



THE COLLEGE  
MUSIC SOCIETY

CENTRAL CHAPTER  
42<sup>nd</sup> REGIONAL CONFERENCE

WICHITA STATE UNIVERSITY  
WICHITA, KANSAS  
MARCH 4-5, 2023  
PROGRAM BOOK

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## Welcome from the president

It is with great pleasure that I welcome you to the 2023 conference of the Central Region Chapter of the College Music Society. We are excited to host this year's conference on the beautiful campus of Wichita State University in Wichita, Kansas.

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. All the presentations in our conference promise to be engaging and stimulating. I would like to express my sincerest gratitude to Dr. Hannah Weaver for graciously stepping in as conference chair, as well as the program committee members, and Dr. Ralph Lewis (composition chair) and the composition committee members, as this conference would not have been possible without their hard work. I am also most grateful to Dr. Timothy Shade, Director of the Wichita State University School of Music, for providing us with the facility for the conference, and to all the performance faculty and guest performers who volunteered their time and talent.

Welcome to the 42<sup>nd</sup> CMS Central Conference!

Dr. Kristín Jónína Taylor

### **Program Committee:**

Dr. Hannah Weaver, chair (University of Nebraska-Omaha)

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Dr. Alejandro Avila (Barton Community College)

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# Conference Schedule

Saturday, March 4, 2023

**All times are in Central Standard Time.**

1:00 PM – 1:25 PM

## **Welcome and Opening Remarks**

Miller Concert Hall

1:30 PM – 1:55 PM

## **Performance Presentation I**

Miller Concert Hall

**“From Chen Yi to Gao Ping, and Their Chinese Piano Works Written in the U.S.”**

Lei Weng, piano (University of Northern Colorado)

2:00 PM – 2:25 PM

## **Demonstration I**

Miller Concert Hall

**“Discovering Tailleferre: The Underrepresented Piano Duet and Two-Piano Repertoire of Germaine Tailleferre”**

Mimi Zhang (University of Oklahoma) & David Mach (Student Member, University of Oklahoma)

2:30 PM – 2:55 PM

## **Break**

3:00 PM – 3:25 PM

## **Performance Showcase**

Miller Concert Hall

**“The Rhythm of New Life: Two Works for Amplified Viola and Electronics by Stephen Andrew Taylor”**

Brian Buckstead, viola (Fort Hays State University)

3:30 PM – 3:55 PM

## **Poster Session in Lobby**

**“Archipelago Gem: An Exploration of Trisutji Kamal’s Sunda Seascapes”**

Meldy Tanako (Student Member, University of Oklahoma)

4:00 PM – 4:25 PM

## **Lecture Recital I**

Miller Concert Hall

**“Contemporary Korean Piano Music and its Western Influences”**

Hyun-Ki Yoon (University of Missouri-Columbia)

Sunday, March 5, 2023

10:00 AM – 10:55 AM	<b>Lecture Recital II</b> Miller Concert Hall <b>“A Musico-Sociological Study of Paul Dukas's French-Jewish Identity Manifested in ‘Variations, Interlude, et Finale Sur un Thème de Rameau’”</b> Seulki Susie Yoo (Independent Scholar)			
11:00 AM – 11:25 AM	<b>Paper Presentations (select one)</b> <table><tr><td><b>“The Mess of Music Composition”</b> Kyle Vanderburg (North Dakota State University) B101</td><td><b>“The Hastings Symphony Orchestra: The Little Does”</b> Byron W. Jensen (Independent Scholar) B103</td><td><b>“Contextualization and Representation: Synchronicities in the Work of Ursula Mamlok”</b> Karrin Ford (Sul Ross State University) Miller Concert Hall</td></tr></table>	<b>“The Mess of Music Composition”</b> Kyle Vanderburg (North Dakota State University) B101	<b>“The Hastings Symphony Orchestra: The Little Does”</b> Byron W. Jensen (Independent Scholar) B103	<b>“Contextualization and Representation: Synchronicities in the Work of Ursula Mamlok”</b> Karrin Ford (Sul Ross State University) Miller Concert Hall
<b>“The Mess of Music Composition”</b> Kyle Vanderburg (North Dakota State University) B101	<b>“The Hastings Symphony Orchestra: The Little Does”</b> Byron W. Jensen (Independent Scholar) B103	<b>“Contextualization and Representation: Synchronicities in the Work of Ursula Mamlok”</b> Karrin Ford (Sul Ross State University) Miller Concert Hall		
11:30 AM – 11:55 AM	<b>Performance Presentation II</b> Miller Concert Hall <b>“The Different Side of Liszt's Transcendental Etudes”</b> Xiangyu Zhao (Student Member, University of Missouri-Kansas City)			
12:00 PM – 12:55 PM	<b>Lunch Break</b>			
1:00 PM – 1:55 PM	<b>Demonstration II</b> Miller Concert Hall <b>“Teaching Double Reeds in Woodwind Methods Courses”</b> Gentry L. Ragsdale (Student Member, University of Colorado Boulder)			
2:00 PM – 2:55 PM	<b>Business Meeting</b> Miller Concert Hall			
3:00 PM – 3:25 PM	<b>Break</b>			
3:30 PM – 3:55 PM	<b>Composer Concert</b> (See Page 16 for Program) Miller Concert Hall			
4:00 PM – 4:25 PM	<b>Closing Remarks</b> Miller Concert Hall			

Abstracts & Biographies

Saturday, March 4, 2023

**Lei Weng (University of Northern Colorado)**

*"From Chen Yi to Gao Ping, and Their Chinese Piano Works Written in the U.S." (performance)*

After decades of isolation from the world and the ending of China's Cultural Revolution in 1976, many Chinese composers came to the United States to study and, since then, established themselves as distinguished composers worldwide. With diverse educational and sociological backgrounds, they strive to search for their individual voice, inspirations, and unique cultural identities through traditional Chinese culture and music.

