

2016 Regional Conference



COLLEGE MUSIC SOCIETY

GREAT PLAINS CHAPTER REGIONAL CONFERENCE

Grant Hall

Conservatory of Music and Dance
University of Missouri, Kansas City

Kansas City, MO

March 5-March 6 2016



Main Program

All events will be held on the UMKC campus in Grant Recital Hall or 330 Grant Hall unless otherwise noted.

SATURDAY, MARCH 5

8:45 AM-11:00 AM: REGISTRATION

9:10 AM Welcome (Grant Recital Hall): Tony Bushard, President, CMS Great Plains Chapter; Sarah Tyrrell, Chair, Program Committee

9:15 AM-10:45 AM: SESSION 1 (Grant Recital Hall): Sarah Tyrrell, Chair (University of Missouri, Kansas City)

9:15 But I Teach Music, Not English: Examining the Role of Literacy in Music Study: Elizabeth Momand (University of Arkansas, Ft. Smith)

9:45 Active Learning in General Music Curricula: Elizabeth Robinson (Kansas State University)

10:15 Anthems of Whose Generation?: The Beatles and the Millennials: Donna Parsons (University of Iowa)

9:15 AM-10:45 AM: SESSION 1a (330 Grant Hall): Alison DeSimone, Chair (University of Missouri, Kansas City)

9:15 Fifteen Minutes of Fame: Andrew White (University of Nebraska, Kearney)

9:45 *The Sons of Light* by Ralph Vaughan Williams: Historical Background and Analytical Overview: Stephen Town (Northwest Missouri State University)

10:15 Philip Glass and the Tangled Reciprocity of Documentary Film Music: Andrew Granade (University of Missouri, Kansas City)

10:30 AM-11:45 AM: Poster Session (Grant Hall, Second Floor)

Five Yoga Postures and Two Breathing Exercises to Reduce Music Performance Anxiety: Katherine Jolly (St. Louis University)

Comprehensive Musicianship in the Applied Studio: Ideas to Increase Student Achievement: Clayton Dunaway (Ball State University)

The New Music, Arts, and Humanities Initiative (MAHI): A Tested Technology-Mediated Approach for the Interdisciplinary Understanding of Music, Arts, and Humanities: Jeremy Baguyos (University of Nebraska, Omaha)

Ennio Morricone and the Music of the Spaghetti Western: Alexandra Zacharella (University of Arkansas, Fort Smith)

10:45AM-11:00 AM: BREAK

11:00 AM-12:30 PM: SESSION 2 (Grant Recital Hall): Reynolds Simpson, Chair (University of Missouri, Kansas City)

11:00 Discovering Ferdinand Ries' Sonatas for Piano and Violin: Ting-Lan Chen (University of Nebraska, Kearney), Nathan Buckner (University of Nebraska, Kearney)

11:30 Transforming Spirituals into Solo Piano Concert Pieces: Works by Margaret Bonds and Florence Price: Jennifer Muñiz (Indiana University, South Bend)

12:30 Isang Yun's *Interludium A* (1982): Its Relationship to the Piano Music of Debussy: Koeun Lee (University of Tennessee-Knoxville)

11:00 AM-12:30 PM: SESSION 2a (330 Grant Hall): Tony Bushard, Chair (University of Nebraska, Lincoln)

11:00 Blues Connotation: Ornette Coleman and the Spirit of the Blues: Max Stehr (University of Nebraska, Lincoln)

11:30 Turning Tables: Engineering the Vinyl Revival: Shane Hoose (Eastern Kentucky University)

12:00 The (Frying) Pan is Mightier than the Sword: Style and Parody in the Music of *Earthbound*: Justin Sextro (University of Missouri, Kansas City)

12:30 PM-2:00 PM: LUNCH/COMMON TOPIC DISCUSSION: "TRANSFORMATION"

2:15 PM-3:45 PM: SESSION 3 (Grant Recital Hall): William Everett, Chair (University of Missouri, Kansas City)

2:15 Youth Excels: Benjamin Britten's *Tit for Tat*: Jake Bartlett (Peru State College), Elizabeth Stauffer (Peru State College)

2:45 Tornado Alley Flutes Perform Works from the Flute New Music Consortium: Carlos Feller (Oklahoma Baptist University), Karen McLaughlin Large (Kansas State University), Shelley Martinson (Southwestern Oklahoma State University), Ellen Johnson Mosley (Butler Community College), Elizabeth Robinson (Kansas State University)

3:15 An Exploratory Conceptual Framework of Recommended Practices for the Sustainability of Electronic Music Repertoire: Jeremy Baguyos (University of Nebraska, Omaha)

2:15 PM-3:45 PM: SESSION 3a (330 Grant Hall): Mara Gibson, Chair (University of Missouri, Kansas City)

2:15 An Illustrative Approach to Steven Laitz's Phrase Model as a Tool to Teach How Common-Practice Tonality Works: Paul Lombardi (University of South Dakota)

2:45 Improvisation in the 18th-Century Counterpoint Curriculum: Reynold Simpson (University of Missouri, Kansas City)

3:15 The Red Light Advantage: Using Recording Technology to Enhance Performance Pedagogy: Andrew DeBoer (University of Arkansas, Fort Smith)

3:45 PM-4:00 PM: BREAK

4:00 PM-4:30 PM: BUSINESS MEETING (330 Grant Hall)

4:30 PM-5:30 PM: KEYNOTE ADDRESS (Grant Recital Hall): To Compose in My Own Language: Chen Yi (University of Missouri, Kansas City)

5:30 PM-7:30 PM: DINNER (ON YOUR OWN)

7:30 PM: CMS COMPOSERS' CONCERT (See "Composers' Concert Program")

SUNDAY, MARCH 6

9:00 AM-9:30 AM: REGISTRATION

9:30 AM-11:00 AM: SESSION 4 (Grant Recital Hall): Tony Bushard, Chair (University of Nebraska, Lincoln)

9:30 Philanthropist Huntington Hartford and His Influence on American Music: Craig Parker (Kansas State University)

10:00 Discovering Paul Creston's Vocal Miniatures: Exploring Contents of the LaBudde Special Collections and A Recent Recording: Sarah Tyrrell (University of Missouri, Kansas City)

10:30 What's in a Name?: Arthur Berger's Theory of Atonality as Neoclassicism: Terri Knupps (Southwest Baptist University)

11:00 AM-11:15 AM: BREAK

11:15 AM-12:45 PM: SESSION 5 (Grant Recital Hall): Sarah Tyrrell, Chair (University of Missouri, Kansas City)

11:15 Emancipating Robert Schumann: Stacy Busch (University of Missouri, Kansas City)

11:45 State Financing of Choral Composers in Saint Petersburg: The Case of Rimsky-Korsakov: Lisa Mullinger (University of Kansas)

12:15 What's Hot in Opera? Staging and Programming Transformations: Katherine Eberle (University of Iowa)

12:45 PM: CONFERENCE ADJOURNED: SEE YOU IN 2017!

Composers' Concert Program and Program Notes

Pain Meds

Reynold Simpson (University of Missouri, Kansas City), Luis Viquez, clarinet (University of Missouri, Kansas City), Huang Chun Hang, violin (University of Missouri, Kansas City), Rob Simpson, cello (University of Missouri, Kansas City)

I'm the kind of guy, that with enough prodding from my wife, makes it to his annual check-up every six or seven years. My wife, you see, suffers under that rational delusion that if there is something wrong, the sooner the doctor discovers it the better. I, however, prescribe to a different philosophy that says that if you don't go to the doctor, then there's no way he can find something wrong. That's because, you got to know, if you step into that office then he's going to find something. Anyway, I went and he said you have a bad knee; a gazillion years of training and practice and all he could tell me was something I'd known for a long time, at least six or seven years.

Pain Meds, although the first finished, is to be the third of four pieces based on my experience of getting a “new” knee. I learned a lot, and foremost is that I make a lousy drug addict. Whether they didn't work, made me sick, gave me the shakes, or did the trick, the pain medication felt like a trap. For two months, my mind said no, but the body said yes and made my life miserable, if I tried to stop. Throughout the music, you'll hear the instruments scratch and snap and swoop and scream. Loops and repeats trap you and for a moment everything seems all right, but then the noises, the repetition, the frustrations begin again.

Amok

Justin Rito (Michigan State University), Matthew Tracy, saxophone (Alma College)

Amok is a response to the incredible variety of styles that saxophone music contains. It is very often one of the most exciting and virtuosic instruments, yet it is also capable of being one of the most intimate and reflective. My aim in writing it was to capture both of these possibilities, but one—the wilder, more virtuosic music that begins and ends the work—became predominant.

A Seeker's Song

Gregory Mertl (New Milford, Connecticut), Kenneth Meyer, guitar (Onondaga Community College)

In virtually all of my pieces, it is the sound and personality of an instrument (or combination of instruments) that inspires a piece. As I gradually acquainted myself with it, the guitar revealed its searing, vulnerable beauty - a quality which totally enchanted me. It is the guitar's inability to sustain, its particular six-string resonance, the method of plucking, and the special sound of turns or ornaments - due to the technique of hammer-ons and pull-offs, that I believe yields this beauty. Turns, in particular, enthralled me. (There is simply nothing like that sound on any other instrument.) They are central to the musical fabric of the piece, as both rhythmic and figurative elements. Although we are used to the guitar in highly amplified settings, in its untainted state the guitar seems to me to embody intimacy, both in its delicacy and in its quiet power. And it is intimacy, mainly, that I explore in this piece - an exploration which unconsciously and naturally gave rise to an air of seeking. Seeking is universal to humans, but how and why we seek is uniquely particular to each individual. It is a personal process, intimate in the extreme. "Song" in the title speaks to an overarching lyricism, a particular quality in the music, which is punctuated by impassioned cries and invocations that seem to spill out beyond its confines.

Two Lost Loves

Andrew Hannon (Appalachian State University), Jeremy Wohletz, clarinet (Dickinson State University)

This composition was created with the help of many individuals. Volunteers left messages at a Google Voice account setup

for this composition. These messages were then used as source material for the vocal samples. While the entire story of the two primary messages in this piece is largely unknown, they both carry a thread of love, loss, and remorse. The end result is an intimate glimpse into the contributor's emotional state during the voicemail.

Antares Falling

Ashley Fu-Tsun Wang (University of Illinois, Urbana-Champaign)

This piece comes from ancient Chinese literature, the Book of Songs, in which one of the poets talked about how people used the star Antares to tell the change of season. This phrase was later interpreted in two ways: becoming cold and becoming warm. This misinterpretation and the selection of words in the phrase contributed to a poetic image. The flute and piano lines are intertwined together to create the ambiguity of sound, and to bring out the musicality within it.

Shaded Rhythms

Daniel Morel (University of Missouri, Kansas City)

An exploration of bright, buzzing colors, this piece combines sound, frequency, and color into a dance-like patten. Rhythms coalesce into a tango. Heavy syncopation dominates swiftly descending melodies and, as quickly as the dance emerged, it dissolves back into shifting timbres.

INTERMISSION

Segue

Paul Lombardi (University of South Dakota)

The word *segue* means “to smoothly make a transition from one thing to another, without interruption.” Transition is the goal of my composition *Segue*. This composition for solo alto saxophone has three primary textures: (1) slow quiet lyricism, (2) gradual speeding up to rapid palpitations, and (3) loud strident harshness. These three textures are presented individually, in pairs, and at the climax, all at once. As the piece progresses, the smooth transitions give way to many abrupt changes in texture. The combinations of textures govern the large-scale structure and create segues as each section gives way to the next. *Segue* was composed in 2007 at the Atlantic Center for the Arts in Florida for Dr. Eric Lau.

Covers for Piano

Jakub Polaczyk (New York Conservatory of Music)

Covers for Piano is a set of 3 pieces based on the same material but in different sound colors. Each of the movements is inspired by different culture.

Returning Home

A-Mao Wang (University of Missouri, Kansas City), Qizhen Liu, cello (University of Missouri, Kansas City), Brian Woods, piano (University of Missouri, Kansas City)

The musical motive comes from a well-known Chinese Zheng piece *Notturmo in the Fisher Boat*, and its original Guqin version. This work was inspired by a famous poem which carries the same title as the Guqin repertoire. This poem is written by Tao Yuan-Ming, one of the foremost Chinese poets of Six Dynasties period. I applied its basic pitch material (F# A B E) from both versions, and developed it throughout the piece. It consists of two major sections: slow and fast, and a coda. For the piano part, I applied passages of pizzicato to the strings and fast running notes to imitate the Guqin’s sound. By quoting the same title of the poem, ornamenting the original musical theme, altering the rhythm, and employing various dynamics, I attempted to express the beautiful poetic imagery of the poem.

