



SIXTIETH NATIONAL CONFERENCE



**SHOWCASE OF
CMS PERFORMERS
& COMPOSERS III**

TBA • Concert Manager

Saturday, October 28, 2017

1:30 p.m.

**Hyatt Regency San Antonio Riverwalk
Regency West Ballroom
San Antonio, Texas**

ORIGINAL COMPOSITION:

Ojibwe Song **Alexis C. Bacon**

Brad Meyer, percussion
two-channel fixed media

"Ojibwe Song" is a nine-minute electroacoustic piece for percussion and fixed media. To record the audio, I interviewed Alphonse Pitawanakwat, a First Nations Ojibwe speaker who moved to the Lansing area as a young man to work in the auto industry. Now retired, he is one of many Ojibwe (Chippewa) speakers who have been contributing to the rebirth of the Ojibwe language.

During my interview with Alphonse, I learned much of his life history, including stories of his rural childhood on Manitoulin Island, the last unceded reserve in Canada; testimony of how his mother was forbidden to speak Ojibwe as a child in her Catholic boarding school; and his fond memories of singing in his church choir. These spoken phrases allowed me to frame the piece as a metaphor for the rebirth of the Ojibwe language: the speaker became lost in a fog (the language was threatened); he experienced corporal punishment (the language nearly disappeared); and after passing through the fog he was again able to sing church hymns and songs written in Ojibwe (the language is returning).

As always in my electroacoustic music, the percussion and the recording intertwine to create an atmosphere that carries the listener on an emotional journey that explores some ways in which some of the complex tapestry of American voices can be heard through my work.

SHOWCASE PERFORMANCE:

Mexican Fantasies for Clarinet Quartet **Mike Curtis**

The Batik Quartet:
Christy Banks, Timothy Bonenfant,
Soo Goh, & Michelle Kiec

American Composer Mike Curtis wrote Mexican Fantasies in 2014 for clarinet quartet after spending two months in Mexico. A live recording of the North American premiere is attached. To adhere to the time limit, three of the four pieces are included: "Amores" fittingly juxtaposes melancholy and lively sections, while the monadic "The Blue Cupola" evokes mysticism by featuring the bass clarinet playing in its high register. "La Reina del tropic" rounds out the piece with dance-like polyrhythms. The piece evokes Curtis' experiences in Mexico while exploring the composer's interest in ethnomusicology.

ORIGINAL COMPOSITIONS:

All the Broken Instruments **Jay Batzner**

Andrew Spencer, percussion
live electronics

In the back of a drafty barn, dust drifts through shafts of light that split wall slats. Everywhere, junked stuff: bent coils of a warped box spring, a tossed rake, a rusted sewing machine, face of a grandfather clock with no hands. Marooned among these heaped shadows, a baby grand piano sits. Left open to the air, its fallboard hoisted and stuck, it leans like a boat once dashed on ice or shallows, as if it sailed here carried on

PROGRAM

*the storm of its last song.
Now its new resident soloist's
strung her own resonant web,
her silk bridge strewn
across dampers and soundboard strings
she crosses nightly
to devour all her divers.
Under felt hammers and cleft rails, she's laid dozens of pearly egg sacs, airy
clusters of opaque globes
clumped like dormant notes.
Soon they'll burst free, her progeny,
from the trap work and escapements,
to fury and scamper along the buckled keys rehearsing scales and ascensions—
their catchy tunes too slight to register
yet played for far years: these melodies no-one now here will hear.*

News Flash **Andrew Hannon**

Ian Jeffres, alto saxophone
fixed audio with video

The Internet and popular culture has changed many of our daily routines in significant ways. It allows us to have a vast amount of information at our fingertips, but it also floods our lives with useless information. It also affords us the opportunity to share every aspect of our life with anyone willing to watch. This composition uses a YouTube video as source material for its rhythmic and formal structure. The composition is structured around a two-minute segment of video. With each iteration, the video is cut and edited until all that remains are the silent spaces.

Oblaye **Paul Lombardi**

Darin Wadley, percussion
Shannon Dancler & Taylor Hetland, dancers
Hannah Johnson, choreographer

Oblaye (Plains) is a ballet for solo percussion that celebrates the Great Plains of South Dakota. The programmatic element is in Lakota, English, and French. The premier performance was on September 13, 2016. The original work is about 26 minutes in duration; this performance is a 10-minute arrangement for the CMS National Conference.