This performance will feature piano compositions written by Chinese composers who came to the United States after the Cultural Revolution, including Chen Yi's Plum Blossom (2019), and Gao Ping's Distance Voices (1999).

Commissioned by The Chopin Society of Hong Kong, Chen Yi's Plum Blossom was written for the 5th Hong Kong International Piano Competition as the compulsory piece. In Chinese culture, the plum blossom symbolizes noble, elegant, perseverance, independence, and faithfulness. The pitch material of the piece is taken from the beginning of a popular Cantonese children's song Moonlight. There are developments of the initial material in variations throughout the piece, featuring the expressions of the image with the performing techniques for both hands with the textures in layers.

Gao Ping's piano suite Distant Voices consists of three movements, each based on a famous Chinese traditional folk song: "Nostalgia," "Love Song of the Kang-Ding Town," and "Blue Flower." He uses these songs as motivic materials and unifying devices throughout the movements. He also applies various Western compositional techniques, such as cyclicism and fragmentation, to develop the materials from these songs.

Steinway Artist Lei Weng enjoys a successful international career as an accomplished pianist, a dedicated teacher, and a sought-after adjudicator and clinician. Hailed as "a colorist of exemplary control" by the New York Concert Review for his sold-out Carnegie Hall debut, he has performed at prestigious venues around the world, and at such music festivals as the Tanglewood Festival, Messiaen Festival, MusicFest Perugia (Italy), Pianoforte-Fest Meissen (Germany), Sarasota Festival, Breckenridge Music Festival, and International Keyboard Odyssey & Festival.

A frequent concerto soloist, he has appeared with conductors Gerhardt Zimmerman, Steven Smith, Uri Segal, Robert Olson, Geoffrey Simon, Glen Cortese, Wes Kenney, Lingfen Wu, and with more than thirty orchestras in the U.S., Europe and Asia, including symphony orchestras of Fort Worth, Fort Collins, Beijing, Gimhae (Korea), Kaohsiung (Taiwan), Alicante (Spain), Perugia (Italy), Campinas (Brazil), and China National Symphony Orchestra.

An avid chamber music performer, he has collaborated with Berlin Philharmonic Orchestra Concertmaster Noah Bendix-Balgley, Chicago Symphony Orchestra Associate Concertmaster Stephanie Jeong, Dallas Symphony Orchestra Concertmaster Nathan Olson, and Naumburg International Competition Winner cellist David Requiro.

Weng has served as jury member of the Cleveland International Piano Competition, China National Piano

Competition, Hong Kong International Music Competition, “Nuova Coppa Pianisti” (Italy), “Parnassus” Piano Competition (Mexico), and MTNA Competitions.

Weng is the Keyboard Area Head and Professor of Piano at the University of Northern Colorado. He is the Founder and Director of the Colorado International Piano Academy & Festival, and the Chairman of Mu Phi Epsilon Foundation Keyboard Scholarships.

**David Mach (Student Member, University of Oklahoma)**

*“Discovering Tailleferre: The Underrepresented Piano Duet and Two-Piano Repertoire of Germaine Tailleferre” (demonstration)*

The only woman of Les Six, Germaine Tailleferre wrote 17 works for piano duet and two-pianos. Despite this, the important duo repertoire reference books list only three works (Fisher, 2016; Hinson, 2011). In this workshop, a total of six works will be presented, four of which do not appear in these reference texts.

Tailleferre’s idiomatic command of the instrument yielded a remarkable piano duet and two-piano repertoire ranging from late elementary to advanced levels. This presentation seeks to expand the pianist’s repertoire of works for duet and two-piano by highlighting these underrepresented works.

Piano 4-Hands

Suite Burlesque (Magrath Level 2)

Première Prouesses (Magrath Level 3)

Image (Magrath Level 8-9)

Two Pianos

Il Etait de Petit Navire (Magrath Level 6-7)

Intermezzo (Magrath Level 9-10)

Deux Valses (Magrath Level 10+)

The presenters will perform an excerpt from each of the works listed above, including a complete performance of Intermezzo for two pianos. Video recordings can be provided in the absence of two pianos.

Additionally, a historical introduction of each work will be discussed, followed by an analysis of the style, textures, techniques, and collaborative challenges present. Ideas for interpretation and pedagogical application will be included. It is the presenters’ intent that this presentation will spark interest in Tailleferre’s exceptional output for the piano.

The presenters have received prizes both individually and as a piano duo at collegiate competitions. The duo has upcoming commitments with orchestra in early 2023.

David Mach is a pianist, piano teacher, and collaborator based in Norman and Oklahoma City, Oklahoma. His students regularly receive superior ratings at AMTA district and state assessments. David himself has received prizes in numerous competitions across the Internationally including The Virtual New Orleans Piano Institute International Competition, The Orbetello International Piano Competition, The University of Oklahoma Rising Star Solo Competition, The University of Oklahoma Concerto Competition, The

Birmingham Music Club Guild, National Federation of Music Clubs, MTNA String Chamber Competition, and The University of Alabama Concerto & Aria competition.

David received his Master's degree in Piano Performance at the University of Houston under Madison Endowed Professor of Piano Nancy Weems, and is currently studying his DMA in Piano Performance and Pedagogy at the University of Oklahoma under Dr. Jeongwon Ham and Dr. Barbara Fast. He received his BM under Dr. Kevin Chance at the University of Alabama Moody School of Music.