Cantus II

Richard Montalto (Mississippi University for Women)

Cantus II (2014) is the second in a series of works, each utilizing one to three performers, with electroacoustic accompaniment. In contrast to most of my works, I have chosen in this series to abandon complexity. All musical elements, including electroacoustic source material, are strictly limited. Unambiguous tonality, with an occasional nod to polytonality, is a distinguishing characteristic of the pitch material. Each of the works in the series make use of a cantus firmus. In *Cantus II*, the borrowed material is the 9th century chant, *Veni Creator Spiritus*, appearing in the prerecorded accompaniment.

Thread

Patrick Chin Ting Chan (University of Missouri, Kansas City),
Yu-Fang Chen, violin (Washburn University), Samuel Huang,
violin (University of Missouri, Kansas City)

The title of this piece, *Thread*, refers to the smallest sequence or chain of operations in computer programming. Multiple threads can exist simultaneously to form more complex operations that are interrelated. These concepts are then translated to the layering of the music and ultimately form its ongoing burst of energy.

Conference Presentation Abstracts

POSTER PRESENTATIONS

Jeremy Baguyos, “The New Music, Arts, & Humanities Initiative (MAHI): A Tested Technology-mediated Approach For the Interdisciplinary Understanding of Music, Arts, and Humanities”

The New Arts and Humanities Initiative (MAHI) is an innovative brick-and-mortar core curriculum humanities program that incorporates the history of music and art along with narrative history and literature. It is based on a successful and award-winning interdisciplinary humanities program developed at St. Stephens’s St. Agnes School near Washington, DC and was recently piloted on the college level in a music history course with plans on expanding the curriculum to general education. With an emphasis on intellectual ideas through interplay among the components of art, music, literature, and narrative history, the program exposes students to concepts

about music and art that would not normally be included in neither a traditional narrative history course nor a traditional music history course. This paper outlines the curriculum’s most celebrated version, covering both brick-and-mortar and technology-mediated implementations. The core of the curriculum is organized around the following pairs of modular topics that connect narrative history with music history and the arts: Christian Church and Boethius, the Carolingian Era and Gregorian Chant, Expansion and the *Ars nova* motet, Renaissance and Josquin, Counter-Reformation and Palestrina, Absolutism and Baroque, French Revolution and Beethoven, Industrial Revolution and Romanticism, Nationalism and Verdi, World War I and Ravel’s *La Valse*, Russian Revolution and Shostakovich, Weimar and Weill, and World War II and the reaction of Schoenberg.

Clayton Dunaway, “Comprehensive Musicianship in the Applied Studio: Ideas to Increase Student Achievement”

The purpose of this poster presentation is to present ideas for incorporating a comprehensive musicianship approach into the undergraduate applied music studio. The aim of this presentation is to provide applied music instructors with ideas and methods to utilize within their studios to reinforce concepts being taught in the academic music classroom. Topics of discussion will include the development and use of a warm-up or technique packet to increase the student’s facility as well as reinforce music theory fundamentals related to scales, arpeggios, chord sequences, and harmony. Instructional techniques

such as solfege, sight-singing and other ear training techniques will also be presented. Lastly, building a sequenced curriculum of solo and etude repertory to include pieces from varying musical periods can help ensure that students are familiar with the performance practice techniques of music from these different historical periods. By working closely with music theory and music history faculty members, interdisciplinary components can be synthesized into the applied studio to help students reinforce important skills and concepts to improve their overall musicianship.

Katherine Jolly, “Five Yoga Postures and Two Breathing Exercises to Reduce Music Performance Anxiety”

Objective: Participants learn five basic yoga postures and two breathing exercises that can assist them in reducing Music Performance Anxiety (MPA), and enhancing pre-performance emotional states. MPA can prevent high-level singers from performing at their best. Without tools to help combat this fear, careers can be negatively affected or cut short. This workshop follows up the authors’ recent study, which examined the use of five specified yoga postures and two breathing techniques in terms of their efficacy in controlling heart rate and reducing MPA in Master and Artist Diploma level singers at the University of Cincinnati, College-Conservatory of Music.

Methods/Design: This hands-on workshop will provide each participant with instruction on how to safely move through each of the five postures and breathing exercises, making necessary adjustments for comfort and ease. The postures used

are: mountain pose, or *tadasana*, forward fold, or *oruttanasana*, child’s pose, or *balasana*, spine twist, or *ardha matsyendrasana*, and cat/cow, or *marjaisana/bitilasana*. The two breathing exercises taught are *ujjayi* breathing, or ocean breath, and *nadi shodhana*, or alternate-nostril breathing. These basic exercises can be done in the space of an office, dressing room, or backstage, making them highly useful for the professional singer.

Results and Conclusions: Participants leave the workshop with valuable tools for reducing MPA, diminishing pre-performance heart rates, and improving overall emotional pre-performance states. Teachers of singing can use these methods in their studios as well. A handout will be given with pictures and descriptions of the exercises.

Alexandra Zacharella, “Ennio Morricone and the Music of the Spaghetti Western”

The music of Ennio Morricone has long been associated with the 20th century’s depictions of the “Wild Wild West.” Having written in his lifetime over 500 film and television compositions, many of Morricone’s compositions were at the forefront of the Spaghetti Westerns of the 1960’s and 1970’s. Partnered with Italian film director Sergio Leone, Morricone composed some of the most memorable themes from western films like *A Fistful of Dollars*, *For a Few Dollars More*, *The Good, Bad and the Ugly*, and *Once Upon a Time in the West*. This poster session will explore the music of several of Morricone’s Spaghetti Western film scores and title soundtracks. The title

soundtracks from these compositions became personified by the western look of film stars like Clint Eastwood, and the music of Morricone took on an identity of musical themes for the cowboy or the outlaw. The poster session will delve into the partnership of Leone and Morricone and how these two men worked together to create an Old West or Wild West identity through music and cinematography.

PAPERS AND LECTURE-RECITALS

Jeremy Baguyos, “An Exploratory Conceptual Framework of Recommended Practices for the Sustainability of Electronic Music Repertoire”

Sustainability, an electronic music work’s chance of surviving far into the future, even if the composer and the performer at the première are no longer supporting the work and the implementation technology has long become obsolete and/or unavailable, is central to the continued performance of electronic music repertoire. Currently, it is difficult for performers of electronic music repertoire (especially interactive computer music repertoire), who were not the composers or performers at the première to recreate a performance in the future, partly because many real-time interactive computer music works utilizing live processing cannot be easily preserved due to the quick obsolescence of the technological platforms upon which many electronic music works are created.

The solution is to eschew the widespread practice of bundling the set of musical intents and ideas within a single technological implementation with the hopes that the technology would not be rendered obsolete in the future, and to instead preserve the composer’s musical gestures as a precise (within the limits of appropriate summary and details), well-documented, and platform-independent set of intents and ideas that could be replicated accurately with any current or future technology. This approach, as outlined in detail in this paper presentation, in addition to technically skilled performers taking on more of the responsibility of the production of the electronics, would facilitate preservation, repeated performances, and study of computer music repertoire.

Jake Bartlett, “Youth Excels: Benjamin Britten’s *Tit for Tat*”

Benjamin Britten (1913-1976) was a prolific English composer of many genres throughout the mid-20th century. Indeed, most of his well known works were composed from age 20 and beyond. However, this rarely performed set of songs, entitled *Tit for Tat*, was originally composed when Britten was between the ages of 9-17. While he does consider these song settings to be “naive,” he believes these five selections to be as complete as possible, specifically for a composer in his early teens.

These five pieces, together with poetry by Walter de la Mare, and Britten’s youthful musical settings, provide a rare glimpse of life from the eyes of a pre-teen adolescent boy. The boy’s vi-

sion, supported by simplicity and clarity, may have given pleasure to the poet, who had a unique insight into the child's mind. Early views into Britten's more familiar style can be seen, while at the same time appreciating the basic compositional technique he used to hone his masterpieces over the next 45 years.

Stacy Busch, "Emancipating Robert Schumann"

The examination of Robert Schumann's character is a continuing discussion that has evolved and digressed since the beginning of the twentieth century. Although his music has been analyzed, scrutinized and adored by the musical militia, it is himself that causes far more heated debates. Indeed, I find myself first drawn to his complex personality that expedites my appreciation for his music. With such a vast compendium of research and discourse on the life of Schumann, I found hunting for lapses in information my primary task. I took research that many have used to point to a particular conclusion, and attempted to turn it towards a different direction. In this way, I hope to voice rational explanations of Schumann's artistic success and subsequently alleviate some common misconceptions regarding his character and music.

Ting-Lang Chen, "Discovering Ferdinand Ries' Sonatas for Piano and Violin"

German composer Ferdinand Ries' historical significance in music is undoubtedly overshadowed by his mentor and close friend Beethoven. Contrary to the importance of his biographical accounts of Beethoven, Ries' compositions remain on the

sideline of the mainstream repertoire in the current century. Nevertheless, Ries was well-known as a pianist-composer in his time, and was extremely prolific in every instrumental genre. These include twenty eight sonatas for piano and violin. The sonatas not only reveal Ries' personal link to the two instruments, they also bear witness of the stylistic transition and the trajectory of the genre's development in the early nineteenth century. This lecture-recital will hence examine these sonatas--several acquired from the British Library--and demonstrate that: 1) Ries displayed a consistent handling of formal structure, yet his harmonic language is daring, creating dramatic effect closer to the Romantic era; 2) the two instruments in Ries' sonatas often share equal partnership through the use of double statements, frequent exchange of short melodic segments or canonic design between violin and piano, and assignment to the violin the primary voice in harmonically active areas; and 3) these sonatas are multi-faceted because of the various features they exhibit (e.g. didactic, reflecting particular contemporary trends, tributes to Beethoven, bold and virtuosic for concert performances, etc.), providing an ideal repertoire for performers, scholars, and instructors interested in classical piano-violin duet alternatives beyond Mozart's and Beethoven's works. Selections that will be performed in this lecture-recital are: 1. Sonata Op. 19 in F minor, Mvt. II; 2. Sonata Op. 30 #1 in C Major, Mvt. III (excerpt); 3. Sonata Op. 83 in D Major, Mvt. I

Andrew DeBoer, “The Red Light Advantage: Using Recording Technology to Enhance Performance Pedagogy”

Technology has saturated every facet of our world. From online media to the classroom and concert hall, recorded music and recording technologies are more readily available than ever. Though some have lamented the effect of flawless studio recordings on live performance expectations, recording technology can serve as a valuable tool to improve both instruction and personal musicianship. Because of its considerable worth, musicians and educators should fully consider the positive effects of recording technology on enlightening, performing, and overall musicianship. While amateur recording is becoming more ubiquitous, many musicians and teachers are unaware of the varied resources available to them. Furthermore, musicians often mistakenly believe recording technology is too expensive to be justifiable. This presentation explores various hardware and software recording technologies that are not only reasonably accessible, but are also economically feasible for use by both performers and educators.

Katherine Eberle, “What's Hot in Opera? Staging and Programming Transformations”

Performers, audiences, and scholars are facing fascinating transformations in the opera world today. Radical, updated stagings, the use of modern technology, and how the internet and the Met Live in HD Cinecasts are impacting opera deserve our consideration. The author will pose and debate these

questions. Does financial viability and cultural relevance equate positive aesthetic experiences for audiences? Are younger audiences actually being drawn into live performances? Is the future of opera solely going to become a video media spectacle in a domestic setting via DVD or some other form? Will optical illusions, computer generated graphics or special effects become the norm? Is there no longer room for operatic “music museums” which focus solely on 19th century repertory? This lecture will focus on the upcoming productions at the MET opera of *Les Pêcheurs de Perles* (*The Pearl Fishers*), *Lulu*, and the *Tudor Trilogy*. These “new” productions will be contrasted with premieres of Dallas Opera’s *Great Scott*; Opera Philadelphia’s *Andy: A Popera*; Chicago Lyric’s *Bel Canto*; San Francisco’s *Fall of the House of Usher*; Minnesota Opera’s *The Shining*, and Washington National’s *Appomattox*. The competitive demands of public theater with socially diverse audiences who have a conscious desire for the latest innovations in technology could take opera to new heights and potentially reach millions instead of only hundreds or thousands at a performance. This look at the hot trends in opera will open CMS member’s eyes and ears to the positive and negative changes in the industry.

Andrew Granade, “Philip Glass and the Tangled Reciprocity of Documentary Film Music”

There is a moment in Peter Weir’s 1998 film *The Truman Show* where Christof, the titular show’s creator/director, watches Truman sleep on a giant screen while Philip Glass plays a circular, somnolent piano composition. In that single

shot, barriers between what is real and what is fiction break down as a composer known for his documentary work appears on screen accompanying a fictional scene about a “reality” television show that is succumbing to real life.

