

# **CMS Northwest Chapter Regional Conference**

**April 23, 2022  
Portland State University**



THE COLLEGE MUSIC SOCIETY

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## President's Message

Welcome to the 34th Annual Conference of the CMS Northwest Chapter!

We are thrilled to bring everyone together this year for our first in-person regional conference since 2019! Our program committee has assembled an exciting event exploring contemporary issues in music scholarship, performance and composition. This year's conference will include performances, lecture recitals, demonstrations, papers, and original compositions. We also plan to share a Google Doc version of the program during the event containing the most up-to-date information.

We are excited to have Raúl Gómez-Rojas as our keynote speaker. As Music Director of the Metropolitan Youth Symphony in Portland, Oregon, he leads a team of 12 conductors serving over 500 students in 14 ensembles. He has also recently began hosting "On Deck with Young Musicians" on *All Classical Portland*, a program that features interviews with young musicians in the Portland area. His talk will center on the meaning of diversity in music performance and education. In his own words, Dr. Gómez-Rojas states, "beyond racial and cultural representation, diversity can be a powerful driving force for innovation in the field. Diversity of skills, thought and approach are key factors in evolving our educational systems to prepare music professionals who are adequately equipped for tomorrow's challenges and opportunities."

Thank you for attending this year's conference. We hope you enjoy gathering with like-minded colleagues to regenerate and refresh our thinking, teaching, and creative work in a forward-looking conference.

Jason Fick  
President, CMS Northwest Chapter

# CMS Northwest Officers and Conference Organizers

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## Keynote Speaker



**Raúl Gómez-Rojas** is passionate about building community and creating joy through his work as an orchestral conductor, violinist/violist, educator, radio producer and public speaker.

Lauded as a “visionary conductor” (Oregon ArtsWatch), Raúl inspires audiences and artists of all ages and backgrounds to use music as a vehicle for connecting with others. Recent highlights include performances with the Oregon Symphony, the Louisiana Philharmonic Orchestra, and guest artists as diverse as Regina Carter, Stewart Copeland, Boyz 2 Men, Lyle Lovett, The Tenors, Kermit Ruffins, the 610 Stompers, Rick Springfield and more. As Music Director of the Metropolitan Youth Symphony in Portland, Oregon, Raúl “creates concert programs that any forward-looking orchestra should envy.” (Willamette Week), and leads a team of 12

conductors serving over 500 students in 14 ensembles.

Starting in 2020, Raúl joined All Classical Portland as a Contributing Host and Producer for "On Deck with Young Musicians," a program that features interviews with young musicians in the Portland area. Also, Raúl serves as the co-host of *SoundPost*, a podcast by the Orchestra of the Americas, along with Music Director Carlos Miguel Prieto. The roster of guests on the podcast includes luminaries such as Yo-Yo Ma, Gabriela Montero and Gil Shaham. Raúl also serves as the host of bi-weekly MYS Virtual Hangouts, livestreamed on the MYS YouTube channel. Guests interviewed include Pulitzer-prize winning composer Caroline Shaw, MacArthur “Genius” Award recipient Regina Carter, and leading artists such as Monica Huggett, Johannes Moser, Gabriela Lena Frank, Colin Currie and more.

Raúl was selected as one of six conductors to be featured in the League of American Orchestra's 2018 Bruno Walter National Conductor Preview, after competing for the honor with nearly 150 applicants from around the world. Conductors were selected for their "experience, talent, leadership, and commitment to a career in service to American orchestras."

With MYS, Raúl conducted the US West Coast and European premieres of Florence Price's Symphony No. 1 in 2019. He also led the creation of "The Authentic Voice," a collaboration with FearNoMusic's Young Composers Project, through which MYS commissions, performs and records full orchestra works by promising young composers.

Raúl has previously served in artistic and musical leadership positions with the Orchestra of the Americas, Mississippi Youth Symphony Orchestra, Premier Orchestral Institute, Louisiana Sinfonietta and Kids' Orchestra (Baton Rouge, Louisiana). A native of Costa Rica, Raúl received full scholarships to complete graduate degrees (DMA, MM) at Louisiana State University, where he studied with Carlos Riazuelo (conducting), Kevork Mardirossian and Espen Lilleslåtten (violin/viola). Additional conducting training includes a fellowship at the Aspen Music Festival and numerous masterclasses with leading conductors.

# Conference Schedule

Saturday, April 23, 2022

All times are in Pacific Daylight Time.

8:45–9:00am

**Welcome from the NW Chapter President Jason Fick and Program Host Bonnie Miksch**

*Registration Table: Outside of Lincoln Hall 225*

## **Session 1, 9:15–10:45am**

*Location: Lincoln Hall 221*

Moderator: Jelena Schiff (Portland State University)

9:15–9:45am

**Workshop: Podcasting with iPad and Garageband**

Art Brownlow (The University of Texas Rio Grande Valley)

9:45–10:15am

**Demonstration: Repositioning Creativity: Centering our Studios, Classrooms, and Curricula Around Student Generated Music**

Brian Chin (Seattle Pacific University)

10:15–10:45am

**Paper: Bedroom Recording: Collaborative Recording Among Music Technology and Music Education Majors**

Chris Bulgren & Jason Fick (Oregon State University)

10:45-11:00am, Break/networking

## **Session 2, 11:00–12:30pm**

*Location: Lincoln Hall 225*

Moderator: Brian Chin (Seattle Pacific University)

11:00–11:30am

**Paper: George Lewis, Improvisation and the Rhizome**

Charles Rose (Portland State University)

