



THE COLLEGE  
MUSIC SOCIETY

FIFTY-NINTH NATIONAL CONFERENCE

**CMS**  
**PERFORMERS' SHOWCASE I**

Nicholas S. Phillips • Concert Manager

Thursday, October 27, 2016

1:30 p.m.

New Mexico Museum of Art  
St. Francis Auditorium  
Santa Fe, New Mexico

**Black Birds, Red Hills ..... Libby Larsen (b. 1950)****I. Pederal Hills****III. Red Hills and Sky****IV. A Black Bird with Snow-Covered Red Hills, attacca****V. Looking...**

Yasmin A. Flores, clarinet  
 Stephen Fine, viola  
 Ann DuHamel, piano

"Georgia O'Keeffe found the flow of time and color in music inspiring to her work as a painter. *Black Birds, Red Hills* is inspired by six O'Keeffe paintings each exploring the flow of time and color on her beloved red hills of New Mexico. In each painting O'Keeffe reveals perspective, beauty, and meaning through the magnification of objects, specifically the horizon line, the black rock, and the black bird. The first, third, and fourth movements reflect the "V shape" of the hills just outside O'Keeffe's window. She describes this shape as the arms of two great hills which reach out to the sky and hold it, suggesting to me an abstract cradle. ... To paint the black birds which lived in the hills near her, O'Keeffe covered the red hills with snow and focused on the bird as a metaphor for time, always there and always moving away."

– Libby Larsen

**The Piano's 12 Sides ..... Carter Pann (b. 1972)****IV. White Moon Over Water**

Nicholas S. Phillips, piano

"The title refers to an experience I had on the Damariscotta River in Maine in the summer of 2010. I took a one-person kayak out on the great, wide river in the middle of the night. Not a cloud in the sky, my only companions were a blinking full moon, an imposing pale-white Venus, and thousands of visible stars. I am not used to creating the kind of musical expression this piece demands, so the proves was both inescapable and thrilling. Without a melodic line to anchor oneself on, I ask the pianist to use the instrument like a canvas over which many different color combinations are applied evenly throughout. The amount of restraint required to achieve this is formidable. The work's interior ("The Celestial Canopy") pulls one into a timeless realm. In this section no tempo should be felt by the listener — only a sense of eternal suspension."

– Carter Pann

**Kembang Suling: Three Musical Snapshots of Asia ..... Gareth Farr (b. 1968)**

Mary Joanna White, flute  
 Michael D'Angelo, marimba

Gareth Farr is a composer from New Zealand whose music includes extensive use of percussion and the incorporation of both Western and non-Western elements, and is influenced by the complex rhythms of Rarotongan log drum ensembles, Balinese gamelan playing and other folk music from the Pacific rim. Farr studied at the University of Auckland and also the Eastman School. The composer writes of movement one, "... flowing gamelan melodies intertwine with the sound of the *suling* (Balinese bamboo flute) ... the marimba and flute start out as one, their sounds indistinguishable. Bit by bit the flute asserts its independence ... an argument ensues – but all is resolved at the climax." Movement two is slower and imitates the Japanese shakuhachi flute. In the finale, Farr writes that "complex rhythms and South Indian scales set the two instruments off in a race to see who can outplay the other. The marimba is set in a three bar cycle of 5/4 + 5/8 + 5/16 but the flute plays a different cross rhythm each time, returning to the marimba's pattern at the end of every cycle."

It is always exciting to play a work by a living composer, and the creative use of timbres and polyrhythms in this work beautifully portray an exotic landscape!

