



THE COLLEGE
MUSIC SOCIETY

CENTRAL CHAPTER
41st REGIONAL CONFERENCE

UNIVERSITY OF NEBRASKA AT OMAHA
STRAUSS PERFORMING ARTS CENTER
OMAHA, NEBRASKA
MARCH 5-6, 2022
PROGRAM BOOK

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Welcome from the president

It is with great pleasure that I welcome you to the 2022 conference of the Central Region Chapter of the College Music Society. This year's conference is unique as we are holding a hybrid format, with presentations being available both on the beautiful campus of the University of Nebraska at Omaha as well as on Zoom for those who are not yet comfortable traveling with the continuing pandemic.

The program committee and the composition committee put together a promising program that includes paper sessions, workshops, demonstrations, performances, lecture-recitals, performances, and a composers' concert. I am also thrilled to welcome our keynote speaker Dr. Derrick Fox of the University of Nebraska at Omaha with a performance of the UNO Concert Choir. All of the presentations in our conference promise to be engaging and stimulating.

I would like to express gratitude to Dr. Brian Buckstead (program chair) and the program committee members, and Dr. Timothy Rolls (composition chair) and the composition committee members, as this conference would not have been possible without their hard work. I am also grateful to Dr. Jody Neathery-Castro, Interim Director of the UNO School of Music, and Julianne Furey, UNO School of Music Operations Manager, for providing us with the facility for the joint conference, and to all the performance faculty and guest performers who volunteered their time and talent.

Welcome to the 41st CMS Central Conference!

Dr. Kristín Jónína Taylor

Program Committee:

Brian Buckstead (Fort Hays State University)
Gustavo do Carmo (Kansas Wesleyan University)
Jacob Dakon (University of Kansas)

Composition Committee:

David MacDonald (Wichita State University)
Timothy Rolls (Fort Hays State University)
Ingrid Stölzel (University of Kansas)

CMS Central Executive Board:

Kristín Jónína Taylor, president (University of Nebraska at Omaha)
Hannah Weaver, vice president (University of Nebraska at Omaha)
Katherine Jetter, treasurer (Fort Lewis College)
Brian C. Murray, secretary (University of Wyoming)
Brian Buckstead, conference chair (Fort Hays State University)

Zoom links:

CMS Central Region Conference 2022 (Saturday session)
<https://unomaha.zoom.us/j/96285371771>

CMS Central Region Conference 2022 (Sunday session)
<https://unomaha.zoom.us/j/96042156036>

Conference Schedule

Saturday, March 5, 2022

All times are in Central Standard Time.

12:00 PM – 12:25 PM

Welcome and Opening Remarks

SPAC Concert Hall

12:30 PM – 1:25 PM

Performance Presentations I

SPAC Concert Hall

“American Works for Tenor, Clarinet, and Piano”

Cassie Keogh, clarinet (North Dakota State University)

Kelly W. Burns, tenor

Tyler Wottrich, piano

“ElectroOboe: A Diverse Exploration of Electro-Acoustic Music for Oboe”

Andrew W. Parker (Oklahoma State University)

1:30 PM – 2:25 PM

Demonstration I (select one)

“So Much Music, So Little Time. Creative Approaches to Teaching Music Literature”

Fabio Menchetti
(Washington State University)
SPAC Room 160

“Melodic Rhythms, Intervals and Harmony in Selected Works of Jerry Bergonzi”

Benjamin Nichols
(University of Nebraska at Omaha)
SPAC Concert Hall

2:30 PM – 3:00 PM

Performance Showcase

(see page 18 for program)

SPAC Concert Hall

3:00 PM – 3:25 PM

Break

3:30 PM – 3:55 PM

Keynote Speech: “Diversity and Inclusion in Action”

Derrick Fox, University of Nebraska at Omaha

SPAC Concert Hall

4:00 PM – 4:55 PM

Performance Presentations II

SPAC Concert Hall

“Music of Eric Mandat”

Season Cowley (Independent Scholar)

“Gwyneth Walker, music for soprano, clarinet and piano”

Amy Rosine, soprano (Kansas State University)

Sandra Mosteller, clarinet

Songhwa Chae, piano

5:00 PM – 6:00 PM

UNO Concert Choir Performance

SPAC Concert Hall

Sunday, March 6, 2022

All times are in Central Standard Time.

10:00 AM – 10:55 AM	Performance Presentations III SPAC Concert Hall “From Romantic to Modernist: A Journey Through Amy Beach’s Piano Music” Fabio Menchetti (Washington State University) “21st Century Etudes for Solo Piano by Living Women Composers: “Techno Etudes” (2000) by Karen Tanaka, “Three Studies In Uneven Meters” (2011) by Vera Ivanova, and “Preludio y Estudio No. 3: Homenaje a Jesusa Palancares” (2011) from Estudios entre Preludios by Gabriela Ortiz” Kowoon Lee (Cottey College)
11:00 AM – 11:25 AM	Paper Presentations (select one) “Aaron Cassidy’s Second String Quartet: Resilient Structures, Indeterminate Localities, and Performance Practice” Ralph Lewis (Independent Scholar) SPAC Room 160 “Greek Elements in the Compositions of Alan Hovhaness” Craig B. Parker (Kansas State University) SPAC Room 166 “Inspiration/Perspiration: Creating a Map of the Music Composition Creative Process” Kyle Vanderburg (North Dakota State University) SPAC Concert Hall
11:30 AM – 11:55 AM	Performance Presentation IV SPAC Concert Hall “Three Works for Three Clarinets” Shiana Montanari, clarinet (Independent Scholar) Season Cowley, clarinet Jeff Newell, clarinet
12:00 PM – 12:55 PM	Lunch Break
1:00 PM – 1:55 PM	Workshop I SPAC Room 160 “Finding Flow in the Music Classroom” Darin Wadley (University of South Dakota)
2:00 PM – 2:55 PM	Business Meeting SPAC Concert Hall
3:00 PM – 3:25 PM	Break
3:30 PM – 4:25 PM	Composer Concert (see page 21 for program) SPAC Concert Hall
4:30 PM – 5:00 PM	Closing Remarks & Announcement of Student Awards SPAC Concert Hall

Abstracts and Presenter Biographies

Saturday, March 5, 2022

Andrew W. Parker (Oklahoma State University)

“ElectrOboe: A Diverse Exploration of Electro-Acoustic Music for Oboe” (performance)