**Mimi Zhang (University of Oklahoma)**

*"Discovering Tailleferre: The Underrepresented Piano Duet and Two-Piano Repertoire of Germaine Tailleferre" (demonstration)*

Mimi Zhang is a pianist, educator and collaborator based in Norman Oklahoma, where she is pursuing a DMA in Piano Performance and Pedagogy under the tutelage of Dr. Jeongwon Ham and Dr. Barbara Fast. Ms. Zhang received her MM in piano performance from the University of Alabama with Dr. Kevin Chance and BA in music education and piano performance at Virginia Tech with Dr. Tracy Cowden. Zhang served as President for the University of Alabama Music Teachers Association (MTNA) Collegiate Chapter during her master's. Ms. Zhang has been a prize winner in numerous competitions including the Memphis International Competition, Alabama Music Teachers Association Concerto Competition, National Federation of Music Clubs, and several Solo MTNA Competitions. Zhang has been invited to present her research at the 2020 MTNA Collegiate Symposium as well as the MTNA National Conference.

**Brian Buckstead (Fort Hays State University)**

*"The Rhythm of New Life: Two Works for Amplified Viola and Electronics by Stephen Andrew Taylor" (performance showcase)*

Pulse Aria was inspired by the first time composer Stephen Andrew Taylor and his wife, Hua, heard the sound of their unborn baby's heartbeat. Even though the baby, at this stage, was smaller than a pea, the quick rhythmic pulse left an impression. The sound was strange, like a vast ocean wave, but at the same time intimate and lonely—a tiny, indomitable spark.

This heartbeat, sampled and used as the foundation of a rhythmic groove by the composer, was inspired by the Björk album *Homogenic*, which had recently been released. Over the groove, the viola's rubato aria reflects the dark, earthy power and fragility of immanent life.

Achoo Lullaby, a companion piece to Pulse Aria, was written shortly after the birth of Stephen and Hua's son Lincoln. To capture the joy and animation of new life, the composer recorded him and patiently waited for a good sneeze. After collecting a few sneezes as well as some hiccups, the sound bites were sampled and incorporated into a percussion track.

Over this percussion, the viola alternates between plucking and bowing the strings. The tunes are based on a Chinese lullaby which Stephen learned from his wife and which finally appears in a sort of "daydream."

Dr. Brian Buckstead is Assistant Professor of Violin and Viola at Fort Hays State University, as well as Music Director of the Hays Symphony. He enjoys a thriving career as a violinist, violist, conductor, and educator, having studied, performed, and conducted extensively throughout the United States, Canada,



Europe, Thailand, and China. Dr. Buckstead is a champion of teaching and performing diverse repertoire, including music by obscure, forgotten, and historically underrepresented composers. In 2019, he released his first solo album, *Forgotten Bériot: Virtuoso Opera Fantasies*, featuring little-known works by Charles Auguste de Bériot. His follow-up album, to be released on the MSR Classics label, will feature music by forgotten 19th century Jewish composers.

Dr. Buckstead received his Bachelor of Music degree from St. Olaf College, and his Master and Doctor of Musical Arts degrees from the University of Wisconsin-Madison. His teachers have included Beatrix Lien, Charles Gray, Jennifer John, and David Perry. Brian has held teaching positions at colleges and universities in Kansas, Minnesota, Wisconsin, and Canada.

### **Meldy Tanako (Student Member, University of Oklahoma)**

*“Archipelago Gem: An Exploration of Trisutji Kamal’s Sunda Seascapes” (poster)*

In her 48 works for solo piano, Trisutji Kamal reflected the folklore and traditional charms of Indonesian music, earning her a spot as the only woman among Indonesia’s renowned circle of contemporary composers. Kamal’s extensive compositional output remained in this circle as they have yet to be cited in major piano literature books. In this poster, three works from Trisutji Kamal’s Sunda Seascapes collection will be presented and explored.

Sunda Seascapes is a set of 7 character pieces for solo piano. The three selected works below best reflect Kamal’s amalgamation of Indonesian musical idioms with Western influences:

1. Gitaya Samudra (Song of the Sea)
2. Nuansa Selat Sunda (Nuances of the Sunda Strait)
3. Misteri Pulau Sanghyang (Mystery of Sanghyang Island)

Each work will be prefaced by a historical background, a discussion of the amalgamated musical elements, as well as ideas for interpretation and their pedagogical benefits to the students.

These pieces are advanced in difficulty and would earn above level 10 in the Magrath leveling system (Magrath, 2021). Specifically, they expose students to different aspects of music such as syncopation, polyrhythms, Arabic and pentatonic scales, and a variety of non-Western harmonies on the piano. Sunda Seascapes is an attractive collection of pieces for both performance and pedagogical purposes and aligns with other pieces of standard teaching repertoire. Trisutji Kamal’s musical archipelago in sea of notes provides hidden gems for everyone to uncover and enjoy.

Born and raised in Indonesia, Meldy Tanako is a classically trained pianist residing in Norman, Oklahoma. She is a prizewinner in multiple national and international piano competitions, and has performed recitals in Indonesia, Malaysia, and the USA. Meldy most recently clinched a Grand Prize at the New York International Young Musicians Competition, and Second Prize at the London Classical Music Competition.

Aside from piano performance, Meldy aims to cultivate her teaching interest in various musical fields. She is a certified Kodály Level 1 instructor and applies her learned skills into teaching undergraduate group piano, secondary applied piano lessons, and aural skills as a graduate teaching assistant at the University of Oklahoma. In Fall 2020 and Spring 2021, she received the Provost’s Certificate of Distinction in Teaching, representing the top 10 percent of all graduate assistants across campus. Meldy is also an active member of the Music Teachers National Association (MTNA) and Oklahoma Music Teacher Association (OMTA).