# PROGRAM

## **Techno-Parade ..... Guillaume Connesson (b. 1970)**

Cristina Ballatori, flute  
Jonathan B. Guist, clarinet  
Kevin T. Chance, piano

“Composed for flute, clarinet, and piano, my *Techno-parade* is made up of one movement with a continuous beat from beginning to end. Two incisive motifs swirl and clink together giving the piece a festive, but also disturbing character. The wails of the clarinet and the obsessive patterns of the piano try to replicate the raw energy of techno music. In the middle of the piece, the pianist and his page-turner chase after the piano rhythms with a brush and sheets of paper (placed on the strings inside the piano), accompanied by the distorted sounds of the flute (rather like the tone of a side-drum) and the glissandi of the clarinet. After this percussive “pause”, the three instruments are pulled into a rhythmic trance and the piece ends in a frenzied tempo.”

– Guillaume Connesson

## **Two Trios, Op. 57 for Oboe, Voice, and Piano ..... John Donald Robb (1898–1989)**

### **I am Very Old Tonight Tears**

*Trio Encantada:*  
Tracy A. Carr, oboe  
Jeanie Wozencraft-Ornellas, soprano  
Mark Dal Porto, piano

Composer, arts educator, author, and folk song collector, John Donald (J.D.) Robb was born in Minneapolis, MN in 1898 and spent his early years as a lawyer in New York City. However, during this time he found his talent in composition studying under Horatio Parker, Darius Millhaud, Roy Harris, Paul Hindemith, and Nadia Boulanger. In 1941 he was appointed Chair of the Music Department at the University of New Mexico, served as Dean for the UNM College of Fine Arts from 1942–1957, and resided in Albuquerque, NM until his death in 1989.

Robb’s interest in Hispanic folk music resulted in the recording of over 3000 folk songs and dances from the Southwest. His continued research and interest in southwestern folk music resulted in the John Donald Robb Archive of Southwestern Music at UNM and his authoring two books on the subject of Hispanic folk songs from New Mexico and the American Southwest. His extensive compositional output includes symphonies, sonatas, small chamber works, choral works, two operas, as well as numerous folk song settings and electronic works.

Robb’s music has been performed by many major orchestras in the U.S., Central America, and South America. Robb’s *Two Trios, Op. 57 for Oboe, Voice, and Piano* (titled *I am Very Old Tonight and Tears*) effectively display traits of Robb’s music — chamber settings based on folk tunes with text by American poet Brian Hooker.

## **Duo for Flute and Oboe, Op. 13 ..... Alberto Ginastera (1916–1983)**

Elizabeth Janzen, flute  
Ann Fronckowiak, oboe

2016 marks the 100<sup>th</sup> year anniversary of the birth of Argentine composer, Alberto Ginastera. Ginastera, considered one of the most influential and important Latin American classical composers of the 20<sup>th</sup> century, was born in Buenos Aires in 1916 and died in Switzerland in 1983. Composed in 1945 and dedicated to musicologist and flutist Carleton Sprague Smith, the neo-classical *Duo for Flute and Oboe* is somewhat of an anomaly. Much of Ginastera’s music written before 1948 contains quotes of Argentine folk music. The Duo, however, was influenced by a visit from Aaron Copland and is comprised of traditional classical forms. The first and third movements are virtuosic in nature and feature a wide variety of tone colors amongst both instruments. The second movement is in ABA form. It is melancholy in nature and perhaps reminiscent of various folk tunes.

***Glint* ..... Roshanne Etezady (b. 1973)**

Cassie Keogh, clarinet  
Matthew Patnode, alto saxophone

Avant-garde repertoire for clarinet, and the corresponding clarinet pedagogy, began to change in the mid 1960s. Around that same time, full-time saxophone positions became more common in American universities. These two developments have slowly transformed woodwind pedagogy across the country. While traditional conservatory practices still exist in the university setting, woodwind pedagogy now incorporates extended techniques and avant-garde aesthetics. Contemporary chamber music, often driven by commission, necessitates these changes in traditional pedagogical practices. The chamber repertoire for clarinet and saxophone has expanded significantly in the past decade, *Glint* being a landmark work in the ever-expanding clarinet-saxophone duo repertoire.