11:30–12:00pm

**Lecture Recital: Piazzolla's Nuevo Tango, His Immigrant Story, Musical Style and Sound Effects: A 100th Anniversary Celebration**

Tomás Cotik (Portland State University)

12:00–12:30pm

**Paper: The Semantic Evolution of Chromatic Mediants: A Baroque Origin**

Jason Yin Hei Lee (University of British Columbia)

***Lunch Break and Chapter Business Meeting, 12:30–2pm***

*Chapter Business Meeting Location: Lincoln Hall 205*

***Keynote Address, 2:00–3:00pm***

*Location- Lincoln Hall 221*

Raúl Gómez-Rojas (Metropolitan Youth Orchestra)

3:00-3:15, Break/networking

***Session 3, 3:15–4:45pm***

*Lincoln Hall 225*

Moderator: Chris Bulgren (Oregon State University)

3:15–3:45pm

**Lecture Recital: Clarifying the Muddy Waters of Samuel Barber**

Elizabeth W. Moak (University of Southern Mississippi) & Jean-Claude Coquempot (Independent Scholar)

3:45–4:15pm

**Paper: Suggestions of the Programmatic in Ernst Toch's Peter Pan, Op.76**

Elizabeth Hile (Independent Scholar)

4:15–4:30, Break/networking

4:30-7:00pm, Break/Dinner

**Evening Concert, 7:00–8:00pm**

## Evening Concert Program

***Traces:George***

Tom Baker (Cornish College of the Arts)  
fixed media

***Jungles:Remix***

Caroline Miller (Portland State University)  
fixed media

***Lullaby Variations for Solo Piano***

April Kim, piano (St. Olaf College) Jiyoun Chung

***junktures***

Jason Fick (Oregon State University)  
fixed media

***A Whitman Sampler for Baritone and Piano***

Steinke

Greg

(Independent Composer)

Andrew White and Nathan Buckner, piano (University of Nebraska- Kearney)

***Turtle portal***

Bonnie Miksch (Portland State University)  
computer-realized sojourn

***Summoner***

Mei-Ling Lee (University of Oregon)  
live electronic music and leap motion controller

—END OF CONFERENCE—

THANK YOU FOR PARTICIPATING AND ATTENDING!

# Setup & Rehearsal Schedule

Saturday, Apr 23, 2022

## **CMS Session 1** (session begins at 9:15 am)

*8:00-9:00am setup for Session 1 in Lincoln Hall 221*

8:00am setup/warm-up - Art Brownlow: Podcasting with iPad and Garage Band

8:20am setup/warm-up - Chris Bulgren & Jason Fick: Bedroom Recording:  
Collaborative Recording Among Music Technology and Music Education Majors

8:40am setup/warm-up - Brian Chin: Repositioning Creativity: Centering our Studios,  
Classrooms, and Curricula Around Student Generated Music

## **CMS Session 2** (session begins at 11 am)

*9:15-10:45am setup for Session 2 in Lincoln Hall 225*

9:15am setup/warm-up - Charles Rose: George Lewis, Improvisation and the Rhizome

9:45am setup/warm-up - Tomas Cotik: Piazzolla's Nuevo Tango, His Immigrant Story,  
Musical Style and Sound Effects: A 100th Anniversary Celebration

10:15am setup/warm-up - Jason Yin Hei Lee: The Semantic Evolution of Chromatic  
Mediants: A Baroque Origin

## **CMS Keynote Address** (keynote begins at 2:00pm)

*1:30-2:00pm setup for Keynote Address in Lincoln Hall 221*

1:30pm setup/warm-up – Raul Gomez

## **CMS Session 3** (session begins at 3:15pm)

*2:15-3:15pm setup for Session 3 in Lincoln Hall 225*

2:15pm setup/warm-up - Elizabeth W. Moak & Jean-Claude Coquempot: Clarifying the  
Muddy Waters of Samuel Barber

2:45pm setup/warm-up - Elizabeth Hile: Suggestions of the Programmatic in Ernst  
Toch's Peter Pan, Op. 76

**Rehearsal Schedule for CMS Concert, Saturday April 23, 2022**

Lincoln Hall 75 (setup of audio will occur during piano rehearsals)

4:00-4:30pm Lullaby Variations for Solo Piano  
April Kim (piano)

4:30-5:00pm A Whitman "Sampler" for Baritone and Piano  
Greg Steinke- Composer, Andrew White- Baritone, Pianist TBA

5:00-5:30pm Summoner  
Mei-ling Lee- Live Electronic Music + Leap Motion Controller

5:30-6:00pm Traces:George  
Tom Baker- Fixed media

6:00-6:15pm junktures  
Jason Fick- Fixed media

6:15-6:30pm Turtle Portal  
Bonnie Miksh- Fixed media

6:30pm JunglesRemix  
Caroline Miller- Fixed media

7:00pm Concert

## Abstracts and Program Notes

### **Baker, Tom**

#### **Composition: Traces:George**

In 2020, "Traces:George" for electric guitar and live-electronic processing was commissioned by the Wayward Music Series to be a part of the Wayward-in-Limbo Pandemic sessions. It is part of a series of four works called Traces.

One could consider them ghost stories. In my youth I was obsessed with Harry Houdini and Sir Arthur Conan Doyle, and their arguments about spiritualism and the paranormal. From there I stumbled onto the writings about the practice of EVP (electronic voice phenomenon). As a young person with an obsessive relationship to sound and access to a reel-to-reel tape recorder, this seemed to give my life a purpose: to find and record "invisible" sounds and otherwise unheard voices. These four works for performers and interactive electronics are a remembrance of that period in my life, each a meditation on loss, grief, and memory. "Traces:George" is a search for what remains in the absence of known things, real things, loved things. It began as an incantation, a conjuring, giving voice to the inaudible and form to the imperceptible. What has emerged are traces and remnants of memories – it has become a requiem for things lost.