Meldy is currently pursuing her Doctor of Musical Arts in Piano Performance and Pedagogy degree at the University of Oklahoma under the tutelage of Dr. Igor Lipinski. She is a recipient of the Frances Wood Thompson Endowed Scholarship, and a full graduate teaching assistantship at the University of Oklahoma. In her spare time, Meldy enjoys spending time with her family and friends, sipping coffee, and scribbling on her sketchpad.

**Hyun-ki Yoon (University of Missouri-Columbia)**

*“Contemporary Korean Piano Music and its Western Influences” (lecture recital)*

Koreans have a long history of traditional native music; however, there are many trends in current Korean popular and art music that are heavily influenced by Western traditions. Western culture was first introduced to the Korean peninsula around the 19th century by Christian missionaries. This cultural exchange was accelerated by the forced Japanese colonization in the early 1900s and the Korean War in 1950. This trend has continued through today especially considering the current political situation in the Korean peninsula.

American influences have been particularly important since the Korean War. Many South Korean musicians worked on US military bases as entertainers. These Korean musicians attempted to replicate American performance styles. I have selected two Korean composers who used Western forms and techniques but kept Korean melodies and motives in their works. Chung-Gil Kim explores Korean cultural practices in his piece, and Quentin Kim uses a traditional Korean song for his piano variations. I would like to introduce the music of these Korean composers, explore the musical means by which these specific composers have brought together Western education and Korean tradition, and illustrate how they combine Western musical structures and traditional Korean tunes and melodies in their works.

Hyun-ki Yoon is an active pianist and chamber musician who has performed at venues throughout the world including Carnegie Hall, The Kauffman Center, and Missouri Theatre in the United States; Seong-San Art Hall and Bu-Cheon Philharmonic Orchestra Concert Hall in South Korea; Ho Chi Minh City Opera House in Vietnam; Korea Kulturhaus Österreich and The Bezirksmuseum Floridsdorf in Austria; Festival Kefasfest in Czechia; Kunsthau-Berlin-Marbella in Spain; and Kulturfabrik Ibach-Haus in Germany.

As a South Korean, his performances have been broadcast on the Korean Broadcasting System (KBS) and he has had several performance reviews and interviews published in major South Korean newspapers and journals such as Dong-A Ilbo, Jung-Ang Daily, and Gak-Seck. Throughout his career, Hyun-ki has performed in several piano competitions and has received 1st place awards in The Eum-Yeon Piano Competition, The Music Education Newspaper Competition, and The American Prize Competition. He also received a 2nd place award in The American Protégé International Competition.

Hyun-ki studied under Dr. In-Mee Park at the Chu-Gye University for the Arts in Seoul (BM, Piano Performance), Dr. Peter Miyamoto at the University of Missouri - Columbia (MM, Piano Performance) where he graduated with a student honor, and Dr. Robert Weirich at the University of Missouri - Kansas City (DMA, Piano Performance) where he received a full scholarship for his entire doctoral program.

Currently, Hyun-ki is an adjunct professor of piano at Rockhurst University, Kansas City, and the

University of Missouri – Columbia. He is also a vice president of the Missouri Music Teachers Association (MMTA).

Sunday, March 5, 2023

**Seulki Susie Yoo (Independent Scholar)**

*“A Musico-Sociological Study of Paul Dukas’s French-Jewish Identity Manifested in ‘Variations, Interlude, et Finale Sur un Thème de Rameau’” (lecture recital)*

The Dreyfus Affair (1894) escalated societal tension of the Third Republic (1870-1940) of France. During this time, disorienting modernism was spurred by industrialism, intense urbanization, evolving gender roles, and anti-Semitism. This combined societal pessimism profoundly influenced musicians, including a leading Fin-de-siècle, Paul Dukas (1865-1935). Dukas was a lifelong Parisian musician who came from a family of bourgeois Jews. Despite his French self-identity and his politically diplomatic presentation, his French-Jewish identity is prominently reflected in his musical legacy, mirroring the strife of the era.

This study uses musico-sociological and theoretical analyses to examine the manifestation of Dukas’s psychological state in his piano work, “Variations, Interlude et Final Sur un Thème de Rameau (1899).” This piece alludes to Dukas’s internal suffering and triumph, and his identification with the Dreyfusards. Rhetoric and narrative qualities of heroism and “Kampf und Sieg (struggle and victory)” are adopted from Beethoven’s Eroica, Fifth and Ninth symphonies.

The Rameau Variations is neither didactical nor ideological, rather, Dukas’s self-explorative and poetical expression is intellectually manifested; each variation is organically interrelated by tonal planning and employment of musical and literary quotations, which comprehensively projects the heroism narration of “homage-struggle-victory.”

Additionally, the superimposition of the variation and tripartite structures, and the reconciliation of modern and Classical harmonical elements reflect Dukas’s approbation of Durkheim’s social theory- a French-Jewish sociologist’s emphasis on the balance between government and citizens in the French modern society. The audible and visual resources of this lecture-recital facilitate detailed observation of Dukas’ transcendence of a social nightmare into artistic expression.

Dr. Seulki Susie Yoo aspires to build a diverse career as a pianist, an academic, and a pedagogue. Her performance has won multiple international competitions, and she has played at events throughout North America, Europe, and East Asia by invitation. Critics praise her playing as “technically dazzling and musically inspired” (Gunderson, PMTA chair) and “a pianist who is truly passionate, sensitive, and musical” (Tsunoda-Journalist, Japan).

Pedagogy is approached with true passion and respect by Seulki. She actively guides her students as they prepare for competitions and navigate graduate program entrance. Her students have continued their studies at schools such as the Eastman School of Music and SungShin University (South Korea). Her pedagogy was nominated for the Harold F. Martin GA Outstanding Teaching Award at Penn State University, and her students have evaluated her teaching as “the most positive and optimistic class I’ve had in a long time” and “a great instructor who is attentive to the needs of her students”.

