical Specialist, for her assistance with event coordination and technical support.

We are thrilled to welcome our guest artist, Logan Skelton, and his duo partner Tzu-Yin Huang. It is not often that one encounters an individual who is a gifted scholar as well as a formidable performer, yet Skelton embodies both of these roles. We hope you enjoy learning from his multi-faceted work today.

We extend a special thanks to our Conference Co-Host, Dongwon Shin and Asami Hagiwara, and the Commissioned Composer Sub-Committee, led by Christine Johannsen, the Lecture Forum Sub-Committee, led by Janice Nimetz, and the Lightning Talk Sub-Committee, led by Asami Hagiwara. Our conference today would not be possible without their expert planning. We also express our gratitude to the other members of the Conference Planning Committee, especially: President Tomoko Uchino, President-Elect Laura Amoriello, Immediate Past-President Jacob Ertl, past Vice-Presidents for Conferences Mary Holzhauer and Deborah Martin, Vice-Presidents for Professional Activities Amber Liao, and Treasurer Gary Palmer. Our thanks also go to Pokie Huang, Lily Li, and Gary Fisher for promoting the event through our website, social media, and the newsletter.

One more thanks is due to Pokie Huang for the design work on the Symposium Booklet. We are deeply grateful to those who have planned and executed previous in-person conferences and virtual symposiums, as much of today's structure builds upon their success.

We look forward to engaging with you throughout this day of varied and interesting topics and invite you to consider continued involvement with NYSMTA. As we move forward in our fast-paced world, we hope the ideas and community fostered through this organization inspire all of us with creativity, hope, and the promise of connection with each other.

Sincerely,

Tasha George-Hinnant & Asami Hagiwara
Vice-Presidents for Conferences (2024-2026)

Tomoko Uchino
President

SCHEDULE

8:30 am	Registration and Light Refreshments	Lobby
8:55 am	Welcome Address	Rehearsal Room (P112)
9:00 am	Lecture Fourm Inclusion, Erasure, and Legacy: Women of the Paris Conservatoire Eleanor Gummer, presenter	Rehearsal Room (P112)
9:50 am	Break	
10:00 am	Guest Artist Lecture: Logan Skelton Seeking Gershwin Lessons from the Critical Edition Orchestra, Opera, Concertos, and Song Arrangements	Frederick Marvin & Ernst Schuh Recital Hall
11:30 am	Lunch	Rehearsal Room (P112)
12:10 pm	NYSMTA Business Meeting	Rehearsal Room (P112)
12:40 pm	Break	Rehearsal Room (P112)

SCHEDULE

12:50 pm	Lecture Forum The City of Light In Four Hands: Piano Duets and Duos by Mel Bonis & Cécile Chaminade Bonnie Choi, presenter, piano with Kevin Nitsch, piano	F. Marvin & E. Schuh Recital Hall
1:40 pm	Break	
1:50 pm	Lightning Talks	Rehearsal Room (P112)
2:40 pm	Break	
2:50 pm	Comissioned Composer Concert: Pamela Sklar	Rehearsal Room (P112)
3:30 pm	Social Hour and Light Refreshments	Rehearsal Room (P112)
4:15 - 5:15 pm	Closing Remarks & Guest Artist Recital Logan Skelton and Tzu-Yin Huang	F. Marvin & E. Schuh Recital Hall

ACKNOWLEDGMENTS

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

Mike O'Connor
Dean of Business, Arts and Sciences

Dr. Asami Hagiwara
Coordinator, Music Department at
Onondaga Community College

Andrea Scheibel
Music Technical Assistant at Onondaga
Community College

Alex Smith of Artist Pianos
Piano Technician

Conference Committee

Vice-Presidents for Conferences
Asami Hagiwara (2024-2026)
Tasha George-Hinnant (2024-2026)

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Vice-Presidents for Professional Activities
Amber Liao