### **Brownlow, Art**

#### **Workshop: Podcasting with iPad and GarageBand**

The ability to create podcasts can be a valuable tool for music educators. Podcasting is not new in higher education, but in this post-pandemic era of increased focus on online delivery methods, podcasting has become even more relevant and popular (see supporting article). Podcasts can be used by instructors to supply class information, develop listening skills, provide student feedback and deliver course content. But the real value of podcasts lies in student-generated podcasting assignments that encourage creativity, evaluation and analysis. Indeed, the newly-revised Bloom's Digital Taxonomy includes podcasting as an activity verb in the highest-order thinking skill category of creativity.

This hands-on workshop will show teachers of all courses within the music curriculum how easy it is to create high-quality and engaging podcasts using only iPad and the free GarageBand app; no need for powerful computers or professional editing software. The presenter will guide attendees through the process of audio production using GarageBand, and at the end of the session participants will have created their own podcasts. Attendees will learn how to create podcasts in both single-presenter and interview formats, add theme music, and publish the resulting creation. Those who have iPads are invited to bring them for participation in hands-on activities (please make sure to update to the latest operating system and install the latest version of GarageBand

with all of the Apple Loops). Those without iPads also are welcome, as the concepts discussed can be applied to other platforms.

**Bulgren, Chris and Jason Fick**

**Paper: Bedroom Recording: Collaborative Recording Among Music Technology and Music Education Majors**

This study analyzed the collaboration of Music Technology and Music Education Majors during the creation of a bedroom recording project. Bedroom recording is an approach to capturing sound that maximizes results despite minimal means (personnel, hardware, software, etc.). Resultant recordings require editing, mixing, and effects processing in post-production software. Musicians ranging from professional recording artists (Billie Eilish, Little Nas X, etc.) to K-12 music instructors have used bedroom recording practices to maximum effect. In the current study, each of five groups was given three weeks to record, edit, and produce one original song each. Data including artifacts, focus group interviews, and responses to pre- and post-writing prompts were analyzed for perceptions of working with students from different majors, the role of technology in education, and the function of music technology in recording original songs. Initial results reveal resourcefulness in creating quality recordings in a minimalist setting, benefits of working with peers, increased technological skills through heuristic learning, importance of communication, and role development of group members.

**Chin, Brian**

**Demonstration: Repositioning Creativity: Centering our Studios, Classrooms, and Curricula Around Student Generated Music**

This demonstration will make a case for the music school to reposition individual creativity to the center of the students' experience. We musicians have a loaded and multifaceted relationship with the word CREATIVITY. All too often, the need for long hours of skills practice, a codified repertoire, training traditions, audition requirements, and austere metrics for success can send a message to our students that robotic technique and flawless execution is the ticket to a career in music. However, with the continued growth of the gig economy, the fluidity of genre, and the expansion of the canon, the future musician will need an ever-expansive and modular tool kit.

I will make the urgent case to the importance of rethinking, restructuring, and reimagining our music studios, classrooms, and music school curricula around the individual artist and their own creations. Ultimately, identifying why we musicians accrue massive technique, historical contexts, and theoretical understanding is essential to becoming the fully engaged artist citizens we aspire to nurture. That positioning student-created music, collaboration, production, and improvisation at the center of their studies will help message adaptability, initiative, and purpose as among the

fundamental values of a modern performing artist. Musical creativity can become our primary message. We can create the platform.

### **Cotik, Tomás**

#### **Lecture Recital: Piazzolla's Nuevo Tango, His Immigrant Story, Musical Style and Sound Effects: A 100th Anniversary Celebration**

We will commemorate my countryman, Astor Piazzolla's heritage and journey of rediscovering his own musical identity on his 100 anniversary. The genesis of Tango, which stems from South America's African-rooted songs and dances; Piazzolla's own story—the sum of an improbable mix of experiences across three continents; and the synthesis of his music informed by Tango, Classical, Jazz, Rock, and Klezmer, all mirror the stories of so many immigrant communities and the formation of their unique cultural fabrics. We will then speak and exemplify performance praxis, style, extended techniques in Piazzolla's music as well as the process of making arrangements and transcriptions. Piazzolla's compositions were precisely written down—but with room for interpretation. In Ellingtonian fashion, he wrote with specific players and ensembles in mind, rearranging his pieces several times, as needed, for different ensembles. The violin was one of the original instruments in Tango, present in the groups playing in bordellos around the 1900s and, later, in the Orquestas típicas. In his works, Piazzolla includes and expands the Tango effects from the violinists of the Orquestas típicas such as Chicharra/Lija (sandpaper), Tambor, Glissandi, and other Yeites (tricks). Piazzolla's Nuevo Tango still contains some of the Canyengue character of the traditional Tango, a playful, charismatic, and provocative way of walking and dancing associated with the compadritos., who hung out on Buenos Aires' streets, often carrying knives, avoiding work, and living for women and Tango. Piazzolla's music retains other defining qualities such as mugre (filth) and camorra (fight/trouble), characteristic elements of Tango.

### **Fick, Jason**

#### **Composition: junktures**

Illuminating and extending the sounds of bending, ripping, and breaking, *junktures* offers the listener an elaborate narrative based on the momentary world of sudden impact, while alluding to the sensations of autonomous sensory meridian response (ASMR). This piece was realized through juxtaposing unprocessed and synthesized versions of the original source material in an attempt to explore pivotal moments in time and the connections between them that forge new pathways.