Seulki’s academic work aims to appreciate overlooked pieces and composers. To this end, she delivers lecture-recitals through music teachers’ associations and universities. She is also actively interested in

publishing manuscripts. Seulki holds a D.M.A from Penn State University, an A.D from Peabody Conservatory, and an M.M and B.M from Korea National University of Arts. She is currently completing her M.A in Music Theory at Penn State University. She is a member of the academic honor society Pi Kappa Lambda.

**Kyle Vanderberg (North Dakota State University)**

*“The Mess of Music Composition” (paper)*

Musical creativity is an inherently messy process which often clashes with modern notions of organization, systematic efficiency, and curriculum design. This necessary messiness is often ignored by contemporary productivity writers and in discussions of composition pedagogy. This paper aims to take a closer look at the benefits of the disarray present in the process of creating music by investigating Bach's improvisations, Beethoven's notebooks and sketches, the way composers approach percussion instruments, and the myriad composers that shy away from formal theory knowledge. Further, this paper will discuss tactics for embracing the product and practice of cerebral clutter in creativity and in composition curricula.

Composer and Sound Artist 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 walks the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts, while his acoustic works feature memorable melodies and a very fluid sense of time.

Kyle's music has been heard abroad at conferences and festivals including ICMC, SEAMUS, NYCEMF, MA/IN, the Symposium on Acoustic Ecology, the Diffrazioni Festival, Festival Futura, the North American Saxophone Alliance, ClarinetFest, and Sonorities. Some of his recent inspirations have included the sorts of correspondence received by poetry journals (Letters to the Poetry Editor), a project to measure lunar reflectivity (Calibrating the Moon), the American political system (Earmarks), and the snow in Fargo (Drift, Thaw, The Earth Shall Soon Dissolve Like Snow)

He holds degrees from Drury University (AB) and the University of Oklahoma (MM, DMA), studying under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others. He'd be delighted if you checked out [KyleVanderburg.com](http://KyleVanderburg.com) to learn more.

**Byron W. Jensen (Retired, Hastings College)**

*“The Hastings Symphony Orchestra: The Little Orchestra That Still Does” (paper)*

The Hastings Symphony Orchestra (Hastings, Nebraska), was founded in 1924, refocused in 1925, and performed its first concert in the spring of 1926 under the direction of Frank Noyse. In the early 1950s, LIFE Magazine noted that the Hastings Symphony was one of the oldest, uninterrupted community orchestras in the United States. That uninterrupted longevity currently celebrates its ninety-seventh season, with only a few seasons left before its centennial anniversary.

This paper reflects on the sustaining community connections and a slight nod to the overall artistic ambience in south central Nebraska. Efforts to clarify the progress by some HSO conductors (and further accomplishments); orchestra musicians (some of whom performed close to fifty years); special guest

artists and other events; world-premieres (even by some CMS composers) are highlighted and will illustrate how--today-- the HSO is a semi-professional orchestra -- in out-state Nebraska.

Dr. Byron Jensen has been a member of CMS since his graduate years at Kansas State in the mid-1980s, where he studied with Dr. Chappell White and Dr. Craig B. Parker. While teaching at Ottawa University (Ottawa, KS), Dr. Jensen served two terms as president of the Great Plains Chapter, ran for national VP, presented his research on the history of Kansas State's music department, and remained involved in CMS as time allowed. In 2003, Dr. Jensen was appointed to a position at Hastings College (Hastings, NE); he was named as the first Distinguished Professor in Music due to a generous donation to the school in 2010 on his behalf. Dr. Jensen has taught all manner of curricula at Ottawa University and Hastings College (music theory, music history, music education, studio strings...well, you get the idea since these are liberal arts school); enormous amounts of conducting and performing since 1990, and founded the Hastings College Handbell Choir (also in 2003) that has appeared at the Nebraska Music Educators conference on two occasions, commissioned four works, and performed in dozens of churches and schools in a four-state region. Dr. Jensen started conducting the Hastings Symphony in January 2004 and was appointed Conductor/Artistic Director in May 2004. He retired from fulltime teaching at Hastings College in May 2022 after nearly 45 years of teaching, and will retire from the Hastings Symphony at the conclusion of its 97th Season in May 2023.

**Karrin Ford (Sul Ross State University)**

*“Contextualization and Representation: Synchronicities in the Work of Ursula Mamlok” (paper)*

2023 marks the centennial of Ursula Mamlok, widely recognized as one of the preeminent female composers of her generation as well as one of its most acclaimed serialists. Born in Berlin but emigrating to America in the wake of the Holocaust, Mamlok (1923-2016) studied with Szell, Krenek, Sessions, and Harris, gradually evolving from neoclassicism to a highly personalized form of atonality. Unlike other composers who came to musical maturity in new homelands, however, Mamlok maintained a European sensibility that shaped her identity both as an individual and a musician.

Mamlok's mature works, most of which employ twelve-tone technique, reveal a highly nuanced, independent style defying ready characterization. Typically cast in concise, multi-movement forms, her writing reflects economical spareness, quasi-pointillistic aspects, and dramatic intensity created through the labyrinthine use of Klangfarbe. In addition, her position as a faculty member at the Manhattan School of Music for over four decades encouraged a corpus of cogent, deftly constructed pieces for students which represent important additions to pedagogical literature.

This paper considers Mamlok's music through the twin lenses of feminism and expatriation, both of which have been largely unexplored in existing literature. Representative works from the spectrum of her oeuvre will be cited, and endeavor will be made to place her achievements in calibrated perspective, engaging broader questions of social context, representation, and meaning. Deconstruction of Mamlok's music illuminates the extent to which issues of gender and nationalism are embedded in her work, creating new, critical pathways for musical understanding and cultural discourse.

