



SIXTIETH NATIONAL CONFERENCE

SHOWCASE OF CMS PERFORMERS & COMPOSERS II

TBA • Concert Manager

**Friday, October 27, 2017
7:30 p.m.
Travis Park United Methodist Church
San Antonio, Texas**

PROGRAM

ORIGINAL COMPOSITIONS:

14 Juillet 2016 **Sebastian A. Birch**
Sun-Young Gemma Shin, violin

On July 14th, 2016 (the French equivalent of July 4th) my daughter Aika was playing “la Marseilles” and the theme from the Umbrellas of Cherbourg for the Canton French Club.

It was during this social event that we heard the first news for the horrible attack in Nice. A large crowd had gathered along the beautiful road that runs along the Mediterranean coast to see the annual display of fireworks. Shortly after the show had ended a heavy truck launched along the road, picking up speed aiming at striking as many pedestrians as possible. At one point, the truck veered onto the large sidewalk seeking further carnage. By the time, the driver of the truck was shot dead by the police the casualties totaled 86 dead and 434 wounded.

I decided to write a violin solo to commemorate the victims of the attack and celebrate the strength, determination, and spirit of the survivors and all who seek peaceful coexistence.

The work comprises five continuous sections with no interruptions:

- Caprice - The outgoing spirit
- Cantilène - The intimate spirit
- La Terreur - The attack
- Hymne - Hymn honoring the victims

what prevails **Kyong Mee Choi**
Stephanie Teply Westney, violin
Christopher Nichols, clarinet
Ivan Hurd, piano

This piece is dedicated to those innocent people who were killed by acts of crime and violence.

SHOWCASE PERFORMANCE:

Double Entendre **Kent Holliday**
Jason Crafton, trumpet
Chris Magee, trumpet
Tracy Cowden, piano

Double Entendre is a musical dialogue between the two trumpets with a continuous commentary by the piano. It builds from a relatively quiet opening to a dramatic close. Toccata-like repeated notes in the piano contrast with long, half note values in the brass instruments. Midway through the piece the piano has a new canonic motive, which is subsequently taken by the two trumpets. Many virtuosic elements abound, including angular arpeggios, sustained scalar passages, and close-knit call-and-response requirements for all three performers. The piece might be considered a “crescendo in intensity” from its inception to its end.

PROGRAM

ORIGINAL COMPOSITIONS:

Yin & Yang* *Mark Dal Porto

Eastern New Mexico University Saxophone Quartet:

Alexander Olivas, Duncan Miller,
Chance O'Shea & Logan Aragon

According to Chinese science and philosophy, *yin* and *yang* describes how apparently opposite or contrary forces are actually complementary and interconnected, and work together to form a dynamic system in which the whole is greater than the sum of its parts. Thus, *yin* and *yang* can be thought of as complementary forces rather than opposing ones.

The form of this piece is in two sections—an opening chorale followed by a fugue. When comparing the first section (chorale) to the second section (fugue), they sound in opposition. These opposing elements are: calm vs. energetic, soft vs. loud, homophonic vs. polyphonic, consonant vs. dissonant, emotional vs. intellectual, slow vs. fast, use of a major vs. octatonic scale, serious vs. humorous, and simple vs. complex. Despite these contrasting elements, the opening notes of the chorale in the first section become the foundation of the beginning of the fugue subject used in the second. Thus, even though the two sections strongly contrast musically with one another, the opposing forces here are thematically connected to ultimately form a composite, interconnected whole.

Echoes from the Land, Lonely...and Grand* *Dominic Dousa

Sandra Rivera, violin; Johanny Veiga Barbosa, violin;

Stephen Nordstrom, viola; Michael Way, cello;

Dominic Dousa, piano

The American Great Plains have always inspired my soul and my imagination. Both the physical landscapes and the stories of those who traversed and lived in this land stir in me emotions that touch upon a broader human experience. In the piano quintet Evocations from the Plains, I seek to capture some of these feelings. The wide-open spaces of this forbidding and sometimes barren semi-arid land can evoke a sense of intense melancholy and loneliness. Such feelings permeate the opening section of the movement "Echoes from the Land, Lonely... and Grand." These moods give way to an animated middle section, which culminates in a majestic statement expressing a sense of awe and splendor of the plains. Gradually the section's energy subsides, and the pensive mood of the opening returns to close out the movement.

SHOWCASE PERFORMANCE:

The Ghosts of Mesa Verde* *Stephen Lias

Brielle Frost, flute

Sara Schuhardt, flute

The Ghosts of Mesa Verde (2013), composed by Stephen Lias (b. 1966), is composed for two flutes, doubling on alto flute, piccolo, and shaker that conjure an atmosphere of the American Southwest. The composer resides in Texas where he is Professor of Composition at Stephen F. Austin State University. This work is inspired by Mesa Verde National Park, a historical landmark that contains 600 cliff dwellings, which were inhabited by nomadic Paleo-Indians around 7500 BCE. *The Ghosts of Mesa Verde* is noteworthy because it highlights this area and the population of people that were so significant to the culture and development of the American Southwest.

