

2017 Regional Conference



COLLEGE MUSIC SOCIETY

GREAT PLAINS CHAPTER REGIONAL CONFERENCE

Westbrook Music Building
Glenn Korff School of Music
University of Nebraska, Lincoln
Lincoln, NE
March 11-March 12, 2017



Main Program

All events will be held in Westbrook Recital Hall (WMB 119) in Westbrook Music Building unless otherwise noted.

SATURDAY, MARCH 11

8:45 AM-11:00 AM: REGISTRATION (WMB 107)

9:10 AM Welcome (WMB 119): Tony Bushard, Local Arrangements Chair and President, CMS Great Plains Chapter; Loralee Songer, Chair, Program Committee and President-Elect, CMS Great Plains Chapter

9:15 AM-10:15 AM: SESSION 1 (WMB 119): Loralee Songer, Chair (Coe College)

9:15 The American Evolution: Piano Preludes: Kris Carlisle (Berry College)

9:45 Who Could Ask for Anything More? An Examination of the Solo Piano Transcriptions of American Virtuoso Earl Wild: Heather Lanners (Oklahoma State University)

10:15AM-10:45 AM: BREAK (WMB 107)

10:45 AM-12:15 PM: SESSION 2 (WMB 119): Jeremy Baguyos, Chair (University of Nebraska, Omaha)

10:45 The Piccolo Music of Nicole Chamberlain: Elizabeth Robinson (Kansas State University) and Alyssa Borell (Kansas State University)

11:15 Sonata in B-flat for Bass Clarinet and Piano by Owen Elton: Karl Kolbeck (Wayne State College) and Angela Miller-Niles (Wayne State College)

11:45 A Model of Triadic Post-Tonality for a Neoconservative Postmodern String Quartet by Sky Macklay: Zane Gillespie (A New Contemporary Endeavor)

12:15 PM-2:00 PM: LUNCH

2:15 PM-3:45 PM: SESSION 3 (WMB 119): Lynn Worcester, Chair (University of Northern Iowa)

2:15 African American Women Composers and the Chicago Connection: Examining the Cultural Connections Between Composers Betty Jackson King, Margaret Bonds, and Florence Price Through Their Art Songs and Solo Spiritual Arrangements: Merrin Guice (Buena Vista University)

2:45 *Homage à Tom et Jerry* and *Trillium*: Ronda Ford (University of Tennessee-Chattanooga)

3:15 “Dreams are made of these ...” A Look at Collaboration Outside of the Music Box: Jennifer Reeves (University of Nebraska, Lincoln)

3:45 PM-4:00 PM: BREAK (WMB 107)

4:00 PM-4:30 PM: BUSINESS MEETING (WMB 119)

4:30 PM-5:30 PM: KEYNOTE ADDRESS (WMB 119): Reflect, Celebrate, Innovate: A Retrospective on Philip Glass at 80: Paul Barnes (University of Lincoln, Nebraska)

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

7:30 PM: CMS COMPOSERS’ CONCERT (See “Composers’ Concert Program”)

DAYLIGHT SAVINGS TIME RETURNS! DON’T FORGET TO SET YOUR CLOCKS AHEAD ONE HOUR!!

SUNDAY, MARCH 12

9:00 AM-9:30 AM: REGISTRATION (WMB 107)

9:30 AM-11:00 AM: SESSION 4 (WMB 119): Tony Bushard, Chair (University of Nebraska, Lincoln)

9:30 Understanding Tango Musical Style: A Transcription and Arrangement of Astor Piazzolla’s *Lo Que Vendrá*: Sarah Cosano (University of Nebraska, Lincoln)

10:00 *Introspective*: A Clarinet Quartet and Multimedia Collaboration: Elizabeth Johnson (University of Nebraska, Lincoln), Adam Jones (University of Nebraska, Lincoln), Shiana Montanari (University of Nebraska, Lincoln), Jennifer Reeves (University of Nebraska, Lincoln)

10:30 Timeless Music and a Timeless Disease: Classical Composers and Consumption: Mary Perkinson (University of Nebraska-Omaha) and Yolande Chan (University of Nebraska-Omaha)

11:00 AM-11:15 AM: BREAK (WMB 107)

11:15 AM-12:15 PM: SESSION 5a (WMB 114): Tony Bushard, Chair (University of Nebraska, Lincoln)

11:15 Strategies for Maintaining an Organized Group Piano Classroom: Lynn Worcester (University of Northern Iowa)

11:45 Japanese Elements in the Compositions of Alan Hovhaness: Craig Parker (Kansas State University)

11:15 AM-12:45 PM: SESSION 5b (WMB 119): Lorelee Songer, Chair (Coe College)

11:15 *Wind and Wood*: Music for Clarinet and Marimba: Andrew DeBoer (University of Arkansas-Fort Smith) and Tommy Dobbs (University of Arkansas-Fort Smith)

11:45 *Zodiac* by Marc Mellits: Adam Groh (Lamoni, Iowa)

12:15: Contemporary Music for Trio d'Anches: Cayla Bellamy (University of Northern Iowa), Amanda McCandless (University of Northern Iowa), Heather Peyton (University of Northern Iowa)

12:45 PM: CONFERENCE ADJOURNED: SEE YOU IN 2018!

Composers' Concert Program and Program Notes

the bunyip

Thomas Dempster, alto saxophone (Clafin University)

Across the first-nations people of Australia, in Wemba Wemba and other languages across the continent, the *bunyip* stirred fears and imaginations for centuries before the first white colonizers arrived. While generally *bunjil* could mean any sort of mean spirit or devil, the *bunyip*, as the story goes, was a foul, large beast — variously some sort of great cat that also had qualities of dogs, rabbits, and kangaroos. It lurked and skulked in billabongs and along riversides and had a rather impressive appetite. Hapless human wanderers would unwittingly sate that appetite, and, as the stories go, the bunyip was a voracious eater. In this piece, the saxophone takes multiple roles: that of the hapless wanderer drifting too close; the *bunyip* — unleashing shrill cries at the beginning of the work; elements of nature (wind and rustle of leaves); and,

an unseen narrator. The drama unfolds as a young person strays too close, innocently wandering, and, with his human affectation of song, accidentally wakes up the hungry beast. A chase ensues, and then a quick dinner for one. The fixed media accompaniment serves as both atmosphere and commentary in our grim tale, and enters into repartee with the saxophone extensively.