Karrin Ford is Associate Professor of Music and Director of Keyboard Studies at Sul Ross State University. She holds a Doctor of Musical Arts degree in organ from the Cincinnati Conservatory of Music and the PhD in music history and music theory from the University of Connecticut. She has served as a full-time faculty member at Baylor University, Belmont University, and The University of The South. Named to

Who's Who in American Music, her articles have appeared in NOTES, The American Organist, Piano Quarterly, Galpin Society Journal, Journal of Church Music, and American Music Teacher. Her compositions for piano, organ, and children's voices have been published by Broadman Press, Harold Flammer, and Brentwood Music. Her most recent recollection, Seasons of The Spirit, was released by Jubilate Press in 2021. She has presented lectures and lecture/recitals at national and regional meetings of the American Musicological Society, Music Teachers National Association, American Guild of Organists, and the College Music Society. Her principal research interests include feminist musicology and compositions by women composers.

**Xiangyu Zhao (Student Member, University of Missouri-Kansas City)**

*"The Different Side of Liszt's Transcendental Etudes" (performance)*

Liszt composed three versions of Transcendental Etudes. The first version, Etudes en douze exercices, S.136, was finished when he was only 16 years old. The most known and performed version is the final editing: Etudes d'exécution transcendante, S.139. Including twelve etudes, Liszt organized them by the flat side of the circle of fifths and alternated between relative major and minor keys, from C Major/A minor to D-flat Major/ B-flat minor. Liszt also gave titles to ten of the twelve etudes, indicating that these etudes are not only technically challenging but also musically demanding. As Liszt is well known for the technical difficulties in his works, the frequently performed etudes in the set, such as "Mazeppa," "Feux Follets," and "Wild Jagd," have already become the touchstones for pianists to test their technical and physical strength. And yet, some of the etudes show the other side of Liszt's music style - less dizzy technical showoff and more charm and elegance. The three etudes in this program, "Paysage," "Ricordanza," and "Harmonies du Soir," all contain abundant imagination with graceful melodies. "Paysage" portrays a beautiful landscape, and listeners may even hear the movement of clouds that change the color of sunlight. "Ricordanza," meaning "memory," seems to tell a story of a loved one in the past. "Harmonies du Soir," or Evening Harmonies, shows a peaceful night with a breeze and river flowing by.

Coming from China, Mr. Zhao received his Bachelor of Music at the University of Northern Colorado in 2013, studying with Dr. Lei

Weng. During his time in the United States, Mr. Zhao was the winner of the MTNA Young Artist Piano Competition in Missouri in 2017 and the alternate winner MTNA Young Artist Piano Competition in the West Central region.

Mr. Zhao participated in several music festivals, including the International Keyboard and Institute & Festival at Mannes, Montecito International Music Festival, and the 2018/2019 Gijón International Piano Festival. He has taken master classes with Olga Kern, Jerome Rose, Stanislav Ioudenitch, Norman Krieger, Logan Skelton, Peter Takács, and Frank Weinstock. Mr. Zhao has also been selected as one performer of the UMKC piano department to give a group presentation at the 2015 MTNA National Conference in Las Vegas.

In addition to his piano study, Mr. Zhao has studied composition with Chen Yi since 2013. He has also performed piano works by guest artists such as Lowell Liebermann and Tania León and played for the composers in person. He also held a full composition recital with his own music in May 2017.

Studying piano with Dr. Robert Weirich, Mr. Zhao will finish his doctoral study at the UMKC Conservatory of Music and Dance next May and is now working on his dissertation projects, including a recording of

the entire Transcendental Études by Franz Liszt and a score edition of Quatre Études, Op. 7 by Igor Stravinsky.

**Gentry L. Ragsdale (Student Member, University of Colorado Boulder)**

*“Teaching Double Reeds in Woodwind Methods Courses” (demonstration)*

Many woodwind methods courses at the collegiate level only require students to learn approximately four of the five major woodwind instruments (Austin, 2006). Because these instruments can seem so daunting and multi-faceted, many instructors decide to not include oboes and bassoons in their methods courses. If included, students usually play either oboe or bassoon only and for a small window of time. Often, the instruments are only briefly touched upon and more time is dedicated to the flute, clarinet, and saxophone. Unsurprisingly, many preservice music teachers do not feel comfortable with some aspects of pedagogy and/or feel like it is less useful (Conway et. al, 2007).

Successful instructors should have a strong understanding of content area, necessary skills, and fundamentals (Powell & Parker, 2017). There are many newer tools and strategies for both students and music educators that are changing the way double reeds are being taught. Synthetic reeds, heterogeneous teaching materials designed specifically for oboe and bassoon, colorful sticker systems, online materials, applications such as Tonal Energy, and more are discussed during this demonstration. Budgeting, maintenance, instrument selection, and other priority considerations (Hewitt & Koner, 2013) are discussed, as well as effective team-teaching situations (Brenan & Witte, 2003).

The presentation also includes suggestions (Campbell, 2017; Lind & McKoy, 2016) for creating an inclusive classroom, utilizing appropriate repertoire and examples of broad soundscapes to ensure that woodwind method instructors have a variety of strategies to combat issues of lack equity and access in double reed education.

Gentry Ragsdale is a PhD student studying Music Education at the University of Colorado at Boulder. Her research focuses on access and inclusion in music education and the use of Culturally Responsive Pedagogy to encourage students to feel both included and accepted. Gentry was recently awarded a Teaching Excellence Award based on her teaching philosophy and dedication to her students. Ms. Ragsdale earned a master’s in clarinet performance with a cognate in ethnomusicology from the University of North Texas and a bachelor’s in music with an emphasis in education from the University of Texas at Arlington. Prior to attending CU Boulder, she taught middle school and high school band in north Texas and was a woodwind doubler in musical theater productions.