The work is structured in a slow-fast-slow framework, opening with a mellow alto flute line. This melody is created with open intervals that conjure imagery of the vast dry desert, while residual air noises evoke the whirling dust. The middle section launches into a driving rhythm produced by the flute/piccolo and shaker to enhance a rustic Southwestern musical feel. These driving rhythms come to an energetic climax, only to then quickly return to the low sounds of the alto flute melody, which fades away and ends the piece.

PROGRAM

ORIGINAL COMPOSITIONS:

Suite for Piano Olga Harris
Julia Mortyakova, piano

Suite for Piano is three pieces in different styles:

Basso Ostinato is jazzy movement with reoccurring bass line underneath. The *Prelude* is J. S. Bach destroyed by time. There is a beautiful melody surrounded by dissonance than nether resolves. The *Toccata* is an etude, a fast swirling of sound.

Scherzi Allen W. Molineux
May Phang, piano

These miniatures are six different ways of looking at the scherzo genre. The first deals with allowing the performer to freely play the material. The second, at times, hints at a jazz-like swing style. The third is a special kind of Quodlibet in that it uses snippets of well-known scherzi for piano and also for orchestra with numerous appearances of the Chopin Scherzo No. 2 holding it all together, while some actually interact with each other. For example, Brahms, Clara and Robert Schumann do get in a bit of a tangle and Bruckner seems to be at odds with the early Romantics of Beethoven and Schubert. The fourth is a conversational contrast between herky-jerky and groove motion. The fifth, which is the briefest, is a contest between a short staccato figure and an ever expanding legato one. The final is a distorted ragtime piece where the left hand avoids the typical march-like accompaniment pattern.

SHOWCASE PERFORMANCE:

Suite Populaire Espagnole for Violin and Piano Manuel de Falla, arr. Paul Kochanski (1887–1934)

I. El paño moruno, Allegretto vivace
II. Nana (Berceuse), Calmo e sostenuto
III. Canción, Allegretto
VI. Jota, Allegro vivo

Stephen Nordstrom, violin
Nayeli López Romo Dousa, piano

Manuel de Falla was a leading proponent of Spanish classical music in the early part of the twentieth century. He excelled in multiple genres, including art song, concerto, and most notably ballet, where his music for *El Amor Brujo* and *The Three-Cornered Hat* achieved a permanent place in the orchestral and ballet repertoire. As was common among nationalist composers of the Romantic era, de Falla infused his works with the folk rhythms and sounds of his native land. This rich folkloric tradition is seen in his widely admired work for voice and piano, *Siete canciones populares españolas*. The work draws on folk material from the many regions of Spain, taking the listener through the northern Asturias to Andalusia in the south.

De Falla's suite is most often heard today in the six-movement arrangement for violin and piano by Paul Kochanski, *Suite Populaire Espagnole*. This performance showcase will encompass four of the original six movements in Kochanski's arrangement. The work begins with the fast dance movement, *El paño Moruno* (the Moorish cloth), to exploit the virtuosic nature of the violin. The second movement, *Nana*, is a hauntingly dark lullaby for the violin set above rhythmic broken chords in the piano. The third movement, *Canción*, is a syncopated folk-like song that is set in the violin with whistling harmonics and lively double stops. The arrangement concludes with the jaunty and virtuosic *Jota*, marked by playful dance-like figures interspersed with moments of profound lyricism.

PROGRAM

ORIGINAL COMPOSITIONS:

Two Etchings **Damon W. Sink**

Ian Jeffres, alto saxophone

Invoke String Quartet:

Zachariah Matteson, violin; Nick Montopoli, violin;

Karl Mitze, viola; Geoff Manyin, cello

Two Etchings is from a set of pieces inspired by early twentieth century American artists: "Play" by Kenneth Hayes Miller and "The El" by John Marin. The alto saxophone solo alternately blends with and plays against the string quartet texture, with improvisatory interludes, exploring the entire range of the instrument.

Rest Now, Entangled **Jacob Smith**

Madelyn Cook, horn

This piece for solo horn was written for Madelyn Cook in early 2016. It was premiered at the University of Kentucky in February 2016.

Play, for Solo Oboe and Audience **Kelly McElrath Vaneman**

Kelly McElrath Vaneman, oboe

I've been lucky enough to perform across a wide variety of genres and venues over my years as an oboist—with symphonies and quintets, yes, but also with rock and pop bands and in the theater, often improvising or working in unusual situations. I've been active in premiering new works, and I teach music from throughout history and across the globe. All these experiences have influenced the creation of *Play, for Solo Oboe and Audience*. *Play* is distinctive in that it asks the audience to perform as well—clapping, snapping, stomping, and singing as the oboist performs. Perhaps not so obviously, it also requires an unusual task from the soloist—letting go of some of the control we normally work hard to maintain (it doesn't take long to figure out that the audience might not maintain your optimum tempo) and communicating directly with the audience. The result is an opportunity to build, at least for a few minutes, a community of performers from throughout the recital hall, collaborating and, well, playing together.

CMS COMPOSER BIOGRAPHIES

Sebastian A. Birch

Sebastian Birch earned his DMA from the Cleveland Institute of Music where he studied with Donald Erb and his MM and BM from Cleveland State University studying with Bain Murray, Edwin London and Rudolph Bubalo.