Valentines from Amherst

Jodi Goble, piano (Iowa State University), Shelby VanNordstrand, soprano (University of Nebraska-Omaha)

One of the enduring mysteries of Emily Dickinson's life and work circles around the relatively small subset of her poems that address romantic love. These poems are lyrical, frank, overtly sensual--almost shockingly so, for the time of their writing--and, as such, completely at odds with their author's reputation as a shy, celibate recluse. Deeply rooted in the evocative nature imagery that is a Dickinson hallmark, their emotional transparency, vigorous internal rhythms, and colorful, specific language make them irresistible to song composers.

While writing this cycle, I sought to reference and synthesize--in a more updated, modern harmonic palette--elements of vocal art music genres that might have been heard and performed in upper-middle-class American homes like Dickinson's in the mid-1800s: the English ballad, the German *Lied*,

and the Italian *bel canto* aria. Dickinson's spare, carefully chosen words lend themselves well to simple, declamatory settings in which melody intermingles with the freedom of recitative. This texture is periodically illuminated with passages of *fioratura*, allowing the singer to achieve an intensity of character by way of sheer vocalism that the word alone cannot provide - and supported throughout by the sympathetic commentary of the piano.

Oblaye'

Paul Lombardi (University of South Dakota), Hannah Johnson, (University of South Dakota), Darrin Wadley, percussion (University of South Dakota)

Oblaye' (Plains) is a ballet for solo percussion that celebrates the Great Plains of South Dakota. The programmatic element is in Lakota, English, and French. The premier performance was on September 13, 2016. The original work is about 26 minutes in duration, but we propose a 10-minute arrangement of it for the CMS Great Plains Conference. The performance, by Darin Wadley, is to be accompanied by choreographer Hannah Johnson and her students Shannon Dancler and Taylor Hetland. The sample video included here is merely a demonstration with only one of the dancers, and does not include the entire instrumentation. The PowerPoint presentation included here is meant to be projected during the performance.

Three Invocations

Sun Mi Ro (University of Central Florida), Nora Lee Garcia, flute (University of Central Florida)

The piece is written for solo flute in 2015. It explores the different technical aspects of the instrument as well as various ethos. The first movement is a fantasia with an improvisatory-like character. Movement two is a duet for one; the instrument uses registral stratification to project two independent voices to create a dialogue of tender longing. Movement three re-imagines a traditional Korean lullaby by taking its characteristic intervals and recasting them in a frenetic display of virtuosity.

Conference Presentation Abstracts

PAPERS AND LECTURE-RECITALS

Kris Carlisle: “The American Evolution: Piano Preludes”

How do contemporary “Art Music” composers use traditional genres of composition? As contemporary art music evolves it is important that we educate our audiences. My research and subsequent presentations provide audiences with new insights to the workings of the composers’ intentions.

The development of the keyboard as a solo instrument brought certain structural forms to the forefront, namely suites and Preludes and Fugues. A prelude is defined as an introductory movement, something that precedes something else. Bach’s Well-Tempered Preludes precede his Well-Tempered Fugues. As styles evolved, composers began to expand this musical genre to include works that “stand alone” rather than precede another work. By the nineteenth-century,

composers like Liszt and Chopin, created a new musical art form of “preludes to nothing.”

The American Evolution is a multi-phase research project that explores the way contemporary American composers use traditional western art-music genres. The current phase of the project looks at Piano Preludes. These preludes use contemporary harmonic, melodic, and rhythmic language, reflecting trends that are often unique to American composition. Contemporary composers have continued to evolve with new ideas and concepts while retaining the old parameters of composition. This study shows the importance of this type of research. Pierre Boulez was asked why music of the mid - 20th century has not become part of the standard repertoire, he replied that “we forgot about the audience”. The consideration of the audience by informed exposure is the surest way to insure audiences for the future.

Sarah Cosano: “Understanding Tango Musical Style: A Transcription and Arrangement of Astor Piazzolla’s *Lo Que Vendrá*”

The name Astor Piazzolla is practically synonymous with tango, with professional ensembles frequently programming his works throughout the world. For the professional musician, it may be easy to appreciate the greatness of tango music, yet it is comparatively difficult to grasp the stylistic nuance necessary to perform tango music properly. Often, performers will choose a tango composition for their instrument, then apply whatever style they have been trained in (often clas-

sical) to make decisions about vibrato, phrasing, articulation, tempo, and other elements. What many do not know is that tango music has a unique tradition of its own, with various stylistic influences that can affect its performance.

How does one parse elements of the tango music lexicon to aid in an authentic live performance? This lecture recital will present Astor Piazzolla's composition *Lo Que Vendrá*, performed by the great bandoneonist Nestor Marconi in his solo album, *Tiempo Esperado*. Musical characteristics particular to tango will be highlighted from the recording, including improvised melodies and harmonies, articulation, vibrato, dynamics, and rubato. Finally, a live performance of *Lo Que Vendrá* arranged for saxophone quartet, will be performed to demonstrate one way to apply this musical knowledge into further reaching contexts.

Andrew DeBoer and Tommy Dobbs: “Wind and Wood: Music for Clarinet and Marimba”

Pieces to be selected from: *Strange Dreams* (2001; Nathan Daughtrey [b. 1975]), *Dialogue* (2011; Jamie Wind Whitmarsh [b. 1988]), *Raven* (2004; Edward Knight [b. 1961]), and *Kumbengo* (1986; Gregg Koyle [b. 1962])

Ronda Ford: “Homage à Tom et Jerry and Trillium”

I would like to perform the 5th movement of *Hommage à Tom et Jerry* for unaccompanied flute written by Robert Martin. This piece includes flutter tonguing and pitch bends. I

would also like to perform *Trillium* for unaccompanied flute by Elizabeth Brown. This work includes harmonics, multiphonics, pitch bends, and alternate fingerings.

Zane Gillespie: “A Model of Triadic Post-Tonality for a Neoconservative Postmodern String Quartet by Sky Macklay”

Around the turn of the century, neo-Riemannian music theory underwent a considerable expansion of scope. Emerging neo-conservative postmodernist composer Sky Macklay (<http://skymacklay.com/>) has written a thought-provoking string quartet entitled *Many Many Cadences* (2015; <https://soundcloud.com/skymacklay/many-many-cadences>) which recommends itself to the perpetuation of neo-Riemannian theories, particularly those concerning triadic transformations and voice leading. This paper explores the premises and motivations of Macklay's luxuriation in neo-Riemannian music theory and, concurrently, Macklay's relevance to understanding the relationship between statistical empiricism and musical discourse in the twenty-first century.

