



**SIXTY-FIRST NATIONAL CONFERENCE**

**SHOWCASE OF  
CMS PERFORMERS  
& COMPOSERS I**

**Matthew Shevitz • Concert Manager**

**Thursday, October 11, 2018**

**7:30 p.m.**

**JW Marriott Parq Vancouver**

**Fairview I–II**

**Vancouver, British Columbia**

## ORIGINAL COMPOSITION:

**Coast Mountainscape: Two Vistas for Trumpet and Piano** ..... **Daniel Perttu (Westminster College)**

Tim Winfield, trumpet  
Nancy Zipay DeSalvo, piano

Many of my compositions are inspired by a sense of place. I have visited many places in which mountains rise from the sea. The Coast Mountains of British Columbia are particularly majestic, and this piece attempts to capture my emotional responses to this majesty, from lofty contemplation in the *First Vista* to drama and energy in the *Second Vista*.

## SHOWCASE PERFORMANCES:

**Image Astrale** ..... **Jean Coulthard**  
May Phang (DePauw University), piano

Vancouver-born composer Jean Coulthard was one of Canada's most prolific and honoured composers. Alongside Violet Archer and Barbara Pentland, she dominated the Western Canadian music scene for much of the twentieth century. In 1947, she was hired as one of the first faculty members at the University of British Columbia's incipient Department of Music. Her numerous composition students include Chan Ka Nin and Michael Conway Baker. In 1978, she was anointed Officer of the Order of Canada in 1978, and in 1994, the Order of British Columbia. A life-long learner, Coulthard studied with various composers, including Béla Bartók, Aaron Copland, Arnold Schoenberg and Ralph Vaughn Williams. Although she experimented with serialism, aleatoric procedures and electronic music, and many of her works display nationalism, including quotations from Canadian folk music, her chief influence remained Debussy and Ravel. Her music can be best categorized as neo-Romantic, with lyrical lines and lush harmonies. While still very much representing Coulthard's usual compositional style, "Image Astrale" is simultaneously also one of her more innovative piano compositions.

**Ko -ku = Empty Sky** ..... **Elliot Weisgarber**  
Sarunas Jankauskas (James Madison University), clarinet

"Ko -ku = Empty Sky" is one of the most significant survivors from an ancient body of Buddhist music for the vertical bamboo flute, likely reaching 10th century China, ruled by the Sung Dynasty. After Mongol invasions, many Zen priests were forced to move to Korea and Japan, thus bringing their tradition of religious music with them. Weisgarber's transcription for clarinet in A is a considerably abbreviated take on this work and is based on the version as performed by Kinko-ryu members, followers of Kurosawa Kinko, an 18<sup>th</sup> century priest, who organized much of the music for the Japanese flute, shakuhachi. The complete version of this sonic meditation typically lasts for about forty-five minutes! Ko -ku falls under the category of works (rei-bo), that have been reserved for funerals of bodhisattvas - priests who had attained the state of Enlightenment. Weisgarber instructs: "In the truest Zen sense, every note must be regarded as the concentration of intense energy: all of one's being — the whole world in a single sound, 'wisdom in a grain of sand.'"

Elliott Weisgarber (1919–2001), composer, clarinetist and ethnomusicologist, served on the faculty of the University of British Columbia from 1960 until his retirement in 1984. His interest in Asian cultures led him to spending significant time in Japan studying the classical music of that country, which permeates much of his compositional style. Weisgarber created a catalog of 450 compositions including chamber music, songs, orchestral works and scores for film, radio and television.

## ORIGINAL COMPOSITIONS:

**Labe Sonnets ..... Jason Heald (Umpqua Community College)**

Ruth Ginelle Heald, mezzo-soprano  
Donna Spicer, piano

Louise Labé (1520–1566), was a female French Renaissance poet. Labé was fluent in Latin and Italian, and a trained musician. She wrote twenty-four sonnets. The texts are vivid, passionate, and strikingly modern, presenting an interesting and surprising perspective from a 16<sup>th</sup> Century woman author.