He has composed works for many mediums and venues including the opera *LIGEIA*, the musical, *Cricket on the Hearth*, *The Hidden City*, a suite for piano commissioned by the city of Cleveland and Argentum, a work for “flutes and silverware” commissioned by the Cleveland Museum of Art.

He has been commissioned electronic and acoustic works by Cleveland Ballet, The Tom Evert Modern Dance Company, The College of Wooster, and the University of South Florida.

The song cycle, *Trois Chansons*, a setting of poems by Charles Baudelaire for soprano and piano, was performed at the 2006 New Music and Art Festival in Bowling Green, Ohio.

His composition, *Hanagasa Ondo*, commissioned by Japanese pianist Keiko Sato and based on a Japanese folk song, has been performed throughout the US.

Sebastian Birch's music is very theatrical and aims at taking the listener on an aural voyage through alternative combinations of timbres, rhythms, sonorities and melodies. His eclectic and multicultural background has helped create a style that synthesizes many diverse elements into a modern yet accessible language.

Kyong Mee Choi

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She was a Finalist of the Contest for the International Contemporary Music Contest “Citta’ di Udine and Concurso Internacional de Composicai eletracoustica in Brazil among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello Records published her multimedia opera, *THE ETERNAL TAO*, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, *SORI*, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. [<http://www.kyongmeechoi.com>]

Mark Dal Porto

Dr. Mark Dal Porto has had his works performed by such ensembles as the Czech Philharmonic, Kiev Chamber Choir, Kiev Philharmonic, Moravian Philharmonic, Kühn Choir of Prague, Texas Christian University Symphony, Kronos String Quartet, Boston Metro Opera, Vanguard Voices and Brass (Dearborn, Michigan), Wichita Falls (Texas) Chamber Orchestra, and many University Wind Ensembles. His recorded works available on CD include Exotic Animals Suite for Woodwind Quintet, 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).

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*.

CMS COMPOSER BIOGRAPHIES

Dominic Dousa

Dominic Dousa, a native of Rochester, Minnesota, joined the faculty of the University of Texas at El Paso in 2004. At UTEP he has taught music theory, aural skills, and composition. He holds degrees from Ball State University (D.A., Music Theory & Composition, 2003), Central Michigan University (M.M., Music Composition, 2000), Iowa State University (M.S., Statistics, 1998), and Harvard University (A.B. summa cum laude, Music, 1995). He also has studied composition in Prague. His primary composition teachers include Jody Nagel, David Gillingham, Craig Weston, and Milan Slavický.

Dousa's compositions have received performances at recitals, festivals, and conferences in the U.S., Canada, Mexico, Peru, China, Korea, Scotland, England, France, Germany, Poland, the Czech Republic, Hungary, and Finland. He has works published by TRN Music, Dorn Publications, and Classical Vocal Reprints. Two of Dousa's song cycles, *With a Song in My Heart* and *Six Songs on the Poetry of Langston Hughes*, are available on a CD released by Blue Griffin Recording. This CD features art songs set to texts of African American poets.

In addition to his activities as teacher and composer, Dousa has remained active as an accompanist and chamber musician. He has performed in numerous recitals at various universities and concert venues with faculty, guest artists, and students. He served as an official accompanist for the 4th Annual International Singing Competition in Trujillo, Peru in August of 2000, and performed as a pianist for the El Paso Pro Musica Chamber Music Festival in 2009, 2014, and 2016.

Olga Harris

Olga Harris was born in Moscow, Russia. She graduated from Ukraine College with a degree in Piano and received her Master degree as a composer for Moscow Conservatory and a Doctorate in Music Composition from Moscow Arts Academy. She was the last student of the famous composer Aram Khachaturian. Dr. Harris composed three symphonies, two piano concerti, two string quartets, four sonatas, two cantatas, five vocal cycles, many songs and over 600 pieces for piano and chamber instruments. She has also written music for two animated movies, theatre, and TV. Her music was performed at many festivals and concerts: Moscow Autumn in Russia, Russian Avant-Garde in Heidelberg, Germany, Assisi Music Festival in Italy, Malaga Musica Nueva in Spain, and the Ukrainian Chamber Music Festival. She has multiple performances in Moscow, St. Petersburg, Nizhniy Novgorod, Kiev (Ukraine), Riga (Latvia), Heidelberg, Dresden, and Munich (Germany), Malaga and Sevilla (Spain), and Paris (France). In the US, she had her music performed at the Aspen Music Festival, Interlochen Arts Academy, and on concerts in New York, Miami, San Diego, Los Angeles, and Nashville. She has lectured on Russian music at Limestone College, and performed at International Festival in Colombia, SC. She was the 2007 Tennessee State Music Teachers Association commissioned composer of the year. Dr. Harris is a professor of music composition at Tennessee State University.

Allen W. Molineux

Composer Allen Molineux (b.1950) received a B.M. degree from DePauw University, an M.M. in composition degree from the Eastman School of Music, and a D.M. in composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop, and Pierre Boulez's Carnegie Hall Workshop in 1999.