Adam Groh: “Zodiac, by Marc Mellits”

Commissioned in early 2016 by more than 30 percussionists from across the United States, *Zodiac* is an exciting new solo work for marimba by composer Marc Mellits. The piece is divided into twelve short movements, each named after one of the astrological signs, and a complete performance lasts just under 20 minutes. *Zodiac* is a virtuosic work that is demand-

ing for the performer, but also engaging and entertaining for the listener. It is a wonderful addition to the developing canon of solo marimba literature, and is sure to occupy an important place in the repertoire for many years to come. Mellits employs the same minimalist style, infused with references to popular music, in *Zodiac* that has made many of his other works so popular with other performers. Mellits is Assistant Professor of Music at the University of Illinois at Chicago, and his music has been performed by a wide range of ensembles, including members of the Detroit, Atlanta, Boston, Chicago, and Minneapolis Symphonies, eighth blackbird, Kronos Quartet, Bang on a Can All-Stars, Chamber Music Society of Lincoln Center, and many others. He studied at the Eastman School of Music, Yale School of Music, Cornell University, and Tanglewood. Mellits often is a miniaturist, composing works that are comprised of short, contrasting movements or sections. His music is eclectic, all-encompassing, colorful, and always has a sense of forward motion.

Merrin Guice: “African American Women Composers and the Chicago Connection: Examining the Cultural Connections Between Composers Betty Jackson King, Margaret Bonds and Florence Price Through Their Art Songs and Solo Spiritual Arrangements.”

The National Museum of African American History and Culture opened September of 2016 with a special section, “Musical Crossroads” chronicling the musical achievements of African Americans. Georgetown University also opened the Margaret Bonds Collection of Music. 2017 will mark the first com-

plete year that these achievements will be on display or available for study.

African American musical life was centered in the south before the “Great Migration” of the early 20th century. Millions of black Americans made the move north in search of industrial jobs and escape from Jim Crow laws. Before the migration, many black classical composers like John Work at Fisk in Tennessee and William Dawson at Tuskegee in Alabama, cultivated their work at Historically Black Colleges. The composers Betty Jackson King, Margaret Bonds and Florence Price represent a new generation of composers raised or living in the northern United States and connected by the social and cultural atmosphere of middle-class black Chicago. Their music expresses the black experience during the “Great Migration” through art song texts and arias riddled with pain and frustration at black life; and spirituals that connect them to their southern heritage. King, Bonds, and Price like many other black classical musicians in Chicago, crossed paths and left a trail that connects them not just to each other but with several other important black female composers. This lecture-recital will explore the social connections of the composer’s lives and demonstrate how the culture was manifested in song. The performance will include music from each composer.

Karl Kolbeck and Angela Miller-Niles: “Sonata in B-flat for Bass Clarinet and Piano (2010) by Owen Elton (b. 1981)”

Sonata in B-flat for Bass Clarinet and Piano is a unique original work for bass clarinet and piano by Owen Elton, an English composer, math teacher, and bass clarinetist. The work was composed in 2010 because the composer “..wanted something pleasantly tuneful to play on bass clarinet.” The premiere performance took place in Germany on June 4, 2012 by clarinetist Balthasar Hens and pianist Hsiao-Yen Chen. Each of the three movements is inspired by twentieth century visual artists: Salvador Dali, M. C. Escher, and Piet Mondrian. Each movement captures the essence of the artist’s unique style, and provides an aural rendering of their oeuvre.

Heather Lanners: “Who Could Ask for Anything More?” An Examination of the Solo Piano Transcriptions of American Virtuoso Earl Wild

American pianist Earl Wild dazzled audiences across the globe with his brilliant technical agility and charismatic stage presence, yet he also carried on the important tradition of the great virtuoso pianist-composers. It was perhaps his espousal of the music of George Gershwin early in his career that led, rather unfairly, to the “lightweight” tag from some critics. Nonetheless, his remarkable song transcriptions are a worthy body of music for advanced students of piano to discover. The dazzling *Seven Virtuoso Études* based on beloved Gershwin melodies represent a charming, end-of-recital repertoire,

while at the other end of the emotional spectrum we have the heartfelt and exquisite transcriptions of 14 of Rachmaninoff’s songs. These songs are some of Rachmaninoff’s most intimate works and Wild’s treatment of them amounts to what could be regarded as an additional set of Rachmaninoff preludes. He doesn’t merely weld the vocal lines onto the original piano accompaniments; instead, he fleshes out the textures in a brilliant style, wholly in keeping with Rachmaninoff’s typical solo keyboard writing. In my research, I was fortunate enough to meet and interview Wild’s last pupil, Italian pianist Mattia Ometto. His reminiscences of Earl Wild as a pedagogue provide deeper insight into the interpretation of his piano transcriptions. The recital will include selections from Wild’s transcriptions of Rachmaninoff songs and the *Seven Virtuoso Études on Gershwin Songs*.

Amanda McCandless, Cayla Bellamy, and Heather Peyton: “Contemporary Works for Trio d’Anches”

Among woodwind chamber ensembles, the trio d’anches is second only to the woodwind quintet in its breadth of repertoire. From 1897 to the present, composers have written countless works for the trio of oboe, clarinet, and bassoon, though the majority of its standard repertoire was written prior to 1930. The ensemble’s popularity stems from both the individuality of each instrument as well as, according to the first famous trio d’anches, Le Trio d’Anches de Paris, a more perfect blend than the woodwind quintet. Our trio is focusing on recent works for this ensemble in an attempt to add new, more diverse works to its standard repertoire. We are submitting two

works for consideration. *Crankshaft* by Robbie McCarthy, written in 2012, is a dazzling work written in honor of clarinetist Robert Spring. It displays both the technical ability of each performer as well as the ensemble's combined expressive prowess. *Trio for Oboe, Clarinet, and Bassoon* (2007) by Bill Douglas is influenced heavily by jazz and rock and roll. This work is a surprising departure from the standard French trio d'anches repertoire of the 1920's *Le Trio d'Anches de Paris*. Our trio hopes to introduce these works to those who may be inspired to play or coach them. We also see it as a responsibility of any ensemble to grow its repertoire, and it is our hope that exposing audiences to new, unexpected works for trio d'anches will help it become known for more than its roots in the French conservatory style.

Craig Parker: "Japanese Elements in the Compositions of Alan Hovhaness"

Alan Hovhaness (1911-2000) ranks among the most prolific American composers, having written 434 opus numbers, including 67 symphonies. His best known compositions include *Symphony No. 2* ("Mysterious Mountain"), *And God Created Great Whales* (which incorporates taped whale sounds into an orchestral fabric), and *Prayer of St. Gregory* (which has been recorded over 30 times.) His unique style incorporates the modal sounds of Armenian music, Renaissance-like polyphony, and various Asian musics.