Niobe, written in July and November 1987 and was commissioned by the Park Lane Group for Ian Hardwick. In Greek mythology, Niobe was the daughter of Tantalus and wife of Amphion, King of Thebes. She unwisely boasted to Leto about her many sons and daughters. As punishment Apollo slew all of Niobe’s children. The Gods changed her into a rock, in which form she continued to weep. In this short work for solo oboe and Tape, the solo oboe takes the part of Niobe bitterly lamenting her murdered children. Gobo was written for oboist Rebecca Henderson. Russell Pinkston thought of the oboe as the ultimate lyrical instrument, yet it is also quite agile and capable of remarkable virtuosity. In this piece, he wanted to give the oboe ample opportunity to do what it is best known for – playing long, lyrical melodic lines, but also give it a few chances to show a different, funkier, and flashier side of its personality. Letter’s Home, completed in July, 2018, was commissioned by the Staunton Music Festival. Dedicated to Roger Roe, who performed the work’s premiere. The text consists of excerpts from letters first published in Poems by Alan Seeger (1916). Seeger died fighting for the French in World War I before his country even joined the war. This piece provides glimpses of Seeger’s wartime experiences, combining excerpts from his letters home. This piece explores the tragedy of a promising, deeply

Dr. Andrew W. Parker is the Assistant Professor of Oboe, Graduate Coordinator, and Director of Summer Music Camps at the Oklahoma State University Greenwood School of Music. He has performed throughout the United States and internationally at some of the world’s most prestigious concert halls. Dr. Parker previously held the position of Lecturer in Oboe and Music Technology at Brevard College and Artistic Administrator at the Brevard Music Center. Dr. Parker has also held positions with the Greenville Symphony Orchestra, Spartanburg Philharmonic, Hendersonville Symphony Orchestra, and the Brevard Philharmonic, and performed with the Oklahoma City Philharmonic, Asheville Symphony Orchestra, Austin Symphony Orchestra, Atlantic Music Festival Orchestra, Symphony Space All-Star Orchestra, Le Train Blue Ensemble, along with performances in Seoul, Korea with Symphony S.O.N.G. Dr. Parker received his BM from the SUNY Purchase Conservatory of Music, MM from the Yale School of Music and DMA from the University of Texas at Austin.

Cassie Keogh (North Dakota State University)

“American Works for Tenor, Clarinet, and Piano” (performance)

The voice-clarinet-piano genre is rich and varied, particularly featuring the soprano voice. While additional works are similarly scored for “high voice” – a designation that indicates soprano or tenor – very few works exist specifically for tenor, clarinet and piano. However, the tenor and clarinet complement each other in color and range, and performance is not affected by octave displacement of the vocal part. Three options then exist to perform together: 1. perform the few extant works designated for high voice, clarinet, and piano, 2. adapt works originally composed for soprano to be performed by tenor, or 3. commission new pieces in this genre specifically composed for tenor.

This performance presents all three options with selections from the standard repertoire and newly-composed works by American composers: a work for high voice, clarinet, and piano by Richard

Cumming, an adaptation of a work originally composed for soprano by Adolphus Hailstork, and a commissioned work specifically for tenor by Kyle Vanderburg. A staple of the repertoire, the Cumming is a short lyrical setting of the anonymous Middle English poem "I syng of a mayden," which celebrates the annunciation and the virgin birth of Jesus. Hailstork's *Deux Chansons* vividly portrays two poems by the Canadian-American poet Roseann Runte, chosen because the text is not gender-specific and the range and tessitura are suitable for lyric tenor. *Letters to the Poetry Editor* sets satirical poetry by Minnesota-based poet Mark Vinz. Vanderburg's setting highlights Vinz's satire in all three musicians' parts to act out each scene.

Tenor Kelly Burns, clarinetist Cassie Keogh, and pianist Tyler Wottrich formed the chamber music group Trio Lirica in 2020. Their repertoire includes works from the nineteenth, twentieth, and twenty-first centuries. They are passionate advocates of modern chamber music, commissioning works specifically for tenor, clarinet, and piano. Kelly, Cassie, and Tyler are music faculty members at North Dakota State University's Challey School of Music in Fargo, ND. Full biographies for each individual performer are available at <https://www.ndsu.edu/performingarts/music/about/people/faculty/>.

Cassie Keogh is Associate Professor of Clarinet at North Dakota State University, where she teaches applied clarinet, woodwind chamber music, music education courses, and music theory. Dr. Keogh previously taught at Oklahoma City University, University of Oklahoma, and Michigan State University. She has recently presented lecture-recitals and papers at National and Regional Conferences of the College Music Society and the National Association of Collegiate Wind and Percussion Instructors. Her recent performances include the International Clarinet Association's ClarinetFest, the Sonorities Festival of Contemporary Music in Belfast Northern Ireland, and the Society for ElectroAcoustic Music of the United States (SEAMUS). Dr. Keogh currently serves as North Dakota State Chair of the International Clarinet Association (ICA), and previously served as the Assistant Director of the University of Oklahoma Clarinet Symposium and Volunteer Coordinator for ICA. Originally from rural Montana, she holds Bachelor's degrees in Clarinet Performance and Music Education from the University of Montana, Master's degrees in Clarinet Performance and Music Theory Pedagogy from Michigan State University, and a Doctorate in Clarinet Performance from the University of Oklahoma. Her teachers include Suzanne Tirk, Elsa Ludewig-Verdehr, and Maxine Ramey.

Fabio Menchetti (Washington State University)

"So Much Music, So Little Time. Creative Approaches to Teaching Music Literature" (demonstration)

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.

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.

Benjamin Nichols (University of Nebraska at Omaha)

“Melodic Rhythms, Intervals and Harmony in Selected Works of Jerry Bergonzi” (demonstration)

Jerry Bergonzi (1947-) is a late-twentieth and twenty-first century jazz saxophonist and composer, often associated with the 1970's New York Loft Scene. Through the use of specific rhythmic, intervallic, and harmonic shapes, Bergonzi uses compositional techniques inspired by John Coltrane, Olivier Messiaen, and Arnold Schoenberg. Bergonzi's compositions “It's the Same,” “Philapino,” “Ryvim with Ding,” “New in the Neighborhood,” and “Cadiz” will be listened to (each melody lasts about one minute each) and then discussed. Through formal analysis shared through a PowerPoint presentation this demonstration gives insight into Bergonzi's compositional methods and answers two questions: What are Bergonzi's compositional techniques? What makes his compositions compelling and unique? This demonstration will allow composers (or prospective composers) and educators to learn how they can apply some of these ideas in their own compositions.