Publications
Pokie Huang
Gary Fisher

Logan Skelton

presenter, piano

Logan Skelton is a much sought-after pianist, teacher and composer whose work has received international critical acclaim. As a performer, Skelton is active in the United States, Europe and Asia and has been featured on many public radio and television stations including NPR's "Audiophile Audition," "Performance Today," "All Things Considered," and "Morning Edition," as well as on radio in China and national television in Romania. He has recorded numerous discs for Centaur, Albany, Crystal, Blue Griffin, Equilibrium, Supertrain, and Naxos Records, the latter two consisting of collaborations with fellow composer-pianist William Bolcom. He is a frequent international competition juror and has appeared in such festival settings as Bachauer, Amalfi, Gijón, Eastman, Tunghai, Chautauqua, American Romanian, Eastern, New Orleans, Poland International, Indiana University, Hilton Head, and the Prague Piano Masterclasses. He is a popular presenter at music teacher organizations including numerous appearances at MTNA national conventions and EPTA World Piano Conferences, as well as serving as Convention Artist for state conventions in New York, Illinois, Michigan, Louisiana, North Carolina, Wyoming, Indiana, Oklahoma, Ohio, and Iowa. Moreover, he has given countless performances and masterclasses at colleges and conservatories throughout the world.



His Centaur Records compact disc, of all 20th century American solo piano music, is titled *American Grab Bag: Piano Music of Our Time*. *American Record Guide* described this as a “fascinating recording,” commenting on Skelton’s “superb, wonderfully subtle and elegant playing.” As a composer, Skelton has a special affinity for art song, having written nearly two hundred songs, including numerous song cycles, many of which have been recorded commercially and performed internationally. Critics have noted the close fusion of text and music in Skelton’s songs, how words are “... illuminated with brilliance and deep emotional power,” *American Record Guide*. In *Fanfare*, Skelton has been singled out for his “... exquisitely crafted art songs in the American tradition ... we are in the hands of someone who lives and breathes song.” He has creatively reimagined various piano compositions of Liszt, Mozart, Chopin, and Bartók, a number of which are published by Muse Press. He has contributed substantially to the Gershwin complete edition, as well as made creative arrangements of *An American in Paris* and numerous Gershwin songs, soon to be published by Schott Music. A devoted teacher himself, Skelton has been repeatedly honored by the University of Michigan, including the Harold Haugh Award for excellence in studio teaching, and the Arthur F. Thurnau professorship, among the highest honors given to faculty members at the university. Additionally, he serves as a Visiting Artist at the Massachusetts Institute of Technology in an ongoing research project, “The Biomechanics of Piano Playing.” Skelton’s own piano students have won awards in many national and international competitions. His former students hold positions of prominence in music schools and conservatories throughout the world. He has served on the faculties of Manhattan School of Music, Missouri State University, and is currently Arthur F. Thurnau Professor, Director of Doctoral Studies in Piano Performance, and the Artur Schnabel Collegiate Professor of Music in Piano at the University of Michigan.

Tzu-Yin Huang

piano

Taiwanese pianist Tzu-Yin Huang has established herself as a versatile performer recognized for her expressive artistry, refined musicianship, and commitment to engaging audiences through meaningful performances. She began studying the piano at the age of four in Taiwan before earning her Bachelor of Music degree from National Taiwan Normal University. She later continued her studies in the United States, receiving both Master of Music and Doctor of Musical Arts degrees from the University of Michigan. Huang is the recipient of numerous international awards. She won First Prize and the Orchestra Prize at the 12th Hastings International Piano Concerto Competition in East Sussex, England, an achievement that led to concert engagements throughout the United Kingdom, including her London debut and concerto performances with the Royal Philharmonic Orchestra. She has also received top prizes at the Wideman International Piano Competition, the Iowa Piano Competition, and concerto competitions at both the University of Michigan and National Taiwan Normal University. Most recently, her passion for the music of George Gershwin has brought her widespread recognition. Her acclaimed performances of Concerto in F (New Critical Edition) culminated in winning First Prize at the 2026 Gershwin International Piano Competition in the concerto category.