The significance of that scene continues to grow upon reflection. Over the past thirty years, Glass’s music has become ubiquitous in documentary film whether or not he composed the music for the film. Consider that while Glass has composed twenty-one documentary scores, his music has appeared in over seventy documentaries. This presentation builds off that scene in *The Truman Show* by uncovering why Glass’s music has become the sound of documentaries. Exploring trends in musical scholarship, it shows that for many, minimalism has come to represent an objective sound. Using recent scholarship in documentary studies, it demonstrates that while earlier documentarians sought an “impression of authenticity,” modern filmmakers seek to represent the world rather than reproduce it. And looking closely at Glass’s music in *The Art of the Steal* (2009) and *Jiro Dreams of Sushi* (2011), it confirms that the music’s use creates what Paul Arthur calls a “tangled reciprocity” between authenticity and persuasion, objectivity and narrative, ultimately adding unexpected resonances that will continue to draw documentarians to it for years to come.

Shane Hoose, “Turning Tables: Engineering the Vinyl Revival”

With all forms of media in the world seemingly determined to become digital, a growing segment of the music industry is pushing to ensure analog is not forgotten through a recent revival of vinyl records. As compact disc sales continue to decline and digital downloads struggle to compensate for that fiscal void, the popularity of vinyl is experiencing a surprising revival. The resurgence of vinyl has been well documented, and sales have increased annually every year since 2006. While vinyl has long been a mature medium, technical knowledge related to vinyl production has become more and more obsolete. Preparing a recording for vinyl release requires an intimate knowledge of the medium, its capabilities, and its limitations. Engineers must make special efforts in order deliver music that will translate successfully to vinyl. Furthermore, the quality of what is heard on vinyl relies not only upon how a given track was produced by in the studio, but how it is mastered and manufactured. Through images, videos, and recorded examples, I will discuss the innate qualities of the vinyl medium and its corresponding mastering and production processes. Finally, I will present a recent album as an example, and explain how the decision to release the project on vinyl influenced the engineering process.

Terri Knupps, “What’s in a Name?: Arthur Berger’s Theory of Atonality as Neoclassicism”

American composer and critic Arthur Berger’s striking connections to some of the most important figures in twentieth-century music—Arnold Schoenberg, Igor Stravinsky, Nadia Boulanger, Darius Milhaud, and Aaron Copland—led to Berger’s unique perspective on the period. In the Depression era when American composers such as Copland were adapting a nationalist and populist idiom to make music more accessible for the “masses” in response to the less-pleasing, alienating sounds of the twelve-tone style, Berger lamented the disapproval heaped on experimental music. Copland himself had previously written atonal music to the lauds of critics. So why was there so much negativity towards twelve-tone music by the American public? It easily accepted dissonances and seemingly unrelated noises in radio shows; however, use the word “atonality” to describe the same techniques in concert music and audiences balked. Berger seemed to suggest relabeling styles, or perhaps abandoning the use of labels altogether. He discussed twelve-tone music in particular, believing that serialism was in fact just a type of expressive Neoclassicism. The previously mentioned composers, including Berger himself, were working to build on ideas of the past while connecting the various elements into a logical whole—fundamental concepts of Neoclassicism—albeit in a less accessible but deceptively expressive way. By studying his writings, music, and archives, it is clear Arthur Berger pondered relabeling modern music or dismissing the use of labels completely to more

clearly represent the true motives of composers in America and to reach out to the concert-going public.

Koeun Lee, “Isang Yun’s *Interludium A* (1982): Its Relationship to the Piano Music of Debussy”

The piano music of Korean composer Isang Yun (1917-1995) exhibits a co-existing polarity of the musical heritages of the East and the West. During Yun’s residency in Germany in 1970s, the music of Claude Debussy (1862-1918) was one of his formative compositional influences. Debussy sought to express beautiful sound effects by implementing colorful sonority, a practice which Yun highly admired. Debussy and Yun both drew upon oriental sound in their piano music. To this end, Debussy utilized pentatonic and whole-tone scales and applied ornamentation in the broadest sense in his *Piano Etudes* (1915) to decorate melodic lines. Yun’s musical language, on the other hand, is more condensed and concrete than Debussy’s. In Yun’s main-tone technique, the ruling main-tones are anticipated by grace notes and colored by ornamentation, vibrato, accents and glissandi. *Interludium A* (1982), his last solo piano work, exemplifies Yun’s use of this technique. The letter A in the title is expressed as the main tone in many different ways. This presentation will discuss Yun’s bilingual pianistic language in *Interludium A* as expressed through his expanded usage of Debussyan musical elements and linkage of these elements to the Korean main-tone technique. The principal topics addressed will be the role of main-tone technique and the aspects of symbolism and impressionism adopted by Yun. The paper will be supported by

performances of musical examples drawn from Yun's *Interludium A* and from selected piano works of Debussy.

Paul Lombardi, "An Illustrative Approach to Steven Laitz's Phrase Model as a Tool to Teach How Common-Practice Tonality Works"

Some recent theory textbooks teach various guises of a phrase model. According to Steven Laitz's version (*The Complete Musician*, Oxford University Press), tonic (T) and dominant (D) are the pillars on which tonality stands, and most phrases move T-D ending with a half cadence, or T-D-T ending with an authentic cadence. The dominant may optionally be preceded by a predominant (PD). The initial tonic may be expanded one or more times. This presentation graphically illustrates Laitz's phrase model to give students a better understanding of tonality.

Shelley Martinson, "Tornado Alley Flutes Perform Works from the Flute New Music Consortium"

Tornado Alley Flutes (Martinson, Carlos Feller, Karen McLaughlin Large, Ellen Johnson Mosley, and Elizabeth Robinson) is a progressive flute ensemble dedicated to performing new music featuring the flute. This performance seeks to introduce audiences to newly composed compositions featuring the flute. Highlighted works will include notable and winning flute quartets by Flute New Music Consortium Composition Competition Composers, along with FNMC's first large-scale commission, *Confluence* for Solo Flute, by Pulitzer Prize winning composer Zhou Long. Flute quartets include Nicole

Chamberlain's *Tamar*, Carleton Macy's *Intensity* (world premiere), and Chamberlain's *French Quarter*. Flute New Music Consortium, Inc. is a 501c3 non-profit organization that unites flutists from around the world with the purpose of promoting new music for the flute by commissioning works, organizing simultaneous premieres, and encouraging repeat performances. Recent recognitions include grants from the Oklahoma Arts Council, National Flute Association and the Illinois Music Entrepreneurship Competition and presentations and performances at regional and national flute conferences. FNMC members include college professors and performers from around the country, including Southwestern Oklahoma State University, Oklahoma Baptist University, University of Illinois, Carnegie Mellon, Butler Community College, Florida State University, Baldwin Wallace Conservatory, Kansas State University, and University of Oklahoma, among others.

Elizabeth Momand, "But I Teach Music - Not English: Examining the Role of Literacy in Music Study"

The expectation that a college graduate will be literate is a given. Yet, increasingly there are many students who arrive as college freshmen who are functionally literate at best. Nonetheless, they are placed in our classes and studios and struggle with language, writing, and reading throughout their course of study - not only in their general education classes, but in many of their music classes as well. Their vocabulary is often not well-developed, thus creating problems understanding texts, and their writing is insufficiently strong enough to write an analytical paper. This scenario begs the

question - if they struggle so much in their studies, are they really able to reach a level of literacy that is expected of a college graduate?

When we encounter students whose ability levels in reading and writing are below normal expectations, how do we address this? To answer this question, we must examine our roles as educators and musicians. Do we leave the reading and writing instruction in the hands of faculty from other disciplines? As ensemble directors and applied lesson teachers, is literacy a component of our instruction? Is there actually time in our teaching to address literacy? This presentation will examine the role of literacy in music study from the perspective of teaching applied lessons, ensembles, and music education classes, and through an administrative lens. Common classroom problems concerning literacy will be explored, and examples of how activities to increase literacy can be incorporated into each teaching area will be discussed.

Lisa Mullinger, “State Financing of Choral Composers in Saint Petersburg: The Case of Rimsky-Korsakov”

Commonly described in the West as the composer who linked the national style of the New Russian School and the Western aesthetics of the Saint Petersburg Conservatory, Rimsky-Korsakov composed choral music that appeared in Russian Orthodox services, as well as popular folk song arrangements. Like many composers of this era, Korsakov found himself working multiple jobs to support his livelihood, primarily in

positions supported by the State. While employed with the Imperial Navy as Inspector of Naval Bands and assistant director at the Imperial Court Chapel, Korsakov composed choral songs for the first time. Because choral music played a central role in the development of socio-cultural identities during the transformation of social estates to social classes in Russia, the support of the State was an important factor in the formation of a national identity. Formal State programs promoted fine arts directly through organizations like the Society for the Encouragement of Arts, as well as indirectly through civil servant appointments, State awards, and pensions. Examining music from composers employed by State institutions illuminates how the Russian government contributed to constructions of identity in the late nineteenth century.

This paper examines the influence of State institutions that financed Korsakov’s career, focusing on his period of choral composition. Secondly, investigating the State funding of notable choral composers Anton Arensky, Pavel Chesnokov, and Sergey Lyapunov will inform the relevance of financial sponsorship from the Russian government as intended to spread their ideologies on nationalism through the mediums of art and music.

Jennifer Muñiz, “Transforming Spirituals into Solo Piano Concert Pieces: Works by Margaret Bonds and Florence Price”

Composers Florence Price and Margaret Bonds were featured at a concert in the 1933 Chicago World’s Fair: the first

African-Americans who debuted with the Chicago Symphony Orchestra, as composer and pianist, respectively. Price was Bonds' first teacher for piano and composition, and they both used rigorous classical training to inform their transformation of spirituals into concert music.

This lecture-recital will examine two solo piano pieces: the first movement of Florence Price's Sonata in E-minor, and "Troubled Water," by Margaret Bonds. Price, in her sonata, did not quote actual spirituals. She composed her own themes that capture the essence of a spiritual, in terms of rhythm, melodic contour, and modal inflections. She accomplished this within the framework of sonata-allegro form. Margaret Bonds' piece takes an opposite approach, even though a similar goal is reached. She uses a quoted spiritual as the generating material for the piece. Bonds treats the "Wade in the Water" theme as the basis for an improvisatory variation in ternary form. The interest lies in the layering of the voices, the syncopation, and the increasingly virtuosic pianism. Bonds was known for her extensive improvisations at the piano that were rarely notated. This piece, as a written improvisation, gives insight into her compositional process.

The music of Bonds and Price demonstrates two levels of transformation: the evolution of traditional classical forms to incorporate vernacular elements, and the transformation of the spiritual, channeled into concert music.

Donna S. Parsons, "Anthems of Whose Generation?: The Beatles and the Millennials"

Nearly 50 years after the Beatles went their separate ways, their music informs, entertains, and mesmerizes the millennials. Undergraduate classes on the Beatles have become the norm rather than the exception. For the past eleven years I have been teaching "World of the Beatles," an advanced interdisciplinary undergraduate course that examines how the Beatles reflected and shaped the music and culture of their time. Why take this class? Many students will say that they were raised on the Beatles, they are trying to gain a better understanding of parents who came of age during the sixties, or they want to understand what all the fuss is about. Yet, genealogy, sentimentality, and curiosity only reveal the outer layer of their obsession with the Beatles. The core lies much deeper.

In an age where students cannot name the musical spokesperson of their own generation, they are confounded by the intensity of Beatlemania. The band's quest for artistic perfection and their creation of hypnotic soundscapes challenged musicians and listeners alike to match their criterion. Students are captivated by the maturation of the Beatles sound, the leap in experimentalism from *Rubber Soul* to *Revolver*, the Lennon-McCartney songwriting partnership, and the role George Martin and his engineers played in turning sonic ideas into a musical reality. In this talk I analyze the factors that draw the millennials to the Beatles and how the band's imprint on popular

music and their fans resonates with a generation searching for their role in a polarizing society.

Craig B. Parker, “Philanthropist Huntington Hartford and His Influence on American Music”

George Huntington Hartford II (1911-2008), the heir to the A & P grocery fortune, was one of the most flamboyant arts patrons of the twentieth century. Hartford (whose wealth once totaled a half billion dollars) owned a newspaper and a theatre, produced films and plays, founded the Handwriting Institute, and built the Gallery of Modern Art in New York City to exhibit his collection. His greatest influence resulted from his founding and funding of the Huntington Hartford Foundation, an artists' colony near Los Angeles. Hartford realized that his wealth could directly benefit creative people, and felt it his moral obligation to do so. Inspired by Marian MacDowell, Hartford created a California version of the MacDowell Colony. His foundation's stated purpose was enabling the creation of literary works, paintings, sculptures, and musical compositions. From 1950 until 1965, over 400 creators were in residence at the 154-acre Huntington Hartford Foundation for one to six months, with Hartford paying all expenses. Among these fellows were 70 composers, including such luminaries as Roy Harris, Douglas Moore, Walter Piston, Ned Rorem, Louise Talma, Virgil Thomson, and Ernst Toch. Several failed business ventures, and Hartford's desire to center his activities on the East Coast, caused the foundation's closure. This paper surveys the selection process of the fellows (which included handwriting analysis), scandals at the foundation, the music

created there, and the foundation's importance to American music. Most of the documentation for this paper was derived from the foundation's files, now in the UCLA Department of Special Collections.