Saxophonist and composer, Dr. Ben Nichols, has travelled across the globe, performing at large venues, intimate city concerts, and countless jazz festivals throughout North America, South America and Europe. He is known internationally for his expressive sound and energetic artistic style. He is frequently

asked to play in many genres and has performed and recorded with contemporaries such as: Ben Wendel (GRAMMY-nominated saxophonist), Wycliffe Gordon (Juilliard Instructor), Jon Faddis (GRAMMY-nominated trumpeter), Jeff Coffin (three-time GRAMMY-winning saxophonist), Eric Marienthal (GRAMMY-winning saxophonist), Terreon Gully (Christian McBride Band), Chris Buono (Flaming Headless Torsos), Brian Bromberg (GRAMMY-nominated bassist), Steve Smith (legendary drummer of Journey), Wayne Bergeron (GRAMMY-nominated trumpeter), Kirk Whalum (seven-time GRAMMY-nominated saxophonist), Noah Preminger, Tito Carrillo, Justin Copeland, Larry Grey, David Alvarez III, and Vaughn Stoffey.

Dr. Nichols is currently Assistant Professor of Saxophone at the University of Nebraska at Omaha, where he runs the saxophone studio, directs saxophone quartets, runs a jazz combo, and teaches courses on improvisation. He also taught as a faculty member at the University of Illinois - Springfield, where he was the jazz ensemble director, and at Lincoln College, where he taught saxophone, clarinet, music theory and music appreciation courses.

Ben is the founder and director of the Crossover Saxophone Quartet. He was a featured soloist with this group as they world premiered his original arrangement of "Just Friends" at the North American Saxophone Alliance (N.A.S.A.) Conference in 2020.

Derrick Fox (University of Nebraska at Omaha)

Diversity and Inclusion in Action (Keynote)

Dr. Derrick Fox is the Director of Choral Activities and Distinguished Associate Professor of Music at the University of Nebraska at Omaha. He earned a BME from Arkansas State University, a MM in Choral Conducting from the University of Missouri–Columbia and a DMA in Choral Conducting from Michigan State University, where he was awarded the prestigious University Enrichment Graduate Fellowship. Dr. Fox has taught at the middle school, high school and collegiate levels. His conducting experiences have included singers from upper elementary choirs through collegiate and community choirs. In 2021, He was awarded the Bryan R. Johnson Service Award by the Nebraska Music Educators Association.

Dr. Fox has conducted all state choirs, led international, national and regional choral concerts/residencies and presented professional development workshops across the United States and internationally. His professional workshops focus on assessment in the choral classroom, building classroom community, rehearsal strategies, choral conducting techniques and shape note singing in the African American community. Dr. Fox has held teaching residencies at the Latvian Academy of Music and Syracuse University, led performance tours through Lithuania and Estonia. His recent engagements include presentations in Idaho, Nebraska, Kansas, New York, South Carolina, North Dakota, Missouri and Florida; as well as conducting the Hawaii All State Choir, Alabama All State Choir, New York All State MS/JH Choir, the Wisconsin Collegiate All State Choir and the 2019 National ACDA Middle School/Junior High Mixed Honor Choir. He recently traveled to South Africa as a 2019 ACDA International Conductor Exchange Fellow where he led choral workshops and rehearsals in Johannesburg, Pretoria and Potchefstroom.

As a baritone soloist, Dr. Fox has collaborated with various organizations; among them are the Arkansas Symphony, Lansing Symphony, St. Louis Symphony, Columbia Chorale, the University of Nebraska at Omaha, Omaha Symphonic Chorus, University of Missouri, Michigan State University, Webster

University and the Espaço Cultural (Brasilia, Brazil). He can be heard singing selections from Gershwin's *Porgy and Bess* on the compact disc *In This Hid Clearing*, available on the Naxos Classical Music label.

As an author, Dr. Fox has written articles for many organizations and was a contributing author in the Hal Leonard/McGraw Hill choral textbook *Voices in Concert*. His compositions and arrangements are published by Hal Leonard and Brilee Music. His book, *Yes You Can: A Band Director's Guide to Teaching Choirs* is published by Carl Fischer. He launched The Derrick Fox Choral Series with Music Spoke to publish works by and about marginalized and minoritized people. He created the Professional Choral Collective (PCC) to collect and create learning activities and teaching strategies for choral music educators around the world to use during the 2020 Coronavirus virus pandemic and beyond. He also partnered with the Country Music Association Foundation to create the Unified Voices for Music Education Initiative which provides learning activities for instrumental and elementary music educators.

Dr. Fox serves on the advisory board for the Sound Spirit, a research lab and publishing initiative promoting collaborative engagement with the songbooks that sound America's musical landscape. He is also a member of the advisory board for the *Choral Singing in America* documentary series. <https://www.drderrickfox.com/>

Amy Rosine (Kansas State University)

"Gwyneth Walker, music for soprano, clarinet and piano" (performance)

Widely performed throughout the country, the music of American composer Gwyneth Walker (b.1947) is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor.

No Ordinary Woman! is based on the poetry of African-American poet Lucille Clifton (1936-2010). These songs might have been subtitled "Songs of Self Reflection," for they present the poet musing about her own life, and specifically her physical appearance. The voice is that of an African American woman, yet most women can identify with this season of life.

The poetry of Emily Dickinson (1830-1886) is especially appealing due to the wide range of topics, diversity of mood and peculiar imagination of the poet. In creating the musical settings, the composer (herself a New Englander) endeavored to capture the spirit of the poetry, and of the poet, with songs diverse in style, and concise in form. Everything from romance to frogs is explored, briefly. These are the poet's Letters to the World. She lived as a recluse, yet her words took flight – traveling the universe as messengers of the soul.

The musical adaptation of these songs (originally scored for Soprano and Piano, now adding Clarinet) is part of a larger project commissioned by the Sorores Duo. The title is *Voices of Our Land – Songs by Gwyneth Walker on Texts of American Women Poets*.

Sorores Duo is a music bond between soprano Amy Rosine and clarinetist Sandra Mosteller. The Duo attended undergraduate school together at Truman State University and were "Sorores" (Latin for "sisters") in the women's fraternity Sigma Alpha Iota. In later years, the two reconnected and began a musical journey exploring the works for soprano and clarinet. Their repertoire focuses on contemporary music, as well as music related to the Holocaust. Their future includes new commissions for the genre, soprano and clarinet. Sorores also is developing interdisciplinary collaborations in art, dance as well as fields outside the arts.

Sorores has performed together across United States for over a decade, and have been said to play with “flexibility in style, character and colors” with “sensitive musicality” and “virtuosic lines and articulations beautifully matched;” being compared to “two hands at the piano” (Clarinet, June/July 2021).

Their first recording, Sorores Duo: Memories of Hope, is available on Soundset Recordings. Sorores Duo’s most recent recording/commission project is music by composer Gwyneth Walker, with an anticipated released date in early 2022. For more information, go to www.amyrosine.com/sororesduo or see Sorores Duo on Facebook.