His brass sextet *Seven Shorties* was awarded the 2014 Grand Prize for the Humboldt State University Brass Chamber Music Workshop Composition Contest. His orchestral work *Trifles* was one of four pieces done on the New Music Reading Session of the Alabama Symphony (May 2015), premiered by the Oklahoma Composer Orchestra (Jan. 2016) and received its second performance by the Friends University Community Orchestra (Feb. 2016). It has just been released on the ABLAZE Records label, bringing the total to five professional recordings that include works of Molineux.

For 35 years he taught courses such as Theory, Composition, Arranging, Counterpoint, Form and Analysis, Band, Orchestra, and Jazz Ensemble at several universities and colleges. He is now retired from full time teaching, which has given him more time to compose.

CMS COMPOSER BIOGRAPHIES

Damon W. Sink

Damon Sink is a faculty member in the Commercial and Electronic Music program at Western Carolina University where he teaches courses in MIDI, synthesis, and recording arts, and directs both the Music Technology Ensemble and the Western Carolina Civic Orchestra. He is a graduate of the Cincinnati College-Conservatory of Music, where he studied composition with Joel Hoffman, Ricardo Zohn-Muldoon, and Samuel Adler. He is a Life Loyal member of Phi Mu Alpha Sinfonia Fraternity as well as an honorary member of Sigma Alpha Iota as a Friend of the Arts.

In addition to his creative work as a composer, Dr. Sink is active in other areas of media production, advertising, video, and film. Before joining the faculty at Western Carolina University, he served as a full-time member on the faculties of Xavier University and The University of Dayton and founded dalSegno Media, an audio/visual production company. Other academic pursuits include topics in the history of music theory as well as the development of rich media modes of analytical presentation.

Dr. Sink maintains a busy schedule as recording engineer and producer including past and ongoing projects with Ballaton Brass, Rick Sowash, Terry King, Mary Southworth, Philip Amalong, Smoky Mountain Brass Quintet, and the American Trombone Quartet. He is also active member of the Association for Technology in Music Instruction (ATMI) and has recently accepted a three-year appointment as Editor of the CMS Symposium Audio Performance Archive.

Jacob Smith

Jacob Miller Smith (b. 1992) holds a B.M. in Music Composition and is currently earning his M.M. in Music Composition from the University of Alabama in Tuscaloosa, AL. He has studied composition with C. P. First, Peter Westergaard, Amir Zaheri, and Marvin Johnson, as well as conducting with Amir Zaheri. He is an active collaborator with student performers and groups, and has had performances in Alabama, California, Georgia, Kentucky, Tennessee, West Virginia, and Brazil. His music has led him being selected as a featured composer at the International Symposium for New Music in Curitiba, Brazil, as well as a performance at the 2016 National Flute Association Convention. He has also won 2nd prize in the 2013 Frederic Goossen Memorial Composition Competition, leading him to be selected as the first annual composer in residence for the University of Alabama Contemporary Ensemble during the 2013–2014 concert season. Jacob Smith is a member of the Society of Composers Incorporated (SCI), the American Society of Composers, Authors, and Publishers (ASCAP), and The College Music Society (CMS). He hopes to continue writing, collaborating, and teaching throughout his career as a musician. [www.jmsmithmusic.com]

Kelly McElrath Vaneman

Kelly McElrath Vaneman is Professor of Oboe and Musicology at the Petrie School of Music of Converse College, the only women's college in the U.S. with a comprehensive music program. Dr. Vaneman teaches oboe and chamber music and, oddly enough, those corners of the music repertoire that don't include the oboe—music of the Middle Ages and the Renaissance and World Music. She has presented and performed at a wide range of conferences, including those of the International Double Reed Society, the National Flute Association, The College Music Society, and the Southeastern Composers League. With her chamber group, Ensemble Radieuse, she has performed on four continents, recorded the CD *Inbox*, and commissioned and arranged countless works. A firm believer in "have oboe, will travel," Dr. Vaneman has performed with rock bands at CBGB's, improvised solo underscoring for theatrical productions, and recorded tracks for a variety of popular musical genres. Dr. Vaneman holds D.M.A., M.M.A., and M.M. degrees from Yale University. A native Texan, she received her B.Mus. summa cum laude from Baylor University. She also studied at the Koninklijk Konservatorium Brussel under a grant from the Belgian American Educational Foundation. [www.vanemanmusic.com]

SHOWCASE PERFORMER BIOGRAPHIES

Cowden, Tracy

Tracy Cowden's professional life centers around making music with others, whether in duos or chamber music and orchestral settings. In her positions as vocal coach and associate professor of piano at Virginia Tech, she shares her love of ensemble music through frequent performances with visiting artists and colleagues, and by mentoring undergraduates in solo and collaborative performance. Cowden's recent concerts feature a wide range of music and partners, from the music of Jane Austen's songbook with soprano Julianne Baird, to klezmer-influenced music with clarinetist Alexander Fiterstein and cellist Nick Cannelakis, and to American fiddle music with violinist Mark O'Connor. She is also active in commissioning and performing 21st century chamber works. Her interest in poetry and art song has led her to commission two song cycles. The first song cycle, by Gregory Hutter, features the poetry of Edgar Allan Poe. The second song cycle, *Vegetable Verselets*, by Daron Hagen, features poetry by Margaret Hays and brought Cowden the honor of the Albert L. Sturm Award for Excellence in the Creative Arts.

