



2020 NATIONAL CONFERENCES

**CONCERT II:
SHOWCASE OF
PERFORMERS
& COMPOSERS**

Kimberly Goddard Loeffert (Oklahoma State University)
Concert Manager

Saturday, October 10, 2020
8:00 p.m. EDT

PROGRAM

SHOWCASE PERFORMANCES:

- Child of Light* Karen Tanaka
Blue Planet
- Our Planet Earth* Tanaka
Light
- Water Dance III* Tanaka
Yumiko Oshima-Ryan (Gustavus Adolphus College), piano

This program features three piano works by a Japanese composer Karen Tanaka. Her love of nature and concern for the environment has influenced many of her works including these piano pieces. Her music is richly expressive, delicate and evocative. Tanaka studied composition in Tokyo, Paris and Florence, and she currently teaches composition at California Institute of the Arts.

“Child of Light 1–Blue Planet” is the opening piece of Tanaka’s piano collection Children of Light composed in 1998–99. The theme of the collection is wild animals in danger and environmental problems, such as deforestation, sea pollution, ozone depletion and global warming.

“Light” is an excerpt from the piano collection, Our Planet Earth. It is a sequel to Children of Light. It was written as a message to children to love the beauty of the planet earth and the animals, in the hope that they will develop safe and clean energy and protect the natural environment. In Light, gradual changes of color and shimmering sounds are created by very sensitive and subtle tremolos.

“Water Dance III” was composed in 2010. The title suggests cool, transparent water flowing freely. The work is a joyful dance with a pleasant feeling of a pulse. The music presents a rich, flickering and changing texture: just as the water flows constantly and never with the same phase.

- Romance, op. 23* Amy Beach
Stephanie Teply Westney (The University of Texas at San Antonio), violin
Ivan Hurd (The University of Texas at San Antonio), piano

Amy Marcy Cheney Beach (1867–1944) and Maud Powell (1867–1920) were pioneers during the American women’s suffrage movement as prominent musicians at the end of the 19th century. Both child prodigies, they made significant advancements in performance and composition with regards to advocating for women in the American concert hall. Amy Beach earned a place in history with her “Gaelic” Symphony, which was the first symphony composed and published by an American woman. Maud Powell made her mark as a violin soloist in an entirely male field by performing with orchestras such as the New York Philharmonic and performing recitals throughout America, often in places where recitals, particularly performed by women, were unheard of. While they previously knew each other, Amy and Maud came together in Chicago on July 6, 1893 for the Women’s Musical Congress as part of the World’s Fair: Columbian Exposition (for which Powell was an organizer) to premier Beach’s *Romance, op. 23*. Amy wrote and dedicated the work to Maud for this event and it was received with great enthusiasm when the two performed it. So much so, in fact, that they repeated their performance of the work as an encore. Beach’s *Romance* utilizes the entire range of both instruments and embodies late Romanticism through its dramatic climaxes and virtuosity. The scope of Maud’s performing abilities and Amy’s compositional strengths is evident in this significant work and the joining of forces by these two American women pioneers in music is worthy of inclusion and celebration in the canon.

ORIGINAL COMPOSITIONS:

***Remnants of Creation* Kyle Vanderburg (North Dakota State University)**

electronics

Remnants of Creation is garbage. Literal garbage. Okay, okay, technically it's recycling. Plastic bottles, glass jars, soup cans, and old newspapers disappear from curbsides every week and make their way to Materials Recovery Facilities such as the one operated by Tulsa Recycle and Transfer, where all of the sounds in this work were recorded. In this work, hundreds of thousands of pounds of recycling introduce creation as a mechanical process rationally designed from random detritus.

***Reef* Mark Lackey (Samford University)**

Orquestra Sinfônica do Teatro Nacional Claudio Santoro
Claudio Cohen, conductor

Reef (2019) is a meditation on the beauty, the power, and the fragility of our planet's majestic undersea ecosystems. From stately low brass pronouncements to capricious comments from the percussion, and from the driving asymmetrical string rhythms of progressive rock to the lyrical lines of the woodwinds (with a nod to Ravel), *Reef* expresses the thrill and wonder of our mysterious oceans. S.D.G.