Hovhaness became interested in Asian music during the 1930s. This fascination grew during 1959-60, when he lived in

India and studied Karnatic music. Hovhaness studied Japanese court music (*gagaku*) as well as other traditional Japanese music on a 1962 Rockefeller grant. Prior to this residency, Hovhaness had composed Japanese-oriented works, such as *Koke no niwa* (1954). While in Japan, Hovhaness composed *The Burning House*, an opera influenced by Noh theatre. During the ensuing decade, Hovhaness wrote numerous other Japanese-influenced compositions, most notably *Fantasy on Japanese Woodprints* for xylophone and orchestra (1964). Hovhaness learned to play many traditional Japanese instruments (such as the *hichiriki*, *ryuteki*, *shamisen*, and *sho*) and often combined them with Western instruments in his compositions.

This paper surveys Hovhaness's works with Japanese elements, from *Koke no niwa* through his late works composed for his last wife, coloratura Hinako Fujihara. This lecture will be enhanced with excerpts from documentaries on the composer. Much of the data in this paper was derived from documents in the Hovhaness Collection at the Armenian Cultural Foundation Archives in Arlington, Massachusetts.

Mary Perkinson and Yolande Chan: "Timeless Music and a Timeless Disease: Classical Composers and Consumption"

This lecture-recital features works by prominent 17th-20th century composers who were afflicted with tuberculosis (TB) and includes a brief history of TB, its effects on these composers, and the relevance of TB in modern times. This timeless

disease, formerly known as consumption, afflicted a number of prominent 17th-20th century composers whose works we still enjoy today. This lecture-recital will feature performances of some of these works and also include a review of the history and early treatment methods of TB in order to provide the audience with historical and cultural perspectives as well as insights into these composers' creative process. A brief discussion of our modern understanding of TB biology and why TB remains the second-most deadly infectious disease (second only to HIV) will also be presented. Through this interdisciplinary approach that focuses on an ancient yet contemporary disease, this lecture-recital aims to facilitate deeper connections between the audience, the composers, and their enduring music. This interdisciplinary approach aims to engage the audience on a deeper level than a traditional performance and also bring awareness to an important global health problem.

Jennifer Reeves: “Dreams are made of these...’: A Look at Collaboration Outside of the Music Box”

A performance in 2015 for the Hijinx Clarinet Quartet combined music and photography/videography to present the topic of dreams to audiences. This lecture/presentation discusses the details of starting a collaborative project within the arts while discussing all of the components to produce a project in this capacity. It covers the influence that started the project, development of the project to include interdisciplinary collaboration, presentation of the final project, the result and after effects of the final project, and the importance of collaboration as established by the National Board of Professional

Teaching Standards for collaboration. This presentation requires the use of power point for the presentation and video with sound (via an HDMI connection to a Lenovo laptop computer) to show photos and videos of the collaborative performance project, and is approximately 20 minutes in length.

Jennifer Reeves, Elizabeth Johnson, Adam Jones, and Shiana Montanari: “Introspective: A Clarinet Quartet and Multimedia Collaboration”

The program includes: *Shadows of Ourselves*, and *Trois Emblems de la Solitude (Three Emblems of Loneliness)*. This program is unique because the composer's compositional output for the clarinet quartet genre provides clarinet ensembles with new music from the 21st century. Spaulding's pieces were commissioned by a member of the Hijinx Clarinet Quartet in 2013 and 2016 (respectively) to increase the output and availability of original compositions for the clarinet quartet repertoire.

Spaulding's works for clarinet quartet are strong additions to the quartet repertoire, and include compositional techniques that are minimalistic in style. His instrumentation is typically for 3 B flat clarinets and Bass clarinet, although *Trois Emblems de la Solitude*, a work in three movements, consists of a movement that requires a solo B flat clarinet performing against electronic sounds and three, off-stage E flat clarinets. Ultimately, this work will be available for a solo clarinetist and electronically recorded ensemble, allowing performance flexibility. The Hijinx Clarinet quartet performs Spaulding's pieces in collaboration with photography and video. The accompany-

ing photography and video provides a visual representation of the music, allowing the group to connect with audiences on a different level outside of a traditional chamber music setting.

Elizabeth Robinson and Alyssa Borell: “The Piccolo Music of Nicole Chamberlain”

Liliputian for piccolo and music box (2016); *Mimic* for two piccolos (2014).

Lynn Worcester: “Strategies for Maintaining an Organized Group Piano Classroom”

Organization of the group piano classroom enhances student learning and teacher effectiveness. In this session, I will present strategies for maintaining an organized group piano classroom. These strategies will be geared towards instructors of group piano for undergraduate non-keyboard music majors but can also be used in the undergraduate non-music major classroom or a group piano program of a private studio.

In this session, I will present the tools that have proved effective in managing multiple sections and instructors of group piano. Strategies for maintaining an organized classroom will be presented by providing examples of effective lesson planning by the semester, criteria for lesson planning for exams and quizzes, and an approach to preparing for weekly and daily lesson plans. Other tools for classroom management that will be presented include record keeping for attendance and grades, strategies for facilitating time-effective exams and quizzes, and other useful tools to enhance student engagement in the

classroom. I will present grading criteria for a variety of musical elements (solo repertoire, sight reading, harmonization, pop tunes arranging, accompanying, technique, transposition, and score reading) to ensure consistent and fair grading among multiple instructors of group piano. Teaching a variety of pop tunes in a group piano curriculum will be presented in order to enhance student learning and motivation. Preparing students to play and arrange pop tunes with the use of YouTube will be discussed. Implementing organizational strategies in the group piano program facilitates teacher effectiveness and flexibility for both experienced and beginning group piano instructors.

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/>

Paul Barnes has been praised by the *New York Times* for his “Lisztian thunder and deft fluidity,” and the *San Francisco Chronicle* as being “ferociously virtuosic.” Barnes has electrified audiences with his intensely expressive playing and cutting-edge programming. He has been featured four times on APM’s *Performance Today*, on the cover of *Clavier Magazine*, and his work with Philip Glass was featured in the February 2017 edition of the *BBC Music Magazine*.