**Well-known routine ..... Ivan Elezovic (Jackson State University)**

2-channel audio

“Well-Known Routine” is a stereo channel work that encompasses sounds of every day’s living routines during winter and spring 2017. The sound objects introduced in the piece are being presented either as single, unique, and accidental set of various circumstances or cluster-like substances that make up an entire audio spectrum of living surroundings. By creating such kind of audio relationship, it became apparent that daily routines seem well-organized at first glance; however, there are still presence of unexpected and unanticipated events that put a title of this piece into a questionable reality of daily existence. Those particular routines become the only truthful procedures that are occurring repetitiously.

**Entanglements ..... Paul Richards (University of Florida)**

Duo Anno 1647:  
Kristen Stoner, flute  
Manabu Takasawa, piano

“Entanglements” explores many of the ways that two distinctly different instruments can become embroiled, enmeshed, interwoven, and ensnared.

**Pears on a Sill ..... Gregory Mertl (Four Glimpses Music)**

**2. Spinning Waltz**  
**4. Caitlyn’s Goodbye**

Heather Shea Lanners, piano

Unlike most of my music, which is in one movement and relies on dramatic shape spinning out over many sections, each movement to “Pears on a Sill” is self-contained. Contrast occurs, but often within the context of a more limited palette. There is emphasis on recurrence – of opening ideas, distinct passages from other parts of a movement – in either unanticipated or open-ended ways. Each part of the set is a character piece and, as such, evokes a particular mood. To set a mood, most movements use rhythmic figures that recur throughout. Here the challenge is to create flow and a sense of a process despite rhythmic consistency. The last and most rhythmically concise movement is, in fact, the most expansive and a fitting conclusion to the set. While the titles of the individual movements are specific, the title as a whole hints at the idea of a collection of pieces set side by side. “Pears on a Sill” was written for pianist Solungga Liu and is dedicated to a dear teacher and enduring friend, Anne Modugno.

# PROGRAM

## SHOWCASE PERFORMANCE:

### *Dancing on Glass* ..... **Victoria Bond**

1. **Dancing**
2. **Capricious**
3. **Rapids**
4. **Tranquil**
5. **Dripping**
6. **Ice**
7. **Accompanied by a Drum**
8. **Swirling**
9. **Splash**

Charleston Trio:

Anna Cromwell (Eastern Illinois University), violin

Lisa Nelson (Illinois Wesleyan University), viola

Mira Frisch (University of North Carolina–Charlotte), cello

“Dancing on Glass” (2003) by Victoria Bond is based on the Chinese folk song “Liu Yang River.” This song has a fascinating history. It originates from the Hunan Province and was a favorite of street musicians who often sang it accompanied by a drum. However, it became the melody of a famous patriotic song celebrating the most well-known citizen who came from the Hunan province, Mao Ze-Dong. The song makes reference to the nine turns that the Liu Yang River makes before it flows into the lake which is its final destination. Because this work was commissioned by The Jade String Trio, Bond decided to use both the melodic contour of the folk song and the number 3 as the basic materials. There are 9 sections, consisting of 3 solos, 3 duets and 3 trios. The title derives from the dance of light on the surface of the glass-like river. The sections, which flow into each other without a break, reflect the changing character of the river.

## ORIGINAL COMPOSITIONS:

### *Congruent Verses* ..... **Daniel Adams (Texas Southern University)**

Andrew Nogal, English horn

The Latin origin of congruent is “congruere,” to fit together. In modern usage the term means in a general context “to be in agreement” and in a geometrical context figures that coincide exactly when superimposed, even if they exist at different angles. The “verses” in this solo refer to groupings of short irregular phrase-like structures with no apparent antecedent or consequent relationships. They are “congruent” however, in both contexts of the term. First, they are unified by a common basis of continually varied thematic materials. Second, most of the melodic passages are based on similar or identical structures, continually shifting and placed in contrasting orientations such as different part of a measure, different rhythmic subdivisions, and different times signatures.