GUEST ARTIST PRESENTATION

In the solo division, she also received First Prize and special awards for Best Interpretation of a Classical Work, Best Interpretation of a Contemporary Work, and Best Interpretation of Works by George Gershwin. An active collaborative pianist, Huang has served as a performing pianist for the Innsbrook Institute and the Meadowmount School of Music, and was selected as a fellow of the Gijón International Piano Festival in Spain. Huang's principal teachers include Chung-Wen Tsai, Louis Nagel, and Logan Skelton, whose guidance has profoundly shaped her artistic development. Dedicated to sharing music beyond the concert stage, Huang is deeply committed to community engagement. Through performances and educational outreach in schools, retirement communities, and other public settings, she seeks to foster meaningful connections and bring the transformative power of music to audiences of all ages. At the heart of Huang's artistry is the belief that technical excellence serves a greater purpose: authentic musical expression. She strives to communicate with sincerity and imagination, creating performances that resonate deeply with audiences and reflect the emotional richness of every work she performs.

GUEST ARTIST PRESENTATION

Seeking Gershwin

Lessons from the Critical Edition

Orchestra, Opera, Concertos, and Song Arrangements

Logan Skelton, University of Michigan

The music of George Gershwin, ever since it first appeared, has been known, loved and performed the world over, and yet something important and essential has been lost over the past century or so. Gershwin, as a seasoned performer and brilliant improviser, routinely presented his own music in a much more elaborate way than he ever notated. All who heard him testify to the tremendous vitality, rhythm, color, and expressive power of his playing. Even a cursory listening to any of his own recordings will reveal the vast difference between what he notated and what he actually played. The song scores in particular are glaring examples of this discrepancy. They were published in quite simplified versions specifically geared toward amateur pianists. This was understandable as it was the amateur who was the primary market for buying sheet music at the time. The songs therefore have minimal piano parts that consist only of the most basic outlines, essential harmonies, constant doubling of the vocal melodic line, etc. Some of the songs as well as *Rhapsody in Blue* and the *Concerto in F* even contain passages of blank measures with nothing at all, or only general verbal descriptions as to what should be played. What is one actually to perform in these cases? Fortunately, Gershwin has given us clues. Not only through consulting a few piano scores that are more elaborated, but also manuscripts, compositional sketches containing many varied versions of passages, and song scores reconstructed from original Broadway performing parts, conductor scores, and firsthand accounts, we can make some headway. Additionally, there are numerous original audio recordings, piano rolls, films and radio broadcasts. In making these reconstructions and free arrangements, I have been deeply inspired by Gershwin's unique and remarkable playing.

LECTURE FORUM PRESENTATIONS



Inclusion, Erasure, and Legacy: Women of the Paris Conservatoire
Eleanor Gummer, M.Mus, presenter, Whitby School of Music

Founded in 1795 on the ideals of the French Revolution, the Paris Conservatoire initially provided women with unprecedented access to professional musical training, including composition.

This session explores the achievements of composers such as Mel Bonis, Cécile Chaminade, and Hedwige Chrétien, alongside influential educators Hélène de Montgeroult and Louise Farrenc. Tracing cycles of opportunity, restriction, and erasure, it examines how women achieved distinction as composers, performers, and teachers, yet were later excluded from historical narratives. Their stories reveal both the richness of their contributions and the enduring impact of institutional and cultural barriers on musical memory.

Eleanor Gummer is active as a teacher, clinician, author and editor. Ms. Gummer studied in Europe, and New York and has performed across Canada. She is a former Senior Examiner for the Royal Conservatory of Music. Eleanor is actively involved in the research of women composers, publishing nearly 20 volumes of music by women. She is also the author of Pianokids® Violinkids® Guitarkids® and Ukulelekids®, methods for young children, published by One Eye Publications. Ms. Gummer is the founder and director of Whitby School of Music.

LECTURE FORUM PRESENTATIONS



*The City of Light in Four Hands: Piano Duets and Duos by
Mel Bonis & Cécile Chaminade*

Dr. Bonnie Choi, presenter, Nazareth University

Dr. Kevin Nitsch, piano, Nazareth University

Born just months apart in Paris, Mel Bonis and Cécile Chaminade represent two contrasting yet complementary voices, each navigating the

limitations placed upon women composers while creating a rich legacy of piano repertoire. Together, they produced substantial bodies of piano duet and duo music, much of which remains little known today.

This session introduces a curated selection of their four-hand and two-piano works, from scene-like miniatures to dance-inspired pieces. Their writing spans a wide pedagogical range, from accessible works for beginning and group piano students to engaging repertoire for intermediate and advanced levels. With colorful textures, clear ensemble writing, and vivid musical imagery, these works effectively develop coordination, listening skills, and expressive playing.