Justin Sextro, “The (Frying) Pan is Mightier than the Sword: Style and Parody in the Music of *Earthbound*”

Since its 1995 North American release for the Super Nintendo Entertainment System, *Earthbound* has gained a cult status among a devoted group of fans. Eschewing traditional role playing game tropes of mythic heroes slaying monsters with swords and magic, *Earthbound* instead follows a group of kids who travel through a modern suburbia as they attempt to save the world from destruction at the hands of an evil invading alien, Giygas. With baseball bats and frying pans as their weapons, the heroes fight a range of villains from robots to cranky old ladies and encounter fantasy elements superimposed on their normal world.

This presentation examines the stylistic influences extant in *Earthbound*'s score, and the use of musical parody to reflect the narrative tone. Composers Keiichi Suzuki and Hirokazu “Hip” Tanaka have cited many examples of contemporary musical genres quoted in *Earthbound*. This stylistic melting pot provides intertextual references to *Earthbound*'s parody of RPGs: electronic melodies akin to B-horror movies accompany a town infested with zombies, an island in the sky is imbued with Middle Eastern connotations using exaggerated

musical markers, and tense battle music of typical RPGs is replaced with quotes from “Tequila” by The Champs. The score is an extension of *Earthbound*’s playful take on the RPG genre, as each stylistic quotation emphasizes and pokes fun at the situations in which the characters are placed. It is a game which highlights the tropes of its medium yet appropriates them unapologetically.

Reynold Simpson, “Improvisation in the 18th-Century Counterpoint Curriculum”

At first, the teaching of 18th Century Counterpoint, a historically rule-based approach to musical composition, may seem completely antithetical to the freedom of musical improvisation. However, including improvisation in a counterpoint curriculum promotes improved melodic composition and analysis, a greater appreciation of voice-leading and tonal structures, and a deeper understanding of the interaction and characteristics of melodic lines, the very reason and heart of contrapuntal instruction.

This paper demonstrates a melodic approach to improvisation that the author has incorporated into a traditional 18th century counterpoint curriculum for the last several years. This is an improvisational method that builds on the students’ understanding of voice-leading and non-harmonic tones. Initially, students elaborate simple melodic intervals with neighbor tones, escape tones, passing tones, and unaccented appoggiaturas. These elaborations are then applied to simple melodic patterns common to 18th century melodies. Once mastered,

students learn to combine elaborations by creating double neighbor tones, melodically filled escape tones and appoggiaturas, etc. in a simple two-part texture that is primarily parallel sixths and tenths.

At the next level, students incorporate scalar and harmonic structures (arpeggios) into their improvisations on well-known Baroque melodies that were often subject to variation technique, i.e. *La Folia* and German Chorales. Additionally, a bass-line is added to give a better harmonic definition and direction to each melodic phrase. In the final step, non-harmonic and voice-leading elaborations are combined with scalar and harmonic structures to create complex melodies. Variety in meter, tempo, and other elements of style are introduced and middle voices are added to allow to the natural interaction of various melodic lines to develop. Students that are currently enrolled in the author’s 18th Century Counterpoint will demonstrate their improvisations during the paper’s presentation.

Max Stehr, “Blues Connotation: Ornette Coleman and the Spirit of the Blues”

Composer, saxophonist and improviser Ornette Coleman is arguably among the most important American voices in 20th century music. Usually cast as an iconoclast, Coleman is often credited with innovating and re-inventing jazz by shedding the confines of chord progressions and turning to a “free” improvisational style of playing.

Despite being labeled as a jazz artist, Coleman's musical foundation is as much in the blues as it is in jazz. Born and raised in Fort Worth, Texas, Coleman spent the early years of his musical career playing gospel, R&B and the blues in and around Texas and the Southeast before developing his free style of playing in the 1950s. The blues never left Coleman's music, and elements African-American folk music can be found in both his compositions and improvisations at every stage in his career. This paper and presentation is an examination of Coleman's music from a blues perspective, rather than jazz perspective. The paper focuses on the influence of the blues and other African-American folk traditions on Coleman, through selected recordings and transcriptions from several periods in his career. It discusses the use of blues vocabulary and inflection in both his compositions and improvisations and shows that the "free" style of Coleman's music shares many commonalities with traditional country blues, including improvisation over indefinite chord progressions and elasticity in form. It ultimately shows that while Coleman was the face of modern jazz, his music reestablished a connection with the past and embodied the spirit of the African American folk tradition.

Stephen Town, "The Sons of Light by Ralph Vaughan Williams: Historical Background and Analytical Overview"

The Sons of Light (1950) represents the first endeavor of Vaughan Williams's final compositional phase -- it would be followed by *Sinfonia Antartica* (1952), *Hodie* (1954), Sym-

phony No. 8 (1955), *Epithalamion* (1957), and Symphony No. 9 (1957) -- and all of the compelling elements of his late style are visible in its pages. These comprise a synthesis of modal, diatonic and chromatic harmony in an all-encompassing poly-modality, a new rhythmic elasticity and subtleness, an expanded orchestral body, and masterful scoring. Described as a cantata for mixed chorus and orchestra, its compositional history is not well known; nor has its music been thoroughly analyzed. This presentation will discuss the former and provide an overview of the latter, concentrating on the germinal motif that recurs throughout the work.

Sarah Tyrrell, "Discovering Paul Creston's Vocal Miniatures: An Exploration of the LaBudde Special Collections and a Recent Recording"

Paul Creston (1906-1985) was a highly decorated composer, earning Guggenheim Fellowships and a New York Music Critic's Award. As a pedagogue, Creston was stationed at numerous places, including the University of Southern California, and he did much to advance American music; in fact, he held important administrative positions, including a stint as President of the National Association of American Composers and Conductors and of ASCAP. In the mid-1900s, Creston earned attention for his orchestral compositions: his symphonies were commissioned by the New York Philharmonic and championed by Leopold Stokowski.

Creston also composed much vocal music, yet few songs are known beyond small artistic circles; most have never even

been published. 2015 marked the 30-year anniversary of Creston's death, and the art songs in his output deserve consideration so that his contribution to American music can be better understood. Creston's Op. 46, *Three Songs*, are featured. Composed in 1950, the texts are linked by themes related to a person's place in nature and the universe. All of his songs demonstrate a concentration on rhythm and a preoccupation with dance elements, and his style aligns with impressionistic mannerisms, an aesthetic reflected via ostinati and extended chords, plus rhythmic alterations that modify perception and expectation. Creston was definitely a structuralist, and all of the songs are smartly organized miniatures.

Research for the presentation is anchored in examination of primary sources--Creston's personal materials--so correspondence and unpublished scores tell the story that was vital to discovery and recovery of the composer's vocal music legacy.

Andrew R. White, "Fifteen Minutes of Fame"

The composers' consortium Vox Novus of New York asked me to accept an installment of their series called "Fifteen Minutes of Fame." Composers from all over the world submit scores to the performer's specifications, with the caveat that each selection can be no longer than one minute. The performer chooses 15 of these works for performance in New York City. My specifications were that the pieces needed to be for solo baritone, no accompanying instruments. The pieces could use stomping, clapping, or playing of simple instruments, but they had to be pieces a baritone could perform alone. Most of the works

I chose were simply *a cappella* songs, but some did include foot and hand work. Instruments I played while singing included a hand chime, a Tibetan singing bowl, and a crystal goblet. I gave the performance on Feb. 8, 2015 at Jan Hus Church in Manhattan. I did not use a pitch reference other than the pitched instruments I played in certain pieces. The project allowed me to represent 15 very different composers in one setting. Each piece is a minute or less, but with time between pieces, the whole presentation runs closer to 20 minutes. With five minutes or so of explanation, running time for the presentation should be around 25 minutes. Composers represented are: Christopher Wicks, Casey Rule, Jose Jesus de Azevedo Souza, Mike Ferron, George Brandon, Eric Knechtges, David Bohn, Jean-Patrick Besingrand, Juan Marea Solare, Doug Davis, Stephen Stanziano, David Wolfson, Arthur Gottschalk, and Jonathan McNair.

Biographies of Conference Participants

Jeremy Baguyos is an Associate Professor of Music Technology and Double Bass at the University of Nebraska in Omaha, Nebraska (School of Interdisciplinary Informatics and School of Music). He is Principal Double Bassist of the Des Moines Metro Opera Orchestra and a member of the Omaha Symphony. See <http://computer-music.org/>

Jake Bartlett is Assistant Professor of Music and Director of Vocal Studies at Peru State College. He has performed extensively throughout the United States and in Europe in operas and as a soloist. He was recently featured with Orchestra Omaha as the baritone in *Carmina Burana*. As a choral music educator, he directs the “Prestige” show choir at PSC, founded the Energy City Voices at Gillette College in 2012, and directed the award winning barbershop chorus, Lincoln Continentals, from 2009-2011. Dr. Bartlett received his DMA degree from the University of Nebraska, Lincoln under Dr. Bill Shomos, and his MS Ed degree from Northwest Missouri

State University under Dr. Stephen Town. Bartlett lives with his wife, Lindsay, and daughter, Aurora, in Lincoln, Nebraska.

Nathan Buckner is Professor of Piano at the University of Nebraska, Kearney. He holds a B.M. from the Juilliard School, an M.M. from Indiana University and a D.M.A. from the University of Maryland. Ting-Lan Chen and Buckner have presented various violin-piano duo projects in Asia and the States, including the CMS International, National, and Regional Conferences.

Stacy Busch is pursuing a Master’s degree in Music Composition at the University of Missouri- Kansas City, Conservatory of Music and Dance, where she is a CITS scholar and has acted as public relations chair for the Conservatory Composer's Guild. Her teachers include Rome prize winners Paul Rudy and James Mobberley, as well as Pulitzer Prize winner Zhou Long. Other influential teachers include Guggenheim Fellow Curtis Curtis-Smith, Christopher Biggs and Lisa Coons. Stacy received her B.M. in Composition from Western Michigan University. Prior to studying music, Stacy studied Print Journalism at Boston University. In addition, Stacy is a classical contributor for www.KCMetropolis.org.

Tony Bushard is Associate Professor of Music History in the Glenn Korff School of Music at the University of Nebraska, Lincoln. He received an undergraduate degree in music from St. John's University (Minnesota) as well as graduate degrees in musicology from the University of Kansas. He is the author of *Leonard Bernstein's On the Waterfront: A Film Score*

Guide (Scarecrow Press, 2013), co-author of *Music as Art, Discipline, and Profession* (iBooks, 2013-2015), and co-editor of *Anxiety Muted: American Film Music in a Suburban Age* (Oxford University Press, 2015). His work has also been featured in the *New Grove Dictionary of Jazz* (2nd edition), the *Journal of Film Music*, *Studies in Musical Theatre*, *College Music Symposium*, the *Journal of Music History Pedagogy*, the *Journal of the Society for American Music*, *American Music Notes*, and *The 100 Greatest Bands of All Time: A Guide to the Legends Who Rocked the World* (ABC-CLIO, 2016). Further, he has lectured on both jazz and film music at regional, national, and international venues. At UNL he teaches courses in Jazz History, Film Music, World Music, American Music, and a course for the Glenn Korff School of Music's newest undergraduate students entitled Music as Art, Discipline, and Profession.

Chin Ting (Patrick) Chan was raised in Hong Kong and received his D.M.A. degree from the University of Missouri–Kansas City. He has been a fellow and guest composer at the International Computer Music Conference, the International Rostrom of Composers, IRCAM's ManiFeste, June in Buffalo and the Wellesley Composers Conference. Awards and commissions include those from the Interdisciplinary Festival for Music and Sound Art, the Soli fan tutti Composition Prize, the American Prize, ASCAP, Association for the Promotion of New Music, the Charlotte Street Foundation, Foundation for Modern Music, the Hong Kong Composers' Guild, the Mid-American Center for Contemporary Music, MMTA/MTNA,

newEar, the New-Music Consortium, the Virginia Center for the Creative Arts and others. His works are published with the ABLAZE Records, Darling's Acoustical Delight, Melos Music, Music from SEAMUS, Navona Records/PARMA Recordings, the SCI Journal of Music Scores and Unfolding Music Publishing (ASCAP). www.chintingchan.com

Ting-Lan Chen is Professor of Violin at the University of Nebraska, Kearney. She holds her B.F.A. degree in violin performance at Taipei National University of the Arts, and M.M. and D.M.A. degrees in violin and chamber music performance from the University of Cincinnati College-Conservatory of Music.