Ophelia is Mad **John Marvin**

Deborah Kavasch, soprano
prerecorded orchestra & voices

Ophelia in her madness is an ideal theatrical persona for the expression of extreme musical contrasts. Her zany moods and mercurial changes of temperament provide a wonderful vehicle for contrasting conventional singing and extended vocal techniques. I have endeavored to present Ophelia as she sees the world, and in the accompaniment, we hear both familiar musical sounds and somewhat other worldly spoken dialogue to which she responds with varying degrees of rationality.

SHOWCASE PERFORMANCE:

French Quarter **Nicole Chamberlain**
I. Bourbon Street
III. Preservation Hall
IV. St. Louis Cemetery

Tornado Alley Flutes:
 Alyssa Borell, Ellen Johnson-Mosley, Karen Large,
 Shelley Martinson, & Elizabeth Robinson

Nicole Chamberlain is a composer and flutist living in Atlanta, GA. She has a BMUS in Music Composition from the University of Georgia. She has been commissioned by the Atlanta Opera, Georgia Symphony, Oklahoma Flute Society, middle school bands, and others.

French Quarter was written in 2013, and is approximately ten minutes long.

ORIGINAL COMPOSITIONS:

Reverie of Solitude **Kyle Vanderburg**
 stereo fixed media

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

And so the piece suggests the pattern of a day dream: the crowd noise giving way to a train, a lazy lawn sprinkler, a contemplative rain storm, a frothing river which becomes a bucolic afternoon on the lake. Each vignette is a self-contained narrative wherein to consider solitude in a natural context. The metaphor of water and the alternating themes of movement and respite invite the listener to reflect on the purpose of a daydream: to escape, to pacify, or to enrich a perfect moment. After having their attention turned to the daydream they themselves have been lulled into, the listener is returned to the crowd hum having established a personal sense of solitude within the piece and within the audience.

The invisible hand **Jorge E. Variego**

Daphne Gerling, viola
 Hillary Herndon, viola
 computer

The work is conceived as a complex system where the two violas, the live electronics, and the video are agents that interact in a variety of ways. Those interactions—suggested by the score and the actions by the agents—emerge in the form of a sound aggregate.

The piece is a collective construction where all the agents are irreplaceable and indispensable. All their contributions—including the precious silent ones—make each performance unrepeatable. Magic emerges through individual interactions. All the agents are composers. All the composers are performers. All the performers are agents.

The title derives from Adam Smith's concept of the invisible hand, which describes the dynamics and approach of this work. In his own words: "each agent was led by an invisible hand to promote an end which was no part of his intention."

CMS COMPOSER BIOGRAPHIES

Bacon, Alexis C.

Alexis Bacon is a composer recognized nationally and internationally for her acoustic and electroacoustic music, having won awards such as the IAWM Search for New Music Pauline Oliveros Prize, the Ossia International Composition Prize, and the ASCAP/SEAMUS student composition commission. She has also received grants and awards from the Indiana Arts Council, the Percussive Arts Society, the American Music Center, and ASCAP, and commissions from the duo Due East, the Bro-Fowler Duo, violinist Robert Simonds, and a consortium of ten percussionists headed by Brad Meyer. A Fulbright scholar to France, she studied music composition in Paris with Betsy Jolas before attending graduate school at the University of Michigan, where her composition teachers included William Bolcom, Michael Daugherty, Evan Chambers and Susan Botti. Also skilled as a violist and pianist, she remains active as a performer. She has taught at the University of Michigan, West Texas A&M University, Indiana State University, and the University of Indianapolis, and spends her summers teaching at Interlochen Arts Camp. She is currently Assistant Professor of Music Composition at Michigan State University.

Batzner, Jay

Jay C. Batzner (b. 1974) is a composer and zazen practitioner. Jay's music has been performed at new music festivals such as Society for Composers, Inc., The College Music Society, Society for Electro-Acoustic Music in the US, and Electronic Music Midwest as well as the National Flute Association, International Horn Society, and North American Saxophone Alliance. His works have received recognition from such organizations as the Bourges festival, the Areon Flutes International Composition Competition, and the London International Film Festival. Jay's frequent interdisciplinary collaborations with choreographer Heather Trommer-Beardslee has led to several dance pieces presented at venues such as the National Dance Educators Organization, Electroacoustic Barn Dance, and the Regeneration Dance Festival.