“Congruent Verses” is held together by a succession of asymmetrical but interrelated musical statements. The piece begins with a slow, contemplative section, which is interrupted midway by a very brief and rapid passage that is later developed in a subsequent section. A more rhythmically active section follows, as short motives are repeated with slight variation. Tongue slaps and key clicks are introduced as the piece builds to a climax. A contrasting slow section played in the highest register follows, and includes harmonics. The piece closes with a rapid coda based on materials from the first fast section.

**Snoqualmie Passages .....** **Patrick Houlihan (Ouachita Baptist University)**

Caroline Taylor, alto saxophone

Lei Cai, piano

This single-movement work derives its title from the Snoqualmie Pass, a route through the Cascade Mountains in the Pacific Northwest. The opening alternates between the piano's bold chords and the saxophone's melodic declarations, material that is presented throughout. Just as a visitor to the Snoqualmie area of Washington experiences rugged mountains, powerful waterfalls, and serene valleys, the music travels through rigorous as well as tranquil passages.

**SHOWCASE PERFORMANCE:****Halim El-Daboos .....** **Alexis Hill**

The Kent State University African Ensemble:

Nina Korkor Anani-Manyo, Natalie Butchko

Alexis Hill, Charlie Occhipinti, Yualni Rodgers

Noah Runninger, Nick Stodolak, Chidinma Krystal Ubani

Montavia VanBuren, Laura Wiedenfeld, Marquita Williams

Janine Tiffe, director

"Halim El-Daboos" is a tribute to the Kent State University African Ensemble's founder, Halim El-Dabh, who recently passed. El-Dabh (1921–2017) was an Egyptian-American composer, musician, and ethnomusicologist who was well known as an early pioneer of electronic and tape music, and composed scores for four ballets of Martha Graham, including her masterpiece *Clytemnestra*.

Armed with her background in African-American step tradition and research of South African gumboots, Alexis "Pandis" Hill has written an original work to pay homage to El-Dabh. Gumboot dance developed in South African mines as a means of communication for workers who were forbidden to speak to one another. Rather than verbal communication, workers conveyed messages through codified rhythms played on their boots with their hands, by stomping their boots on the ground, and/or by striking their chests with their open palms.

"Halim El-Daboos" strictly uses body percussion instrumentation, whereby the body and boots function as the instruments. It is approximately seven minutes in duration and includes some vocalizations to praise and honor El-Dabh.

# CMS COMPOSER BIOGRAPHIES

## **Adams, Daniel**

Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). He served as the College Music Society Board Member for Composition from 2015 through 2017. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. His book entitled "The Solo Snare Drum" was published in 2000. He is also the author of two entries published in 2009 in the *Oxford Encyclopedia of African-American History: 1896 to the Present* and has authored a revision of the Miami, Florida entry for the *Grove Dictionary of American Music*. Adams has served as a panelist and lecturer nationally and internationally. He has received commissions from The McCormick Percussion Group, The McCormick Duo, The Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, the Louisiana State University Percussion Ensemble, the EOS flute and guitar duo, VioLet, Lee Hinkle, Richard Nunemaker Studios, Selmer Paris, Buffet Crampon, and D'Addario Woodwinds.

Adams's music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Costa Rica, Turkey, Argentina, Bulgaria, Canada, Australia, and South Korea. His music is recorded on Capstone Records, Ravello, Potenza, Albany, and Summit Records.

## **Elezovic, Ivan**

Ivan Elezovic (DMA, University of Illinois at Urbana-Champaign) studied composition, music theory, and electronic music at the University of Manitoba, McGill University, and the University of Illinois working with Michael Matthews, Randolph Peters, Zack Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt.

After receiving the Presser Award in 2001, he went to IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) where he studied with Brian Ferneyhough and Marc-André Dalbavie. A year later, he was accepted at the Internationales Musikinstitut in Darmstadt, Germany working with Isabel Mundry, Tristan Murail, Robert HP Platz, and Valerio Sannicandro.

His compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals in North and South America, Australia, Europe, and Asia. Dr. Elezovic's compositional approach, honed and refined in North America, has demonstrated both good craftsmanship and an interest in pursuing innovative conceptual goals. Instead of following a single style, Dr. Elezovic allows a number of materials and ideas to influence the approach and method for each new work. He was teaching composition, music technology, and music theory courses at the University of Illinois, Oberlin Conservatory of Music, Mahidol University, Nova Southeastern University, and Palm Beach Atlantic University. Presently, Dr. Elezovic is an Associate Professor and Head of Composition and Theory at Jackson State University.

## **Heald, Jason**

Dr. Jason Heald, Director of Music at Umpqua Community College, is an active composer, performer, educator, and clinician in the Pacific Northwest. He holds a Ph.D. in composition from University of Oregon, a master's degree from University of Portland, and a bachelor's degree from Lewis and Clark College. Before arriving in Roseburg, he taught at Western Oregon University, Linfield College, and Mt. Hood Community College. Dr. Heald is a prolific composer, with works published by ChoralWeb, UNC Jazz Press, Plymouth Music, Sound Music Publishing, and Call of the Wild Publishing. Recent premiers and commissions include performances by the Oregon Musical Theatre Festival, Shoreport Opera, Vanguard Voices, Delgani Quartet, Consonare, Kantorei, The Singers – Minnesota Choral Artists, the Willamette Singers, Olympia Chamber Orchestra, University of Portland Community Orchestra, Soundmoves, soprano Linda Larson, and Halcyon Trio Oregon. Recent awards include Grand Prize Winner, 2006 Eventide Arts Songfest (Dennis MA); Grand Prize winner, 2004 Cascadian Choral Composition Competition (Seattle, WA); 2008 Longfellow Chorus Award of Distinction in Choral Composition (Portland, ME), 2008 Vanguard Premieres Composition Contest (Detroit, MI); 2007 Sacred Voice Arts Song Finalist, (Salt Lake City, UT); 2013 Contempo Festival Award, Boston Metro Opera; 2002 Finalist, 21<sup>st</sup> Annual Ithaca College of Music Choral Composition Competition (Ithaca, NY); 2014 Project Encore Composer, (New York, NY); and 1<sup>st</sup> Place – Jazz Division, 2014 Eventide Arts Songfest (Dennis MA). Dr. Heald has also been the recipient of many ASCAP symphonic and educational awards. He also serves as choir director at First Presbyterian Church of Roseburg.

## **Houlihan, Patrick**

Patrick Houlihan is a native of New Orleans and holds degrees from the University of Mississippi and Florida State University. He has taught music theory, composition, and electronic music at Mississippi Valley State University and Ouachita Baptist University, where he presently serves as professor of music and chair of the Department of Music Theory/Composition.

He has received grants, commissions, and awards from the National Endowment for the Arts, Meet the Composer, the New Orleans Contemporary Arts Center, the Florida College Music Teachers Association, and other organizations. His compositions encompass a variety of media. In addition to composing music for concert performances, he has written music for modern dance, church choral anthems, and electronic music for collaborative museum installations with sculptor, Wallace Mallette. The most recent album to feature one of his works is *Ascend* (Navona Records NV6112), a 2017 release in the Society of Composers series, which includes his "Snoqualmie Passages" recorded by Caroline Taylor (alto saxophone) and Lei Cai (piano).

## **Mertl, Gregory**

"A talent the ear wants to follow wherever it goes" (Boston Globe), Gregory Mertl has garnered commissions from the Tanglewood Music Center, the Rhode Island Philharmonic, the Tarab Cello Ensemble, the Phoenix Symphony, the Big Ten Wind Ensembles, the Ostrava Oboe Festival, Czech Republic, Kenneth Meyer and the Hanson Institute, and the Barlow Endowment for a piano concerto for Solungga Liu and the University of Minnesota Wind Ensemble, which was released by Bridge Records in 2017.

Mertl has degrees from Yale University (BA 1991) and the Eastman School of Music (Ph.D. 2005) and was a 1998 Tanglewood Composition Fellow, where he worked with Henri Dutilleux and Mauricio Kagel.

His most recent works are a trio for clarinet, cello and piano for the new music ensemble counter) induction and *Letter for a Dying Soldier* for the University of Niš Choir (Serbia). He is presently composing a concerto for the French cellist Xavier Phillips.