*Glint*, commissioned by saxophonist Tim McAllister and clarinetist Robert Spring, epitomizes Etezady's quasi-minimalist compositional aesthetic and vivid imagery. Etezady writes: "When I think of the word 'glint,' I think of something small, hard, and shiny, like broken glass on asphalt, or a diamond catching sunlight." *Glint* flashes between the clarinet and saxophone timbres and intertwines the instruments, making one often indistinguishable from the other in a sparkling display of virtuosity.

This CMS performance is timely for a number of reasons. Thirty years ago, Etezady was inspired to write and perform contemporary classical music after hearing Philip Glass and his ensemble on *Saturday Night Live* in 1986. The year 2016 also marks ten years after the commission of *Glint*. Finally, the imagery of sparkling, flashing, precious jewels pays homage both to the Southwest's mining heritage and to the excitement, energy, and vivacity of Santa Fe.

***Love Songs* ..... Jenni Brandon (b. 1977)**

1. Lullaby
4. Love Song (Chippewa)
6. My love has departed

*Amiche Duo:*

Kimberly Gratland James, mezzo-soprano  
Jennifer Gookin Cavanaugh, oboe

Jenni Brandon is an award-winning composer whose music has been commissioned and performed around the world, including Zankel Hall in Carnegie Hall. Brandon has received several composition awards including the American Prize for Choral Composition and the Sorel Medallion. Her work for solo bassoon, the winner of the 2014 Bassoon Chamber Music Composition Competition, is a required competition piece for the 2016 Meg Quigley Vivaldi Bassoon Competition and Symposium. This particular piece, *Love Songs* (commissioned 2014) is compelling because of the chosen texts and Brandon's masterful juxtaposition of timbres. The texts are translations of Native American words, and through them, Brandon and the performers tell the story of a Native American woman — a story that she might tell her child in the rocking chair before bedtime. The performers are thrilled to present this exciting work, which is filled with musical depth and which also showcases both the oboe and the voice in a virtuosic light. The composition is a unique and significant contribution to the chamber music repertoire for voice and oboe.

# PERFORMER BIOGRAPHIES

## **Ballatori, Cristina**

Cristina Ballatori, has performed throughout the United States, Europe and Latin America, and enjoys an active career as a recitalist, soloist, chamber musician and clinician. Dr. Ballatori currently serves as Associate Professor of Flute at the University of Texas Rio Grande Valley where she was a recipient of the UT System's 2013 Regents' Outstanding Teaching Award. Her major teachers include Alexa Still, Peter Lloyd and Katherine Kemler. [www.cristinaballatori.com]

## **Carr, Tracy A.**

Oboist Dr. Tracy Carr, a founding member of Trio Encantada, is active as a soloist, chamber musician, orchestral musician, clinician, and adjudicator. Tracy's past orchestral experience includes the Rhode Island Philharmonic, the RI Civic Chorale and Orchestra, the New England Philharmonic, the Eastern Connecticut Symphony, and the Rome Festival Orchestra. She currently performs with the Roswell (NM) Symphony, the Southwest Symphony (Hobbs, NM), the Amarillo Chamber Music Association, and joined the Eisenstadt Choral and Orchestral Festival Eisenstadt, Austria, summer 2007. Her international performance and presentation venues include the International Double Reed Society International Conference, the College Music Society International Conference, and the Hawaii International Arts and Humanities Conference. She has also presented recitals and masterclasses at Texas Tech University, West Texas A & M University, Abilene Christian University, Hardin-Simmons University, the University of Texas-Brownsville, the University of Southern California, Chapman University, Chicago State University, and the Sichuan Conservatory of China.

Her articles on performance and pedagogy have been published in the National Association of College Wind and Percussion Instructors (NACWPI) Journal, the International Double Reed Society (IDRS) Journal, and The Instrumentalist magazine. She has also authored and co-authored two book chapters.

Dr. Tracy Carr is Professor of Double Reeds and Music History at Eastern New Mexico University, President of the College Music Society Rocky Mountain Chapter, New Mexico State Chairperson for National Association of College Wind and Percussion Instructors, and has served on the faculty of the Grumo International Music Festival, Tesero, Italy.