Barnes is Marguerite Scribante Professor of Music at the University of Nebraska-Lincoln Glenn Korff School of Music. He

teaches during the summer at the Vienna International Piano Academy and the Amalfi Coast Music Festival. Barnes’s twelfth CD, *New Generations: The New Etudes of Philip Glass and Music of the Next Generation* has received rave reviews. *Gramophone Magazine* wrote, “Pianists of Barnes’s great technique and musicality are a boon to new music” and *American Record Guide* commented, “This disc provides further proof of Barnes’s ability to communicate new music with flair and passion.” Produced by Orange Mountain Music, the recording features a selection of Glass’s etudes juxtaposed with works by N. Lincoln Hanks, Lucas Floyd, Jason Bahr, Zack Stanton, Ivan Moody, and Jonah Gallagher. Barnes has performed the recital version of *New Generations* in Vienna, Seoul, Rome, New York, Los Angeles, and Chicago, with upcoming performances at the New England Conservatory, the Ohio State University, Boston University, University of Iowa, and the Music Teachers National Association Convention in Glass’s hometown of Baltimore.

In celebration of twenty years of collaboration, Barnes has commissioned Philip Glass to write his first piano quintet to be premiered with the Chiara Quartet on April 17, 2018 at the Lied Center for Performing Arts in Lincoln with the New York premiere on May 11 at the Metropolitan Museum of Art. Entitled Piano Quintet No.1 (Annunciation) the quintet will be based on Greek Orthodox hymns for the Annunciation of the Theotokos. Barnes’s recordings are available on Pandora, iTunes, Apple Music, YouTube, and Amazon.

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

In 2012, Ms. Borell won the Undergraduate Concerto Competition at Ball State University and had the pleasure of performing Jacques Ibert's Concerto for Flute and Orchestra as soloist with the Ball State University Symphony Orchestra. She was the winner of the 2009 Wisconsin Flute Festival High School Young Artist Competition and has also appeared as soloist with the University of Oklahoma Civic Orchestra performing the Mozart Concerto for Flute and Harp.

Nicholas Brady is a sixth year transfer student from Western Nebraska Community College currently studying here at UNL. He currently plays with the UNL Jazz Orchestra and has participated in ensembles such as the UNL Wind Ensemble, Symphonic Band, Saxophone Choir, jazz and classical quartets, and Jazz Combos. At WNCC, Nicholas has played in the Western Nebraska Winds concert ensemble, The Fire in The Pan Swingers jazz band, and the Monumental Rock Combo, along with being a featured soloist in all three groups. Outside of school, Nicholas has played, been featured, and has sat in with groups of various genres. His first professional group was with an R&B/pop band in the western Nebraska area named "Sultry Sounds". From there, he would go on to play with or-

chestra pit-groups, classic rock cover bands, jazz combos, 2-tone and ska bands, funk bands, experimental groups, and jazz big bands. These groups/musicians include guitarists Tim Ostdiek and Patrick Cassidy, The Theatre West Production Company, Mad Dog and the 20/20s, Funkbox, New Wave Time Machine, Loaded Dice, Cruz Control, Jazzocracy, The Meadowlark Quintet, and the Monday Night Big Band @ Vega. He now plays with the Johnny Manhattan Swing Orchestra conducted by Mr. John Tavlin of Lincoln, NE.

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, 2013-2016), 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.

Kris Carlisle is a professional pianist and educator. A native of California, he has performed throughout the United States, Canada, Europe, Australia, and Asia. Specializing in contemporary music, his CD *The American Evolution: Piano Sonatas* received 2015's The American Prize in Piano Performance Special Judge's Citation: "Championing Piano Music by American Composers". The CD is part of a larger project that explores the way contemporary composers use traditional genres. Current research focuses on Piano Preludes. The CD is currently in production phase with an estimated release date of September 1, 2016. Dr. Carlisle has two CDs available at Curvepoint Media — *Current* (excerpts available on his website), and *Etesian Traveler*. Both CDs are a collection of contemporary works for piano and trumpet. Kris has been a guest artist at many colleges and universities around the country. He has presented at conferences and has been an adjudicator for many organizations. Currently, Kris is an Associate Professor of Music teaching at Berry College, in Rome, Georgia.

Yolande A. Chan received her B.A. in Biology from Barnard College-Columbia University. At the University of Wisconsin-Madison where she received her Ph.D in microbiology, she studied the biosynthesis of natural products including the antibiotic zwittermicin A and the anti-tuberculosis drug viomycin. As a postdoctoral researcher at UW-Madison, she investigated peptidoglycan-degrading enzymes of the human patho-

gen *Neisseria gonorrhoea*. Dr. Chan lives in Omaha and enjoys reading, writing, cooking, gardening, spending time with family, and spending time outdoors.

From concert halls to cruise ships, **Sarah Cosano** is a versatile musician who has travelled the world performing for all types of audiences. Originally trained as a classical musician, she won the MTNA woodwind competition and was discovered by Boston's NPR radio show From the Top. Sarah completed a contract as the featured jazz vocalist at the New York Bar in the Park Hyatt, Tokyo; and in August her group (Cambia) performed their original music at the Prairie Jazz Festival. She specializes in combining dance and woodwind performance, touring as cast member with BLAST Music in Extreme, Disneyland AACB, and the Aimachi production show, Evolution. Cruise ship contracts have taken her to such diverse places as Russia, Estonia, Fiji, Iceland, Turkey, Italy, Norway, and the Caribbean.

Sarah teaches woodwinds to all age groups. This includes faculty positions at the Magic Valley School for the Arts, Austin Independent School District, and College of Southern Idaho. She is finishing her third year as a doctoral fellow at the University of Nebraska-Lincoln, where she teaches saxophone and jazz history. She also is adjunct saxophone instructor and jazz ensemble director at Creighton University. Tango music is the focus of her research, and in 2010 she received a grant to take lessons and collect recordings of tango performance for her master's project: *Tango from a Social and Historical Perspective: a Performer's Supplement to The Tango Fake*

Book by Mark Wyman. Her upcoming DMA dissertation explores the application of tango through *bandoneón* transcriptions and arrangements.

Andrew DeBoer is currently the visiting assistant professor of music-clarinet at the University of Arkansas - Fort Smith. He is principal clarinetist 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, including Carnegie Hall, international and regional conferences, and on various university campuses. Andrew has also soloed with the Hastings Symphony Orchestra, UAFS Symphonic Band, UAFS Jazz Band, Northwest Wind Symphony, 43rd Army Band, and the Hastings College Wind Ensemble. DeBoer 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, Robert Spring, and earned a Bachelor of Music with Debra McKim Rhodes at Hastings College. In addition to his performance career, he teaches a large studio of clarinet students. You can learn more about Andrew on his website at www.andrewdeboer.com.