As a prolific composer who blends Chinese and Western traditions, transcending cultural and musical boundaries, **Dr. Chen Yi** is the recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters in 2001. She is the Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of Music and Dance at the University of Missouri-Kansas City, and UMKC Kauffman Award in Faculty Service (2012) and was elected to the American Academy of Arts & Sciences in 2005.

Born in China, Chen Yi has received bachelor and master degrees in music composition from the Central Conservatory in Beijing, and Doctor of Musical Arts degree from Columbia University, New York, NY. Her composition teachers have included Wu Zu-qiang, Chou Wen-chung, Mario Davidovsky, and Alexander Goehr. She has served as Composer-in-

Residence for the Women's Philharmonic, the vocal ensemble Chanticleer, & Aptos Creative Arts Center (1993-96) supported by Meet The Composer, and as a member of the composition faculty at Peabody Conservatory of Johns Hopkins University (1996-98).

Fellowships and commissioning awards have been received from Guggenheim Foundation (1996), American Academy of Arts and Letters (1996), Fromm Foundation at Harvard University (1994), Koussevitzky Music Foundation at the Library of Congress (1997), and National Endowment for the Arts in the United States (1994). Honors include a first prize from the Chinese National Composition Competition (1985), the Lili Boulanger Award (1993), the NYU Sorel Medal Award (1996), the CalArts/Alpert Award (1997), the UT Eddie Medora King Composition Prize (1999), the ASCAP Concert Music Award (2001), the Elise Stoeger Award (2002) from Chamber Music Society of Lincoln Center, the Friendship Ambassador Award from Edgar Snow Fund (2002), Honorary Doctorates from Lawrence University (2002), Baldwin-Wallace College (2008), University of Portland (2009), The New School University (2010). She has been appointed by the China Ministry of Education to the prestigious Cheung Kong Scholar Visiting Professor at the Beijing Central Conservatory of Music in 2006, and Thousand talents Distinguished Visiting Professor at the Tianjin Conservatory of Music (2012-2015).

Her music is published by Theodore Presser Company, performed world wide, and recorded on Bis (2002, 03, 04, 11), New Albion (1997), CRI (1999), Teldec (1997, 99 w/ Grammy

Award for *Colors of Love*, 2003, 08), Nimbus (1993/2000), Cala (1995), Avant (1998), Atma (1999), Hugo (2000), Angel (2001), Albany (2004, 05, 06, 09), Koch International Classics (2004), Delos (2004), Centaur (2004, 05), Eroica (2005), Capstone (2006), Quartz (2007), China Record Co. (1986, 90), New World (2008, 09 w/ NPR Top 10 Classical Music Album Award for *Sound of the Five*) and Naxos (2008, 09), among many others.

Yu-Fang Chen is a native of Taiwan and earned her doctoral degrees in both violin and viola performance from the University of Missouri-Kansas City, under the tutelage of Benny Kim and Scott Lee. Dr. Chen has appeared in Taiwan and the United States as an active soloist, recitalist, chamber music and orchestral musician. Her recent solo engagements include Walton's Viola Concerto with the Philharmonia of Greater Kansas City, Mozart's Sinfonia Concertante and Mendelssohn's E minor Violin Concerto with the Kansas City Civic Orchestra, and the Bach A Minor Concerto and Beethoven Triple Concerto with the Washburn Symphony Orchestra. As an enthusiastic performer of orchestral music, she has been invited by the National Taiwan Symphony Orchestra, Taipei Philharmonic Orchestra, and Kinnor Philharmonia. Her international performing career has taken her to Hong Kong, Malaysia, Singapore, Russia, South Africa, Estonia, Germany, Finland, France, and the United States. Dr. Chen was a member of the Kansas City Symphony, Wisconsin Chamber Orchestra, and Des Moines Symphony Orchestra. She is now the Assistant

Professor of violin and viola at Washburn University in Topeka, Kansas.

Andrew DeBoer is currently the visiting assistant professor of clarinet at the University of Arkansas–Fort Smith. He is a member of the Fort Smith Symphony Orchestra and has played with the Arkansas Symphony Orchestra, Arizona Opera, Phoenix Symphony Orchestra, Paradise Winds, and the Symphony of the Southwest. DeBoer has performed throughout the United States, and he has presented at various conferences throughout the United States as well. Andrew has also soloed with the UAFS Symphonic Band, UAFS Jazz Band, Hastings Symphony Orchestra, Northwest Wind Symphony, 43rd Army Band, and the Hastings College Wind Ensemble. He can be heard on his recently released album, *CrossOver*, as well as his first album, *Violet Convergence*. DeBoer completed both his Master of Music and Doctor of Musical Arts degrees at Arizona State University with international artist and teacher, Robert Spring, and earned a Bachelor of Music with Debra Rhodes at Hastings College. You can learn more about Andrew on his website at www.andrewdeboer.com.

Alison DeSimone specializes in music of the Baroque period, with a focus on seventeenth- and early eighteenth-century opera. She cultivates particular interest in the history of opera singers and singing practices of the early modern era, as well as the music of George Frideric Handel. In addition to her study of theatrical music in London, she is currently at work on projects concerning the early history of musical celebrity, the lives and careers of professional female singers in Ba-

roque Italy, and musical patronage in late eighteenth-century Bohemia. She is also at work on two substantial book projects: the first, a co-edited essay collection on Music, Theatre, and the Benefit Concert in England, 1660-1800; and the second, a monograph on musico-theatrical miscellany and its effects on the creation of celebrity and cultural taste in early eighteenth-century London.

Dr. DeSimone holds a Ph.D. in Historical Musicology from the University of Michigan (2013) and a Bachelor of Arts from Vassar College. Her research has been recognized by grants and fellowships from the American Association of University Women, The Institute for the Humanities at the University of Michigan, The Handel Institute of the United Kingdom, and The American Handel Society. She has presented her work both nationally and internationally, and her article on Marc-Antoine Charpentier's opera *Médée* (winner of the Leland Fox Award from the National Opera Association) was published in *The Opera Journal* in 2011. In addition, she is a Research Associate at Nelahozeves Castle in the Czech Republic, where she is helping to catalogue the Lobkowitz family's collection of musical prints and manuscripts from the turn of the nineteenth century.

As a harpsichordist, Dr. DeSimone holds particular interest in French and English keyboard repertoires of the seventeenth century, as well as Handel's keyboard music. She studied with Edward Parmentier at the University of Michigan, and has played with early music groups and musicians in Cincinnati, Ann Arbor, and Poughkeepsie, NY. Dr. DeSimone has taught

previously at the University of Michigan and Albion College, and she comes to UMKC from the University of Cincinnati, College-Conservatory of Music, where she was a Visiting Assistant Professor during the 2014–2015 academic year.

Clayton Dunaway is currently completing a Doctor of Arts degree in Clarinet Performance and Music Theory and Composition at Ball State University where he serves as a doctoral teaching assistant. Clayton completed a Bachelor of Music Education degree at Pittsburg State University (2011) and a Master of Music Performance degree at Missouri State University (2013) where he served as a graduate assistant in the music education program. An active educator, Clayton has taught applied woodwinds, chamber music, and woodwind techniques at several institutions including Ball State University, Baptist Bible College, and Anderson University. Clayton is the recipient of several awards and honors including First Prize winner in the PSU Young Artist Clarinet Competition (2006), First Prize winner in the Wadill Chamber Music Competition (2010), and Winner of the Southeast Kansas Symphony Orchestra Concerto & Aria Competition (2011). Clayton enjoys performing new works for clarinet and has been a featured soloist and chamber musician at several festivals in the United States and abroad, including the 2012 Belgian Clarinet Academy, the 2014 Society of Composers, Inc. National Conference, and most recently as a featured soloist at the 58th National Conference of The College Music Society in Indianapolis. Clayton is a regular performer with several ensembles throughout the Midwestern United States and has appeared

with the Muncie Symphony Orchestra, Kokomo Symphony Orchestra, Anderson Symphony, Marion Philharmonic, Springfield Regional Opera, Heartland Opera Theatre, and the Southeast Kansas Symphony. Principal teachers include Dr. Elizabeth Crawford, Dr. Allison Storochuk, Dr. Joanne Britz, Mr. Charles Beard, and Mr. Terry Dolanc. Clayton is a native of Joplin, Missouri.

Katherine Eberle, mezzo-soprano, is an art song specialist who has given over one hundred solo recitals as a guest artist in Brazil, Canada, England, Ireland, the Netherlands, Russia, St. Thomas, the Virgin Islands and around the U.S. She made her New York debut at Weill Recital Hall in 1994. She was a 1997 Artistic Ambassador for the United States Information Agency doing solo concert tours in South America and in Korea. She has been a professor of voice at the University of Iowa since 1991. Eberle's DVD recording *Pauline Viardot: Composer, Singer, Forgotten Muse* is available at Amazon.com.

William A. Everett is Curators' Professor of Musicology at the University of Missouri-Kansas City. He holds degrees from Texas Tech University (B.M., music theory), Southern Methodist University (M.M., music history, instrumental conducting), and the University of Kansas (Ph.D., musicology). At UMKC, he teaches graduate courses in medieval music, American musical theater, music and national identity, research and bibliography in music, and pedagogy of music history. He also team-teaches a course on medicine and music through the UMKC School of Medicine's Sirridge Office of Medical Humanities and Bioethics.

Dr. Everett is the author of *British Piano Trios, Quartets, and Quintets: 1850-1950: A Checklist* (Warren, MI: Harmonie Park Press, 2000), *The Musical: A Guide to Research* (New York: Routledge, 2004), *Sigmund Romberg* (New Haven: Yale University Press, 2007), and *Rudolf Friml* (Urbana and Chicago: University of Illinois Press, 2008). He is contributing co-editor of *The Cambridge Companion to the Musical* (Cambridge: Cambridge University Press, 2002; second edition, 2008) and co-author of *The Historical Dictionary of the Broadway Musical* (Lanham, MD: Scarecrow, 2008). His book on operetta composer Sigmund Romberg received the 2008 Certificate of Merit for Outstanding Research on Recorded Classical Music from the Association of Recorded Sound Collectors (ARSC). His work has appeared in *American Music*, *Opera Quarterly*, *Journal of the American Viola Society*, *International Review of the Aesthetics and Sociology of Music*, *Studies in Musical Theatre*, *Journal of Croatian Studies*, *Nineteenth-Century Music Review*, and elsewhere. He has presented papers at conferences and symposia throughout North America and Europe. Dr. Everett's current projects focus on the musicals that played at Daly's Theatre in London during the 1890s and the rise of orchestral music in Kansas City at the end of the nineteenth century. He is a commissioning editor for musical theater for the *New Grove Dictionary of American Music*, 2nd Edition.

He received the 2003 Muriel Ewing Kauffman Award for Excellence in Teaching, a 2008 UMKC Trustees Faculty Fellowship, the N.T. Veatch Award for Outstanding Research and

Creative Activity, and the 2009 Muriel Ewing Kauffman Award for Excellence in Research and Creative Activity. From 2008 to 2010, he served as a Faculty Fellow in UMKC's Faculty Center for Excellence in Teaching (FaCET).

Dr. Everett served as chair of the Conservatory's Division of Composition, Music Theory, and Musicology 2006–2009. He was Treasurer of the Society for American Music 1996–2001 and President of the Great Plains Chapter of the College Music Society 2002–2004. He served as Reviews Editor for *College Music Symposium*, 2000–2006, and chaired the program committee for the 2009 CMS International Conference (Croatia). He was National Vice President of the College Music Society for 2011 and 2012.

Carlos Feller teaches flute, music theory, and fine arts at Oklahoma Baptist Univ. Feller received his doctoral degree from Florida State University. He serves as Public Relations chair of the Oklahoma Flute Society and is Instructor of Flute at El Sistema Oklahoma.

Composer **Mara Gibson** is originally from Charlottesville, VA, graduated from Bennington College, and completed her Ph.D. at SUNY Buffalo. She has received grants and honors from the American Composer's Forum, the Banff Center, Louisiana Division of the Arts, ArtsKC, Meet the Composer, the Kansas Arts Commission, the National Endowment for the Arts, the International Bass Society, ASCAP, and the John Hendrick Memorial Commission, Virginia Center for Creative Arts and Yale University. Internationally renowned ensembles

and soloists have performed her music throughout the United States, Canada, South America, Asia, and Europe. Dr. Gibson teaches at the UMKC Conservatory as Associate Teaching Professor while leading the Conservatory's Community Music and Dance Academy as director; she is founder of the UMKC Composition Workshop and co-director/founder of ArtSounds and coordinates undergraduate composition. For more info, visit: <http://maragibson.com/>

Andrew Granade is Associate Professor of Musicology and Chair of the Composition, Music Theory, and Musicology Division at the UMKC Conservatory of Music and Dance. His research focuses on the reception and perception of music in a variety of forms and genres, and he recently completed a book exploring the impact of the hobo persona on Harry Partch's life, work, and reception, as well as the issues of exoticism that arise from it titled *Harry Partch, Hobo Composer*. He also has an active interest in film music, particularly that of science fiction film and television, minimalism, music history pedagogy, and the interplay between Chinese and American music in the 20th century.