Amy Rosine, lyric soprano, is associate professor of voice in the Kansas State University School of Music, Theater, and Dance, where she teaches applied voice, vocal technique, and is the vocal director for K-State musicals. She holds degrees from University of Kansas (DMA), University of Missouri-Kansas City (MM), and Truman State University (BME). Her voice teachers include Inci Bashar, Norman Paige, and Kathleen Dawson. A versatile singer, Rosine has performed opera, musical theater, and oratorio, and enjoys chamber music collaborations. She has performed throughout the country as a member of the Sorores Duo, with clarinetist Sandra Mosteller. She is a past recipient of the Alpha Corrine Mayfield Award in Opera Performance from the National Federation of Music Clubs. She has taught at the following summer programs: International Opera Performing Experience (Italy), Riverside Lyric Opera Adult Opera Program (CA), and Blue Lake Fine Arts Camp (MI). She is a member of the National Association of Teachers of Singing (NATS) and the Fellowship of United Methodists in Music and Worship Arts (FUMMWA).

Season Cowley (Independent Scholar)

“Music of Eric Mandat” (performance)

Wily Nonchalance for solo B-flat clarinet was composed in 2020 by Eric Mandat and commissioned by Season Cowley, Calla Olson, and Eva Tartaglia. In the preface to this work, Mandat explains: “We all have cats in our families and we enjoy their companionship immensely, so it was a great joy for me to consider the daily lives and antics of the cats around me, and fun to imagine Season, Eva, and Calla’s cats in various stages of action and inaction, their Wily Nonchalance.” The piece quotes Prokofiev’s Peter and the Wolf, “The Alley Cat Song,” and Scarlatti’s Fugue in G minor, K. 30, L. 499 (known as the Cat Fugue). Extended techniques are incorporated throughout the work, and flutter tonguing is used in particular to emulate a cat purring.

The Jungle was composed in 1989 for the New Music Chicago’s Spring Festival and was premiered by Mandat on a program titled “My Life in the Jungle of Zeros and Ones.” The continuous, multimovement work calls for extended techniques such as circular breathing, multiphonics, microtones, non-traditional fingerings for traditional notes, and playing with the bell covered by the lower leg. The first movement explores a war between two motives, the second movement laments this argument, and the disagreement finally wanes in the final movement.

Dr. Season Cowley is a clarinetist based in Lincoln, Nebraska. She regularly performs with the Trace Chamber Society, ppp Trio, and Trio 402. She has been invited to perform as a soloist and chamber musician at the International Clarinet Association’s ClarinetFest® and NACWPI National Conferences. Cowley has held positions at the University of Nebraska at Omaha and Johnson County Community College. She earned her DMA degree from the University of Nebraska-Lincoln, MM degree from Southern Illinois University, and BM in Clarinet Performance from the University of Nebraska at Omaha.

Sunday, March 6, 2022

Kwoon Lee (Cottey College)

"21st Century Etudes for Solo Piano by Living Women Composers: "Techno Etudes" (2000) by Karen Tanaka, "Three Studies In Uneven Meters" (2011) by Vera Ivanova, and "Preludio y Estudio No. 3: Homenaje a Jesusa Palancares" (2011) from Estudios entre Preludios by Gabriela Ortiz" (performance)

Japanese composer Karan Tanaka studied in France and Italy, and the dual influence of French spectralism and European modernism shows in her music. Techno Etudes was commissioned by the woman pianist Tomoko Mukaiyama. The piece was originally planned to be synchronized with a pre-recorded tape of techno music chosen by Mukaiyama, but they realized that a solo piano work without a tape part would be more substantial. The idea of the whole piece can be summarized with "techno," "rhythm" and "speed." Tanaka entitled the piece "Techno Etudes" because the idea of techno remained.

Born in Russia, Vera Ivanova's musical training in London and USA is an influence on her musical style: eclectic. Three Studies in Uneven Meters is dedicated to 20th-century composers who influenced her music in the past, and whose compositional techniques are referenced in this music. "Bartok, Debussy, and a little bit of Stravinsky" reveals the interplay of three composers. The time signature 5/16 and Tango rhythm appear in "Canon à la Piazzolla." "Scriabinesque" explores the harmonic world of Alexander Scriabin.

Mexican composer Gabriela Ortiz captures Latin American rhythm and literature and incorporates them with Western concepts, the prelude and etude. The set of four Estudios entre Preludios is an homage to certain figures. The piece performed is "Prelude and Etude No. 3: Homage to Jesusa Palancares." Jesusa Palancares is a fictional character based on the true story of a female soldier during the Mexican Revolution. The music drives forward with energetic determination, ending in a victorious conclusion.

Dr. Kwoon Lee debuted as a concerto soloist at age 16, and has since performed internationally with many orchestras and ensembles. As a strong advocate of new music, she has worked with many renowned living composers, such as Chen Yi, James Mobberley, Juri Seo, Gabriela Ortiz, Karan Tanaka, and Vera Ivanova, to name a few. Dr. Lee specializes in music by women composers. She co-founded a trumpet-piano duo that promotes music by women composers. She presented her lecture-recital "21st Century Music for Solo Piano by Living East Asian Women Composers" at several international conferences. Her doctoral research project involved piano music written by women composers, and included an original research paper and a recording. Dr. Lee was invited to adjudicate the PRCPI International Collaborative Piano Competition, the IFA International Music Talent Online Competition in Hong Kong, and UMKC Musical Bridges. She studied at University of Missouri-Kansas City, Indiana University, and Sookmyung Women's University. Dr. Lee now teaches at Cottey College, and serves as a committee member for the Puerto Rico Center for Collaborative Piano.

Fabio Menchetti (Washington State University)

"From Romantic to Modernist: A Journey Through Amy Beach's Piano Music" (performance)

The two sets presented in this program sit at the extremities of Amy Beach's creative arc. The Trois Morceaux Caractéristiques 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.

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.

Ralph Lewis (Independent Scholar)

“Aaron Cassidy’s Second String Quartet: Resilient Structures, Indeterminate Localities, and Performance Practice” (paper)

When JACK Quartet premiered Aaron Cassidy's Second String Quartet in 2010, the work was hailed as a significant next step in his ongoing experimentation with choreographic compositional practices. While this work and others by Cassidy have had an impact on younger composers in the last fifteen years, his music is often mistakenly read using outdated or static definitions of Experimentalism and New

Complexity. In applying new scholarship, including Jennie Gottschalk's "Experimental Music Since 1970," as well as my field research and interviews with Cassidy and JACK Quartet members, Cassidy's compositional and performance practices can be more accurately communicated.