Dr. Bonnie Choi is a Fulbright Scholar, pianist, and harpsichordist whose performances have taken her throughout North America and Asia. She has appeared as a soloist with the Rochester Chamber Orchestra, Syracuse Orchestra, Memphis Symphony Orchestra, and Hong Kong Sinfonietta. She is the editor of Mel Bonis: The Woman and the Composer (Furore Verlag), has published research on Cécile Chaminade, and has presented at major pedagogy conferences, including MTNA, NCKP, and EPTA. She is the creator and editor of CecileChaminade.org, a scholarly resource dedicated to the life and works of Cécile Chaminade.

LECTURE FORUM PRESENTATIONS



Kevin Nitsch is a pianist, collaborator and teacher in the Rochester area. Kevin is a member of the piano faculty at Nazareth University, holds the full-time collaborative pianist position, and teaches Wellness for Musicians. Kevin is a vocal coach at SUNY Geneseo. Kevin performs regularly with Rochester Oratorio Society, Rochester International Vocal

Competition, Finger Lakes Opera, and Madrigalia. Kevin was co-creator of Labyrinth of Light and Sound, offering an immersive experience in art and music.

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. His favorite pose is pianobenchasana. Kevin lives in Penfield with his wife, Brenda and enjoys hiking, biking, and kayaking.

COMMISSIONED COMPOSER CONCERT

FireHorse

Pamela Sklar

Eduardo Sepúlveda, English horn

Jordan Gunn, cello

FireHorse 1
Youthful Adventures,
Hijinx and Daydreams

Written for English horn and cello, FireHorse musically depicts adventures and the nature of a special young horse. Passionate, energetic, confident and full of fun, this playful and imaginative horse loves to trot, leap and dance. Full of surprises, this horse is also innovative; sometimes you might find it dreaming about new routines and music in odd meters. Its magnificent coat gleams splendidly in the sun. This is a Fire Horse! 2026 is its year. Fire is its element. You will not see a baby fire horse again for sixty years.

COMMISSIONED COMPOSER CONCERT

FireHorse 2
FireHorse Ancestors
Living in Native America

I also have deep respect for Native American cultures past and present. They are close to, respectful of and connected to the Earth, animals, and their elders. I am attracted to and inspired by their spirituality, colorful artistic expression and close relationships with their horses. Many facets of Native American culture and identity have engaged my imagination and soul.

~

Thank You to NYSMTA for the opportunity to create and have my new composition FireHorse performed for musical teachers.

I believe that music really happens when it takes you somewhere. I hope you enjoy the ride!

Program notes by Pamela Sklar.

COMMISSIONED COMPOSER CONCERT



Pamela Sklar, Composer

Born in New York City, Pamela Sklar composes chamber music for unusual combinations of instruments. Creative collaborations have led to works which are/have been played throughout the USA, in Cuba, Spain, the Netherlands and elsewhere, including universities, major venues and broadcasts. Other presenters include the International Double Reed Society, the National Flute Association and numerous New York-area ensembles including members of the Metropolitan Opera Orchestra String section.

Pam's award-winning programs, collaborative projects and recordings encompass a range of different styles including classical, ethnic, jazz-influenced, pop and improvisational. Various sources of inspiration include poetry by Cervantes and Rumi, environmental themes, Native American and Ancient Egyptian tributes. As a flutist, she can be heard on more than fifty recordings for other artists including Paul Simon, Aretha Franklin, three GRAMMY Award-winning albums and on PBS for Tony Bennett and Lady Gaga.

pamelasklar.com

COMMISSIONED COMPOSER CONCERT



Jordan Gunn, Cello

Jordan Gunn is an Eastman trained musician, currently in fellowship at the New World Symphony. Prior to this she regularly performed in the New York area, often joining the Buffalo Philharmonic and Syracuse Orchestra. She has held the position of principal cello under the batons of Michael Tilson Thomas, Stéphane Denève, Yannick Nézet-Séguin, and Manfred Honeck and has had the privilege to work with renowned soloists such as Yo-Yo Ma, Gil Shaham, Augustin Hadelich, Cécile McLorin Salvant, Mandy Patinkin, and her parents Nathan and Julie Gunn. Recent highlights include leading the NWS cello section on Beethoven's 5th Symphony in MTT's final conducting performance in 2025. She performed principal cello in the premiere of *Birds of America* by Scott Wheeler featuring Gil Shaham at Carnegie Hall, and appeared in the 2023 film *MAESTRO* by Bradley Cooper on Netflix. During her studies at Eastman, with Steven Doane and Rosemary Elliott, Jordan won the Performer's Certificate with her Bachelor's degree, as well as the John Celentano Award for Excellence in Chamber Music and the Glenn and Francis Harris Cello Prize.