Andrew Hannon has had compositions performed throughout the United States at the NASA National Conference, Kentucky New Music Festival, Outside the Box Music Festival, and CMS Pacific Northwest Conference. His soprano saxophone and piano composition, *Eternal Enamor*, is published through Dorn Publications and has been widely performed. His music is an amalgamation of many diverse influences and alternates between extreme moments of violence and serenity.

Score and audio examples are found at www.andrewhannon.com. As a theorist, his research has concentrated on the analysis of Ligeti's final composition, Hamburg Concerto. He is also deeply interested in the development of undergraduate students particularly training underprepared students for post-secondary music education. Andrew currently teaches music theory and aural skills at Appalachian State University in Boone, North Carolina. He earned BM and MM degrees from Southern Illinois University, and a DMA in music composition from the University of South Carolina.

Shane Hoose is active as a recording engineer, composer, and percussionist. He holds degrees in music from the University of Iowa (Ph.D.), Bowling Green State University (MM) and Ball State University (BM). As an engineer he has recorded all styles of music. Most recently, he has recorded multiple projects using analog recording technology. Dr. Hoose is an active clinician in the area of music technology and has recently given presentations at conferences of the Technology Institute for Music Educators, College Music Society, and the Music and Moving and the Moving Image Conference at New York University. Dr. Hoose serves as Assistant Professor of Music Industry/Recording Arts at Eastern Kentucky University.

Samuel Huang graduated from Kent State University, Hong Kong Baptist University and The Hong Kong Academy for Performing Arts. His violin teachers are Mrs. Cathy Meng Robinson, Ms. Amy Lee, Mr. Ray Tsoi, Mr. Ivan Chan, and the Mi-

ami String Quartet. He is currently a DMA student at UMKC with the position of the concertmaster fellowship, under the tutelage of Prof. Benny Kim. The winner of the Hong Kong Baptist University concerto competition and the recipient of the Leopold Sipe Memorial Award for Excellence in Music Performance, Samuel has performed as a soloist with Hong Kong Baptist University Symphony Orchestra, Collegium Musicum Hong Kong, Pro Arte Orchestra of Hong Kong, Shenzhen Arts School Orchestra, Kwai Tsing Philharmonic Orchestra and the Kharkov Philharmonic Orchestra (Ukraine). Besides solo performance, Samuel is the founding member of Glauser String Quartet. With the group, Samuel has performed with renowned musicians such as violinist Ida Kavafian, cellist Keith Robinson, and pianist Yekwon Sunwoo.

Katherine Jolly is an Assistant Professor of Music at Saint Louis University, in the College of Arts and Sciences, department of Fine and Performing Arts. She recently completed her Doctoral of Musical Arts, from the University of Cincinnati, College-Conservatory of Music, in vocal performance (soprano), with a cognate in vocal pedagogy. Jolly teaches both studio and class voice, and recently completed a human research study on music performance anxiety (MPA), with co-investigator Dr. Wendy LeBorgne. The soprano has taught at the University of Cincinnati, College-Conservatory of Music, Sacramento State University, and Randolph College, among others. She has performed leading roles with companies including New York City Opera, Virginia Opera, Opera Theatre St Louis and Florida Grand Opera. Jolly has appeared as a so-

loist with organizations including the Phoenix Symphony, Richmond Symphony and the Sacramento Choral Arts Society. She was a 2006 Grand Finals Winner in the Metropolitan Opera National Grand Council Auditions, and is a 2007 George London Finalist. Dr. Jolly received her Master of Music from the University of Cincinnati, College-Conservatory of Music, where she was an Albert Yates Scholar, and graduated summa cum laude from Boston University College of Fine Arts. She is currently at work on her first label recording, and expanding her research on yoga, MPA, and singers.

Terri Knupps is Professor of Music History and Low Brass at Southwest Baptist University in Bolivar, Missouri. A native of Magnolia, Arkansas, Dr. Knupps earned a D.M.A. in Euphonium Performance and a M.M. in Music History and Literature from the University of Missouri-Kansas City. She also holds a M.M. in Euphonium Performance from Northwestern State University of Louisiana and a B.M.E. in Instrumental Music from Ouachita Baptist University. As a performer, Dr. Knupps has won numerous regional and state awards and was a founding member of the Fountain City Brass Band in Kansas City, MO in 2002. She performs regionally with the Basso Profundo tuba/euphonium quartet while continuing to perform solo recitals and masterclasses throughout the South and Midwest. Most recently, she performed at the 2011 national conference of the National Association of College Wind and Percussion Instructors. As a musicologist, Dr. Knupps has completed and presented research on the British and American brass band traditions as well as on the relationship between the bal-

lets of Igor Stravinsky and Aaron Copland. She is currently researching American author/composer Arthur Berger and the relationship between serialism and Neo-Classicism.

Karen McLaughlin Large is Assistant Professor of flute and theory at Kansas State University and is creator of the Virtual Flute Choir. She performs with the Topeka Symphony, Traverso Colore, Tornado Alley Flutes, and Konza Winds. She studied flute with Eva Amsler at Florida State University.

Koeun (Grace) Lee, a native of South Korea, recently graduated with an Artist Diploma in Piano Performance at the University of Tennessee at Knoxville. She completed a Doctor of Musical Arts degree in Piano Performance and the Post Master's Certificate in Music Theory Pedagogy at the University of North Carolina at Greensboro in 2012. Dr. Lee received the Master of Music degree in Piano Performance from the University of Missouri-Kansas City Conservatory of Music in 2009. She was a recipient of the UMKC Chancellor's Non-Resident Award and Conservatory Ovation Award. She presented a lecture recital entitled "The Synthesis of Korean Traditional Music and Serialism in Isang Yun's Fünf Stücke für Klavier (Five Pieces for Piano, 1958) in 2011 Mid-Atlantic Regional and International Conference of the College Music Society. Her previous teachers include Kimberly Beasley, Dr. David Northington, Dr. Jane Solose, Dr. Robert Weirich, and Dr. Andrew Willis.

Qizhen Liu is a cellist known for her commanding stage presence and elegant musicianship, cellist Qizhen Liu is a prize

winner of 2015 KC Music Club Competition in USA, 2014 MTNA String Solo Competition in USA, 2014 Sigma Alpha Iota Competition in USA, 2013 Sorantin International Competition in USA, Internationaler Jugendmusikwettbewerb in Ehigen, Germany, as well as Shanghai Conservatory Concerto Competition in China. She has collaborated with renowned musicians such as Christoph Eschenbach, Herbert Blomstedt, Helmuth Rilling, and participated in festivals such as Fontainebleau Music Festival in France, Sarasota Music Festival in USA, Music Academy of the West in USA, Kneisel Hall Chamber Music Festival in USA, Schleswig Holstein Music Festival in Germany, Morningside Music Bridge Music Festival in Canada, Zephyr International Chamber Music Festival in Italy, and New York String Seminar in USA. Currently Qizhen is pursuing her DMA at University of Missouri, Kansas City. She has received her Master of Music degree at Yale School of Music and Bachelor degree from Bard College and Bard Conservatory, where she double-majored in German Studies and Cello Performance.

Paul Lombardi earned the Ph.D. from the University of Oregon and is an assistant professor of music theory and composition at the University of South Dakota. 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 Records (forthcoming), Capstone Records, Zerx Records, ERMMedia, and Thinking outLOUD Records. He has received numerous commissions, and is the third place winner of the orchestra divi-

sion of the 2014 American Prize in Music. Dr. Lombardi's theoretical work focuses on mathematics and music, and is published in the *Music Theory Spectrum*, *Indiana Theory Review*, and *Mathematics and Computers in Simulation*, among other places.

Shelley Martinson is Assistant Professor of Music at Southwestern Oklahoma State University. She performs with Tornado Alley Flutes and serves on the board of the Oklahoma Flute Society and the Flute New Music Consortium.

www.shelleymartinson.com

“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 Wind Ensembles of the Big Ten Universities, the Ostrava Oboe Festival, Czech Republic, Kenneth Meyer and the Hanson Institute, and the Barlow Endowment for a piano concerto for pianist Solungga Liu and the University of Minnesota Wind Ensemble, Craig Kirchhoff, conductor. Born in 1969, Mertl has degrees from Yale University (BA 1991) and the Eastman School of Music (Ph.D. in Music Composition 2005). A 1998 Tanglewood Composition Fellow, he studied there with Henri Dutilleux and Mauricio Kagel. His most recent works are two song cycles, *Gathering What Is To Be Told* for mezzo and guitar and *On To Stillness* for mezzo, oboe, guitar and percussion (the CSMTA 2013 Commission), and a piece for flute and piano, *The Way Things Are*, commissioned by the University of Oregon for Molly Barth and David Riley. Currently, he is com-

posing a chamber work for German clarinetist Sebastian Lambertz and a cello concerto for the French cellist Xavier Phillips.

Kenneth Meyer has been referred to by *The Washington Post* as, “A thinking man’s guitarist—he focuses on the inner structure of a piece ... and plays with impressive gravity and power.” Since winning the national first prize at the MTNA Collegiate Artist Competition, Meyer continues to appear in recital, as a chamber musician, and soloist with orchestra in venues throughout North America, South America and Europe. His commitment to cultivate, perform and record the music of his generation’s leading composers has garnered awards from the Barlow Endowment, Argosy Foundation and the Hanson Institute for American Music. Recent appearances include performances in Weill Recital Hall, Zankel Hall and Yankee Stadium; solo recitals in Romania and Hungary and concerto appearances with the Long Island Philharmonic, Symphoria and Ensemble X. Currently, Meyer directs a thriving guitar studies program at Onondaga Community College and also serves on the faculty of Syracuse University’s Setnor School of Music. He holds the Doctor of Musical Arts degree from the Eastman School of Music and currently resides in Geneva, New York, with his wife and two young sons.

Elizabeth Momand, soprano, is a native Mississippian and Professor of Music at the University of Arkansas-Fort Smith, received her Bachelor of Music and Master of Music degrees in Vocal Performance from Mississippi College in Clinton, where she was an active performer of chamber and solo recital

music. She completed her Doctorate of Musical Arts degree in Vocal Performance at The University of Texas at Austin. As a soprano soloist, Momand has performed over a dozen oratorio roles with orchestra, and continues to perform frequently as a recitalist. She currently teaches voice and voice-related subjects at UAFS. Her students have been state, regional, national, and international winners of competitions and scholarships, and many have been admitted to prestigious graduate programs and summer festivals across the United States. Among the many honors Momand has received for her academic work are a scholarship to Johannes Gutenberg Universität in Mainz, Germany for a year of study, a fellowship for travel and study in former East Germany from the International Visitors Center of Mississippi, and a Fulbright-Hays Fellowship for travel and study in India. She has served as an officer in N.A.T.S. and the College Music Society as well as Department Head of Music & Theatre at UAFS from 2006-2013. Additionally, she is a trained accreditation visitor for the National Association of Schools of Music.

Richard Montalto holds degrees in Composition from the University of New Orleans, Tulane University, and the University of North Texas. He is the recipient of a number of awards, including an ASCAP Grants to Young Composers Award for his Symphony for Wind Ensemble, over 30 ASCAP Awards, and a Mississippi Artist Fellowship for his Symphony #2. His works have been performed at Carnegie Hall, the Montreux International Jazz Festival, Symphony Space in New York, the New Orleans Contemporary Arts Center, the Society for

Electro-Acoustic Music in the United States, the International Computer Music Conference, and throughout the United States and Europe. He has served as President of the Southeastern Composers' League and President of the College Music Society Southern Chapter. He has performed on bass across the United States, in South America, and in Europe with a number of ensembles, including Harry Connick and the New Orleans Pops. Richard is currently a Professor of Music at Mississippi University for Women. Prior to joining the MUW faculty in 1988, he served as director of the University of New Orleans Jazz Band.

Daniel Morel is a Kansas City-based composer whose works are permeated with the Western sensibilities of his Colorado upbringing, drawing on influences ranging from prairie thunderstorms to classic American poetry. As an advocate for new music, Mr. Morel serves as director of the Hartford Independent Chamber Orchestra. Performance details and further information are available at www.danmorel.com.

David Moskowitz earned his doctorate in Musicology from the University of Kansas in 2001. He has been teaching music history at the University of South Dakota since that time.

Ellen Johnson Mosley is Principal Flutist in the Delano Chamber Orchestra and a member of Tornado Alley Flutes. She teaches at Butler CC and serves on the board of several nonprofits in Wichita, KS.