This more expansive and contemporary understanding of experimental practices frames a discussion and analysis of the creation and interplay of Second String Quartet's provocative, resilient structures and the indeterminate localities placed within them. Similarly, they inform the preparation and performance practices by longtime Cassidy collaborators that will be shared throughout the presentation, from initial discussions of the distinct tablature, how it allows more fluid interaction between its ever-shifting layers of physical activity, and enables the work's richly volatile soundworld. Through this, the consistent methodologies and specific inquiries Cassidy employs in Second String Quartet ideally giving audience members clearer paths towards listening to, performing, or studying his work whether in this work or what he envisions next.

Ralph Lewis is a composer whose works seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. His music and research has been presented at festivals and conferences including SEAMUS, College Music Society, Boston Microtonal Society, the International Conference on Technologies for Music Notation and Representation (TENOR), Thirsty Ears Festival, SCI National Conference, Electronic Music Midwest, Electroacoustic Barn Dance, and the Music for People and Thingamajigs Festival. He recently graduated with a DMA in composition from the University of Illinois, having written his dissertation about Aaron Cassidy's Second String Quartet, with the on-site research funded by one of ten nationally-awarded Phi Kappa Phi Graduate Research Grants. Since 2016, Lewis has led All Score Urbana, a community engagement music composition workshop program that offers free events open to residents and facilitates opportunities for them to collaborate with local performers. Previous to his time studying in Illinois, he received an M.F.A. in Electronic Music and Recording Media and an M.A. in Music Composition from Mills College, a B.M. in Music Composition from Oberlin Conservatory, and a B.A. in Classical Civilization from Oberlin College.

Craig B. Parker (Kansas State University)

"Greek Elements in the Compositions of Alan Hovhaness" (paper)

Alan Hovhaness (1911-2000) ranks among the most prolific American composers, with 434 opus numbers, including 67 symphonies. His output incorporates elements of Armenian sacred and secular music, Renaissance-like polyphony, and various Asian and Mediterranean musics.

Of Scottish and Armenian heritage, Hovhaness's early compositions were influenced by Handel, Mozart, Schubert, and Sibelius, the music of India, and Armenian music. Following devastating criticism of his 1937 Symphony No. 1 (Exile Symphony) by Bernstein and Copland, Hovhaness transformed his style in 1943. The Greek painter/mystic Hermon di Giovanni (dubbed the "Sophocles of Boston") spurred Hovhaness's interest in the cultures of Greece, Egypt, and Asia, as well as his Armenian heritage.

During 1951-52, Hovhaness was director of music/musical consultant for the Voice of America's Near East and Trans-Caucasian section. His duties included composing in numerous ethnic styles (including Greek) for their broadcasts. Previously, his only compositions utilizing Greek elements were three piano works, Macedonian Mountain Dance and Mountain Dance No. 2 of 1937, and Greek Rhapsody No. 1 (1944). From 1955 until 1980, Hovhaness composed twelve more Greek-influenced works, from solo

pieces (such as the Seven Greek Folk Dances for harmonica and piano) to a symphony (#25; "Odysseus") and an opera (Pericles). Most included rhythmic elements typical in Greek folk music and scalar formations emphasizing raised seconds or fourths.

This paper emphasizes Hovhanness's Greek-inspired compositions, places them in the context of his diverse output, and speculates why he abandoned these influences. Video and audio excerpts of Hovhanness describing his compositions will illustrate this paper.

Since 1982, Craig B. Parker has taught music history and played trumpet with the faculty brass quintet at Kansas State University. Dr. Parker earned his B.M. in trumpet performance at the University of Georgia, and his M.A. and Ph.D. at UCLA. He has also done post-doctoral work at the University of Michigan and Harvard University. Dr. Parker has presented papers on a variety of American music topics at CMS regional, national, and international conferences, most recently last year, when he spoke on "Indian Elements in the Music of Alan Hovhanness."

While president of the CMS Great Plains Chapter, he established the Paul Revitt Memorial Award, presented to the student who delivers the most outstanding paper at the Great Plains (now Central) chapter meeting. Parker later served as the CMS Board Member of Musicology. The Society for American Music presented him its Distinguished Service Citation "in recognition of your sustained contributions to the Society and with grateful appreciation for nurturing our national music."

Kyle Vanderburg (North Dakota State University)

"Inspiration/Perspiration: Creating a Map of the Music Composition Creative Process" (paper)

Despite a lengthy history, the creative process for music composition is largely uncharted territory. While numerous studies on creativity have been published in psychology, neurobiology, and music education journals, a framework for composition pedagogy is not readily available for either those learning to compose or those tasked with teaching composition. This paper aims to develop a model of the creative composition process by altering the terminology of Graham Wallas's model of the creative process (Preparation becomes Intention, Verification becomes Appraisal) and outfitting it with a feedback mechanism. This modified version allows composers to describe more precisely how process morphs over time and provide a framework for music composition pedagogy.

Composer Kyle Vanderburg (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts; his acoustic works feature memorable melodies and a very fluid sense of time.

Vanderburg's music has been heard abroad at conferences and festivals including the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, the Symposium on Acoustic Ecology, the North American Saxophone Alliance, ClarinetFest, and at other events across Europe, Australia, and the Americas.

He holds degrees from Drury University (BA) and the University of Oklahoma (MM, DMA), and has studied under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He'd be delighted if you checked out KyleVanderburg.com to learn more.

Shiana Montanari (Independent Scholar)

“Three Works for Three Clarinets” (performance)

Jean-Michel Defaye (b. 1932), a French composer, pianist, and conductor, is best known for his works for trombone. His compositions are heavily influenced by jazz rhythm and harmony. Defaye wrote several works for various chamber ensembles with the title *Six Pieces D’Audition*, composing this version for clarinet trio in 1987. The movements of this piece are modal rather than tonal, and the three parts are often in octaves, unison, or closely voiced dissonant sonorities. Rhythmic displacement and repetitive rhythms tie the movement of this piece together in the absence of a tonal plan. We will be performing the second, third, and fifth movements.

Japanese composer and educator Rika Ishige (b. 1982) studied composition at Tokyo University of the Arts. Her works include pieces for wind band, orchestra, Anime, television, and film. According to the composer, *Ventus* (2009) is written lightly and in a fast-slow-fast formal structure to imitate the sound of wind blowing through the trees.

Jonathan Russell (b. 1979) is a clarinetist, bass clarinetist, and composer based in Massachusetts. He and his duo partner Jeff Anderle comprise the well-known bass clarinet duo Sqwonk, and many of Russell’s works are inspired by the energy and sound of the bass clarinet. *Strange Brew* features driving rhythms, laid back grooves, and dissonant sounds, for a piece that is both modern and accessible to a wide range of audiences. The piece was commissioned by the Ambassador Trio and premiered by the ensemble in 2019.