***Papa Hemingway's Polydactyls* Michael Schelle**

* Commissioned by Pi Kappa Lambda

Cathryn Gross, Bb clarinet
Benjamin Abel, violin
David Murray, double bass
Jon Crabiel & William Trachsel, percussion
Kate Boyd, piano
Richard Auldon Clark, conductor

As the 2020 CMS / PKL / ATMI / NACWPI national conferences were originally scheduled for October in Miami, FL, upon receiving the commission I choose to explore potential eccentric Florida connections for the piece. Initial contenders included Salvador Dali, the Everglades, humidity, alligators, senior citizens, Republicans, snow birds, golf, pricey beachfront properties, native Floridians Faye Dunaway, Wesley Snipes, Sidney Poitier and Pitbull. Being a lifelong cat lover (and an avid reader of 20th Century American poetry and literature), it was inevitable — and uncontested — that I had to embrace Ernest Hemingway and his polydactyl cat empire in Key West. Still going strong, decades after his death, the Hemingway estate / museum is home to dozens of descendants of the original Hemingway cats — 40-50 at any given time — most with polydactylism (extra toes = giant paws). In no particular programmatic way, most musical materials in the piece were inspired / influenced by the animals, their behaviors, their environment, their resilience, and the tough, rugged — yet sentimental — spirit of Hemingway himself.

COMPOSERS & PERFORMERS

Abel, Benjamin

Violinist Kate Benjamin Abel is a passionate chamber musician and advocate for new music. His performance of Melinda Wagner's *Four Settings* was declared "the high point of the evening" by South Florida Classical Review. He has performed with Sioux City Chamber Music, Indianapolis Ballet, Finger Lakes Chamber Music Festival and Indianapolis Chamber Orchestra. He has a BM from Butler University and an MM from the University of Miami and is currently in the DMA program at CCM-Cincinnati College Conservatory of Music.

Boyd, Kate

Pianist Kate Boyd, DMA is director-coordinator of piano area studies at Butler University and is on the faculty of Interlochen Arts Camp. She regularly performs throughout the US and abroad as a soloist and chamber musician. Recent awards include: Butler University Outstanding Faculty of the Year (2017) and *Indiana Music Teachers Association* Teacher of the Year (2019). In February 2020, Dr. Boyd performed Beethoven's complete sonatas for violin and piano in New Zealand. [<https://www.butler.edu/directory/user/kboyd>]

Clark, Richard Auldon

Violinist, violist, composer and conductor Richard Auldon Clark is the Artistic Director and conductor of the Manhattan Contemporary Chamber Ensemble, the Finger Lakes (NY) Chamber Music Festival, and the Butler University Symphony Orchestra. Clark's chamber music is recorded on numerous commercial CDs, and his full-length opera "Happy Birthday, Wanda June" (libretto by Kurt Vonnegut, based on his Broadway play) was premiered by the Indianapolis Opera Company in 2016. [<https://www.butler.edu/directory/user/rclark>]

Crabiel, Jon

Jon Crabiel is Percussion *Artist-in-Residence* at Butler University where he has taught since 1998 (coordinator of percussion studies, director of percussion ensemble and instructor of percussion pedagogy, literature and world drumming). In demand as a clinician across the US, Jon is first-call extra percussion with the Indianapolis Symphony Orchestra, and has recently performed with the National Symphony Orchestra, the Indianapolis Chamber Orchestra, the Ft. Wayne Philharmonic and Empire Brass. [<https://www.butler.edu/directory/user/jcrabiel>]

Gross, Cathryn

Cathryn "Trina" Gross joined the Butler faculty as Instructor of Clarinet in the fall of 2014. She is the second and e-flat clarinetist in the Indianapolis Symphony Orchestra's clarinet section, a position she has held since 2002. Prior to joining the ISO, she was principal clarinetist of the Louisville Orchestra and the Augusta Symphony. A graduate of Eastman (BM) and Indiana (MM), Trina is also an active chamber musician, including a recent performance of Messiaen's *Quatour Pour la Fin du Temps* with the Eroica Trio during Butler's Arts Fest. [<https://www.butler.edu/directory/user/cagross>]

Hurd, Ivan

Ivan Hurd currently serves as Assistant Professor 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 performed in the famed Haydnssaal at the Esterházy Palace. Ivan has performed in master classes for pianists such as Alan Chow, Theresa Bogard, and Read Gainsford. Ivan was one of ten pianists in the state of Michigan selected to compete for the Rosamond P. Haeberle Memorial Piano Award. As a graduate student at the University of Oklahoma, Ivan received the Provost Certificate of Distinction for Outstanding Graduate Assistant Teaching for two consecutive years.

Ivan has presented at workshops at national conferences such as MTNA, GP3, and NCKP in Illinois, Florida, New Mexico, Nevada, and Ohio. In 2019, Ivan presented at the CFMTA conference in Winnipeg, Canada. He has also served as co-chair for the planning committee of the Young Professionals Track for

the 2016 MTNA National Conference, and currently serves on the Collegiate Pedagogy Committee for NCKP.

Lackey, Mark

“Buoyant, at times playful...a classical, yet unrestrained lyricism” (*ArtsBham*).