## **Cavanaugh, Jennifer Gookin**

Jennifer Gookin Cavanaugh is the Associate Professor of Oboe at the University of Montana in Missoula. She joined the UM School of Music after ten successful years of teaching at Luther College and at Central Michigan University. Ms. Cavanaugh is proud to be a Yamaha Performing Artist and is a member of the *Amiche Duo* with mezzo-soprano Kimberly Gratland James. She enjoys and active solo, chamber music, and orchestral schedule, and she is featured with the Powers Woodwind Quintet on their recent CD release, "Gems for the Woodwind Quintet" (White Pine Music). Ms. Cavanaugh has held several orchestral positions throughout the country, and she currently is the principal English horn player with the Missoula Symphony Orchestra. She is a frequent performer at notable conferences, such as the International Double Reed Society Conference, and she is passionate about new music. Her recent commission projects/world premiere performances include works by Christopher Stark, Kieren MacMillan, and Neil Flory. Dr. Cavanaugh currently serves as the Vice-President for the College Music Society Pacific Northwest Chapter. Her degrees are from the University of Washington (D.M.A.), where she studied with Rebecca Henderson, the University of Colorado at Boulder (M.M.), where she studied with James Brody, and Central Washington University (B.M.), where she studied with Tad Margelli.

## **Chance, Kevin T.**

Dr. Kevin Chance serves as Assistant Professor of Piano at the University of Alabama, where he also chairs the piano area. He holds degrees from the Eastman School of Music, Louisiana State University, and Birmingham-Southern College, and he has performed as a solo and collaborative artist throughout the United States, Europe, and Asia. He has presented and performed at the national conferences of the Music Teachers National Association, The College Music Society, the National Flute Association, the International Clarinet Association, the International Double Reed Society, the National Opera Association, and the American Matthey Association. A dedicated teacher, his students are frequent prizewinners of state, regional, and national competitions, and he currently serves on the national board of the Music Teachers National Association as the Southern Division Director.

**Dal Porto, Mark**

Dr. Mark Dal Porto has had his works performed by such ensembles as the Czech Philharmonic, Kiev Philharmonic, Moravian Philharmonic, Křiváň Choir (Prague), Kronos String Quartet, Boston Metro Opera, and many University Orchestra and Wind Ensembles. His recorded works available on CD include *Galactica* for Symphonic Wind Ensemble, *Song of Eternity* for Orchestra, *Song of the Night* for Oboe, Voice and Piano, *Spring, the Sweet Spring* for Mixed Choir and Piano, and *When Your Song Rang Out to Me* for Mixed Choir and Piano. His many commissions include those from the Orchestra of Southern Utah, the College Orchestra Directors Association, the Santa Fe Community Orchestra, and the Pemigewasset Choral Society of New Hampshire.

Dal Porto serves on the faculty of Eastern New Mexico University as professor of music and coordinator of Music Theory and Composition and can be seen as a frequent guest composer and conductor. A former student of Donald Grantham, Dal Porto received degrees from California State University, Sacramento (B.A. Piano Performance, M.A. Theory/Composition), and the University of Texas at Austin (D.M.A. Composition). His past teaching assignments have included serving on the faculty at Texas State University, Northern State University, and Texas Woman's University.

In 2015, Dal Porto was awarded certificates of excellence in band, choral, and orchestral composition from The American Prize organization. He was also awarded first prize (from over 140 entries from around the world) in the CODA (College Orchestra Director's Association) 2013 International Composition Contest for his orchestral work *Song of Eternity*.