Thomas Dempster is a composer of chamber, electroacoustic, and multimedia works. His music has been performed widely throughout the Americas and Europe, including the Toronto International Electroacoustic Symposium, the San Francisco New Music Festival, NYCEMF, ICMC, the International

Double Reed Society, SEAMUS, and numerous others. Dempster is a recipient of awards, honors, and grants from BMI, ASCAP, the South Carolina Arts Commission, and others. He has held residencies at the Osage Arts Community and the Kimmel Harding Nelson Center, and is a Cortona Fellow. Several of his works are commercially available from Potenza Music Publishing, MusicSpoke, Quiet Design Records, and Navona Records. He is an affiliate composer of Broadcast Music, Inc. He holds degrees from the University of North Carolina at Greensboro (BM) and the University of Texas at Austin (MM, DMA). He is Assistant Professor of Music Theory and Composition at Claflin University in Orangeburg, SC.

[www.thomasdempster.com]

Tommy Dobbs is the instructor of music - percussion at the University of Arkansas - Fort Smith and Treasurer for the Arkansas Chapter of PAS. He is currently ABD towards a Doctor of Music Degree in Percussion Performance at the Florida State University. He holds a Master's degree in Percussion Performance from the Florida State University and a Bachelor's degree in Percussion Performance from the University of North Florida. An active performer and educator, Tommy has performed recitals and given master classes at universities and secondary schools throughout the United States. Tommy is currently the principal percussionist for the Fort Smith Symphony and member of Duo Breedlove, an Arkansas based saxophone and percussion duo. He has performed and presented at conferences such as the Arkansas Day of Percussion, Inter-

national Saxophone Conference, CBDNA Regional Conferences, and the American Bandmasters Association.

Recently, he performed in Carnegie Hall as a member of What Is Noise, a new music ensemble dedicated to the music of living American composers. Tommy was also a member of the FSU Percussion Ensemble in 2011, when they won the Percussive Arts Society International Percussion Ensemble Competition, and he can be heard on their album, Volume Two: Not Far From Here. He has premiered/commissioned works by Per Andreasson, Adam Silverman, John Psathas, Ivan Trevino, Marc Mellits, Luis Rivera, Benjamin Fraley, and Jamie Whitmarsh. He is a proud endorser of Sabian Cymbals, Grover Pro Percussion, and Innovative Percussion.

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.

Ronda Benson Ford is adjunct instructor of flute at the University of Tennessee at Chattanooga and Dalton State College. She has given lecture recitals for The College Music Society and the Mid South Flute Society. She has been published in

The Flutist Quarterly and *Flute Talk Magazine*. She has performed in Japan, Italy, Slovenia, and Hungary. She is a member of the National Flute Association Pedagogy Committee and has performed and presented at several flute conventions.

Nora Lee Garcia is one of the most highly regarded flutists in the concert world today. A Powell Flutes Artist and Associate Professor of Flute at the University of Central Florida, she is in demand as an international soloist, chamber artist, and teacher. Nora Lee has performed with the Chautauqua Symphony in New York, and holds the position of principal flute with the Bach Festival Orchestra of Winter Park and the Florida Chamber Orchestra, of which she is a founding member. She has collaborated with some of the world's finest performers, composers, and conductors, such as Michael Tilson Thomas, George Crumb, Michel Debost, Philip Moll, and Carol Wincenc. Most notably, Nora Lee can be heard on the soundtrack for the Sony Pictures film, *The End of the Spear*. At the University of Miami, she was awarded the first Flute Doctorate of Musical Arts degree in the university's history.

Zane Gillespie is a composer, theorist, pianist, vocalist, and member of The College Music Society (CMS), The Society for Music Theory, and The Poe Studies Association (PSA). His paper "Mesmeric Revelation: Art as Hypnosis" was published in 2015 by the international, peer-reviewed journal *Humanities*. An extended version of "Mesmeric Revelation" will appear in the PSA's Fall issue 2016 of *The Edgar Allan Poe Review*. Another paper of his entitled "A Model of Triadic Post-Tonality for a Neoconservative Postmodern

String Quartet by Sky Macklay” is under review by *Perspectives of New Music*, and was accepted by The 13th International Music Theory and Analysis Conference 2016 in Rimini, Italy. Zane was Chair of the session “Aesthetics and Philosophy” at The Fourth International PSA Conference (2015) in NYC. The 2016 CMS South-Central Regional Conference selected his Two Noumenist Poems (duets for soprano and alto vocalists and piano) for performance during Composer Concert 2 of the conference, held at Midwestern State University in Wichita Falls, TX. Zane’s Quartet for Alto Saxophone and Strings, commissioned by concert saxophonist Walter Hoehn, was performed in Concert V of The Eighth Annual Belvedere Chamber Music Festival (2014), held at Grace-St. Luke’s Episcopal Church in Memphis, TN. His neo-Romantic music earned him the Nancy Van de Vate Composition Award three times from The University of Mississippi (Ole Miss). Zane holds degrees from Ole Miss (BM; MM), and The University of Memphis (DMA) where he received The Scheidt School of Music’s 2011 Smit Composition Award. Zane lives in Memphis, TN.

Jodi Goble writes text-based, character-driven music fueled by her extensive background as a song-specialist collaborative pianist; her compositions have been performed worldwide and featured on National Public Radio. She is the 2013 winner of the IMTA Commission Competition and has twice placed in the NATS Art Song Competition: as a finalist in 2008 and as the honorable mention winner in 2016. Recent commissions include works for Fudan University, Claremont College, the

UNCC Operatecture Project, I, the Siren, and the International Festival of Women Composers. Her works have been performed at Songfest, the ASEAN Festival, Beijing Central Conservatory, Ames Town and Gown, Omaha Under the Radar, Massachusetts Institute of Technology, Iowa Composers’ Forum, and the Art Song Preservation Society of New York. Her song cycle *De Virginibus* was recorded and released by soprano Anne Harley as part of the *Voices of the Pearl* project.

Until 2009, Goble was on the music faculty at Boston University, Opera Programs coordinator for the Boston University Tanglewood Institute, and primary rehearsal pianist of the Boston Symphony Orchestra’s Tanglewood Festival Chorus. Now Senior Lecturer in Voice at Iowa State University, Ms. Goble collaborates regularly in recital with bass-baritone Simon Estes and is the artistic director for the Simon Estes Young Artist Concert Series. She is the official pianist of the Metropolitan Opera National Council Auditions in Iowa. Ms. Goble holds bachelor’s degrees in violin and piano performance from Olivet Nazarene University and a M.M. in collaborative piano and chamber music from Ball State University.