## **Perttu, Daniel**

Daniel Perttu's music has been performed in Europe, Asia, South America, and in more than 30 states across the country. Performances of his music have occurred in numerous arts festivals, new music festivals, concert series, solo recitals at the international, national, and regional levels, Society of Composers conferences, and conferences of The College Music Society. Perttu's music has been released on the Navona records label, an imprint of PARMA Recordings, and his music appears on five different albums. Critics have recognized the "modal strains [in his music] that recall the works of . . . Ralph Vaughan Williams and Ernest Bloch;" have characterized it as "blending mystery, action, and excitement;" and have described it as being "majestic" and "lyrical." His music has also been published by Editions Musica Ferrum (London), as well as BRS Music, Inc. (Indianapolis) and Dorn Publications (Boston). He currently works as an Associate Professor at Westminster College in New Wilmington, Pennsylvania, where he serves as School of Music Chair. Previously, he taught at the University of Louisiana at Lafayette. He received his doctorate from The Ohio State University, his master's degrees from Kent State University, and his bachelor's degree from Williams College.

## **Richards, Paul**

Paul Richards is Research Foundation Professor and Head of Composition at the University of Florida. His works have been heard throughout the United States and internationally on six continents. Awards include Special Distinction in the ASCAP Rudolph Nissim Prize, the Jacksonville Symphony Orchestra's Fresh Ink composition prize, the New Music for Sligo/IMRO composition prize, the Flute New Music Consortium composition prize, and many others. Commissions have come from orchestras, wind ensembles, choirs, and chamber ensembles, and his works have been recorded by Richard Stoltzman, the Slovak Radio Orchestra, the Moravian Philharmonic, and numerous chamber groups. Music by Paul Richards is recorded on the Meyer Media, MMC, Capstone, Mark, Pavane, OAR, and Summit labels, and is published by Carl Fischer Music, TrevCo Music, the International Horn Society Press, Jeanné, Inc., and Margalit Music.

# SHOWCASE PERFORMER BIOGRAPHIES

## **Charleston Trio**

Anna Cromwell is Associate Professor of Violin and Viola at Eastern Illinois University. Cromwell can be heard performing in Duo XXI with cellist Dr. Mira Frisch on the CD *Quest: New Music for Violin and Cello*. Duo XXI's second CD, *Metal Cicadas*, was released by Albany Records in 2014. As an avid teacher and lecturer, Dr. Cromwell has given numerous presentations at state and national conferences including the Music Teachers National Association Conference and the American String Teachers Association National Conference.

Lisa Nelson is Visiting Assistant Professor of viola, violin, and string pedagogy at Illinois Wesleyan University. As an active chamber musician, she regularly appears in recitals throughout the U.S. and abroad. Along with teaching and performing, Dr. Nelson has given presentations on viola pedagogy and literature at the American String Teachers Association National Conference and American Viola Society Festival.

Mira Frisch is Associate Professor of Cello and Director of String Chamber Music at UNC Charlotte. Her recordings as a member of Duo XXI, with violinist Anna Cromwell, were released on the Albany Records label in 2010 and 2014. She has presented at national conferences of the American String Teachers Association, The College Music Society, Music Teachers National Association, and the Society of Composers.

## **Kent State University African Ensemble, The**

The Kent State University (KSU) African Ensemble was created in the 1980s by composer and ethnomusicologist, Professor Halim El-Dabh. The ensemble educates students and audiences through an exploration of traditional and contemporary music and dance of various cultural groups in Africa, and its diaspora. Many students of the ensemble learn cultural sensitivity by respectfully performing music and dance repertoire from cultures other their own. Others join the ensemble to connect with aspects of their heritage and identity. The ensemble is a part of the KSU curriculum and has a membership comprised of music majors and non-music majors, undergraduates and graduate students. The KSU African Ensemble typically performs for educational workshops and events on and off campus in northeast Ohio, USA. On campus events have included the KSU Folk Festival, Festival of Nations, African Night, May 4 Memorial Celebration, Fall for the Arts, and the Kent State University African Studies Program Conference. Off campus events have included the Chicago Festival of African Arts, Ohio Music Education Association conference, and the International Society for Music Education conference in Glasgow, Scotland.