**D'Angelo, Michael**

Michael D'Angelo is a Grammy nominated drummer and educator originally from Charlotte, NC. He holds a bachelor's degree in percussion performance from the University of North Texas and a master's degree in jazz studies and performer's certificate from Indiana University. Michael has performed with a wide array of artists in a variety of musical situations, including Doc Severinsen, Mary Wilson (the Supremes), Dave Brubeck, Jamey Aebersold, James Carter, Alan Pasqua, Bob Hurst, and Stephen Anderson. He has performed throughout the United States and internationally, including the Modern Drummer Festival, the Percussive Arts Society International Convention, the Ravinia festival, Carnegie Hall, and the PerKumania festival in Paris. He is an avid performer in all aspects of percussion and musical idioms, including symphony orchestra, large wind ensemble, percussion ensembles, chamber ensembles, musicals, large and chamber jazz ensembles, commissions, solo concerts, and clinics. In 2011, Michael was invited to participate in the Ravinia Festival's Steans Music Institute for Jazz, an invitation only workshop for rising jazz composers and performers with mentorship from David Baker, Rufus Reid, Nathan Davis, and Curtis Fuller.

**DuHamel, Ann**

Praised for the "...sensitivity and grace" in her playing as well as her enthusiastic teaching, pianist Ann DuHamel serves as Head of Keyboard Studies at the University of Minnesota, Morris, where she coordinates and teaches solo, collaborative, and group piano, as well as piano pedagogy. She earned a Doctor of Musical Arts in Piano Performance and Pedagogy from the University of Iowa under the tutelage of Ksenia Nosikova. Prior to her time at UI, she was Assistant Director to Paul Wirth at the Central MN Music School. In 2013 Ann received the MTNA-PTG Performance Study scholarship to work with Lowell Liebermann on his solo piano nocturnes. In collaboration with saxophonist Preston Duncan as the duo Kairos, she commissioned and premiered a new work at the 12th Annual International Saxophone Conference in Mexico City, where her playing and teaching was described as "...a delight for the ears and the soul." A founding member of new music group ensemble: *Périphérie*, she returned to Carnegie Weill Recital Hall in New York City with the ensemble under the auspices of DCINY (Distinguished Concerts International New York) in the fall of 2013. She has presented and performed at CMS conferences in Argentina, Finland, North and South Dakota, Ohio, and Washington. Past performances include venues in Bulgaria, Canada, Costa Rica, Italy, Mexico, Uruguay, and across the U.S., including the San Francisco Festival of Contemporary Music.

# PERFORMER BIOGRAPHIES

## **Fine, Stephen**

Stephen Fine teaches viola and string skills at the University of Florida's School of Music. He is a principal with The Trinity Alps Chamber Music Festival and ensemble: Périphérie. He sits Assistant Principal in the Gainesville Chamber Orchestra, and he is also on the faculty at the Performing Arts Institute at Wyoming Seminary where he teaches viola, chamber music, and orchestral skills.

A native Floridian from a family of attorneys, Mr. Fine is as often and as comfortable playing Baroque literature as he is New Music or the late Romantic masterworks of the viola's catalogue. He holds a Bachelor's degree from Rice University's Shepherd School of Music and a Master's degree from the San Francisco Conservatory of Music. His primary viola studies were with Karen Ritscher, Jodi Levitz, Katherine Murdock, and Daniel Panner. He studied chamber music with members of the Cleveland, Concord, and Emerson string quartets. The viola Mr. Fine plays was made by Emilio Celani.

## **Flores, Yasmin A.**

Dr. Yasmin A. Flores has performed as a soloist and chamber musician around the United States premiering new works that include clarinet. She received her Bachelor of Music in Clarinet Performance from West Texas A&M University in Canyon, Texas, in 2003. While at West Texas A&M, she studied clarinet with Mr. Douglas Storey. In 2005, she received her Master of Music in Multiple Winds from Florida State University where she studied clarinet with Dr. Deborah Bish. While working on her doctorate from 2005-2009 at the University of Iowa, Flores taught clarinet at Cornell College in Mt. Vernon, IA, and performed with several music groups around the area. Through the Center for New Music at the University of Iowa she was able to tour the Midwest performing new works from composers around the country. In December 2009, Flores completed her D.M.A. essay "The Clarinet Works of Gustav Adolph Heinze" and was graduated from the University of Iowa with a D.M.A. Her clarinet professor was Dr. Maurita Murphy Marx. Her performance of David Gompper's Butterfly Dance in Ensemble: Périphérie's Carnegie Weill Recital Hall debut in 2013 was singled out for its spectacular performance: New York Concert Review wrote, "Clarinetist Yasmin Flores was the star of this work, from the soaring sounds of the opening section to the jaunty dance of the second."