The members of ppp trio met as graduate students at UNL, and first performed as a trio for one member’s recital in 2019. The three enjoyed that experience and decided to continue performing as an ensemble. Since their formation, they have been invited to perform at two NACPWI National Conferences, and they look forward to further ventures together.

Dr. Shiana Montanari performs actively with *Laissez-Pair* duo, *Hijinx Clarinet Quartet*, and ppp trio. She earned her DMA and MM degrees in Clarinet from the University of Nebraska-Lincoln, and her BA degree in Clarinet Performance from Fort Lewis College.

Dr. Season Cowley regularly performs with the *Trace Chamber Society*, ppp trio, and *Trio 402*. She earned her DMA degree from the University of Nebraska-Lincoln, MM degree from Southern Illinois University, and BM in Clarinet Performance from the University of Nebraska at Omaha.

Jeff Newell has played in a wide variety of ensembles, from jazz bands featuring Japanese Imperial Court Music to chamber orchestras. Newell is a member of the ppp trio and has performed with the *Trace Chamber Society*. Newell holds a MM degree from the University of Nebraska-Lincoln and a BM in clarinet performance from Oklahoma City University.

Dr. Shiana Montanari is a recent graduate of the University of Nebraska-Lincoln, where she studied clarinet, as well as saxophone and flute. She performs actively with *Laissez-Pair* duo, *Hijinx Clarinet Quartet*, and ppp trio. She has performed at the International Clarinet Association's *ClarinetFests®*, the Texas A&M Clarinet Colloquium, the American Single Reed Summit, NACWPI National Conferences, and the CMS Great Plains Conference. Montanari earned her DMA and MM degrees in Clarinet from the University of Nebraska-Lincoln, and her BA degree in Clarinet Performance from Fort Lewis College.

Darin Wadley (University of South Dakota)

"Finding Flow in the Music Classroom" (workshop)

Flow is defined by Mihaly Csikszentmihalyi as "a state in which people are so involved in an activity that nothing else seems to matter; the experience is so enjoyable that people will do it even at great cost, for the sheer sake of doing it. (Csikszentmihalyi, 1990, p. 4). Flow describes the mental state of top performers in any activity (music, sports, work, gaming, etc.) and is often considered as being the happiest and most satisfying experiences of one's life. When we are performing at our highest level, we are in flow; and when are in flow, we are having an "optimal experience" that gives meaning to our lives. In addition to a heightened sense of enjoyment, individuals in flow are amazingly productive and do their best and most creative work.

My presentation will focus on applying aspects of flow into three areas of the educational music experience; rehearsing and managing an ensemble, practicing, and performing. These three areas touch on three different sets of people; the director, the student, and the audience. I will discuss how to heighten the experience of all three in each setting as a way to increase our enjoyment of music as well as fostering an environment that allows us and our students to excel.

Dr. Darin Wadley is the Director of Percussion Studies and Associate Professor of Music at The University of South Dakota. An active performer, Darin is the principal timpanist with the Sioux City Symphony Orchestra and performs regularly with other regional orchestras as both timpanist and percussionist. He has also held professional engagements with the Tony® Award winning Utah Shakespearean Festival, Tucson Symphony Orchestra, Arizona Opera, and the Nevada Symphony Orchestra. Darin is a very active jazz and rock musician playing in many regional bands. He also leads the steel band quartet, Steel Groove, in performances throughout the area. He holds a Doctor of Musical Arts in percussion performance from The University of Arizona. He also holds a Master of Music from the University of Nevada-Las Vegas and a Bachelor of Music from Northern Illinois University, both in percussion performance.

Concert Programs

Performance Showcase

“Lullaby Variations for Solo Piano”	April Ryun Kim, piano	Jiyoun Chung
“Conjure” “hush”	Nathan Mertens, saxophone	Anthony Green Gilda Lyons
“Stop Speaking”	Darin Wadley, snare drum	Andy Akiho
“Piano Sonata” I. Allegro II. Slow, Tranquil, like a recitative III. Allegro	Kristín Jónína Taylor, piano	Joanne Baker

Performer Biographies and Program Notes

April Ryun Kim (St. Olaf College)

“Lullaby Variations for Solo Piano”

Lullaby Variations for Solo Piano is based on a nine-measure simple theme. The theme has basic harmonic structure used throughout the entire piece, and also includes contrapuntal melodic elements and a few musical gestures that are developed in the variations. Unlike the sweet, gentle lullaby melodies known to many, this work expresses the challenging realities and emotions during the early years of parenthood.

Hymn mainly highlights the harmonic progression of the theme in a hymn-like setting with simple rhythm. Staccato features staccato gestures from the theme, and simplifies the harmonies into intervals. Arpeggiation has arpeggios of broken chords from the theme and a few trills. Fuga develops the melodic idea of the theme with imitation between voices. High features the high register of the piano with fast shimmering gestures, trills, and tremolos. Low stays in the lower register of the piano with the combination of bass melodic lines and some staccato notes. Octaves is lyrical yet rhythmic showing both harmonic and melodic elements from the theme, and leads the piece into the grand finale. The Finale presents bell-like chords all over the register of the piano. The huge chords follow the harmonic progression of the theme, and the top notes of the chords carry the melodic idea of the theme.

The pianist may choose the order of variations freely except for the last two, Octaves and The Finale which should be played at the end, and High should always follow Fuga. All the variations should be played Attacca.

A native of Minnesota, Dr. April Ryun Kim is currently Visiting Assistant Professor of Music at St. Olaf College. She completed a D.M.A. piano performance at the University of Missouri - Kansas City, M.M. in solo and collaborative performance from the Cleveland Institute of Music, and a B.M. in piano performance with a collaborative emphasis at St. Olaf College. As an active performer and an advocate for new music, Dr. Kim has performed in the Musica Nova ensembles at the University of Missouri - Kansas City, St. Olaf Faculty Chamber Ensemble, and is a regular performer in 10th Wave, a chamber music collective based in the Twin Cities. As part of her lecture recital, she commissioned and gave the world premiere of “가위 (Scissors): Fantasia Toccata,” written by composer Jiyoun Chung.

In addition to performing and teaching, she has presented at various conferences including the CMS Regional Conferences, the 2019 Music By Women Festival, the 2019 Women Composers Festival of Hartford, the 2019 CMS International Conference held in Belgium, the 2020 Compositions in Asia Symposium and Festival, and the 2021 National Women’s Music Festival.