### **Hile, Elizabeth**

#### **Paper: Suggestions of the Programmatic in Ernst Toch's Peter Pan, Op. 76**

Despite composing over thirty orchestral works, four operas, and numerous chamber pieces in various genres, much of the Austrian émigré composer Ernst Toch's (1887-1964) oeuvre has fallen into obscurity. One of his relatively unknown works, Peter

Pan, Op. 76, is of particular interest because, despite its eye-catching title, it was not composed with programmatic intent. The change of title from *A Fairytale for Orchestra* to *Peter Pan*, however, invites application of James M. Barrie's (1860-1937) *Peter Pan* narrative to his piece, and, indeed, the work contains structural and motivic elements that might be linked to that story.

A history of the piece, notably as it pertains to Toch's other compositions (programmatic and non-programmatic), and its overall structure will be presented first, then an analysis of those programmatically suggestive aspects of the score—performance instructions, forms of the movements, and orchestration techniques—will be compared with the structure and themes found in Barrie's canon. The presentation will conclude with a discussion on the larger argument of listener interpretation versus composer intent with Toch's score as the focal point.

### **Kim, April**

#### **Performance: 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 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*.

### **Lee, Jason Yin Hei**

#### **Paper: The Semantic Evolution of Chromatic Mediants: A Baroque Origin**

Nowadays, chromatic mediants (CMs) are effective musical significations of the “uncanny” and the “magical” in film and popular music. Such expressive and narrative

usage has been traced back not only to (post-)Romantic chromaticism but also to Italian operas of the early nineteenth century. However, apart from identifying few isolated musical examples which are more experimental than customary in nature, existing literature fails to explain how the meanings of CMs were derived and conventionalized by earlier composers from their contemporaneous compositional language.

This paper posits a possible lineage through which CMs acquired their narrative meaning from Baroque music. It argues that the combination of the formulaic Phrygian-inflected half cadences and the conflation of relative key pairs—both of which were highly conventional compositional practices in the Baroque—provides the musical context that bred the dramatic potential of CMs. The topical combination of these two devices by Baroque composers, especially in vocal music, endowed CM transitions with a connotation of death-to-life transcendence, which is essentially a semantic synthesis of the two devices. Composers' use of such expression within musical conventions of the time hence established a model upon which the semantic range of CMs may be subsequently expanded beyond its original connotation to include other relatable conceptions. The semantic import of such progression then dissociated from the cadential function from which it first emanated, and the CM sonority became an independent musical signifier that carries its various connotations in the more readily recognizable and non-cadential forms described in the current literature of CM relations.

### **Lee, Mei-Ling**

#### **Composition: Summoner for Leap Motion Controller and custom software created with Max and Kyma**

The elusive and mysterious owls, with their nocturnal nature, have been associated with magic, mysticism, and the occult. Though symbols of wisdom and fortune, their presence is often considered a harbinger of death and destruction.

Peafowl, on the other hand, are seen as symbols of divinity, royalty, and immortality, and manifestations of majesty and charisma. Their beauty and vibrant colors are praised as a gift from divine beings. Summoner explores the mysteries associated with these two members of Class Aves. Using peafowl recordings made at my mother-in-law's home, where more than two dozen peafowl reside, this composition transforms the sounds of peacocks calling and owls hooting, and takes an excursion into the enigmas, mythologies, and necromancy of these creatures.

### **Miller, Caroline Louise**

#### **Composition: Jungles:Remix**

A forest of glass and metal is sonically threaded through a patchwork of trumpet samples. Surreal weather sweeps through. Glass birds sing, and a train made of metal insects disintegrates.

## **Bonnie Miksch**

### **Composition: Turtle Portal**

*Turtle portal* is a computer-realized sojourn. Chinese cosmology speaks of five dieties which represent the five directions and corresponding elements. The dark turtle to the North bears the element of water, the color black, the season winter, and the cardinal virtue of wisdom. To enter the turtle portal, head due North without looking back ... when you reach the opening, do not hesitate, or the portal may close.

## **Moak, Elizabeth W. and Jean-Claude Coquempot**

### **Lecture Recital: Clarifying the Muddy Waters of Samuel Barber**

In 1943, Samuel Barber wrote the director of the Music Section about the conditions for buying or receiving gratis seven albums of folk music published by the Library of Congress. Scholars point out that there is no evidence that Barber ordered any of these albums and no evidence that the Excursions II, III, IV completed in 1944 were associated with his request. In 2017, this proposer found affinities between these Excursions and certain blues or harmonica tunes. Contact was made with the Library of Congress American Folklife Center in 2021. Following this correspondence, it was possible to obtain six of the seven albums by supplementing what was available at the Library of Congress with other online purchases. It appears that Barber drew on Sonny Terry's work, 1938, and heavily on Country Blues, 1941, by McKinley Morganfield (Muddy Waters). In addition, the common belief that Excursion III comes from the ballad The Streets of Laredo may be undermined by Bimini Gal, the Nassau String Band, 1935. With this find, the question of the albums becomes also the question of the three "songs": Could Barber have heard them at other times? Excerpts will highlight Barber's treatment of the "songs" with varying degrees of stylization and composition, inviting a brief reflection on borrowing and crediting. An overview of the place of the Excursions in Barber's work and its reception will lead to the performance of Excursions II, III, and IV.