## **Jankauskas, Sarunas**

Clarinetist Sarunas Jankauskas enjoys a versatile performance and teaching career. He has performed throughout the United States and Europe, appearing as a concerto soloist with Boulder Chamber Orchestra, Round Rock Symphony, several university orchestras and collaborating with accomplished artists, including St. Petersburg and Jasper String Quartets. Notable appearances include *International Conservatory Week Festival* (St. Petersburg, Russia), *Musicalis Daunia* (Italy), *SoundSpace at Blanton, Chamber Music at the Barn, KNOB Festival, Electroacoustic Barn Dance*, International Clarinet Association's *ClarinetFests*® and various composer/new music conferences. He has commissioned and premiered works by Richard Lavenda, Zack Stanton, Ethan Greene, Paul Kerekes and Brett Kroening. Dr. Jankauskas joined the music faculty at James Madison University in 2016 and is a frequent clinician at universities across the U.S. He previously instructed at Wichita State University, while also serving as principal clarinetist of Wichita Symphony. He started music studies in his native Lithuania, before receiving degrees from The University of Texas at Austin, Rice University and Grand Valley State University.

## SHOWCASE PERFORMER BIOGRAPHIES

### **Phang, May**

Pianist May Phang enjoys discovering and performing a wide range of repertoire from Bach and Liszt to Libby Larsen and Chen Yi. She has premiered the works of Armando Bayolo, Jaroslaw Golembiowski and Geoffrey Gordon, and has also worked with composers such as Gabriela Lena Frank, Aaron Jay Kernis, Christopher Theofanidis, and Joan Tower. Her 2013 debut CD *Travels through Time* featured works centered around Mark Twain's satirical *A Connecticut Yankee in King Arthur's Court*.

Performances as soloist and chamber musician have taken her to venues such as the Goethe Institute in Bangkok, Tianjin Conservatory Concert Hall in China, Victoria Concert Hall in Singapore, Chapelle historique du Bon Pasteur and Place-des-Arts in Montreal, the Concertgebouw in Amsterdam, Philadelphia Museum of Art, Kennedy Center for the Arts and National Gallery in Washington DC, the Chicago Cultural Center, the Detroit Institute of Art, and to festivals such as the Singapore Festival of Arts, the Montreal International Piano Festival, the Karol Szymanowski Festival in Zakopane, Poland, and the Festival de Música de Cámara de Aguascalientes, Mexico. Solo performances with orchestras include the Banff Chamber Players, Singapore Symphony, Montreal Symphony, and the Philadelphia Orchestra.

Currently the John Rabb Emison Professor of Creative and Performing Arts and Professor of Piano at DePauw University, Indiana, her prior teaching positions include Carroll University in Waukesha, Wisconsin, and the Wisconsin Conservatory of Music in Milwaukee.

## ADDITIONAL PERFORMERS

### **Cai, Lei**

Lei Cai was born in Shanghai, China, started piano at age five, and began studies at the Shanghai Conservatory when he was six. He secured the Doctor of Music degree in Piano Performance at Florida State University and joined the piano faculty at Ouachita Baptist University in 2001. Dr. Cai has recorded with the Shanghai Symphony Orchestra under the Taiwanese label, Wei Xian. He has also recorded works by composer Hua Lin for Radio Shanghai. His performance of Rachmaninoff's *First Piano Concerto* was described as "one of the finest performances of this work...Cai displayed a power and crispness of technique that would make any soloist proud" (Knoxville News-Sentinel). Radio Shanghai described his playing as "clear, colorful, and poetic."

### **DeSalvo, Nancy Zipay**

Dr. Nancy Zipay DeSalvo performs extensively as a soloist, a professional accompanying pianist (specializing in string and saxophone repertoire), and a chamber music collaborator. She has been a guest soloist with the Hong Kong Philharmonic Orchestra, various University orchestras across the United States and is currently a pianist with the Youngstown Symphony Orchestra. She is an Associate Professor at Westminster College in New Wilmington, Pennsylvania where she teaches applied piano, vocal and instrumental accompanying/coaching, piano techniques courses, coaching students, capstone and music history. She has also served as the Chair of the Department of Music.