Lisa Mullinger is a Doctoral candidate of musicology at the University of Kansas in Lawrence. She earned her Bachelor's

degree at the University of Missouri-Kansas City in vocal performance and her Master's degree at the University of Kansas in musicology. Her interests include the study of nineteenth-century vocal repertoire, improvisation, early twentieth-century modern composition, and Russian studies of music as an agent of identity and culture. Her dissertation project, titled "Giving Voice to a Nation: Choral Music and Identity in Saint Petersburg, 1861-1913," investigates the role of choral music as a social identifier as experienced by various social groups and classes, through a series of case studies of performing ensembles and choral composers.

Jennifer Muñiz, D.M.A. performs as a solo and collaborative pianist, with an emphasis in contemporary music, and is the pianist for Ensemble CONCEPT/21, a professional new music ensemble that has performed at venues such as the Chicago Latino Music Festival. Muñiz has taught on the faculty of Manhattan School of Music, University of Notre Dame and Central Methodist University. Muñiz earned her Doctor of Musical Arts and Master of Music degrees from Manhattan School of Music, and her Bachelor of Music at the University of Minnesota in Minneapolis. Muñiz joined the faculty of IU-South Bend in 2013 as Assistant Professor of Music. She has presented at national and regional conferences of CMS, and will serve as President of the Great Lakes Chapter as of Spring 2016.

Donna S. Parsons is a lecturer in Honors and Music at the University of Iowa where she teaches courses on popular music and British Literature. She is the President of the Alpha of

Iowa Chapter of Phi Beta Kappa. She has been a featured guest on Iowa Public Radio's "Talk of Iowa Program," and was an invited speaker at the University of Penn's "Tomorrow Never Knows: The Beatles in Text and Image: Materiality and Meaning Symposium." Her book project, *The Beatles: Fandom, Fervor & the Cultivation of a Legend*, focuses on manifestations of fandom from the rise of Beatlemania to the present day.

Since 1982, **Craig B. Parker** has been on the faculty of Kansas State University, where he teaches undergraduate and graduate music history courses and plays trumpet with that institution's faculty brass quintet. Dr. Parker holds degrees from the University of Georgia and UCLA, and did post-doctoral work at the University of Michigan and at Harvard. He has delivered numerous papers on American music topics at regional, national, and international CMS conferences. When he was the president of the CMS Great Plains chapter, he instituted the Paul Revitt Award for the most outstanding student paper presented at the chapter's annual meeting. Dr. Parker is currently the CMS Board Member for Musicology.

Forrest Pierce, composer, lives in Lawrence, Kansas. Blessed with an unusual capacity for enthusiasm, and an unnatural delight in delight, he has written 200 or so compositions, which include vocal, chamber, and choral music in equal measure. Winner of the Barlow Prize, the Ortus and Avalon international competitions, as well the international choral competitions of the Boston Chamber Singers and Boston Choral Ensemble, Pierce was educated at Indiana University,

the University of Minnesota, and University of Puget Sound. He was raised in the dry Columbia Plateau region of eastern Washington State, the grandson of Dust Bowl immigrants, and now resides on and draws inspiration from the Great Plains. At one time or another a student of Tango, piano, North Indian classical singing, cello, poetry, and Chishti Sufism, he teaches and drinks espresso at the University of Kansas, and serves on the vividly convivial faculty of the Cortona Sessions for New Music in Cortona, Tuscany.

Jakub Polaczyk is a Polish composer and pianist living in New York. In 2015 he joined the faculty of the New York Conservatory of Music. In 2013, with a full scholarship, he received his Artist Diploma in Composition with Reza Vali from Carnegie Mellon University in Pittsburgh where he was also a pianist of the Carnegie Contemporary Ensemble. Before that, he studied piano and composition in Poland, including orchestration with legendary composer Krzysztof Penderecki. His music was performed around the world including International Contemporary Festival in Daegu in South Korea (2008), ISCM 2010 in Sydney, San Francisco Contemporary Festival in 2013, and presented on many conference in Spain IS[CM] in 2010, USA (CMS 2014,2015). He was selected to participate at the prestigious summer courses, in 2014 at the Oregon Bach Festival Composers Symposium in Eugene (USA); 2013 at the “Synthesis” in Radziejowice (Poland); and Sävellyspaja (Finland); 2012 at the SOUNDscape Festival in Maccagno (Italy); in 2010 at the “Etchings Festival” in Auville (France); and in 2009 at the Ostrava Music Days in Os-

trava (Czech Republic). Polaczyk received national and international awards in composition and scholarships including from the Minister of Culture of Poland (2013) and the Carnegie Mellon Fellowship (2011-2013). In 2014 he was a finalist for the American Prize in Composition and more recent awards include the Iron Composer Award in 2013 in Cleveland (OH) and the Polish National Tadeusz Baird Award in Composition (2013). His pieces are published by PWM, Feniks, Euterpe, Arcomics (London) and Babel (Paris). His music was released by Ablaze Records. For more information: www.jakub.polaczyk.com .

Justin Rito composes energetic and eclectic concert music that takes inspiration equally from both the classical canon and contemporary pop culture. His works have been featured at conferences for the College Music Society, Society of Composers, Inc., the North American Saxophone Alliance, and 60x60, as well as festivals including the Florida State New Music Festival, fresh inc, the Zeitgeist New Music Festival, and the Manchester New Music Festival. An active and energetic supporter of new music, Justin founded a concert series called “Unwind” in East Lansing, Michigan, which includes casual performances of contemporary concert music in bars. He also serves as the musical coordinator for the Sonic Salon series at the Broad Art Museum in East Lansing.

Elizabeth Robinson teaches courses in music appreciation and music of the world at Kansas State University. She performs with the Topeka Symphony and is a founding member

of Tornado Alley Flutes and the Flute New Music Consortium. www.robinsonflute.com

Justin Sextro is a graduate of Truman State University, where he earned a Bachelor's of Music in Vocal Performance. He recently received two Master's degrees, in Performance and in Musicology, at the University of Missouri-Kansas City, Conservatory of Music and Dance. His thesis, entitled "Press Start: Narrative Integration in 16-bit Video Game Music," analyzes the function of game music in the 1990s. Justin plans to pursue the Ph.D. in musicology.

Reynold Simpson is a graduate of The Peabody Conservatory of the Johns Hopkins University, the Juilliard School, and Princeton University. His teachers included Elliott Carter, Milton Babbitt, and Morris Moshe Cotel. He has served on the faculty of the University of Missouri-Kansas City since 1991, where he teaches Composition, 18th Century Counterpoint, and Advanced Analysis. His publications include "New Sketches, Old Fragments, and Schoenberg's Third String Quartet, Op. 30" *Theory and Practice*, Vol. 17 and "Schoenberg's *Moses und Aron* and the Nineteenth Century's Tradition of Operatic Innovation" *Indiana Theory Review* Vol. 13:2. He has presented numerous papers at national conferences including: "Schoenberg's Workshop: What Schoenberg's failed attempts at *Das Buch der hangenden Garten* Reveal" National Conference of the Society for Music Theory, "Parallels Between the Symbolism in the Poetry of Stefan George and the Contextuality in the Music of Arnold Schoenberg," Symposium of Research in Music Theory at Indiana University,

"Compositional Rhetoric and Elliott Carter's String Quartet No. 4" National Conference of the Society for Music Theory, "Fuzzy Set Theory as an Analytic Model" British Conference on Music Analysis, "Music as an Audible Agent in the Animated Cartoon" National Conference of the Society for Music Theory, and "Animated Realities; Visual Play and Aural Expectations" Symposium of Research in Music Theory at Indiana University. He is nearing completion of a book on the Craft of Music Composition. Active as a composer, Dr. Simpson's music has been performed by the American Composer's Orchestra, the American Brass Quintet, the New Jersey Percussion Ensemble, New Ear, Ear Works and the UMKC Wind Ensemble. Critics have called his music "especially delightful, memorable for its beauty and excitement" (*The Times*), "dark and romantic, threatening and fulfilling" (*The New York Times*), and "energetic, even theatrical, disappointing only in making one wish for more" (*Kansas City Star*).

Elizabeth Stauffer is the staff accompanist and collaborative pianist at Peru State College. A Lincoln, Nebraska native, she is classically trained via the Suzuki method. Through her studies, Stauffer developed a love for musical theatre and collaborative piano after playing for musicals and accompanying students in high school. Since then, she has been active as a collaborative pianist and music director, and has worked on nearly 50 productions within a variety of settings. In May of 2014, she graduated Magna cum laude from Doane College in Crete, Nebraska with her BA in Music Direction for Musical Theatre. She has worked as a music director and teaching art-

ist at Stagedoor Manor - a performing arts training center in New York. Most recently, in January 2016, Stauffer participated in the highly-selective Goodspeed Musicals Music Direction Intensive in Connecticut.

Max Stehr is a bassist, pianist and composer who holds a BM in jazz performance and an MM in jazz arranging from William Paterson University of New Jersey. He is a former member of the Erica Seguire Jazz Orchestra, the Ba Ban Chinese Music Society and the New Jersey Percussion Ensemble. He has premiered works by Peter Jarvis, Du Yun and David Saperstein, and has performed with Kevin Norton, Peter Jarvis, Pete McGuinness, Du Yun, Zhou Yi, T.V. Gopalakrishnan, John Handy, Don Peak, Steve Wilson and Mulgrew Miller. Max worked as a freelance musician in the New York area for 8 years and has performed in Europe, Japan, India and Kenya, and has played at the Montreux Jazz Festival and Jazz à Vienne. He is currently pursuing a DMA in jazz performance as a Hixson-Lied fellow at the University of Nebraska-Lincoln.

David Thurmaier is Associate Professor of Music Theory at the University of Missouri-Kansas City Conservatory of Music and Dance. In addition to teaching graduate courses in music theory, he coordinates the undergraduate core musicianship sequence. He holds degrees from the University of Illinois at Urbana-Champaign (B.M., Composition), the Eastman School of Music (M.A., Music Theory Pedagogy), and Indiana University (Ph.D., Music Theory), where his dissertation focused on time and compositional process in the orchestral music of Charles Ives. He has served previously on the faculties of Law-

rence University, the University of Central Missouri, and most recently at Florida Gulf Coast University, where he won the Junior Faculty Teaching Excellence Award.

In addition to Ives, Dr. Thurmaier's research interests include the pedagogy of music theory, the history of music theory in the United States, and the Beatles. He has presented research on these topics at numerous conferences including the Society for Music Theory, Society for American Music, and the College Music Society. Recent publications have included his article "When Borne by the Red, White, and Blue': Charles Ives and Patriotic Quotation" in *American Music*, and "A Discouraging Lack of Continuity': Elliott Carter, Charles Ives, and Musical Borrowing" in *Current Musicology*. His critical edition of Ives's Psalm 67 is in production for the Charles Ives Society. Two forthcoming essays about John Lennon's political music and George Harrison's influences from American Popular Song will appear in collections published by Brepols and Palgrave/Macmillan presses. He currently serves as Reviews Editor for *College Music Symposium*, the journal of the College Music Society. Dr. Thurmaier is an active performer on horn and guitar, and is the co-host of "I've Got A Beatles Podcast," an internationally syndicated Beatles podcast.

Stephen Town, Professor of Music and Distinguished Faculty Awardee at Northwest Missouri State University, was educated at the University of North Texas (B.M., M.M.) and Indiana University (D.M. with distinction). He has been teaching at the university level for 41 years. In 1986 he joined the music faculty at Northwest, where his pedagogical responsibilities

include the Tower Choir, applied voice, music theory, and aural skills training. Dr. Town has appeared in international, national, regional, and state conventions/symposia as a conductor (e.g., 2011 National Conference of the National Collegiate Choral Organization), as a singer (e.g., 1997 International Conference of The College Music Society), and as a musicologist (e.g., 2005 Music in Nineteenth-Century Britain Conference, Nottingham, England). In 2012, Dr. Town published *An Imperishable Heritage: British Choral Music from Parry to Dyson* (Ashgate Music Publishing) and subsequently, during the 2014 Spring Semester, he resided at Clare Hall, Cambridge University as a sabbatical recipient and Visiting Research Fellowship awardee, where he has been elected a Life Member. During his tenure at Cambridge University, Dr. Town finished the manuscript of his second book, *The Selected Choral-Orchestral Works of Ralph Vaughan Williams: Autographs, Context, Discourse*. On January 28, 2015, the Senate of the State of Missouri, in Senate Resolution No. 201, congratulated Dr. Town on his achievements.

Matthew Tracy is active as a saxophone performer and teacher throughout Michigan. Tracy is a recipient of both the Patricia A. Nixon woodwind scholarship and the Birmingham Musicale's Betty J. Hixon award. He was chosen as a winner of the Michigan State University Honors Concerto Competition in 2012, the highest award given to performers at the university. As a chamber musician Tracy has found success, winning first prize at the Plowman Chamber Music Competition, and second prize in the MTNA Chamber Music Competition.