Cowden is the chair of the music program in the School of Performing Arts at Virginia Tech, where she has been honored for her work as a teacher with a Certificate of Teaching Excellence. Also active as a clinician and lecturer, she has presented master classes and workshops on topics related to collaborative music-making and creative programming across the country. She holds degrees from the Eastman School of Music and Western Michigan University.

Crafton, Jason A.

Jason Crafton is assistant professor of trumpet at Virginia Tech, where he teaches studio trumpet and jazz ensemble. Prior to this appointment he held positions at Texas A&M University-Kingsville, North Central Texas College, the University of Northern Colorado, and in various public schools in the Dallas-Fort Worth metroplex.

In addition, he has presented recitals, clinics, and master classes at the University of Virginia, Eastman School of Music, Exploring Brass in Greece 2015, Texas State University, the Shanghai Community International School, and the "Hindemithon" festival at William Paterson University.

Crafton holds a doctorate in music from the University of North Texas where he was a student of Keith Johnson. He also holds degrees from the University of Northern Colorado and Drake University, where he studied with Robert Murray and Andrew Classen. He has undertaken additional studies with Adam Gordon (baroque trumpet), John Holt, and John D'earth.

As a performer, he has appeared professionally with a wide variety of ensembles, including the Roanoke Symphony, Opera Roanoke, Ash Lawn Opera (VA), Shenandoah Symphony, Shenandoah Valley Bach Festival, Des Moines Metropolitan Opera, Cheyenne Symphony, Wyoming Symphony, Mannheim Steamroller, Bigfork Summer Playhouse, Dallas Wind Symphony, and Dallas Opera.

Dousa, Nayeli López Romo

Nayeli (López Romo) Dousa was born in Villahermosa, Tabasco in southeastern Mexico and was raised in Ciudad Juárez. In 2006, she joined the faculty of the Universidad Autónoma de Ciudad Juárez (UACJ). She holds degrees in piano performance from the University of Arizona (D.M.A.) and the University of Texas at El Paso (M.M., B.M. cum laude). Dr. Dousa's principal piano teachers include Tannis Gibson, Mauricio Nader, and Arryl Paul.

Dr. Dousa has performed as a soloist with orchestras and in recitals, and has also been active as an accompanist. During her studies at UTEP, she was the winner of the department's yearly concerto competition and subsequently performed with the university orchestra. She also placed 3rd in the National Edvard Grieg Piano Competition and gave a solo performance with the Chihuahua Philharmonic. In 2014, she was the featured soloist in the premiere of her husband Dominic's piano concerto Estrella del Norte with the Orquesta Sinfónica de Ciudad Juárez. From 2003-2005, she performed as part of Diez Pianos, an ensemble that toured extensively throughout Mexico and gave performances in major concert halls, including the Auditorio Nacional, the Teatro Insurgentes, the Polyforum Cultural Siqueiros, and the Palacio de Minería. She has also given presentations as a lecturer and performer at professional conferences.

SHOWCASE PERFORMER BIOGRAPHIES

Frost, Brielle M.

Brielle Frost holds a lecturer position at the University of Texas Rio-Grande Valley where she teaches applied flute, methods courses, chamber music, and flute choir. An active musician and teacher, Brielle has performed throughout the United States, Peru, Brazil, Italy, and Costa Rica. She has performed at festivals and conventions such as the Festival Internacional de Flautistas in Lima, Peru, the Festival de Música Contemporânea Brasileira in Campinas, Brazil, the Puccini Festival, MahlerFest, the Atlantic Music Festival, the Aquila Summer Concert Series, and the Rocky Mountain Regional Meeting of the American Musicological Society.

As an orchestral musician, she is a substitute flutist with the Valley Symphony Orchestra and has previously performed with the Topeka Symphony Orchestra and the Midland-Odessa Symphony Orchestra. In addition to teaching and orchestral performing, Brielle is an active chamber musician and is a founding member of the Ambrosia Flute Trio, which presented musical works at the National Flute Association Convention in Las Vegas, Nevada in 2012 and in New Orleans, Louisiana in 2013.

Ms. Frost received a Bachelor of Music degree from the University of Northern Iowa, a Master of Music degree and Artist Certificate from the University of Missouri-Kansas City, and a Doctor of Arts degree from the University of Northern Colorado. Her principal teachers include Angeleita Floyd, Torleif Ander, Mary Posse, and James Hall.

Magee, Chris

Chris Magee is assistant professor of trumpet at Lynchburg College in Lynchburg, Virginia. Additionally, he directs the Jazz Ensemble and teaches courses in world music, music appreciation, brass methods, arranging and orchestration, jazz and the origins of rock, instrumental pedagogy and literature, and a senior seminar in music performance.

Previously, Chris was Assistant Professor of Music at Northeast Lakeview College in Universal City, Texas, and directed the jazz ensemble at Trinity University in San Antonio, Texas. Chris has played lead trumpet for such artists as Aretha Franklin, Wayne Newton, The Temptations, The Four Tops and the O'Jays, and he was staff trumpeter and arranger at Walt Disney World in Orlando, Florida. In Virginia, Chris plays co-principal trumpet in the Shenandoah Symphony Orchestra in Lexington, VA, and performs with "Green Earrings, The Steely Dan Experience." He received the Bachelor and Master of Music degrees from James Madison University and the Doctor of Musical Arts Degree from the University of Iowa.