## ADDITIONAL PERFORMERS

### **Duo Anno 1647**

Duo Anno 1647 formed in 2015 at The College Music Society's International Conference in Sweden and Finland. The ensemble, featuring Kristen Stoner on flute and Manabu Takasawa on piano, toured in Paris and Dublin in 2016. In 2017, they have performed on the Chopin Club Musicale series in Providence, RI; in Newcastle, Australia; and at the National Flute Association Convention in Minneapolis, MN.

Kristen Stoner, an active recitalist and masterclass teacher, is enjoying her sixteenth year as the flute professor at the University of Florida. She has performed as a soloist and a chamber musician across the United States, South America, Australia, Asia, and Europe. She has performed at fifteen National Flute Association Conventions, and at several Regional, National, and International CMS Conferences. Dr. Stoner was a Guest Soloist at the Festival Internacional de Flautistas in Lima, Peru, in 2013.

Noted for his "sensitive touch" by The Washington Post and for his "beautiful sound with an abundant sense of fantasy" by Musica Nova magazine (Japan), pianist Manabu Takasawa is Professor of Music at the University of Rhode Island. His interest in music education has taken him to performances in regional elementary and secondary schools in Rhode Island as well as schools in Japan, Taiwan, Thailand and Vietnam. He also served as the director of the Young Artists and Chamber Music Competitions for the Music Teachers National Association Eastern Division.

### **Heald, Ruth Ginelle**

Mezzo soprano Ruth Ginelle Heald is a dynamic soloist, stage performer, choir director, and music instructor in the Pacific Northwest. Ms. Heald is known for the energy, sophistication, and musical precision she brings to her stage performance. Since her debut as ten-year-old Brigitta in Rogers and Hammerstein's *The Sound of Music*, she has performed a variety of musical theater and opera roles throughout Oregon ranging from Disney princesses to classic femme fatales. Notable roles include the title role in Georges Bizet's *Carmen*, Belle in *Beauty and the Beast*, Gertrude the mother in Engelbert Humperdinck's *Hansel and Gretel*, and Ulla in *The Producers*.

A graduate of Willamette University, Ms. Heald holds a Bachelor's of Music degree in music education, with emphasis in voice performance. She was accepted to the American Institute of Musical Studies opera studio in 2012 for a summer of intensive training in singing, acting, diction, and stage performance in Graz, Austria. Ms. Heald's diverse musical training includes voice lessons with Allison Swensen-Michell, Susan McBerry, and Stephanie Weiss; vocal coaching with John Kolody, Ed Bak, and Patricia Amato; Alexander Technique with Anita King; and acting coaching with Marc Verzatt. She has sung in choirs under the baton of Carlos Kalmar, Ryan Heller, Wallace Long, Steve Zopfi, Paul Klemme, and Georgina Philippon.

### **Lanners, Heather Shea**

Canadian pianist, Heather Shea Lanners, has performed extensively throughout the United States, Canada, and Europe as an active soloist and chamber musician. Recent highlights have included solo performances at the Dublin International Piano Festival in 2015, and a performance of Beethoven's *Emperor Concerto* with the Bulgarian State Orchestra of Vidin under the direction of Maestro Christopher Haygood in 2016. As a collaborative artist, Ms. Lanners has been engaged as an Opera Coach at the Cleveland Institute of Music, the University of Akron and the Cleveland Opera on Tour. She has also served as a resident pianist at the prestigious Meadowmount School of Music and the Holland Summer Music Sessions.

Ms. Lanners is currently Assistant Professor of Piano and Piano Pedagogy at Oklahoma State University. In addition to a busy performing and teaching schedule, she remains active as a guest lecturer, master class clinician and adjudicator. She has also had articles published in the American Music Teacher journal and currently serves as President-Elect of the Oklahoma Music Teachers Association.