## **Fronckowiak, Ann**

Dr. Ann Fronckowiak is currently the Assistant Professor of Oboe at Texas A&M University-Kingsville. She is an Associate Musician with the Columbus (Ohio) Symphony and has performed with the Buffalo Philharmonic, Columbus Ballet, Corpus Christi Symphony, Corpus Christi Ballet, Dayton Philharmonic, Erie Ballet, Erie Chamber Orchestra, Kingsville Symphony, Opera Roanoke, Roanoke Symphony, Western New York Chamber Orchestra, and Laredo Philharmonic and is also a member of the oboe and percussion duo, Due Cuentista. Ann has performed at the International Double Reed Society Conferences and has presented at the NACWPI Conferences. Recently, as part of the Johnstone Woodwind Masters Series, she was one of two oboists invited to perform a featured solo in recital with Joseph Robinson. Dr. Fronckowiak has also been recorded on National Public Radio broadcasts and published in The Double Reed.

Ann completed a Doctor of Musical Arts degree from The Ohio State University and a Master of Music degree from Manhattan School of Music and previously served on the faculty of State University of New York at Fredonia. Former teachers include Robert Sorton, Joseph Robinson, Sarah Hamilton, Mark Dubois, and Rodney Pierce.

## **Guist, Jonathan B.**

Jonathan Guist is Associate Professor of Music at the University of Texas Rio Grande Valley, where he teaches applied clarinet, clarinet ensemble and chamber music. His previous teaching engagements have included the Eastman School of Music, Nazareth College, Baylor University, the Hochstein School of Music and Dance, and the Conservatory of Central Illinois. Dr. Guist holds the position of co-principal clarinet with the Valley Symphony Orchestra and appears frequently as a soloist and chamber musician throughout the United States and internationally. His recent engagements include performances as featured soloist with the Valley Symphony Orchestra, UTB Symphony Orchestra, and UTB Wind Ensemble and a solo recital at the Escuela de Artes Musicales, Universidad de Costa Rica. Additional appearances include lectures, clinics and performances at conferences of the International Clarinet Association, National Flute Association, Texas Music Educators Association, College Music Society, National Association of College Wind and Percussion Instructors and the International Double Reed Society. Dr. Guist holds a D.M.A. from the Eastman School of Music, a M.M. from Baylor University and a B.M.E.

from New Mexico State University. His principal teachers include Kenneth Grant, Richard Shanley, and Larry Borchert.

### **James, Kimberly Gratland**

Kimberly Gratland James, Mezzo-Soprano, enjoys an active performance career in opera, concert, and recital venues. Ms. James' tone has been described as "well-rounded," "deep, rich," and "resonant." Her performances have been noted for vocal strength, nuance, musicality, and convincing dramatic portrayals. She made her Lincoln Center debut in 2003 in John Adams' Grand Pianola Music with John Adams conducting the London Sinfonietta and previously performed the piece with the New World Symphony and the Los Angeles Philharmonic. Recent notable concert performances include: Mahler's *8<sup>th</sup> Symphony*, the Verdi *Requiem*, and Bach's *Matthäus Passion*. She and oboist Jennifer Gookin Cavanaugh are also active as performers through the *Amiche Duo*. Ms. James is equally at home on the operatic stage, having performed with Chautauqua Opera, Opera Theater of St. Louis, New Orleans Opera, Montana Lyric Opera, Lyric Opera Cleveland, and other companies across North America. Dr. James holds advanced music degrees from Rice University and Indiana University's Jacobs School of Music and is an Associate Professor of Music at the University of Montana. She currently serves CMS as the President of the Pacific Northwest Chapter.