## **Rose, Charles**

### **Paper: George Lewis, Improvisation and the Rhizome**

George Lewis is a vital figure of the late twentieth-century American avant-garde. As a member of the AACM (American Association of Creative Musicians), Lewis explored the outer limits of free improvisation and jazz. He dedicated much of his career to computer music, developing interactive patches that can act as a fully creative participant with an improviser. Through his work, he explores the nature of improvisation and composition while engaging with larger aesthetic and political questions surrounding African and European musical cultures. I explore the technical aspects of his oeuvre through one particular work, *Voyager* (1986-88), an interactive musical system that is capable of making its own creative decisions absent any stimulus. The intention with *Voyager* is for the computer to function as a wholly independent improviser in a group context. I also

discuss the influence of late twentieth-century philosophers Gilles Deleuze and Felix Guattari on Lewis' thinking, particularly their concept of the Rhizome. Lewis considers group improvisation highly rhizomatic and uses Deleuze and Guattari's thoughts to analyze features of African-American musical practice.

**Steinke, Greg**

**Composition: A Whitman "Sampler" for Baritone and Piano**

A Whitman "Sampler" was commissioned by XXXXXXXXX, baritone, for a concert celebrating the Whitman centennial in 2019. I selected the particular poems I've set for their relevance to our contemporary milieu even though they date to many years ago when Whitman wrote them in relation to his "contemporary" milieu. For me these all have a certain "timelessness" and enduring quality about them. I hope you may enjoy hearing and listening to them as much as the joy I had in setting them to music.

## Participant Biographies

### **Baker, Tom**

Tom Baker is a composer, guitarist, improviser, and electronic musician who has been a leader in the Seattle new-music scene since arriving in 1994. He is the artistic director of the Seattle Composers' Salon, co-founder of the Seattle EXperimental Opera (SEXO), and founder of the recording label Present Sounds Recordings.

Tom's compositions have been performed throughout the United States, Canada, and Europe. His work traverses themes of grief, loss, redemption, and perseverance, through a combination of sound exploration, electronic improvisation, and musical form and structure. He has been in residence at the Atlantic Center for the Arts, and the Montalvo Arts Center, and his music is published by Frog Peak Music.

Tom is also a scholar and educator, with recent papers presented for the Society for Minimalist Music in Wales, UK, and the Arts in Society International Conference in Vancouver, BC. He is a Professor of Music at Cornish College of the Arts in Seattle where he teaches composition, music theory, and electronic music. His most recent article was published in *Perspectives of New Music* in July 2020.

Tom is active as a performer and improviser, specializing in fretless guitar and live-electronics. His band TRIPTET recently released its fourth album, *Slowly, Away*, on Engine Records. His electronic-interactive-sound-image collaboration with visual artist Robert Campbell called *Manifold2* was featured in the MoxSonic Festival in 2019. Excerpts from their opera-in-progress called *The Language of Change* were featured in the Current's New Media Festival in 2020.

### **Buckner, Nathan**

Nathan Buckner joined the UNK music faculty in 1997. Buckner 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 Korea, China, Hong Kong, Belarus, and Slovenia; and more than fifty UNK recitals including two multi-recital series: "The Nine Mature Piano Sonatas of Franz Schubert" (2007), and "The Ten Sonatas for Piano & Violin of Ludwig van Beethoven" with violinist Ting-Lan Chen (2009). 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 the *Frahm-Lewis Trio* (UNK Faculty Piano Trio). Buckner's editions of the piano works of nineteenth century American composer Philip Antony Corri are published by Kallisti Music Press of Philadelphia, and are reviewed in *Notes: Journal of the Music Library Association*; his article on the composer appears in the *New Grove Dictionary of Music and Musicians*.

A native of Eugene, Oregon, 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; and early keyboard practice with Albert Fuller. 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 MTNA Young Artist Piano Competition state winners, as well as one national finalist. At UNK he teaches piano, piano literature, chamber music, and core curricula.

### **Brownlow, Art**

Art Brownlow is Professor of Music and Faculty Fellow for Academic Innovation at the University of Texas Rio Grande Valley, where he teaches music history. He is a Fellow in the University of Texas System Academy of Distinguished Teachers and an Apple Distinguished Educator. He has received the UT System Regents' Outstanding Teaching Award, the College Music Society Instructional Technology Initiative Award, and Flipped Learning Certification Levels I & II from the Flipped Learning Global Initiative.

Dr. Brownlow's research interests include brass instrument history, nineteenth-century orchestral music, educational technology, and flipped learning. Published work includes "The Last Trumpet: A History of the English Slide Trumpet," "Teaching Music History with iPad," various articles in journals and conference proceedings, and many presentations at conferences and symposia. Previously, Dr. Brownlow was an active performer, having played for thirty years as Principal Trumpet of the Valley Symphony Orchestra, and with orchestras in Illinois, Texas, Georgia, the Carolinas and the Spoleto Festival USA and Italy. In addition to a Doctor of Musical Arts in Trumpet Performance from the University of Texas at Austin, he received degrees in trumpet from Northwestern University and music education from Furman University, with additional studies in musicology at the University of North Carolina at Chapel Hill.

### **Bulgren, Chris**

Chris Bulgren serves as Instructor of Music Education at Oregon State University. He has previously taught courses at Georgia Southern University, the Oberlin Conservatory, Eastern Michigan University, and Adrian College. Prior to his doctoral study in

Michigan, he taught in Kansas Public Schools for seven years where he taught elementary general music, beginning band, and high school band. During this time, he completed his Orff levels certification and served on the board of the Kansas Orff Chapter. His research interests include gender in music education, popular music, and songwriting.