COMMISSIONED COMPOSER CONCERT



Eduardo Sepúlveda, English Horn

Eduardo Sepúlveda, principal oboe of Symphoria, is a native of Antofagasta, Chile. He has also served as principal oboe for the Mansfield Symphony Orchestra, Antofagasta Symphony Orchestra, and the National Youth Symphony Orchestra of Chile, touring Europe and South America.

He began his studies at Liceo Experimental Artístico, and graduated from the Oberlin Conservatory of Music in 2018, earning a bachelor's degree in oboe performance with a minor in historical performance. He is a student of Frank Rosenwein at the Cleveland Institute of Music, where he is also a member of the East Boulevard Quintet.

He has performed with the National Symphony Orchestra of Chile, the Santiago Philharmonic, the Chamber Orchestra of Chile, and as a soloist with the Antofagasta Symphony Orchestra, Oberlin Contemporary Ensemble, and the Oberlin String Orchestra.

Eduardo enjoys biking, cats, hot chocolate, sports, and making music with friends.

LIGHTNING TALKS

Anyone Can Write (without AI):***5 Tips from a Piano Teacher and a Professional Writer***

Laura Amoriello, Opus Ithaca School of Music/Private Studio

Writing skills are critical for music teachers. Whether it's proposals, articles, or studio policies, a clear and authentic writing style is integral to communication and professionalism. In this lightning talk, a piano teacher who is also a published writer will offer 5 ways teachers can improve their writing. The presentation will be supported by a cameo video appearance from the presenter's husband, a professional writer and published author.

Creating the Unfamiliar:***Composition as a Creative Tool for Sight-Reading***

Haniel Anugerah, Eastman School of Music

What if composing could become a practical way to strengthen sight-reading? This lightning talk introduces a creative approach in which teachers, performers, and students with basic notation skills can create short, playable musical excerpts by hand or with notation software. Rather than aiming for polished composition, these original examples/excerpts generate fresh reading challenges that develop flexibility, build confidence, and encourage quicker responses to unfamiliar musical patterns and textures.

LIGHTNING TALKS

Beyond the Lesson:***Reinforcing Musical Concepts Through Purposeful Play***

Kristianna Callahan, Private Studio

Beginning students often understand new musical concepts during a lesson but need repeated reinforcement before those concepts truly stick. This lightning talk explores how purposeful play, from hands-on activities to simple music education apps, can reinforce learning both during lessons and between lessons. Through practical classroom examples, attendees will discover a simple framework for introducing concepts, reinforcing them through play, and immediately applying them to music.

Developing Functional Piano Skills for Choral Music Educators

Jiyong Kim Mai, State University of New York at Fredonia

This lightning talk outlines the functional piano skills choral directors need and practical pathways for developing them. It highlights essential, rehearsal-ready competencies and approaches to guide students toward mastery. The session also addresses the value of collaboration with choral faculty in higher education and explores repertoire selection that fosters inclusive, confident, and musically capable future choral educators.

LIGHTNING TALKS

***Teaching Improvisation in Group Piano:
Progressive Strategies for Diverse Skill Levels***

Lily Jiaxuan Wang, The Music Atelier

Improvisation has long been central to keyboard musicianship but remains underrepresented in contemporary group piano curricula. This lightning talk presents inclusive, scaffolded strategies that help diverse learners develop creativity, musicianship, and confidence through structured improvisation. Sample lesson plans using folk tunes, hymns, video game music, and popular songs provide practical, accessible approaches that foster independent musical thinking and meaningful, long-term creative engagement at the keyboard.