### **Janzen, Elizabeth**

A native of Newfoundland, Canada, Elizabeth Janzen's playing has been hailed in the New York Times as "...athletic, graceful..." She holds flute and piano ARCT Performance Diplomas from the Royal Conservatory of Music and pursued advanced flute studies with Susan Hoepfner at the University of Toronto and at the Manhattan School of Music in New York City, with Linda Chesis.

As a winner of New York's prestigious Artist International Competition, Elizabeth Janzen gave her debut recital at Carnegie Hall in 2005, praised in the New York Concert Review for the "...velvety tone radiating from her flute..." In 2007 she was invited to be the first flute fellow in The Academy, a prestigious new program of Carnegie Hall, the Weill Music Institute and The Juilliard School. She has performed under the baton of some of the world's most prestigious conductors, including David Robertson, Susann Mälkki, Pierre Boulez, Simon Rattle and Christopher Hogwood and is currently 2nd flutist with the Victoria Symphony in Texas. Elizabeth has performed nationally and internationally with The Fireworks Ensemble, Talea, the DeCoda Ensemble and Dark by Five and serves as Assistant Professor of Flute at Texas A&M University-Kingsville.

### **Keogh, Cassie**

Cassie Keogh is Assistant Professor of Clarinet at North Dakota State University. Cassie has taught music theory at Oklahoma City University, University of Oklahoma, and Michigan State University. Her recent performances include the International Clarinet Association's ClarinetFest® in Baton Rouge LA, the Sonorities Festival of Contemporary Music in Belfast Northern Ireland, and the Society for ElectroAcoustic Music of the United States (SEAMUS) in Middletown, CT. She recently presented lecture-recitals and papers at the National, Pacific Northwest, and Rocky Mountain Regional Conferences of the College Music Society. Cassie previously served as the Assistant Director of the University of Oklahoma Clarinet Symposium and currently serves as Volunteer Coordinator for ICA. She holds Bachelor's degrees in Clarinet Performance and Music Education from the University of Montana, Master's degrees in Clarinet Performance and Music Theory Pedagogy from Michigan State University, and a Doctorate in Clarinet Performance from the University of Oklahoma. Her teachers include Suzanne Tirk, Elsa Ludewig-Verdehr, and Maxine Ramey.

### **Patnode, Matthew**

Concert and jazz saxophonist Matthew Patnode is Associate Professor of saxophone and jazz studies at North Dakota State University in Fargo. He holds degrees and certificates from SUNY Potsdam, the Conservatoire de Bordeaux, and Arizona State University. His saxophone mentors have included James Stoltie, Joseph Wytko, and Jean-Marie Londeix. He has performed with the Phoenix Symphony, the Fargo-Moorhead Symphony, and has appeared as soloist with many instrumental groups throughout the Midwest. An active recitalist and chamber musician, Patnode has presented performances and master classes at universities and colleges in the U.S., Canada, and Greece. He has performed at national international saxophone conferences in North America and Europe. As an educator he has presented saxophone and jazz pedagogy clinics at many state music educator conferences, was recently named the

## PERFORMER BIOGRAPHIES

ND Jazz Educator of the Year, and is on the faculty of the International Music Camp in the Peace Gardens on the border of Manitoba and North Dakota. As a member of the FM Jazz Arts Big Band, Patnode has appeared in concert with jazz names Buddy DeFranco, Jimmy Heath, Slide Hampton, Ken Peplowski, Allen Vizzutti, Ronnie Cuber, Phil Woods, Kurt Elling, Monty Alexander, and Bud Shank. He appears with Trio Carrefour, a saxophone, percussion, and piano chamber trio; the Hard-Bop Saxophone Quartet, the hot-jazz group the Carluster Crumplebee Orchestra; and the Post Traumatic Funk Syndrome. Matthew Patnode is a Conn-Selmer artist, and performs on Selmer Paris saxophones.