Nordstrom, Stephen

Dr. Stephen Nordstrom joined the faculty of The University of Texas at El Paso (UTEP) Music Department in the fall of 2014 as an Assistant Professor of Violin. He has been on the summer faculties of the renowned Interlochen Arts Camp in Michigan and Camp Encore/Coda in Maine, teaching violin and chamber music to young students from across the United States and the world.

As an orchestral musician, Dr. Nordstrom is currently Acting Principal Second Violin of the El Paso Symphony Orchestra and also performs with the Las Cruces Symphony Orchestra. Dr. Nordstrom is an avid chamber musician as well, performing with his string quartet in Italy, Austria, China, Canada, and throughout the United States. He has recently recorded a CD of new works for Viola and Piano with UTEP Professor and Composer Dr. Dominic Dousa entitled A Musical Portrait of the American Southwest. The duo has recently presented recitals of these new works in Texas, Arizona, Colorado, New Mexico, and in Juarez, Mexico.

Dr. Nordstrom holds degrees from the University of North Texas (B.M.) and the University of Cincinnati College-Conservatory of Music (M.M., A.D., and D.M.A.) He is a former winner of the CCM Concerto Competition and a two-time winner of the Corpus Christi Young Artist's Preparatory Competition. His primary violin teachers include Dr. Won-Bin Yim and Philip Lewis and he has studied orchestral conducting with Dr. Ai Khai Pung, Dr. Donald Portnoy, and Mark Gibson.

SHOWCASE PERFORMER BIOGRAPHIES

Schuhardt, Sara

Sara Schuhardt is a performing flutist and educator in Northern Colorado. She is currently finishing her Doctor of Arts degree in Flute Performance at the University of Northern Colorado and performing actively in the trio "In Triplicate" with clarinetist Kwami Barnett and pianist Iris Zhang. The group advocates new music, having recently performed the 2016 compositions of composers Cassio Vianna and Todd Swingle, and organizes various outreach recitals at universities and public schools throughout Northern Colorado.

In addition to her education and performance engagements, Sara serves in various supportive roles in arts organizations. She is Marketing Assistant for the University of Northern Colorado College of Performing and Visual Arts, Secretary of the Colorado Flute Association Board, and a member of the Classical Revolution Northern Colorado Board. These current positions have allowed her to cultivate valuable marketing and administrative skills in social media posting, e-mail marketing, and website maintenance and design.

Sara's diverse background as an educator and performer includes teaching in Adjunct Flute Instructor positions at University of Nebraska at Omaha and Iowa Western Community College, building a large private flute studio in Omaha, performing as soloist with several Midwestern orchestras and wind bands, and serving as Assistant Director of the substantial Heartland Community Flute Choir. Overall, she has proven her strength as a teacher, performer, scholar, and arts marketer. Sara is a highly organized, passionate, and versatile flutist who brings a number of perspectives and skills to any academic, pedagogical, administrative, or performance situation.

ADDITIONAL PERFORMERS

Barbosa, Johanny Veiga

Johanny Veiga Barbosa is a Brazilian violinist who is currently studying for her Master's degree at the University of Texas at El Paso. In her native Brazil, Ms. Barbosa has been active as a soloist and orchestral musician through the country. She was chosen for the selective Symphony Orchestra of Londrina University and has been a principal second violinist of the chamber orchestra at the University of Maringá, where she earned her Bachelor's degree. Ms. Barbosa's violin teachers include David Taylor, Eva Szekely, Cecilia Guida, Eliza Fukuda, Martin Tuksa, Paulo Bosisio, Marco Damm, Paulo Lückman, and Stephen Nordstrom.

Cook, Madelyn

No Bio Submitted.

Dousa, Dominic

see composer bio above.

Eastern New Mexico University Saxophone Quartet:

The ENMU (Eastern New Mexico University) Saxophone Quartet features the combined talents of Alexander Olivas, soprano saxophone, Duncan Miller, saxophone, Chance O'Shea, tenor saxophone, and Logan Aragon, baritone saxophone. An undergraduate ensemble led by Dr. Richard Schwartz, the quartet committed to premiering new works and performing a wide array of literature with emphasis on 20th and 21st century works. In the spring of 2016, the Ensemble toured the northeast and performed at Temple University, Boston University, and New England Conservatory. In March of 2017, the Quartet also performed at the College Music Society Rocky Mountain Chapter Conference. Alexander Olivas hails from California, is a senior music education and performance major and will graduate from ENMU in the spring of 2016. Duncan Miller is a sophomore music education and performance major and comes from Florida. Chance O'Shea is from Clovis, New Mexico, and is a senior music minor and also an oboist. Logan Aragon is a sophomore music education major born in Panama, Central America. Prior to coming to Portales, Logan lived in both California and Louisiana.