Jay is currently on the faculty of Central Michigan University where he teaches composition, theory, and technology courses. He holds degrees in composition and/or theory from the University of Kansas, University of Louisville, and University of Missouri —Kansas City. He reads too many comic books and tries to find time for sewing and other various hobbies. He'd like to get better at chess but never seems to find the time for it.

Jay's music has been recorded by R. Andrew Lee, David Thornton, Meerena Shim, The Crescent Duo (with Tracy Watson), Alexandra Mascolo-David, Bruce Bonnell, and many others. His works are published by Unsafe Bull Music. [jaybatzner.com]

Hannon, Andrew

Composer Andrew Hannon's music is an amalgamation of many diverse influences that alternates between moments of violence and serenity. His music contains themes of tension in the musical elements as well as the philosophical nature.

Andrew's compositions have been performed throughout the United States at the National Association of Composers/USA, NASA National Conference, Kentucky New Music Festival, Outside the Box Music Festival, College Music Society National and Regional conferences, and Electroacoustic Barn Dance.

Andrew earned a DMA in music composition from the University of South Carolina. His dissertation concentrated on an analysis of Ligeti's final composition, Hamburg Concerto. His additional research works to help students overcome the fear of aural skills and bridge the gap between secondary and post-secondary music education. He currently teaches theory and aural skills at Appalachian State University.

Lombardi, Paul

Paul Lombardi holds a Ph.D. in music composition from the University of Oregon, and studied composition with David Crumb, Robert Kyr, Stephen Blumberg, and Leo Eylar. His music has been performed in more than 25 states across the US, as well as in other areas in North America, South America, and Europe. Recordings of his music are available from Parma Recordings (forthcoming), Capstone Records, Zerx Records, ERMMedia, and Thinking outLOUD Records. Many groups have played his music, notably the Kiev Philharmonic, the East Coast Composers Ensemble, Third Angle, and the Hundredth Monkey Ensemble. His music has been performed at national and regional Society of Composers, Inc. and College Music Society conferences as well as numerous festivals. He placed third in the orchestra division of the 2014 American Prize in Composition, is the winner of the 2011 Renée B. Fisher Piano Composition Competition, and has received commissions including one by the Oregon Bach Festival Composers Symposium in honor of George Crumb on the occasion of his 75th birthday. Some of

his scores are published in the 2011 Anthology of Contemporary Concert Music and the SCI Journal of Scores. Dr. Lombardi's theoretical work focuses on mathematics and music, and is published in the Music Theory Spectrum, Indiana Theory Review, Mathematics and Computers in Simulation, and College Music Symposium among other places. He has presented his research at numerous theory conferences, both national and regional. He is an assistant professor of music theory and composition at the University of South Dakota.

Marvin, John

John Marvin was born in 1931 and has pursued professional work in both the mathematical sciences and music. Early in his career he worked daytimes at Goddard Space Flight Center in Maryland, programming computers and working with astronomers and astrophysicists on studies ranging from radio astronomy to big-bang theories. By night, he played oboe and English horn in the Kennedy Center Opera and Ballet Orchestra in Washington D.C. He soon attracted the attention of important professional performers, including Julie Ann Giacobassi of the San Francisco Symphony, who has premiered a number of his chamber works, his English horn concerto, and distributes his double reed music through Fish Creek Music. Giacobassi has recorded his *Five Pieces for English Horn and Piano* and commissioned and recorded his *Music from the Night*, for two oboes and English horn, on the Fish Creek Music label. *Music from the Night*, *Octet for Winds*, and *Tapestry* for oboe d'amore, viola and piano have been performed at Davies Symphony Hall. Marvin's output includes music for solo instruments, orchestra, wind ensemble, chorus, percussion, and chamber works for winds, strings and voice. A member of the Faculty Emeritus of the Evergreen State College in Olympia, Washington, he is currently a Lecturer in Music at California State University Stanislaus.

Vanderburg, Kyle

Kyle Vanderburg (b. 1986) composes eclectically polystylistic music fueled by rhythmic drive and melodic infatuation. His acoustic works have been performed by ensembles such as Brave New Works, Access Contemporary Music, and Luna Nova, and his electronic works have appeared at national and international conferences including ICMC, EMUfest, SCI, CICTeM, NSEME, and NYCeMF.