### **Chin, Brian**

Musician, composer, and educator Brian Kai Chin is fluent in western classical, jazz, and world traditions. Focused on using music as a universal language to bring people together and celebrate our shared humanity, Brian's vision is embedded in his work as creator and Executive Director of Common Tone Arts, a non-profit arts organization dedicated to transforming lives through artistic creation. As the Chair of the Music Department at Seattle Pacific University, Dr. Chin has led an innovative 21st- Century curriculum redesign that encourages students to become cultural leaders by nurturing complete musicianship and creating socially conscious art.

A Yamaha Artist, international trumpet soloist, and advocate for new music, Brian has commissioned and premiered many works for trumpet. His two solo recordings, *Universal Language* and *Eventide*, are available on Origin Classical. After 15 years as the Principal Trumpet of the Tacoma Symphony and a vibrant freelance musician with the Seattle Symphony, Seattle Opera, and Pacific NW Ballet, Brian is turning his artistic energy into chamber music and creating multi-disciplinary events. An active composer, Brian has composed various works for chamber ensembles, soloists, and vocalists. He is currently working on an opera exploring his Chinese American heritage titled *American Phoenix*.

### **Coquempot, Jean-Claude**

Jean-Claude Coquempot, French native, began formal studies at the Geneva Conservatory at the age of 27. A double bassist in the orchestra Collegium Academicum, he joined Les Solistes du Collegium Academicum for recording sessions and substituted in the Groupe Instrumental Romand (a Radio Suisse Romande/RSR ensemble) for whom he also wrote several tunes. Besides writing incidental music for Swiss theaters (*Tel Quel-Bétant*, *Le Caveau*) and accompanying singers on LPs, he teamed with Stuff Comb (percussion) and Emile Ellberger (multimedia) in explorations with live music and painting, played in a jazz quartet interacting with actor Gilbert Costa (*Jazz en Paroles*), giggered for the agency Unisonor, taught music education in public high schools, and had compositions performed at the Festival Tibor Varga (Switzerland), on RSR, and at a CMS Southern Regional Conference. Given the workshops he attended, the scope of his mentors in composition ranges from Norbert Bichet—small farmer and guitarist, Jacques Guyonnet (ISCM), Rainer Boesch (electroacoustic music), Alberto Ginastera in Geneva, to Max Deutsch in Paris.

Coquempot was a dump truck driver on the construction site of La Défense (Paris) and worked nine years in agencies of the U.N. In the U.S., he taught French in colleges and at Berlitz, was a cataloger at the Mississippi Department of Archives and History, and a loader at Home Depot.

Degrees: Doctorat de 3ème Cycle (music and society, Université Paris VIII), French Literature (ABD, University of Maryland), Français Langue Etrangère (Maîtrise, Université Lyon 2), Library and Information Science (Master, University of Southern Mississippi).

### **Cotik, Tomás**

Hailed by Michael Tilson Thomas as "an excellent violinist," Tomás Cotik was a first-prize winner at the National Broadcast Music Competition in his native Argentina in 1997 and the winner of the Government of Canada Award for 2003-2005. An avid recording artist, Dr. Cotik has recorded fifteen CDs for Naxos and Centaur Records, which have received three million Spotify streams and over two hundred enthusiastic reviews from publications such as Gramophone, American Record Guide, Downbeat, and MusicWeb International. His latest Piazzolla CD on Naxos was nominated for the International Classical Music Awards.

Mr. Cotik was a rotating concertmaster with the New World Symphony and has performed hundreds of recitals and chamber music concerts across the globe as a member of the acclaimed Amernet, Delray, and Harrington string quartets. He has worked closely with artists such as Joseph Kalichstein, Franklin Cohen, and members of the Cleveland, Miami, Pro Arte, Vogler, Vermeer, Tokyo, and Endellion string quartets. Committed to passing on his passion for music, Dr. Tomás Cotik recently received the inaugural Dean's Council Award for Research, Scholarship & Creativity for his significant contributions at the international level and was promoted to Associate Professor of Violin at Portland State University. He previously taught at West Texas A&M University, Florida International University, and the University of Miami's Frost School of Music. [www.tomascotik.com](http://www.tomascotik.com)

### **Fick, Jason**

Jason Fick is Coordinator of Music Technology and Production at Oregon State University, where he teaches courses in composition, audio technologies, and music production. His research explores relationships between commercial and experimental media, and has been published by Audio Engineering Society (AES), International Community on Auditory Display (ICAD), General Music Today (GMT), International Journal on Interactive Design and Manufacturing (IJIDM), and Journal of Media

Education (JoME). Jason currently serves as the President of the College Music Society Northwest Chapter. For more information, visit [www.jasonfick.com](http://www.jasonfick.com).

### **Hile, Elizabeth**

A native of Everett, Washington, Elizabeth Hile is an eclectic, dedicated researcher with a diverse set of interests in and out of music. She holds two Master's degrees: a Master of Music in composition from Central Washington University and a Master of Arts in music history from the University of Idaho—the pursuit of both degrees spurred a passion for music writing and arranging, formal analysis, orchestration, flute performance, conducting, and historical performance practice on the traverso. A lifelong fascination with James M. Barrie's Peter Pan canon has propelled her to pursue a number of research and creative projects, notably those related to draft texts and musical interpretations of the story and characters. She has applied to several universities to pursue a PhD in musicology. When not practicing, researching, or writing, Elizabeth enjoys working on pen and ink illustrations, photography, sushi making, and bird taxidermy.

### **Kim, April**

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 Jiyoung 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.

### **Lee, Jason Yin Hei**

Jason Yin Hei Lee is in his first year of master's studies in music theory at the University of British Columbia, holding a Faculty of Arts Graduate Award. His research interests include text-music relation, music semantics, and Schenkerian analysis.