Adam Groh, a native of St. Louis, Missouri, is a percussionist with a diverse performing and teaching background. He is an ardent supporter of new solo and chamber music for percussion, and has commissioned and premiered works numerous composers. He has recently been invited to perform at the Bang on a Can Summer Festival at MASS MoCA, the Banff Centre for the Arts, Fast Forward Austin, the Percussive Arts

Society International Convention, SEAMUS, and the International Computer Music Conference. He was a featured performer with the Denkyem Percussion Group in the “Promising Artists of the 21st Century” festival hosted by the North American Cultural Center, Costa Rica. Adam is currently Assistant Professor of Percussion at Graceland University in Lamoni, Iowa, where he oversees all aspects of the percussion program, serves as Chair of the Division of Visual and Performing Arts, and holds the Dwight and Ruth Vredenburg Endowed Chair in Music. Adam received his Doctor of Musical Arts Degree in Percussion Performance at the University of Texas at Austin, and also holds a Master’s Degree in Percussion Performance from Florida State University, and a Bachelor’s Degree in Music from Truman State University.

Merrin A. Guice is an Assistant Professor of Music at Buena Vista University. Dr. Guice received her B.A in voice performance from Spelman College, M.M in Choral Conducting from Rutgers University, and D.M.A in Choral Conducting with a Doctoral Minor in Voice Performance from the University of Wisconsin. Dr. Guice has performed various roles and with several professional and semi-professional opera companies both as a soprano and a conductor. She has performed the roles of Charlotte in *A Little Night Music*, Despina in *Così Fan Tutte*, Prince Charming from *Cendrillon*, and most recently the Giant’s Wife in the children’s opera *Jack and the Beanstalk* by Sullivan. Along with opera, Dr. Guice has performed as an oratorio soloist in several performances including Handel’s *Messiah* and Haydn *Thereisenmesse*. Dr. Guice has

worked as the conductor for performances of *Dido and Aeneas*, Stoughton Opera’s *Gianni Schicchi*, and as the conductor for Madison Symphonies performance of Grieg’s Lyric Suite. She has also conducted numerous musicals and operas at Buena Vista University. Recently Dr. Guice led the Buena Vista University Concert Choir to a first place rating at the Riva del Garda International Choral Competition and will be conducting the ensemble during an debut performance at Carnegie Hall in the Spring of 2017. Dr. Guice’s research has included several paper presentations at College Music Society regional conventions as well as published articles and a text published with Kendall Hunt, *Music in Context*.

Lincoln Havranek was born and raised in O’Neill, Nebraska. His love of music began at age 12 when he picked up playing the guitar. His undergrad work was done at Wayne State College in Wayne, Nebraska, where he graduated in 2013 with a Bachelor of Arts Degree in Saxophone Performance. He earned his Master’s Degree in 2015 from the University of South Dakota in Vermillion, South Dakota. Lincoln is currently attending the University of Nebraska at Lincoln, where he working toward his Doctorate of Music Arts in Saxophone Performance. While at Wayne State College, Lincoln was a member of the top wind ensemble for all five years of the degree, while also being a member of the jazz band and saxophone quartet. While at the University of South Dakota, he remained in the top symphonic band while also playing in the top jazz band.

Lincoln has had the privilege to perform for some of the top saxophonists in the world, including Dr. Eugene Rousseau, Dr. Otis Murphy, Dr. Kenneth Tse, and Vince Gnojek among others. He has also had the opportunity to perform at the North American Saxophone Alliance conferences in 2013 and 2015. Lincoln was also invited for a live audition with the Pershing's Own Army Band, one of the top military bands in the country, this last summer.

Hijinx Clarinet Quartet was founded in 2015 by **Jennifer Reeves**, Doctoral Candidate at the University of Nebraska-Lincoln. Other members of the quartet are: **Elizabeth Johnson**, second clarinetist; **Adam Jones**, third clarinetist; and **Shiana Montanari**, bass clarinetist. The group serves as a catalyst for the composition of new music for the clarinet quartet genre. Working closely with composer Josh Spaulding, Hijinx has provided three new works for clarinet quartet over the last three years. Hijinx strives to present chamber music in new ways by collaborating outside of music with other artistic disciplines. Currently in their second season, the group has been in collaboration with a photographer/videographer, and will be expanding their collaborative reach to include movement, narration, coordination with lighting and special visual effects, electronic accompaniment, etc. as the group grows in artistic direction. The group also performed at the National Association of College Wind and Percussion Instructors Conference in October of 2016. Hijinx looks forward to a performance tour throughout Nebraska, Missouri, Tennessee, Mississippi, and Alabama in February of

2017, ending with an invitation to perform as guest ensemble at the University of Alabama-Birmingham's Clarinet Symposium on February 4, 2017.

Andrew Janak is an active young saxophonist/composer/arranger currently based out of Lincoln, NE, formerly out of Chicago, IL. He has shared the stage with jazz greats Randy Brecker, Ingrid Jensen, Christine Jensen, Gary Foster, Stefon Harris, Matt Wilson, Jeff Lederer and Scott Wendholt. Andrew has also worked with various groups around the Midwest such as the Omaha Big Band, Omaha Symphony, Bob Lark Alumni Big Band, Tom Matta Big Band, Nebraska Jazz Orchestra and Mike Gurciullo and His Las Vegas Lab Band. His current creative endeavor is Andrew Janak and Wind Armada, a modern jazz group specializing in original compositions that performed every Monday at Phyllis' Music Inn in Chicago. He also has performed with national acts such as the Temptations, Johnny Mathis and Michael Feinstein.

Also an up-and-coming composer, some of Andrew's compositions have been performed/recorded by groups around the United States including Victor Lewis, Randy Brecker, UNL Jazz Orchestra, DePaul Jazz Ensemble, Bob Lark's Alumni Big Band, Tom Matta Big Band and the Nebraska Jazz Orchestra. Andrew was also a finalist for an ASCAP Young Jazz Composer Award and received a *Downbeat* Outstanding Performance award for outstanding graduate college arrangement. Andrew graduated with a degree in music education from the University of Nebraska-Lincoln and a masters of music in jazz composition from DePaul University. Currently he is pursuing

a DMA in jazz studies/composition at the University of Nebraska-Lincoln.

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

The **Kairos Trio** is in residency at the University of Northern Iowa. Formed in 2014, this ensemble has performed at the 2015 and 2016 NACWPI National Conventions as well as several venues throughout the Midwest. The trio focuses on blending new works into the trio's standard repertoire, looking back at our ensemble's history as well as moving towards its future. Bassoonist **Cayla Bellamy** holds degrees from Indiana University and the University of Georgia. She is in her third year of teaching at the University of Northern Iowa and her research focuses on community engagement and performance. Clarinetist **Amanda McCandless** holds degrees from Michigan State University and Eastern Kentucky University.