Kyle holds degrees from Drury University (A.B.), where he studied composition with Carlyle Sharpe, and the University of Oklahoma (M.M., D.M.A.), where he studied with composers Marvin Lamb, Konstantinos Karathanasis, Roland Barrett, and Marc Jensen. He has also participated in composition masterclasses with David Maslanka, Chris Brubeck, Eric V. Hachikian, Joël-François Durand, Benjamin Broening, and Daniel Roumain. Kyle's music is available through his publishing imprint, NoteForge. [KyleVanderburg.com]

Variago, Jorge E.

Jorge Variago was born in Rosario, Argentina. He is a former Fulbright Scholar and is currently on the Music Theory/Composition faculty at the University of Tennessee, Knoxville.

Actively involved with technology in sound and music, Jorge has been a pioneer in the field of interactive computer music, having created and performed a great deal of works for clarinet and electronics in the US, Europe, and South America. He participated in many international music festivals such as MATA, SEAMUS, EMS, Sonoimagines, Holland Festival, Festival de Jazz de Vigo, Via Stellae, and ICMC. He can be heard on many CDs, including his most recent solo releases, *Necessity* (Albany-2010) and *Regress* (CMMAS-2013).

In June 2013, he was resident artist at the Visby Centre for Composers in Sweden, where he composed a new work commissioned by the Berner Musikkollegium. In July 2014 he premiered a new work for bass clarinet and orchestra commissioned by the Symphonic Orchestra of Rosario in Argentina. Most recently, he presented new works in Switzerland, Spain, and the Netherlands. He received an honorable mention in the American Prize in composition and was finalist in the SIME Electroacoustic Music Composition Competition.

In 2017, the University of Quilmes, in Argentina, will publish his book on algorithmic composition. This material will be part of the University's collection of writings about music and science.

He is the founder and director of the UT Electroacoustic Ensemble, is co-director of the UT Contemporary Music Festival, and co-directed the 2016 NACUSA- SCI Snapshot conferences at UT.

SHOWCASE PERFORMER BIOGRAPHIES

Batik Quartet, The

Christy Banks is Associate Professor of Clarinet and Assistant Chair of the Music Department at Millersville University of Pennsylvania. A former member of the Lincoln Symphony and the Nebraska Chamber Players, Banks has performed with the Harrisburg, Lancaster, and Reading Symphonies, Pennsylvania Philharmonic, and Opera Lancaster. Passionate about new music, Banks is a member of Naked Eye Ensemble and the Spatial Forces Duo.

Dr. Timothy Bonenfant is Associate Professor of Single Reeds at Angelo State University, where he also directs the ASU Jazz Ensemble and teaches Survey of Rock and Roll. He is a member of The Mesquite Trio, The Batik Quartet and the West Texas Jazz Orchestra. He holds three degrees from UNLV and a master's degree from CalArts. A former member of the Nevada Symphony Orchestra and the Las Vegas Philharmonic. Bonenfant's ensemble credits also include the Houston Symphony Orchestra, Abilene Philharmonic, San Angelo Symphony Orchestra, Boise Symphony Orchestra, Nevada Opera Theater, and various groups on the Las Vegas Strip.

Soo Goh is Assistant Professor of Clarinet at Kutztown University. Previously, he has taught at the University of North Carolina at Pembroke. Goh is the principal clarinetist with the Carolina Philharmonic. He made his Carnegie Hall debut in 2008 with the Carolina Philharmonic under the direction of Maestro David Michael Wolff.

Michelle Kiec, Associate Dean in the College of Visual and Performing Arts at Kutztown University, balances a career as a clarinetist and administrator. She has performed with the Harrisburg Symphony, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, Aspen Music Festival, and Breckenridge Music Festival. Dr. Kiec is a frequent conference presenter in the areas of distance education, curriculum development, enrollment management, student success, and assessment. She earned master's and doctoral degrees in clarinet performance at Peabody Conservatory of Music of the Johns Hopkins University. She holds bachelor's degrees in saxophone performance and German from the State University of New York at Buffalo.

Tornado Alley Flutes

Tornado Alley Flutes is an ensemble of professional flutists living in the heart of Tornado Alley. Their repertoire spans the 20th and 21st centuries, often emphasizing new works by living composers, many of which feature extended techniques. Tornado Alley Flutes' mission is to build audiences for new music and share recent works for flute ensemble.