Hurd, Ivan

Hurd, Ivan

Ivan Hurd currently serves as Lecturer of Piano Pedagogy and Coordinator of Class Piano at the University of Texas at San Antonio where he teaches piano pedagogy, piano literature, class piano, applied piano lessons, and coordinates the class piano program. He holds piano performance degrees from Eastern Michigan University (M.M.) and the University of Iowa (B.M.), and a Doctor of Musical Arts degree in Piano Performance and Pedagogy from the University of Oklahoma. His major teachers include Dr. Jane Magrath, Dr. Barbara Fast, Dr. Joel Schoenhals, and Dr. Réne Lecuona.

In summer 2013, Ivan attended the Classical Music Festival in Eisenstadt, Austria, where he had the opportunity to perform in the famed Haydn Hall at the Esterházy Palace. Ivan has performed in master classes for pianists such as Alan Chow, Theresa Bogard, and Read Gainsford. While studying in Michigan, he was one of ten pianists in the state selected to compete for the Rosamond P. Haeberle Memorial Piano Award. As a graduate student at the University of Oklahoma, received the Provost Certificate of Distinction for Outstanding Graduate Assistant Teaching for two consecutive years.

An active member of MTNA, Ivan has presented at national conferences in Albuquerque, New Mexico, and Las Vegas, Nevada. He has also served as co-chair for the planning committee of the Young Professionals Track for the 2016 MTNA National Conference. Recently, Ivan served on the Collegiate Piano Pedagogy Committee, helping to organize discussion sessions for the 2017 National Conference on Keyboard Pedagogy.

ADDITIONAL PERFORMERS

Jeffress, Ian

Saxophonist Ian Jeffress is instructor of saxophone at Western Carolina University, where he teaches applied saxophone and coaches saxophone chamber ensembles, as well as teaching courses in music theory, musicianship, and music in the liberal arts.

Additionally, Dr. Jeffress is the alto saxophonist of the award-winning Assembly Quartet, and serves as saxophonist with the Asheville Symphony Orchestra. He has been a finalist in the MTNA Young Artist competition and a semifinalist in the Fischoff Chamber Music competition. Ian has performed at venues including the World Saxophone Congress, the International Saxophone Symposium, and numerous meetings of the North American Saxophone Alliance, in addition to giving recitals and clinics throughout the United States and in the UK and France. As a teacher dedicated to providing outstanding early training in addition to collegiate study, Ian is a co-founder and faculty member of the Carolina Saxophone Camp and maintains a private studio of secondary school saxophonists in the Asheville area.

Ian is a dedicated proponent of the music of our time: his doctoral research focused on the application of narrative theory to post-tonal music, and he has been consistently involved in commissioning and premiering new music for the instrument, including works by James Matheson, Jacob ter Veldhuis, Simon Fink, and Shawn Allison.

Invoke String Quartet

No Bio Submitted.

Mortyakova, Julia

2017 "Mississippi Honored Artist," pianist Julia Mortyakova has performed around the world: Aspen Music Festival, Clayton Piano Festival, CMS, Eastern Music Festival, Women Composers Festival of Hartford, Natchez Festival of Music, Musica Nueva Malaga (Spain), NACUSA, Assisi Festival (Italy), Zhytomyr's Musical Spring (Ukraine), Symphonic Workshops (Bulgaria), and Russia. For the past four years she has appeared as soloist with the Assisi and Starkville Symphony orchestras.

Dr. Mortyakova is the Chair of the Department of Music at the Mississippi University for Women and the Artistic Director of the Music by Women Festival. The Mortyakova/Bogdan Piano Duo are the Second Prize winners of the 2017 Ellis Duo Piano Competition. Julia is a laureate of the American Prize for her performance Cecile Chaminade, and the winner of the Sigma Alpha Iota Career Performance Grant. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami.

Christopher Nichols

Christopher Nichols, Assistant Professor of Clarinet at the University of Delaware, is a versatile clarinetist with a calendar of international performances. He regularly performs with orchestras such as the Kennett and Allentown Symphony Orchestras and is a member of Christiana Winds and New Music Delaware. He regularly performs as a guest with established ensembles such as the Serafin String Quartet and has collaborated in chamber music with members of the Philadelphia and the Baltimore Symphony Orchestras.

Dr. Nichols has appeared as a soloist at conferences of the International and European Clarinet Association and College Music Society. Live performances have been selected for the Audio Performance Archive of College Music Symposium and broadcast on Kansas and Michigan Public Radio. In 2015, he received an Established Artist Fellowship from the Delaware Division of the Arts.

As an endorsing artist clinician, Dr. Nichols performs exclusively on Légère Signature Series reeds and Buffet clarinets.

Nordstrom, Stephen

see showcase performer bio above.

ADDITIONAL PERFORMERS

Phang, May

May Phang began piano studies in her native Singapore. She obtained her Associate and Licentiate diplomas from the Trinity College of Music (London) by the age of twelve. She went on to McGill University in Canada where she was awarded her Masters degree. She earned her Doctorate from Temple University in Philadelphia. Currently she serves as Associate Professor of Piano at DePauw University, Indiana. Her prior teaching positions include Carroll College in Waukesha, Wisconsin, and the Wisconsin Conservatory of Music in Milwaukee.