Nathan Mertens (Hastings College)

“The Speaking Saxophone”

"Conjure" by Anthony Green

“Having been searching for text for various different projects, I remembered fondly that Regina Harris Baiocchi - also a wonderful composer - is an incredible wordsmith in the realm of Haiku. I commissioned three Haiku from Ms. Baiocchi, and this particular Haiku was used to inspire the music that I ended up composing for Conjure. The haiku evokes the moments that fill the space before saxophone performance - a beautiful moment that is often overlooked by many. In a way, Conjure is about this moment, even though as a piece it will always fail to fully capture this moment in its complexity. Lastly, I was overjoyed to receive a Haiku with the use of a singular they (or at least the Haiku can be interpreted in this way), symbolizing an acknowledgment for the multitude of diverse saxophone players throughout the world.”

“hush” by Gilda Lyons

“hush, for solo alto saxophone, is fueled by a need to explore, unpack, and reexamine the ways a voice can be informed by received gendered language over the course of a lifetime. Reflecting on my own experience, I honed-in on specific phrases that have evolved in meaning for me and set them as spoken words within the context of contrasting musical lines—marked both “Entirely free” and “Driven, swing”—while exploring percussive, often breath-driven sounds that point to, among other things, pulse and heartbeat, and that contrast the recurring, sustained shush gesture that evolves over the course of the piece.”

American saxophonist, Nathan Mertens (he/him) has performed recitals in Japan, South Korea, Thailand, the United Kingdom, and throughout the United States. Mertens has performed concertos with the Busan Philharmonic Orchestra (Korea), Hastings Symphony Orchestra (US), The University of Texas Symphony Orchestra (US), and was recently a concerto soloist at the North American Saxophone Alliance Conference. In competition, he has been awarded Third Prize in the 14th Kurashiki International Saxophone Competition, Second Grand Prize in the North International Music Competition in Sweden,

and has been a finalist for many national competitions.

He currently serves as Assistant Professor at Hastings College.

Darin Wadley (University of South Dakota)

"Words and Drums"

"Stop Speaking" by Andy Akiho is an innovative new work for snare drum and digital playback. The prerecorded track uses Vicki, the voice from Apple's Speech Preference Center. The composer created the "score" in a Microsoft Word document which is read by Vicki.

Dr. Darin Wadley is the Director of Percussion Studies and Associate Professor of Music at The University of South Dakota. An active performer, Darin is the principal timpanist with the Sioux City Symphony Orchestra and performs regularly with other regional orchestras as both timpanist and percussionist. He has also held professional engagements with the Tony® Award winning Utah Shakespearean Festival, Tucson Symphony Orchestra, Arizona Opera, and the Nevada Symphony Orchestra. Darin is a very active jazz and rock musician playing in many regional bands. He also leads the steel band quartet, Steel Groove, in performances throughout the area. He holds a Doctor of Musical Arts in percussion performance from The University of Arizona. He also holds a Master of Music from the University of Nevada-Las Vegas and a Bachelor of Music from Northern Illinois University, both in percussion performance.

Kristín Jónína Taylor (University of Nebraska at Omaha)

"The Baker Sonata: A Masterwork from a Legendary American Piano Professor"

Joanne Baker (1923-2004), a native of Kansas, was a student of Quincy Porter, Joseph Brinkman, and Carl Friedberg (a student of Clara Schumann and Johannes Brahms). As a young composer, Joanne wrote music for church, band, and choir, then went on to string quartets and solo piano pieces. After her piano sonata won a national competition, Joanne was invited in 1954 to play the piece at Carnegie Hall, where it was broadcast on national radio courtesy of ASCAP. Her attention turned to teaching, and in 1948 (the same year of composition of her Piano Sonata), she was invited to teach at what is now the University of Missouri – Kansas City Conservatory of Music, where she became its longest-serving faculty member (49 years, chairing the Keyboard Division for the last 25 years). She also chaired the Gina Bachauer International Piano Competition for two decades and was the first American artist invited to teach in China after the Cultural Revolution. Much attention has been given to Joanne as an entrusted and capable pedagogue, but as we approach what would have been her 100th birthday year, her compositions deserve renewed attention. Her neo-classical Piano Sonata, for example, has great potential for far greater numbers of performances, analysis, and professional recording efforts.

Dr. Kristín Jónína Taylor is an Icelandic-American pianist who has been enthusiastically received for her performances of Nordic piano works, including the North American premiere of Jón Nordal's Piano Concerto in 2003 and programs by invitation in Washington D.C. for the Ambassador of Iceland and President Vigdís Finnbogadóttir. She has performed widely in the U.S. as well as in Iceland, France, the Czech Republic, Belgium, Sweden, Austria, Serbia, Canada, Latvia, and Lithuania. Dr. Taylor was the Grand Prize Winner of the Naftzger Young Artist Competition, a national finalist in the Music Teacher's National Association Young Chang Collegiate Competition, and a finalist in the Solo Piano Professional

Division of The American Prize. She was a soloist with several orchestras gave a performance of an all-Schumann program at the internationally prestigious Reykjavik Arts Festival.

Kristín was the recipient of a Fulbright grant to Iceland in 2004-2005 to conduct research for her doctoral thesis on Jón Nordal 's Piano Concerto. She received another Fulbright Scholar grant award to Iceland for the Fall of 2010 to research the music of Þorkell Sigurbjörnsson. She has released four professional recordings on the Pólarfónía, Smekkleysa, Iceland Music Information Centre, and MarkMasters labels.

Kristín is the Assistant Professor of Piano and Keyboard Area Coordinator at the University of Nebraska at Omaha. She also serves as President of the Central Regional Chapter of College Music Society and President-Elect of the Omaha Music Teachers Association.

Kristín Jónína Taylor is a Steinway Artist.

Composer Concert

"Straight Into Tangles" (2021)	Fixed media	Ralph Lewis
"Winter Garden" (2020)		Darleen Mitchell
Andrew R. White, baritone, Ting-Lan Chen, violin, & Noah Rogoff, cello		
"Tape Piece" (2021)	Fixed media	Kyle Vanderburg

Composer and Performer Biographies and Program Notes

Ralph Lewis (Independent Scholar)

"Straight Into Tangles"

"Straight Into Tangles" is a live-to-Zoom work for orchestra. Designed in collaboration with an orchestra, it is meant to be a live experience that embraces the playful imperfections of audio in this medium. Deliberate straight lines and clear, unblended colors (inspired by the rigor of Mondrian) are performed into Zoom, and unstable, uncertain, scuffed, tangled sounds return. As the orchestra members learn to play the written music, they are also examining how their input is indeterminately altered, manipulated, and distorted by Zoom.