Alyssa Borell is a freelance flutist and teacher based in Norman, Oklahoma. Ms. Borell is a cofounding member of the Silver Lining Flutes, a professional flute ensemble dedicated to performing works from living composers and music from around the world. Ms. Borell is also a dedicated proponent of new music; she is a performing member of the Flute New Music Consortium and has premiered many new works.

Ellen Johnson Mosley is the Principal Flutist of the Delano Chamber Orchestra in Wichita, KS and Chair of the Career and Artistic Development Committee for the National Flute Association. She teaches flute at Butler Community College in El Dorado, KS and is a board member on the George B. Tack Memorial Flute Committee and the Delano Chamber Players. Ellen holds degrees from Florida State University, the University of Texas at Austin, and Wichita State University.

Karen McLaughlin Large is an assistant professor of music at Kansas State University and teaches flute, music theory, flute methods, film music, and directs the KSU flute ensemble. Dr. Large performs with the Topeka Symphony Orchestra, Tornado Alley Flutes, Traverso Colore: Baroque Ensemble, and Konza Winds, and has performed at many international, national, and regional music conferences.

An active performer, Shelley Martinson has appeared as a soloist, orchestral, and chamber musician throughout the United States. Martinson joined the faculty of Southwestern Oklahoma State University as Assistant Professor of Music in fall 2013, where she instructs courses in applied flute, flute studio, music history, and chamber music. Martinson serves on the board of the Oklahoma Flute Society (President) and is chair of the National Flute Association's (NFA) Career and Artistic Development Committee.

Dr. Elizabeth Robinson is an instructor of music appreciation and music of the world at Kansas State University. An active teacher and performer, Dr. Robinson has given masterclasses and performed recitals through the United States. She serves as third flute/piccolo for both the Topeka and Salina Symphonies, and is a founding member of Tornado Alley Flutes.

ADDITIONAL PERFORMERS

Dancler, Shannon

NO BIO SUBMITTED

Hetland, Taylor

NO BIO SUBMITTED

Gerling, Daphne

Violist Daphne Gerling enjoys a versatile career as a teacher, chamber musician, recitalist, and soloist. She performs on both the modern and baroque viola in leading venues across the U.S., Argentina, Austria, Brazil, Chile, England, Honduras, Italy, Germany, the Netherlands, Portugal, and Vietnam. Recent collaborative projects have led her to organize the Primeiro Encontro de Violas in Porto Alegre, Brazil in 2012, and to present at the ASTA convention in 2013 and 2014. She will be a featured artist at the International Viola Congress in Cremona, Italy, and the Brazilian Viola Congress in Florianópolis in 2016. Following studies at the New England Conservatory, Oberlin, Cleveland Institute of Music and Rice University, she taught in Cambridge, England and at Valdosta State University in Georgia. She is currently Senior Artist Teacher of Viola and Associate Director of the Summer String Institute at the University of North Texas, and serves on the national board of the American Viola Society. She is the editor of the American Viola Society's blog "From the Studio" for 2015–16.

Herndon, Hillary

Violist Hillary Herndon has earned a national reputation for her brilliant playing, her "sweetly soaring tone" (Time Out New York), creative programming, and insightful teaching. She has been heard on NPR and PBS and has collaborated with some of the world's foremost artists, including Carol Wincenc, James VanDermark, and Itzhak Perlman, who described Hillary as "having it all—a gifted teacher and an excellent musician."

Ms. Herndon is dedicated to expanding the repertoire for viola through commissions of new compositions and advocacy of little known existing works. Her recitals often feature unknown repertoire alongside the standard canon. Herndon's first recording, *La Viola: Music for Viola and Piano by Women Composers of the 20th Century*, was deemed "uncommonly interesting" and "strongly recommended" by the International Record Guide.

Herndon founded the Waldland Ensemble with clarinetist Jeremy Reynolds and pianist Wei-Chun Bernadette Lo, a group committed to expanding the repertoire for clarinet, viola, and piano works. In 2015, the group commissioned and premiered five new works from American Composers in Carnegie Hall. The group has performed throughout the US, Europe, and Africa, and has released the album *American Voices* on MSR Classics.

A committed teacher, Ms. Herndon has a thriving studio at the University of Tennessee. Herndon's articles have been published in the journals of the American Viola Society and the American String Teacher Association. Herndon serves as Secretary for the American Viola Society and holds degrees from the Eastman and Juilliard Schools of Music. [www.hillaryherndon.com]

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 Fischhoff 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.