As a composer of vocal, electronic, chamber, orchestral, and wind ensemble music, Mark Lackey has garnered premieres from many gifted artists including Orquestra Sinfônica do Teatro Nacional Claudio Santoro (Brazil), Rhymes With Opera, Fireworks Ensemble, Eastman Wind Orchestra, Definiens Ensemble, Druid City Ensemble, cellist Craig Hultgren, violist Victor de Almeida, and violinist Courtney Orlando. His music is available on the Centaur and Potenza Music labels, through Dorn Publications, and on his own Julian Date Music imprint. In addition to performances, honors include a public reading by the Alabama Symphony Orchestra, an Encore Grant from the American Composers Forum, and selection as finalist in the American Composer Competition of the Columbia (MD) Orchestra.

Mark Lackey is also an energetic educator. As Associate Professor and Coordinator of Graduate Studies in Music at Samford University’s School of the Arts, he teaches composition and music theory. His teaching has earned him a Johns Hopkins University Arts Innovation Grant and a Samford University Innovative Technology Grant. He earned the degrees Doctor of Musical Arts in composition, Master of Music in theory pedagogy, and Master of Music in composition from The Peabody Conservatory of Johns Hopkins University where his teachers included Christopher Theofanidis, Bruno Amato, and Nicholas Maw. He is a member of Pi Kappa Lambda national honor society in music, the American Composers Forum, the Birmingham Art Music Alliance, and The College Music Society.

Murray, David

David Murray, Professor of Bass and Director of the School of Music at Butler University, has an international reputation as a solo bassist, ensemble bassist and teacher. A student of Gary Karr (Hartt) and Stuart Sankey (Aspen), and an alum of Tanglewood, he won the 1980 Aspen Concerto Competition and the 1988 International Society of Bassists (ISB) Solo Competition, the first prize being a solo debut at Carnegie Hall. In 2017 he received the ISB Special Recognition Award for Solo Performance. [<https://www.butler.edu/directory/user/dmurray>]

Oshima-Ryan, Yumiko

Yumiko Oshima-Ryan is an active performer of both solo and collaborative works.

Since 1995 she has been incorporating contemporary Japanese piano works into her repertoire. She has performed these works nationally and internationally including world premieres of new works by Japanese composers. Her first recording “From Afar” Japanese Contemporary piano works are published through the Naxos Music Library. Oshima-Ryan is a fiscal year 2017 recipient of an Artist Initiative grant from the Minnesota State Arts Board. With this grant, she completed her second album “left alone,” collection of solo pieces for left hand.

A native of Japan, Oshima-Ryan graduated from Toho Gakuen School of Music in Tokyo and earned a Doctor of Musical Arts degree at the College-Conservatory of Music, University of Cincinnati. Her piano teachers include Eunice Norton (a pupil of Arthur Schnabel), Eugene Pridonoff, Richard Syracuse, Jerome Rose, and Satoko Tokumaru. She studied chamber music with Menahem Pressler, pianist and founding member of the Beaux Arts Trio.

Oshima-Ryan is currently a Professor of Music at Gustavus Adolphus College in St Peter, Minnesota.

Schelle, Michael

Bio Pending

Trachsel, William

William Trachsel is an Indianapolis based composer, percussionist, electronic musician and educator. His recent works have explored the intersection of nature and technology, as well as the role of physical space as an aspect of musical structure and expressive energy. His music has been programmed at the SEAMUS National Conference, CEMiCircles, Electronic Music Midwest, Midwest Composers Symposium and the NOW Music Festival, and has been performed by ensembles such as the Indiana University Orchestras, JCA Composers Orchestra, the Empyrean Quartet and Ascending Duo. [<https://soundcloud.com/will-trachsel>]

COMPOSERS & PERFORMERS

Westney, Stephanie Teply

Stephanie Teply Westney is currently Senior Lecturer of Violin at The University of Texas at San Antonio. She served as String Area Coordinator at UTSA from 2011-2020. She has also held positions at Texas Lutheran University and San Antonio College. She holds degrees in Violin Performance from the University of Texas at Austin, Yale University, Vanderbilt University and attended Interlochen Arts Academy.

Dr. Westney is an active performer, coach, and teacher, and especially enjoys performing solo recitals, chamber music, and new music. She 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 has presented, performed and/or adjudicated at recent national and regional conferences for American String Teachers Association, Music Teachers National Association, The College Music Society, Texas Music Educators Association, and Independent Schools Association of the Southwest. She currently serves as Instrumental Performance Officer for the South Central Chapter of The College Music Society, Private Studio Chair for TexASTA and is on the editorial committee for the *American String Teachers Journal*.

Vanderburg, Kyle

Composer Kyle Vanderburg (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts, his acoustic works feature catchy melodies and too many time signatures.

He holds degrees from Drury University (BA) and the University of Oklahoma (MM, DMA), and has studied under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others.

When not composing, Kyle runs the musical workshop NoteForge where he creates and maintains Liszt, a web-based conservatory management application. [<http://www.KyleVanderburg.com>]



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