Dr. Phang has given numerous solo recitals and chamber music concerts in Singapore, Canada, the United States, and Europe, performing in venues such as the Goethe Institute in Singapore, Victoria Concert Hall, Singapore Conference Hall, Chapelle Historique du Bon Pasteur and Place-des-Arts in Montreal, the Concertgebouw, Philadelphia Museum of Art, Kennedy Center for the Arts and National Gallery in Washington DC, the Detroit Institute of Art, and at festivals such as the Singapore Festival of Arts, the Montreal International Piano Festival, and the Karol Szymanowski Festival in Zakopane, Poland.

A prizewinner of several competitions including the Chopin Young Pianists' Competition in Buffalo NY, Canadian Music Competition, Concours d'orchestre symphonique de Montréal, and Pontoise International Young Artists Competition in France, Dr. Phang has performed with orchestras such as the Banff Chamber Players, Singapore Symphony, Montreal Symphony, and the Philadelphia Orchestra. Radio and television appearances include profiles on Singapore Broadcasting Corporation's "Life and Times" and "Arts Around" and broadcasts on Radio-Canada, Vermont Public Radio, and WFLN Philadelphia.

Rivera, Sandra

Originally from El Salvador, violinist Sandra Rivera has been active as a performer and educator in her home country and in the U.S. She holds a bachelor's degree from Colorado Mesa University, where she was selected a winner for the CMU's Concerto Competition. She currently is pursuing her Master's degree at the University of Texas at El Paso. Ms. Rivera has taught in programs for children in Colorado, Texas, and Guatemala. As an orchestral musician, she has performed in Guatemala, Panama, and the Czech Republic. Ms. Rivera's major violin teachers include Cathy Elías, Manuel Hernández, Max Martínez, Carlos Jiménez, Carlos Elías, Dr. Alejandro Gómez Guillén, and Stephanie Meyers.

Shin, Sun-Young Gemma

Dr. Sun-Young Gemma Shin is an active soloist, chamber musician, and orchestra leader on both baroque and modern violin. A former winner of the prestigious Montgomery Symphony Orchestra's Fellowship Competition in Montgomery, Alabama, she has served as concertmaster and soloist of the group and critics have acclaimed her playing as '*sensitive and sensible*', '*facile, accurate, and confident*', and '*kept the audience in rapt attention*'. She is presently the concertmaster of the Baroque Artists of Champaign-Urbana, a core member of Concerto Urbano, a founding member of Suono Mobile USA, and the acting associate concertmaster of the Champaign-Urbana Symphony Orchestra. She has collaborated with many renowned artists including the St. Petersburg Quartet and the Pacifica Quartet and has performed at major concert venues such as the Seoul Arts Center, Sejong Center, Getty Center in Los Angeles, Chicago Symphony Hall, and Weill Recital Hall at Carnegie Hall. She holds degrees from Oberlin Conservatory, Northwestern University and the University of Illinois at Urbana-Champaign, under the tutelage of Gregory Fulkerson, Almita and Roland Vamos, Simin Ganatra, and Charlotte Mattax-Moersch, and has worked with Elizabeth Blumenstock, Robert Mealy, Leah Nelson and Nancy Wilson on Baroque violin, respectively. During summers, she teaches at Blue Lake Fine Arts Camp and Illinois Summer Youth Music. In the Fall 2017, she is Instructional Assistant Professor of Violin at Illinois State University.

ADDITIONAL PERFORMERS

Teply Westney, Stephanie

Stephanie Teply Westney is a Senior Lecturer of Violin and the String Area Coordinator at The University of Texas at San Antonio. She has also held positions at Texas Lutheran University and San Antonio College.

Dr. Westney is an active performer, coach, and teacher, and especially enjoys performing solo recitals, chamber music, and new music. Dr. Westney has been a member of the San Antonio Symphony since 2005, the Sunriver (OR) Music Festival since 2006, and has performed with the San Antonio Opera, Austin Symphony, Austin Lyric Opera, Waco Symphony, Mid-Texas Symphony, Huntsville (AL) Symphony, Wallingford (CT) Symphony, Victoria Bach Festival orchestra and numerous chamber music ensembles. She also maintains a private Suzuki violin studio.

She holds degrees in Violin Performance from the University of Texas at Austin, Yale University, Vanderbilt University and attended Interlochen Arts Academy. Her principal teachers include Brian Lewis, Wendy Sharp, Christian Teal, Connie Heard, Julia Bushkova and Joan Rooney.

Vaneman, Kelly McElrath

see composer bio above.

Way, Michael

A native of High Point, North Carolina, Michael Way began studying cello at age 11 with Robert Docker, and then continued his studies with Anne Sellitti. Mr. Way went on to earn an undergraduate degree at the University of North Carolina at Greensboro, where he studied with Brooks Whitehouse, and a Master's degree in cello performance at the University of Texas at El Paso, where he served as Teaching Assistant to Zuill Bailey. He also studied for one year in New Zealand, with Rolf Gjelsten of the New Zealand String Quartet, and has attended master classes with Roberto and Andres Diaz, Steven Doane, Gary Hoffman, Timothy Eddy, Carlos Prieto, Melissa Kraut, and Bernard Greenhouse. In 2012, Mr. Way taught at New Mexico State University, where he served as interim cellist for the Latin Grammy award-winning La Catrina String Quartet. Currently he teaches cello as a faculty member at the University of Texas at El Paso.



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