Lanners received a Bachelors degree in Piano Performance from the University of Western Ontario, the Diplôme Supérieur en Musique de Chambre from the École Normale de Musique, and a Masters degree in Performance and Literature from the Eastman School of Music.

## ADDITIONAL PERFORMERS

### **Nogal, Andrew**

Oboist Andrew Nogal is an acclaimed orchestral performer, chamber musician, and interpreter of contemporary music. He performs regularly with Ensemble Dal Niente, the CSO MusicNOW ensemble, Contempo, and the Elmhurst Symphony Orchestra, and as a substitute with the Chicago Symphony Orchestra and the Oregon Symphony. His festival appearances include the Ojai, Astoria, Ravinia, Peninsula, and Great Lakes Festivals, as well as three summers performing under the direction of Pierre Boulez at the Lucerne Festival Academy. In 2015, he made his Asian recital debut at the International Double Reed Society conference in Tokyo. Nogal was awarded a gold medal at the 2011 Fischhoff National Chamber Music Competition and in 2012 became the first oboist ever lauded with the Kranichstein Music Prize, the top honor for performers, at the Darmstadt International Summer Courses for New Music. Nogal studied at Northwestern University, where he earned bachelors degrees in both Music Performance and Art History, as well as a Masters Degree in Music Performance. He has led master classes and coached chamber music at the University of Oregon, the San Francisco Conservatory of Music, Williams College, The Banff Centre, the Chicago Youth Symphony Orchestras, and Midwest Young Artists. Since 2011, he has been the instructor of oboe at Loyola University Chicago. He is also a lecturer in the Music Studies program of the Bienen School of Music at Northwestern University.

### **Spicer, Donna**

Donna Spicer received her Bachelor's Degree from California State University, Fullerton and her Master's Degree from the University of Oregon. She taught public school for 31 years and currently is an Adjunct Professor of Music at Umpqua Community College in Roseburg, Oregon. Donna has performed as a soloist with the Roseburg Concert Chorale in England, Ireland and Scotland and has directed the Vintage Singers in Roseburg for 12 years. She has also had leads in productions of "Anything Goes," "Guys and Dolls," "The Sound of Music," "Oliver," "Swingtime Canteen," and "Choir Girls".

### **Taylor, Caroline**

Caroline Taylor is a Professor of Music at Ouachita Baptist University. Dr. Taylor has premiered works for saxophone throughout the United States and Europe. As a founding member of the Arkansas Saxophone Quartet, she has performed all styles of chamber music ranging from transcriptions to avant-garde contemporary music. Dr. Taylor has enjoyed frequent invitations to perform at the World Saxophone Congress, numerous conferences of the North American Saxophone Alliance, the Navy Band International Saxophone Symposium, the College Music Society, and the Hawaii International Conference on the Arts & Humanities. Her debut CD recording "The LYNX Duo: Music for Saxophone & Percussion" was released through Mark Custom Recordings. Dr. Caroline Taylor is a E. Rousseau Artist and a Performing Artist for the Yamaha Corporation of America.

### **Winfield, Tim**

Dr. Tim Winfield, has been assistant professor of music at Westminster College since 2014. He is the director of the Westminster College jazz ensemble, and teaches private trumpet, trumpet ensemble, brass chamber music, brass pedagogy, general music methods, introduction to classic jazz, introduction to western music, and band practicum. A native of Jeannette, Pennsylvania, Dr. Winfield began playing trumpet at an early age, following in the footsteps of his father and grandfather. He is currently principal trumpet of the Butler Symphony Orchestra, first trumpet with the W.D. Packard Band, and has been a member of the Billings Symphony Orchestra and the Boulder Symphony Orchestra. Dr. Winfield has also played with the Pittsburgh Opera, Canton Symphony Orchestra, Erie Chamber Orchestra, Westmoreland Symphony Orchestra, Johnstown Symphony Orchestra, Steamboat Springs Orchestra, South Florida Symphony Orchestra, Aspen Festival Orchestra, Corona Symphony, Hangar Theater, and Lake Dillon Theater.



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