### **Phillips, Nicholas S.**

Described by the New York Times as an “able and persuasive advocate” of new music, pianist Nicholas Phillips’ playing has been praised for its “bejeweled accuracy” (Fanfare) and as “razor-sharp yet wonderfully spirited” (American Records Guide). He is active as a soloist and collaborative artist; recent performances include solo recitals in Korea and Argentina, as well as dozens of states across the U.S., and an invited performance at the Croatian Embassy in Washington, D.C.

Phillips has given lecture-recitals and presentations at conferences in the U.S., Argentina, Croatia, England, and South Korea. He is the author of “Mendelssohn’s Songs without Words Revisited: Culture, Gender, Literature, and the Role of Domestic Piano Music in Victorian England,” published by VDM Verlag. In 2011 he released two CDs on Albany Records; *Portals and Passages*, which features the piano music of American composer Ethan Wickman (b.1973), and *Boris Papandopulo: Piano Music*. His most recent CD, *American Vernacular: New Music for Solo Piano* (New Focus Recordings), features commissioned works written for him on that theme by 10 American composers.

Dr. Phillips holds degrees from the University of Missouri-Kansas City Conservatory of Music, Indiana University, and the University of Nebraska-Lincoln. He is currently Associate Professor of Music at the University of Wisconsin-Eau Claire. [[www.nicholasphillips.net](http://www.nicholasphillips.net)]

### **White, Mary Joanna**

Mary Jo White is an Associate Professor of Flute at UNC-Wilmington and principal flutist of the Wilmington Symphony Orchestra with whom she has appeared as a soloist performing Carl Nielsen’s Flute Concerto and Mozart’s Concerto for Flute and Harp. Previously, she taught at Central Michigan University, Truman State University and Boston College, performing with Hyperprism (20th Century Ensemble in Residence), the Emmanuel Church Bach Orchestra, the French Library Chamber Players, Underground Composers and others. Her degrees include a bachelor’s in flute performance from East Carolina University, a master’s in flute performance from Michigan State University, and a doctorate in flute performance from Boston University where she studied with Doriot Dwyer. She was the principal flute for the Alma and Traverse City Symphonies in Michigan, and second flute/piccolo for the Lansing Symphony. Dr. White presented a lecture-recital on the flute music of Albert Roussel at the National College Music Society convention in Quebec City, and performed at the National Flute Association convention in Pittsburgh as a winner of the NFA Performer’s Competition. In 2008, she recorded the complete solo flute works of Benjamin Boone on her CD: *Flute, Naturally*.

### **Wozencraft-Ornellas, Jean**

Dr. Jean Wozencraft-Ornellas is currently voice professor and Chair of the Music Department at Meredith College, NC. Prior, Jeanie was Professor of Voice at Eastern New Mexico University for 32 years where she taught Applied Voice, Language Diction, Vocal Literature, Vocal Pedagogy, Italian for Singers, French for Singers, German for Singers, Survey of Music Theatre, and Freshman Seminar. She also advised vocal performance, choral education and Bachelor of Science majors, and was involved in curriculum at the departmental and university levels. Dr. Wozencraft-Ornellas’ students have received admittance to top graduate programs such as the San Francisco Conservatory, Jacobs School of Music at Indiana University, University of Michigan, Boston University, and the Crane School of Music. Her students have sung with major opera companies including the Seattle Opera, Las Vegas Opera, Vienna Staatsoper, Dallas Opera, as well as on Broadway and in Broadway touring companies. She is active in the New Mexico Music Educators Association, and was elected to the NMMEA Hall of Fame in 2008 and this year received the Rollie V. Heltman Award for Meritorious Service. Since her debut with the Cleveland Opera, Dr. Wozencraft-Ornellas has maintained an active performing career, which includes opera, oratorio, solo, and chamber music performances in 13 countries and throughout the United States.



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