## Composer Concert

“Nocturne for Double Bass and Piano” (2018)	Zachary Daniels
Zachary Daniels, double bass Hayden Iskander, piano	
“Reverie of Solitude” (2014)	Kyle Vanderburg
Stereo Fixed Media	
“Luminous Beings” (2022)	Darleen Mitchell
Andrew White, baritone Nathan Buckner, piano	

## Composer / Performer Biographies and Program Notes

### **Zachary Daniels (Oklahoma City Community College)**

#### *“Nocturne for Double Bass and Piano” (2018) (composition)*

Nocturne for Double Bass and Piano is a high-energy piece that, despite its intent as a solo for double bass, often acts as an engaging, collaborative duet between the two instruments. The runtime of 5 minutes contains an extended, unaccompanied bass solo as well as several soloistic piano excerpts all with varying time signatures and shifting rhythmic patterns that keep listeners engaged. Nocturne showcases a wide range on the double bass, reaching up to high D as a peak, with long, sustained tones, fast-paced bowed and pizzicato sections, and a variety of scalar and jumping passages to showcase the versatility of any intermediate to advanced bassist.

Zachary Daniels (born 1992) is a Mexican-American composer of experimental, minimalist, and electronic music currently residing in Oklahoma City with his wife, Ashlie. His compositions employ forces ranging from symphony orchestra to solo flute, from experimental pieces for laptop quartet to full-length symphonies. His music makes regular appearances with Oklahoma Contemporary Arts Center and the Oklahoma Chamber Symphony, and has been selected for performance at venues and events including the College Music Society, Inner sOUNscapes Concert Series, Society for Electroacoustic Music in the United States, and the New York City Electroacoustic Music Festival. Zach’s music is often described to be driving, engaging, and highly eclectic in nature. After graduating from Drury University in 2014 with a BA in Music, Zach moved to Norman, Oklahoma, where continued his studies at the University of Oklahoma School of Music, serving as the composition area coordinator. He received his MM and DMA from the University of Oklahoma in 2016 and 2019 respectively, both in music composition. Zach continues to advocate for new music locally and across the region. This work includes the Composed in Oklahoma Anthology series which he is the organizer of, and having served on the



inaugural SCI student council. Zach's music is all under ASCAP rights, available through his website (<https://zachdaniels.com>), and published by Divisi Labs.

### **Hayden Iskander (Independent Scholar)**

As a pianist, Hayden has a mix of solo and collaborative performances under his belt. His favorite collaborations were his team up with Tulsa soprano Meray Boustani for a lecture recital on the complete Chopin Polish Songs, and his year-long undertaking with fellow OU students and alumni for a community concert of Messiaen's *Quatour pour la fin du temps*. A major aspect of his solo performing, especially during his graduate studies, has been the promotion of new music, having premiered the works of several of his colleagues, and having also commissioned a work for his degree piano recital by OU composer Zachary Daniels. Though not as recent, Hayden has also performed twice with the University of Tulsa (TU) Symphony Orchestra as a selected soloist for the University's 2012 and 2014 Concerto-Aria Competitions.

Hayden earned his Masters degrees in both Composition and Piano Performance and Pedagogy from OU in 2018, and earned his Bachelor of Music degree in Composition and Piano Performance from TU in 2014. His primary graduate teachers have been Marvin Lamb (composition), Jeongwon Ham (piano), and Barbara Fast (piano pedagogy), and his primary undergraduate teachers were Roger Price (piano and composition) and Diane Bucchianeri (chamber music).

### **Kyle Vanderburg (North Dakota State University)**

*"Reverie of Solitude" (2014) (composition)*

"The piece serves as both an exploration of and a invitation to reverie; providing a space wherein the listener is asked to reconsider their idea of what it means to daydream. At once immersed in a familiar crowd hum, lost among the multitude, it is easy to believe that this daydream is not an expression of solitude, but rather a longing for solitude.

And so the piece suggests the pattern of a day dream: the crowd noise giving way to a train, a lazy lawn sprinkler, a contemplative rain storm, a frothing river which becomes a bucolic afternoon on the lake. Each vignette is a self-contained narrative wherein to consider solitude in a natural context. The metaphor of water and the alternating themes of movement and respite invite the listener to reflect on the purpose of a daydream: to escape, to pacify, or to enrich a perfect moment. After having their attention turned to the daydream they themselves have been lulled into, the listener is returned to the crowd hum having established a personal sense of solitude within the piece and within the audience. " Composer and Sound Artist 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 walks the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts, while his acoustic works feature memorable melodies and a very fluid sense of time.

Kyle's music has been heard abroad at conferences and festivals including ICMC, SEAMUS, NYCEMF, MA/IN, the Symposium on Acoustic Ecology, the Diffrazioni Festival, Festival Futura, the North American Saxophone Alliance, ClarinetFest, and Sonorities. Some of his recent inspirations have included the sorts of correspondence received by poetry journals (Letters to the Poetry Editor), a project to measure lunar

reflectivity (Calibrating the Moon), the American political system (Earmarks), and the snow in Fargo (Drift, Thaw, The Earth Shall Soon Dissolve Like Snow)

He holds degrees from Drury University (AB) and the University of Oklahoma (MM, DMA), studying under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others. He'd be delighted if you checked out [KyleVanderburg.com](http://KyleVanderburg.com) to learn more.

**Darleen Mitchell (Retired, University of Nebraska-Kearney)**

*"Luminous Beings" (2022) (composition)*

About ten years ago I was doing some research on spirituality and found various articles on Druidism. Inspired by some very poetic writing (several pages) I created a poem out of 'found objects,' that is, isolated phrases, such as "Luminous beings...bring us wonderful gifts...like beauty, science, miracles, visions...and tools for transformation." The work follows the text from an "unbearable hunger" to our journey to the "Beloved for whom we longed."