Ralph Lewis is a composer whose works seek meeting points between sonorous music and arresting noise, alternative tunings and timbre, and the roles of performer and audience. His music and research has been presented at festivals and conferences including SEAMUS, College Music Society, Boston Microtonal Society, the International Conference on Technologies for Music Notation and Representation (TENOR), Thirsty Ears Festival, SCI National Conference, Electronic Music Midwest,

Electroacoustic Barn Dance, and the Music for People and Thingamajigs Festival. He recently graduated with a DMA in composition from the University of Illinois, having written his dissertation about Aaron Cassidy's Second String Quartet, with the on-site research funded by one of ten nationally-awarded Phi Kappa Phi Graduate Research Grants. Since 2016, Lewis has led All Score Urbana, a community engagement music composition workshop program that offers free events open to residents and facilitates opportunities for them to collaborate with local performers. Previous to his time studying in Illinois, he received an M.F.A. in Electronic Music and Recording Media and an M.A. in Music Composition from Mills College, a B.M. in Music Composition from Oberlin Conservatory, and a B.A. in Classical Civilization from Oberlin College.

Taiwanese-American conductor Tiffany Chang is recognized internationally for her exceptional artistry, formidable versatility, and unshakable integrity that lead people to accomplish things they once thought were impossible and inspire them to feel fulfilled knowing that their work matters. She is determined to increase job satisfaction for musicians by creating purpose-driven work cultures, dissolving "us vs. them" fears, and taking care of the people who serve the audiences.

Recipient of a 2020 Solti Foundation U.S. Career Assistance Award and recently an OPERA America Grant for Women Stage Directors and Conductors, Chang makes her debut at Portland Opera and Opera Columbus this season. She garnered significant attention at The Dallas Opera's Hart Institute for Women Conductors in 2019 and was named winner of The American Prize in Opera Conducting in 2017. She also served ten seasons as Music Director/Conductor for the North End Music and Performing Arts Center's (NEMPAC) Opera Project in Boston and served as guest conductor in productions at Boston University and Baldwin Wallace Conservatory.

Chang serves as artist-faculty at two major institutions across the United States, Oberlin Conservatory as Conductor and Berklee College of Music as Associate Professor. Her visionary leadership and striking innovations at both institutions had transformative impact that had local communities take immediate notice.

Darleen Mitchell (University of Nebraska Kearney, retired)

"Winter Garden"

The text for Winter Garden was written by my daughter who is a well-known sculptor in Chicago, an avid gardener, and a developing poet. The text includes various ideas and emotions centered around gardening, from an intimate and personal point of view. The focus is on a gardener's reflection on winter, neither sad nor empty, but a "dream of frozen awareness" and a "promise of spring growth."

The piece is unified by a note series that contains sets of quartal harmonies and major 7 tertian harmonies, all rather consonant.

Darleen Mitchell, composer, has written over 140 compositions for instrumental and vocal combinations, from solo flute to orchestra and chorus. Her compositions have been performed throughout the United States and in Europe, including at regional and national College Music Society Conferences and the New Music Festival of the American Composers Alliance in New York. Her works are published by American Composers Editions in New York.

Dr. Mitchell has been the recipient of many awards, including the Distinguished Artist Award from the

Nebraska Arts Council in 2005 and 2011, and the National League of American Pen Women Composition Competition for her tuba concerto *Visions*, after ideas from Hildegard of Bingen. Several works have won prizes and contests, including *Watery Moon* for alto/bass flute and vibraphone, Alto Flute Composition Competition, Royal College of Music, London, England; *Images* for violin and guitar, Duo 46 Composition Competition, Hermoupolis, Greece; *O Felix Anima*, for Soprano, Flute, Clarinet and Piano, Chicago Ensemble Discover America III Composition Competition.

She received a Ph.D. in Music Composition from the University of Chicago where her teachers included Ralph Shapey and Pulitzer Prize winner Shulamit Ran. Dr. Mitchell founded and performed with the improvisational ensemble *The Marcel Duchamp Memorial Players* in the Chicago area for over 10 years. She retired as a Professor Emerita in 2014 from the University of Nebraska at Kearney where she coordinated the music theory and composition programs, directed the *New Music Ensemble* and the annual *New Music Festival*.

Professor Andrew R. White teaches voice, classes in diction and vocal literature at the University of Nebraska at Kearney. Dr. White's career has included many operatic appearances as well as significant roles in musical theater. He has performed contemporary music in Boston, Cleveland, New York, San Francisco, and Vancouver. He made his New York debut in Weill Recital Hall.

Ting-Lan Chen holds the B.F.A. in violin performance at Taipei National University of the Arts and the M.M. and D.M.A. degrees in violin performance and chamber music at the University of Cincinnati College-Conservatory of Music. Dr. Chen joined the UNK faculty in 2004.

Her performances include first-prize winner of the 1991 National Chamber Music Competition in Taiwan, the Young Musician Concerts at the White House and United Nations and at Ewha Woman's University in Seoul, Korea for the 2011 International College Music Society Conference and many others.

Noah Rogoff, cellist, teaches at University of Nebraska at Kearney, where he is also the cellist of the endowed *Frahm-Lewis Trio*. His many performances include the *Dame Myra Hess Memorial Concerts* broadcast live on WFMT Chicago radio, principal cellist of the *Camerata Fukuda* in São Paulo, Brazil and has performed on many occasions with the *Minnesota Orchestra*. As the cellist of the five-member *Trans-Nebraska Players*, he has performed in the *Canadian National Flute Conference* and the *Malibu Coast Music Festival*. His degrees are from Northwestern University (BM) and the University of Minnesota (MA, MM, DMA)

Kyle Vanderburg (North Dakota State University)

"Tape Piece"

Tape Piece is part of a series of single-sound-source daydream pieces, where a solitary object or family of objects is repurposed to create an otherworldly soundscape. This work uses tape--masking, scotch, aluminum, packing, and duct--sometimes recognizable, and sometimes heavily processed. The familiar is juxtaposed with the fresh, and what starts out with unrolling and tearing quickly unravels as sounds evocative of gunfire, of bombs and explosions, and of Geiger counters suggesting the downfall of civilization. New creatures emerge throughout, each trying to find their place in a world that has come unglued.

Composer Kyle Vanderburg (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts; his acoustic works feature memorable melodies and a very fluid sense of time.

Vanderburg's music has been heard abroad at conferences and festivals including the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, the Symposium on Acoustic Ecology, the North American Saxophone Alliance, ClarinetFest, and at other events across Europe, Australia, and the Americas.

He holds degrees from Drury University (BA) and the University of Oklahoma (MM, DMA), and has studied under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He'd be delighted if you checked out KyleVanderburg.com to learn more.