Prior to his graduate studies, Lee earned a Bachelor of Science degree in Global Economics and Finance (First Class Honours) and a Bachelor of Arts degree in Music (First Class Honours) from the Chinese University of Hong Kong. He completed his capstone research on dramatic structures in Italian church music of the early eighteenth century, under the supervision of Prof. Su Yin Mak. During his undergraduate studies in music, Lee is the recipient of awards including C. F. Hu Postgraduate Memorial Scholarship, Bernard Van Zuiden Music Prize, Hong Kong Children's Choir Music Scholarship, Chung Chi College Class Scholarship (Music), Lee Kam Woon & Shum Shuk Yuen Scholarship, and Woo Sau Wing Scholarship.

### **Lee, Mei-Ling**

Taiwanese-born composer Dr. Mei-Ling Lee's work integrates contemporary western music with Asian culture. Her work regularly draws inspiration from western and Chinese poetry. She received her Ph.D. degree in Composition, studied under Dr. Robert Kyr, and Dr. David Crumb. She is currently pursuing her second Doctor of Musical Arts degree in Music performance, emphasis in Performance of Data-driven Instruments, studying under Dr. Jeffrey Stolet.

Her work has been performed in various conferences, including ICMC (International Computer Music Conference), ISEA (International Symposium on Electronic Art) , SEAMUS (Society for Electro-Acoustic Music in the United States), and KISS (KYMA International Sound Symposium).

### **Miller, Caroline Louise**

Caroline Louise Miller is a US composer based in Portland, Oregon. Their work broadly explores affect, ecology, labor politics, tactility, and digital materiality, often addressing contemporary issues within dreamlike musical spaces that thread field recordings, shimmering textures, and romantic melodic lines through harsh noise and clattering dissonances. They have most recently received grants, fellowships, and commissions through Alarm Will Sound, SPLICE Ensemble with funding from Chamber Music America, Guerilla Opera, Transient Canvas, and Ensemble Adapter. In 2018 they won the ISB/David Walter Composition Competition for Hydra Nightingale, created with improviser and free jazz bassist Kyle Motl. Current projects include a multi-media installation with artist Stefani Byrd and expert witnesses and researchers exploring the intersection of railway infrastructure, abandoned/forgotten space, and the history of immigrant labor being devalued and erased from historical narratives in the US. Caroline is also working on an album of acousmatic/instrumental hip-hop crossover works. Their music appears across the U.S. and internationally. Caroline is Assistant Professor of Music in Sonic Arts at Portland State University, and holds a Ph.D in Music from UC San Diego.

### **Bonnie Miksch**

Bonnie Miksch is a composer who writes both acoustic and electroacoustic works. Her music explores the distinctly human realms of emotions, dreams, and states of consciousness, and combines diverse elements with an ear for coherence. Her music has been performed in Asia, Europe, Canada, and throughout the U.S. She has received commissions from the Meet the Composer, The Fireworks Ensemble, Beta Collide, and The Oregon Music Teacher's Association who awarded her "Oregon's Composer of the Year" in 2011. Her works have also been performed by FearNoMusic, Third Angle Ensemble, newEar, and the Portland Vocal Consort, and presented at international, national, and regional venues including ICMC (China, Greece, Singapore, Denmark), The International Contemporary Music Festival (Korea), SEAMUS, the Third Practice Electroacoustic Festival, the Society for New Music, the New World Arts Electroacoustic Festival, Electrogals, and Cascadia Composers. Her music is available on the North Pacific Music and Aca Digital labels. With degrees from CCM at the University of Cincinnati and Syracuse University, she serves as the Coordinator of Composition Studies at Portland State University, where she has taught music theory, composition, and computer music since 2004.

### **Moak, Elizabeth W.**

Noted for her "sensitivity" and "generous imagination" (La Suisse), pianist Elizabeth Moak has performed throughout the United States and internationally (France, Switzerland, Italy, Austria, Canada, Taiwan, Hawaii, Puerto Rico, Brazil, Peru, and China). Winner of the Mu Phi Epsilon International Competition and the National Federation of Music Clubs Biennial Auditions among others, Moak holds the Diplôme de Virtuosité with highest honors from the Neuchâtel Conservatory (Switzerland) and the DMA in Piano Performance from the Peabody Conservatory of Johns Hopkins University (studies with Leon Fleisher, Julian Martin, and Ann Schein). Scholarships and fellowships to summer festivals provided Moak the opportunity to study with Jerome Lowenthal (Music Academy of the West in California) and Claude Helffer (Académie musicale de Villecroze and Centre Acanthes/Festival d'Avignon, France; Internationale Sommerakademie Mozarteum, Austria).

Moak's honors include a Teaching Fellow (Peabody), the Outstanding Young Faculty Award (Millsaps College), and Outstanding MMTA Teacher. She is currently on the faculty of the University of Southern Mississippi and has given masterclasses across the United States, as well as in Taiwan, Peru, Brazil, and China. As a soloist, she has appeared on national television and both national and international radio. Solo appearances with the orchestra have included concertos by Mozart, Beethoven, Grieg, Ravel, and Gershwin. Moak has also worked with several living composers. Critics have given commendatory attention to her debut solo recording *Art Fire Soul: Piano Music of Judith Lang Zaimont*, citing Moak's "brio, assurance, and remarkable talent" (ResMusica, France) as well as her "musicianship and panache" (Classical Net).