The work begins with an introduction, 'Gently, like the glimmer of moon on a wave,' for piano alone. This is followed by Section A as the text begins to reflect upon the nature of these 'Luminous Beings'. Then a Transition occurs, as trill-like figures and textless humming create a shadowy mood. Section B, 'Flowing, peacefully, through the green veil of a forest,' is characterized by rhythmically repeating sixteenth-note patterns, solo piano, as these 'wonderful gifts' create an unbearable hunger. Section C is an Adagio with longing gestures underpinned with brief references to the Section C patterns in the piano. A brief Section D quietly ends the work with simplified and rhythmically elongated melodic gestures in the voice, accompanied by the piano's rising arpeggio gestures, both from Section A.

The melodic/harmonic material is largely non-tonal and dissonant, although some extended tertian harmonies (like 9th and 11th chords) and quartal harmonies do appear."

Composer Darleen Mitchell has written over 150 works for various solo works and ensembles, with many performances throughout the United States and Europe, by many performers and organizations, including the American Chamber Symphony, Chicago; the Aurora String Quartet, San Francisco; The Contemporary Chamber Players, Chicago; and Duo 46 in Hermoupolis, Greece. Her works are published by American Composers Editions in New York.

Dr. Mitchell has been the recipient of many awards, grants and commissions, including the National League of American Pen Women Composition Competition, Meet the Composer, the Florida Arts Council, the Illinois Arts Council, the Nebraska Arts Council, Nebraska Music Teachers Association and the Third Chair Chamber Players. Dr. Mitchell received a BM from De Paul University, MM from Northwestern University, and a Ph.D. from the University of Chicago, where her teachers included Ralph Shapey and Shulamit Ran. She has been on the faculties of De Paul University, the American Conservatory of Music in Chicago, and the City Colleges of Chicago, European Division, in Belgium. Dr. Mitchell is a retired professor of music theory and composition from the University of Nebraska-Kearney.

A champion of women composers, Mitchell founded the Midwest Chapter of American Women Composers in Chicago in 1981 and served as its first president until 1984, as vice president 1984-85, and as a board member 1998-99. She is included in Karin Pendle's *Women & Music* (1991), the basic

textbook for courses on women composers, and in Aaron Cohen, *International Encyclopedia of Women Composers* (1987).

### **Andrew White (University of Nebraska-Kearney)**

Andrew R. White, BM, MM, AD, DMA, teaches private voice, as well as classes in diction and vocal literature at the University of Nebraska at Kearney at the rank of Professor. Previous faculty positions include Indiana University of Pennsylvania, University of Akron, Hiram College, Baldwin-Wallace Conservatory of Music, and Ashland University. Operatic appearances include Guglielmo in *Così fan tutte*, Endymion in *Calisto*, and Claudio in *Beatrice and Benedict*. Gilbert and Sullivan roles include Pirate King in *The Pirates of Penzance*, Pooh-bah in *The Mikado*, and Lord Chancellor in *Iolanthe*. Roles in musicals include Herold Hill in *The Music Man*, Billy Bigalow in *Carousel*, and Emile de Becque in *South Pacific*. He won first prize in the VARN and Richardson competitions; other prizes include the NATSAA District Competition, the Alpha Corinne Mayfield Opera Award, and the Darius Milhaud Award. An advocate of contemporary music, he has performed new works in Boston, Cleveland, New York, San Francisco, and Vancouver. He made his New York debut in Weill Recital Hall in a program of songs of composer Frederick Koch. One reviewer hailed him as "...a formidable interpreter... Every song composer should be so lucky with collaborators." He has a level III certification in Somatic Voicework™, the LoVetri Method. He has published articles in *Voice and Speech Review*, *Classical Singer*, and *American Music Teacher*. Past CMS presentations include performances of works by Darleen Mitchell and Jonathan McNair, *Fifteen Minutes of Fame*, *Yeats at 1*

### **Nathan Buckner (University of Nebraska-Kearney)**

Nathan Buckner currently serves as Professor of Piano for University of Nebraska-Kearney. He has appeared throughout the United States as well as in Europe, Asia, and Latin-America as a soloist and chamber musician. Performances include multi-recital tours of Taiwan and Mexico; recitals in Belarus, China, England, Hong Kong, Korea, Malaysia, and Slovenia. American solo performances include recitals at Alice Tully Hall (New York) and the Kennedy Center (Washington); chamber collaborations include DaCapo Chamber Players (Merkin Hall, New York), Contemporary Music Forum (Corcoran Gallery, Washington), Dame Myra Hess Memorial Concerts (Chicago), and Abbey Bach Festival (Mount Angel, Oregon). He has appeared summers as artist and teacher at Blue Lake Fine Arts Camp: Michigan (2003-2006), Delmarva Piano Festival: Delaware (1992-2010), and Shandong University Summer Session: Weihai, China (2008). He serves as pianist for UNK's Frahm-Lewis Trio. Buckner's editions of the piano works of nineteenth century American composer Philip Antony Corri are published by Kallisti Music Press of Philadelphia. Buckner holds the B.M. from The Juilliard School, an M.M. from Indiana University and a D.M.A. from University of Maryland. He studied piano with Edward Auer, Shoshana Cohen, Olegna Fuschi, Thomas Schumacher, and Beveridge Webster. His piano students have won fellowships and scholarships to pursue graduate and undergraduate piano performance degrees at Indiana University, University of Maryland, UMKC Conservatory, University of New Mexico, Ohio University, and SUNY Purchase Conservatory; his studio has produced multiple MTNA Young Artist Piano Competition state winners, as well as a national finalist.