Carlos Guastavino: 10 Cantos Populares (1974)

Beth Quimby Fischer, Beth Fischer Piano Studio

Argentinean composer Carlos Guastavino (1912-2000) published his 10 Cantos Populares (Popular Songs) in 1974. These relatively unknown piano pieces are impeccably crafted, containing important characteristics of Argentine folk music traditions. In this presentation, I will clarify what Guastavino meant by the title "Popular Songs," and introduce one of his finest works to a new audience.

LIGHTING TALK PRESENTERS



Laura Amoriello

Opus Ithaca School of Music/Rhapsody in You Piano Studio

Laura Amoriello is a pianist, meditation instructor, and coach who helps musicians make music from the inside out. A published writer, Laura chairs the Piano Department at Opus Ithaca School of Music and teaches in her studio, The Liberated Musician. She holds a Doctor of Education degree from Teachers College, Columbia University, and Master's and Bachelor's degrees in piano performance and pedagogy from Penn State University and Westminster Choir College. Laura is President-Elect of NYSMTA.



Haniel Anugerah

Eastman School of Music

Indonesian pianist Haniel Anugerah is a DMA candidate in Piano Performance and Literature at the Eastman School of Music, where he has taught undergraduate Class Piano since 2023. His interests include piano pedagogy, contemporary repertoire, and creative approaches to teaching. A featured soloist with the Eastman Musica Nova Ensemble since 2021, he was also a Piano Fellow at the Mostly Modern Festival and Tanglewood Music Center in 2025.

LIGHTING TALK PRESENTERS



Kristianna Callahan

Private Studio

Kristianna Callahan is the co-creator of the music education apps BeesKeys and Interval Jump, which reinforce foundational concepts through purposeful play. She is an independent piano teacher in Northern Virginia with over 10 years of teaching experience. She holds a bachelor's degree in Piano Performance from the University of Utah and is passionate about helping beginning students develop strong musical foundations.



Jiyong Kim Mai

State University of New York at Fredonia

Jiyong Kim Mai, NCTM, is Assistant Professor of Class Piano at the State University of New York at Fredonia, where she serves as Area Head for Class Piano and coordinates the program. She specializes in group piano pedagogy and music education. Mai has nearly 20 years of experience teaching class piano and has developed a curriculum spanning over 15 levels of class piano instruction.

LIGHTING TALK PRESENTERS



Lily Jiaxuan Wang

The Music Atelier

Jiaxuan “Lily” Wang is a pianist, educator, and researcher. She holds dual master’s degrees from Queens College and Hunter College and a Doctor of Musical Arts from The Ohio State University. Dr. Wang has performed at Carnegie Hall and the Kupferberg Center and won prizes in international competitions. She has taught PreK–college students in public schools and higher education and has presented music pedagogy research at national conferences, combining performance, teaching, and scholarship to inspire lifelong musicianship.



Beth Quimby Fischer

Beth Fischer Piano Studio

A pianist and teacher, Beth Fischer maintains a private piano studio in her home near Rochester, NY. She is an active member of the Rochester Piano Teacher's Guild, and is completing her MTNA-NCTM certification this summer. Beth has degrees in piano from Hope College and the Peabody Conservatory of Music.

GERSHWIN FOR TWO
arrangements for two pianos
Tzu-Yin Huang, Logan Skelton

FOUR GERSHWIN SONGS

Stairway to Paradise
Oh, Lady Be Good
Someone to Watch Over Me
Strike Up the Band

George Gershwin
(arr. Logan Skelton)

Piano 1 – Logan Skelton
Piano 2 – Tzu-Yin Huang

FANTASY ON PORGY AND BESS

George Gershwin
(arr. Percy Grainger)

Piano 1 – Tzu-Yin Huang
Piano 2 – Logan Skelton

****Brief Intermission****

FOUR GERSHWIN SONGS

I Got Rhythm
The Man I Love
He Loves and She Loves
My One and Only

George Gershwin
(arr. Logan Skelton)

Piano 1 – Logan Skelton
Piano 2 – Tzu-Yin Huang

AN AMERICAN IN PARIS

George Gershwin
(arr. Logan Skelton)

Piano 1 – Tzu-Yin Huang
Piano 2 – Logan Skelton

Tonight's presentation of Gershwin arrangements is given in collaboration
with the George and Ira Gershwin Critical Edition.