### **Oh, Serin**

Serin Oh, a composer and pianist, broadens her music from such influences as literature, painting, nature and scientific phenomenon. Her pieces have been performed at many festivals and concerts, including Midwest Composers Symposium, USF Composition In Asia International Symposium & Festival, The Keyboard in the 21st Century Conference, Dot The Line New Music Festival, UNK New Music Festival, Cincinnati Song Initiative, Music by Women Festival, CMS Regional Conference, International Computer Music Conference, Seoul International Computer Music Festival, and Daegu International Computer Music Festival. She is a third prize recipient of the 3rd International New Vision Composition Competition from New York Dance & Arts Innovations. She participated in SPLICE Institute & Festival, Oregon Bach Festival Composers Symposium, St. Petersburg International New Music Festival, and CCRMA summer workshops. Her music was released by Centaur Records. In 2021, Oh holds her DMA in composition (cognate: computer music) at the College-Conservatory of Music, University of Cincinnati. She holds her MM at the Eastman School of Music, MM and BM at Ewha Womans University. Serin Oh is a member of New Music Society and a research fellow of the Veritas Musicae.

### **Rose, Charles**

Charles Rose is a composer, writer and sound engineer born and raised in Portland, Oregon. He graduated from Portland State University with a degree in Sonic Arts and Music Production in 2019. His piano trio Contradanza was the 2018 winner of the Chamber Music Northwest's Young Composers Competition. In addition to composing, he is a sound engineer for chamber music group Fear No Music and is Lead Editor of the Portland State music journal Subito. You can find his writing at Oregon ArtsWatch and on his blog, ContinuousVariations.com.

### **Steinke, Greg**

Greg A Steinke (1942 - ) is Former Chair, Departments of Art and Music, (The Joseph Naumes Endowed Chair in Music), also Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon (retired, 6/15/01); Associate Director, Ernest Bloch Music Festival ('93-97) and Director, Composers Symposium ('90-97) (Newport, OR); Holds B.M. degree, Oberlin Conservatory, M.M. degree, Michigan State University, M.F.A. degree The University of Iowa, and Ph.D. from Michigan State University. Publications: on new oboe literature and music composition; revisions to Paul Harder Harmonic Materials in Tonal Music, 6th-10th Ed., Basic Materials in Music Theory, 7th-13th Ed., Bridge to Twentieth-Century Music, Rev. Ed., Pearson, and with H Owen Reed the Harder-Reed Basic Contrapuntal Techniques, Warner Bros. Pub.; and article, "Music for Dance: An Overview" in The Dance Has Many Faces, 3rd Ed., Ed. by Walter Sorell, a cappella books. Served as National Chairman of the Society of

Composers, Inc. ('88–97) and currently national President of NACUSA ('12–19); Board Member of NACUSA Cascadia.

Composer of chamber and symphonic music with published/recorded works and performances across the US and internationally, speaker on interdisciplinary arts and oboe soloist specializing in contemporary music. Composition honors: Semi - Finalist, International Composition Competition "Maurice Ravel" ('15), ('16); INQUIETUDE for Solo Flute selected for RMN Classical CD (London), ('16). Commissions from Delgani Quartet of Eugene, Or (From SONGS OF THE FIRE CIRCLES); Prof. Paul Reilly, guitarist, Ball State University (RANDOM BLACKOUTS IV for Tenor and Guitar) and Dr. Andrew White, baritone University of Nebraska, Kearney (A WHITMAN "SAMPLER" Baritone and Piano).

### **White, Andrew**

Andrew White, *baritone*, holds a B.M. and M.M. from The Cleveland Institute of Music/Case Western Reserve University, as well as an Artist Diploma and the D.M.A. Previously, he served on the voice faculties of Indiana University of Pennsylvania, University of Akron, Hiram College, Lake Erie College, Ashland University, and Baldwin-Wallace College Conservatory. A champion of Art Song and contemporary music, Andrew White has distinguished himself in recitals of French *mélodie*, Lieder, and contemporary American art song, including numerous premiere performances. He was selected to participate in the Cleveland Art Song Festival six times, appearing as a featured artist on the 1996 festival. He won the VARN competition in 1997 and was First Prize winner of the 1995 Richardson Awards Vocal Competition. While he was a student, Andrew White was granted a full scholarship to study in Switzerland with Gerard Souzay and Dalton Baldwin. In 1995, he made his New York recital debut in Weill Recital Hall of Carnegie Hall in a program devoted to the songs of Cleveland composer Frederick Koch. One review hailed him as "... a formidable interpreter ... Every song composer should be so lucky with collaborators." He has performed new works in concerts and on festivals in such cities as Boston, Cleveland, New York, San Francisco, and Vancouver.

Opera and concert appearances include numerous roles with Lyric Opera Cleveland, The Oxford Shakespeare Festival, and as soloist with the Cleveland Chamber Symphony, Kalamazoo Symphony, Wooster Symphony, and Cleveland Orchestra at Blossom. 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*, Grosvenor in *Patience*, 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*. Roles in the legitimate

theatre include Ben in *The Dumb Waiter*, Meyers in *Witness for the Prosecution*, and Cymbeline in *Cymbeline*.

His ongoing studies of vocal pedagogy are numerous and varied, including the Oberlin Summer Institute with Richard Miller, the McClosky Institute of Voice, and Webster University's Vocal Pedagogy Workshop with featured clinician Scott McCoy. He also holds a level III Certification in Somatic Voicework™: the LoVetri Method of CCM (Contemporary Commercial Music) Vocal Pedagogy. His article "Belting As An Academic Discipline" was published in *American Music Teacher* in 2011, and his paper, "Towards an Understanding of Wagnerian Music-Drama" was published in *Music Research Forum*(1999).