He was a finalist in the 2012 North American Saxophone Alliance Quartet Competition and won the silver medal in the 2014 Fischhoff National Chamber Music Competition. Tracy holds Masters and Doctoral degrees in saxophone performance from Michigan State University, serving as a teaching assistant to Professor Joseph Lulloff. He earned a Bachelor's degree in saxophone performance from Central Michigan University, studying under Professor John Nichol. Tracy currently serves as Instructor of Saxophone at Alma College, and teaches a large private studio in Western and Central Michigan.

Sarah Tyrrell is an Assistant Teaching Professor at the University of Missouri-Kansas City, Conservatory of Music and Dance. She holds a Master of Music from the New England Conservatory of Music and a Ph.D. in Musicology from the University of Kansas. Her research targets the music of South America, and she has conducted seminal work on Brazilian composer M. Camargo Guarnieri. She is also conducting archival research on 20th-century American composer Paul Creston, and she is engaged in curricular initiatives for both undergraduate and graduate populations. Tyrrell's writing appears in journals like *Latin American Music Review* and *Musical Quarterly*, and she has presented her work at webinars and regional and national conferences hosted by the National Association of Hispanic and Latin Studies, the Midwest Association of Latin American Studies, the College Music Society, and the American Musicological Society. Tyrrell's research and teaching initiatives have been supported by numerous

grants, including a FaCET Teaching Enhancement award and the Tinker Field Research Grant for scholarship abroad. Tyrrell is also an opera and choral music critic for the online performing arts magazine *KCMetropolis.org*.

Wang A Mao is a composer of contemporary classical music. She has received recognitions through performances in both Asia and America. Her orchestral works have been read by American Composers Orchestra in its 23th Underwood New Music Readings, and by the Kansas City Symphony in 2012 and 2015 respectively. She was awarded the Missouri Music Teachers Association Composition Commission, also was selected as a winner of the Young Composer Project, held by the Beijing Modern Music Festival. Her chamber works were premiered by Third Angle ensemble, Aspen Contemporary Ensemble, Music from China, among others. Wang has also held fellowship residencies at the Aspen Music Festival, the Intimacy of Creativity, and the Banff Centre. Wang has performed her own chamber works at New York City's Le Poisson Rouge, Hong Kong City Hall Theatre, The Nelson-Atkins Museum of Art in Kansas City, and many Chinese music institutes. She is currently pursuing the doctorate at University of Missouri-Kansas City.

Ashley Fu-Tsun Wang is a Taiwanese composer whose work draws on her eclectic musical palette, ranging from Western and non-Western classics to jazz and pop. Ms. Wang's music has been performed at venues including Carnegie Hall, Aspen Music Festival, Herz Jesu-Kirche, and Hong Kong Arts Centre. She has collaborated with performers such as Nouvel

Ensemble Moderne, Alarm Will Sound, Brooklyn Rider String Quartet, MIVOS Quartet, conductors David Gilbert, Brad Lubman, and visual artists Alice Grassi. Recent honors include the Theodore Presser Award, Yvar Mikhashoff Trust for New Music, MACRO Competition, Look and Listen Festival Composition Prize, an Encore Grant from the American Composers Forum, a CAPGrant from New Music USA, among others. Her music can be heard on the ArpaViva Foundation Inc label, WQXR, and WNYC. Her scores are now available through BabelScores. For more information on Ashley Fu-Tsun Wang and her music, please visit www.ashleywang.com.

Andrew R. White, BM, MM, AD, DMA, teaches private voice, as well as classes in diction, musical theatre performance, and vocal literature at the University of Nebraska, Kearney. Previous faculty positions include Indiana University of Pennsylvania, University of Akron, Hiram College, Lake Erie College, Baldwin-Wallace Conservatory of Music, and Ashland University. Operatic appearances include Guglielmo in *Così fan tutte*, Endymion in *Calisto*, and Claudio in *Beatrice and Benedict*. Gilbert and Sullivan roles include Pirate King in *The Pirates of Penzance*, Pooh-bah in *The Mikado*, and Lord Chancellor in *Iolanthe*. Roles in musicals include Harold Hill in *The Music Man*, Billy Bigelow in *Carousel*, and Emile de Becque in *South Pacific*. He has won first prize in the VARN and Richardson competitions. An advocate of contemporary music, he has performed new works in Boston, Cleveland, New York, San Francisco, and Vancouver. He made his New York debut in Weill Recital Hall in a program devoted to the

songs of composer Frederick Koch. He has a level III certification in Somatic Voicework™, the LoVetri Method, and his article “Belting as an Academic Discipline” was published by *American Music Teacher* in 2011. Past CMS presentations include performances of works by composer Darleen Mitchell, a lecture/demonstration entitled “Henri Duparc: musicien allemande,” and his paper “Belting as an Academic Discipline.”

Jeremy Wohletz currently serves as Assistant Professor of Woodwinds at Dickinson State University, where he teaches music theory, music history, woodwind pedagogy, music technology, and woodwind lessons and chamber groups. As a performer, he is an advocate for new music, both performing and commissioning new compositions. One of these commissions was premiered at the 2012 ICA convention by his guitar and clarinet duo, Pararo. This performance was described by *The Clarinet Journal* as “a soothing blend of guitar and clarinet that washed through the ears to the soul.” As a solo recitalist, he has presented performances and masterclasses throughout the Midwest.

Dr. Wohletz has also been asked to guest lecture on numerous topics ranging from extended techniques, jazz history, Balinese gamelan, and to work with several high school woodwind sections. In addition to regular classroom teaching, he has been published in the *National Association of Collegiate Wind and Percussions Instructors Journal* and was selected to present at the 2013 Kansas Music Educator Association convention. He also won second prize at the 2014 International Clarinet Association’s research competition.

A native of St. Louis, Missouri, pianist **Brian Woods** has enjoyed great success in several distinguished competitions including the Vanderbilt University Concerto Competition (Winner, 2011) and the Missouri Federation of Music Clubs’ solo and concerto competitions (Winner, 2009). Following his debut concerto performance at age eighteen with the Vanderbilt University Orchestra, Brian has since performed with the Masterworks Festival Orchestra, the University City Symphony Orchestra (St. Louis), and with the Vanderbilt Oratorio Orchestra and Symphonic Choir. A graduate of Vanderbilt University, Brian has collaborated extensively with both instrumentalists and vocalists, including performances for Roger Vignoles, Timothy Hoekman, and Leon Fleisher. He recently served on staff at the Interlochen Center for the Arts as a collaborative pianist during the 2014 Summer Camp. Brian currently studies with Robert Weirich at the UMKC Conservatory of Music and Dance, where he is pursuing a masters degree in piano performance. Summer experiences include studies with Anton Nel at the Aspen Music Festival and School and with William Grant Naboré and Stanislav Ioudenitch at the Lake Como Summer Piano School (Italy).

Alexandra Zacharella, a native of New Jersey, is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds a Doctorate in Trombone Performance from the University of Southern California, a Masters in Trombone Performance from The University of Michigan School of Music and a Bachelors in Trombone Performance and Music Education from The University

of Hartford, The Hartt School. Zacharella has presented clinics and masterclasses in South Korea, Hong Kong, California, Michigan, Georgia, Arkansas, Oklahoma and is currently an active wind ensemble clinician. She is a Bach Performing Artist and has recently performed or presented at the 2014 Slid-erAsia Trombone Festival in Hong Kong, the Southeast Trombone Symposium, the International Conference of the College Music Society in Buenos Aires, Argentina and Seoul, South Korea, The International Trombone Festival in Columbus, Georgia and Paris, France, the 65th Annual Midwest Clinic in Chicago, Illinois, the College Music Society South Central Regional Conferences in Fort Smith, Arkansas, Brownsville, Texas and Ada, Oklahoma. Zacharella is past president of the CBDNA Arkansas State Chapter, serves on the CBDNA Small College Committee and serves as Co-chair of the CMS International Initiatives Committee and Treasurer for the CMS South Central Chapter.

Chapter Officers and 2016 Program Committee

CHAPTER OFFICERS

Tony Bushard, President (University of Nebraska, Lincoln)

Dave Thurmaier, Secretary (University of Missouri, Kansas City)

Dave Moskowitz, Treasurer (University of South Dakota)

2016 PROGRAM COMMITTEE

Sarah Tyrrell, Chair (University of Missouri, Kansas City)

Mara Gibson, Composition Chair (University of Missouri, Kansas City)

Alison DeSimone (University of Missouri, Kansas City)

Dave Moskowitz (University of South Dakota)

Forrest Pierce (University of Kansas)

Getting Around

Kansas City Restaurant Guide:

<http://www.kcrestaurantguide.com/>

Country Club Plaza Restaurant Guide:

<https://countryclubplaza.com/merchants/dining/>

Map of Country Club Plaza:

<https://countryclubplaza.com/wp-content/uploads/2013/09/map-and-directory-june-2105-side-1.jpg>

Map of UMKC Campus:

http://www.umkc.edu/maps/documents/volker_maps/UMKC_Volker_campus.pdf

Country Club Plaza app (iOS):

<https://geo.itunes.apple.com/us/app/country-club-plaza/id540842031?mt=8>

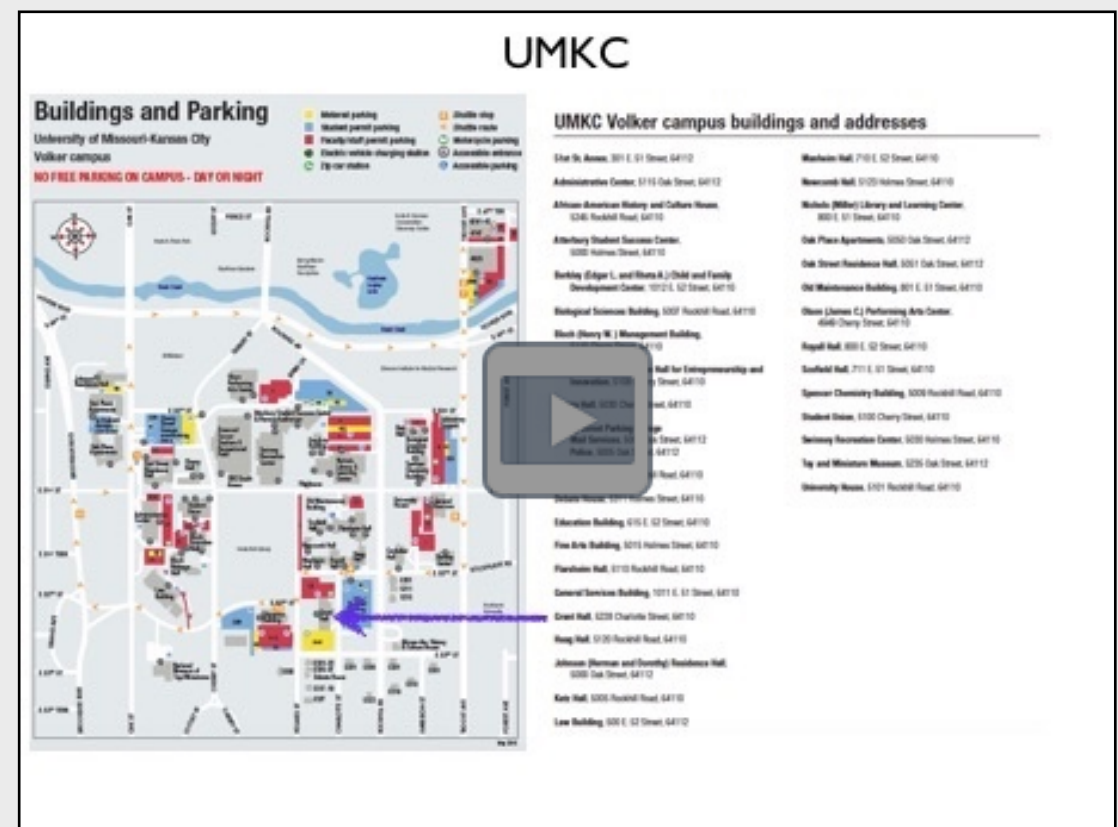
Country Club Plaza app (iOS):

<https://geo.itunes.apple.com/us/app/country-club-plaza-kansas/id957131834?mt=8>

Country Club Plaza app (Android):

<https://play.google.com/store/apps/details?id=com.striker.kcountryclub>

INTERACTIVE 1.1 Pertinent Maps



Tap the screen to toggle between maps of Downtown Kansas City, Westport/Plaza, and a map of the UMKC campus (note Grant Hall marked by a blue arrow).

Business Meeting Agenda

A. Approval of 2015 Minutes

B. Future Great Plains Chapter Meeting Sites

A. 2017: University of Nebraska, Lincoln

B. ?

C. Reports

A. Treasurer, Dave Moskowitz (University of South Dakota)

B. Student Representative, Laney Boyd (University of Nebraska, Lincoln)

D. Nomination of New Officers

E. Future Keynote Presenters

F. New Business

G. Business Meeting Adjourned