ADDITIONAL PERFORMERS

Johnson, Hannah

Hannah Johnson holds a B.S. in Psychology from South Dakota State University and is currently working towards a B.M. in piano performance from the University of South Dakota. Hannah has trained at the Main Stage Ballet and Dance Academy in Sioux Falls, SD for 15 years. She continues to study ballet, pointe, jazz, contemporary, modern, tap, and Broadway. Hannah is also an instructor at Main Stage. She teaches ages 3 through adult and students of all levels. She teaches and choreographs several styles of dance including ballet, contemporary, jazz, and Broadway. She is also the assistant coach and one of the choreographers for their performance and competition team, Main Stage Showcase. Showcase has won many awards including the Grand Champion title at the Triple S Dance Competition in 2014.

Kavasch, Deborah

Deborah Kavasch, composer, soprano, and specialist in extended vocal techniques, has received grants and residencies in composition and performance and has had works commissioned and performed in North America, Europe, the United Kingdom, and China. She has appeared in concert in major international music centers and festivals, frequently presents on new music and women in music conferences and festivals, and has premiered over 75 new works. She has been described as a “multifaceted, multi-timbral vocalist” with “articulate radiance” (Los Angeles Times) and “astounding range and agility” (Cleveland Plain Dealer), and “blew off the balcony...thrilling” (Journal SEAMUS), “exuberant” (San Francisco Classical Voice). Kavasch is published by Fish Creek Music and is recorded by Lovely Records, Composers Recordings, Inc., Cambria Master Recordings, and TNC Classical. Her CDs of original works performed by herself, *The Dark Side of the Muse*, and *Fables & Fantasies*, are released under the TNC Classical label. She is currently Coordinator of Music Theory/Composition at California State University, Stanislaus.

Meyer, Brad

NO BIO SUBMITTED

Spencer, Andrew

Andrew Spencer currently holds the position of Professor of Percussion at Central Michigan University. An active recitalist and clinician, he has performed as a soloist in the United States, Poland, Japan, Canada, and Costa Rica. In 1999, he released “Slender Beams,” a recording that features works by composer Dave Hollinden. Spencer has also premiered works by David Gillingham, Mark Polishook, Samuel Adler, Robert May and Henry Gwiazda among others.

Equally experienced in orchestral performance, Dr. Spencer is timpanist with the Lansing Symphony Orchestra, and Principal Percussionist for the Midland Orchestra. Additional positions have included timpanist/principal percussionist with the Yakima Symphony Orchestra, Cascade Festival Orchestra, Fargo-Moorhead Symphony Orchestra and Fargo-Moorhead Civic Opera Company. He has performed with the Oregon Symphony, Spokane Symphony, and the Civic Orchestra of Chicago. In addition, he has performed with numerous chamber ensembles throughout the United States, and plays drum set with the CMU Faculty Jazz Ensemble with whom he has recorded two CDs, “Caught In The Act” and “Conspiracy Theory”.

Dr. Spencer studied with Dr. Terry Applebaum at Northwestern University in Evanston, Illinois and John Beck at the Eastman School of Music in Rochester, New York. In addition, Eastman granted Dr. Spencer the coveted performer’s certificate as a percussion soloist. “Spencer’s energy put the piece in overdrive.”

Wadley, Darin

Dr. Darin Wadley is the Director of Percussion Studies and an Associate Professor of Music at the University of South Dakota. He holds a Doctor of Musical Arts in percussion performance from The University of Arizona, a Master of Music from the University of Nevada-Las Vegas, and a Bachelor of Music from Northern Illinois University. Prior to his appointment to the USD, Dr. Wadley was Director of Percussion Studies at Southern Utah University. Dr. Wadley is the principal timpanist with the Sioux City Symphony Orchestra and the Northwest Iowa Symphony Orchestra. He has also held professional engagements with the Tony Award® winning Utah Shakespearean Festival, Tucson Symphony Orchestra, Arizona Opera, and the Nevada Symphony Orchestra. Dr. Wadley is an active performer on drum set with the USD Jazz Quintet and several area jazz groups.



312 East Pine Street
Missoula, Montana 59802 USA
Phone: (406) 721-9616
Email: cms@music.org
Website: www.music.org