She has taught at the University of Northern Iowa since 2008 and her research focuses on clarinet works by women composers. Oboist **Heather Peyton** holds degrees from Michigan State University, McGill University, and Indiana University. She is in her fourth year of teaching at the University of Northern Iowa and her research focuses on oboe pedagogy.

Karl F. Kolbeck serves as Associate Professor of Woodwinds at Wayne State College, where he teaches all applied clarinet, saxophone, and double reed lessons, in addition to a variety of other courses. He holds degrees from Adams State College in Colorado, The University of New Mexico, Texas Tech University, and is also a Nationally Certified Teacher of Music in Clarinet through the Music Teachers National Association

Dr. Kolbeck has performed with numerous orchestras and other professional ensembles throughout Nebraska, Iowa, Texas, New Mexico, Colorado, and Arizona. He currently performs with the Sioux City Rockestra, Sioux City Municipal Band, Crazy 8 Brass Band, Northeast Area Jazz Ensemble, Clarinet Spectrum, and frequently appears with the Sioux City Symphony Orchestra. He is a founding member of the Black Box Trio, a group dedicated to performing chamber music written for violin, clarinet, and piano. He has been a part of recording projects for Summit Records and Naxos and is an active member of the International Clarinet Association, North American Saxophone Alliance, and College Music Society. Dr. Kolbeck is a D'Addario Woodwinds Performing Artist.

Canadian pianist **Heather Shea Lanners** has performed extensively throughout the United States, Canada, and Europe as both a soloist and chamber musician. She currently serves as Assistant Professor of Piano and Piano Pedagogy at Oklahoma State University. She received her Bachelor's degree in Piano Performance from the University of Western Ontario in London, Canada as a student of John Paul Bracey. She then continued her studies in Paris with French pianist, Cécile Ousset. While in Paris, she also earned the Diplôme Supérieur en Musique de Chambre at the École Normale de Musique. Since the completion of a Master's degree in Performance and Literature with Barry Snyder at the Eastman School of Music, Ms. Lanners has worked as the Opera Coach at both the Cleveland Institute of Music and the University of Akron. Professional engagements have included performing regularly as the pianist for the Cleveland Opera on Tour, the prestigious Meadowmount School of Music String Camp, and the Holland Summer Music Sessions. Recent highlights have included solo performances at the Dublin International Piano Festival in August of 2015, and Beethoven's Emperor Concerto with the Bulgarian State Orchestra of Vidin under the direction of Maestro Christopher Haygood in July of 2016.

Tom Larson is Assistant Professor of Composition (Emerging Media and Digital Arts) at the Glenn Korff School of Music. At the GKSoM, Tom has taught courses in Jazz History, Rock History, Digital Audio Recording and Production, and Jazz Piano. His current course work includes teaching Film Scoring and Creative Sound Design, Digital Audio Recording/

Production, and private Composition lessons. He also is a member of the UNL Faculty Jazz Ensemble, for which he serves as Music Director and Composer in Residence.

Prior to becoming a faculty member at UNL, Tom was the co-owner of Studio Q Recording in Lincoln, where he produced music for TV and radio advertising, industrial videos and documentary films. Among his credits are the scores for three documentaries for the PBS American Experience series (a production of WGBH-TV, Boston): *In the White Man's Image*, *Around the World in 72 Days*, and *Monkey Trial* (which won a 2002 Peabody Award). He also scored the documentaries *Willa Cather: The Road is All* for WNET-TV (New York), *Ashes from the Dust* for the PBS series *NOVA*, and the PBS specials *Standing Bear's Footprint*, *Most Honorable Son* and *In Search of the Oregon Trail*. Tom has written extensively for the Nebraska Educational Telecommunications, South Dakota Public Broadcasting and the University of Illinois Asian Studies Department. His music has also been used on the CBS-TV series *The District*. His commercial credits include music written for Phoenix-based Music Oasis, LA-based Music Animals, Chicago-based Pfeifer Music Partners and General Learning Communications, and advertising agencies in Lincoln and Omaha. As a recording engineer, Tom has worked on numerous projects as tracking, mixing, and/or mastering engineer for artists such as Paul Barnes, Jackie Allen, Hans Sturm, François Rabbath, Diane Barger, Paul Haar, The Nebraska Jazz Orchestra, The Concordia String Trio, Brad Colerick, and others.

Tom is also the author of three college textbooks, *The History and Tradition of Jazz* (5th ed.), *Modern Sounds: The Artistry of Contemporary Jazz* (2nd ed.), and *The History of Rock and Roll* (5th ed.), all of which are published by Kendall/Hunt Publishing (Dubuque, IA). His CD of original jazz compositions, *Flashback*, was released in 2003. He has studied jazz piano with Dean Earle, Fred Hersch, Bruce Barth, and Kenny Werner, jazz arranging with Herb Pomeroy and music composition with Robert Beadell and Randall Snyder. In addition to performing with jazz ensembles throughout the Midwest and East Coast, he has performed with Paul Shaffer, Victor Lewis, Dave Stryker, John Ellis, Jerry Bergonzi, Chris Potter, Jackie Allen, Bobby Shew, Claude Williams, Bo Diddley, the Omaha Symphony, the Nebraska Chamber Orchestra, the Nebraska Jazz Orchestra, and Lincoln's Symphony Orchestra.

A Lincoln native, Tom received a Bachelor of Music in Composition from Berklee College of Music in Boston, Massachusetts and a Master of Music in Composition from the University of Nebraska-Lincoln. He is also an avid runner, and completed the Boston Marathon in 2005, 2006 and 2007.

Paul Lombardi holds a Ph.D. in music composition from the University of Oregon, and studied composition with David Crumb, Robert Kyr, Stephen Blumberg, and Leo Eylar. His music has been performed in more than 25 states across the US, as well as in other areas in North America, South America, and Europe. Recordings of his music are available from Parma Recordings (forthcoming), Capstone Records, Zerx Records, ERMMedia, and Thinking outLOUD Records. Many

groups have played his music, notably the Kiev Philharmonic, the East Coast Composers Ensemble, Third Angle, and the Hundredth Monkey Ensemble. His music has been performed at national and regional Society of Composers, Inc. and College Music Society conferences as well as numerous festivals. He placed third in the orchestra division of the 2014 American Prize in Composition, is the winner of the 2011 Renée B. Fisher Piano Composition Competition, and has received commissions including one by the Oregon Bach Festival Composers Symposium in honor of George Crumb on the occasion of his 75th birthday. Some of his scores are published in the *2011 Anthology of Contemporary Concert Music* and the *SCI Journal of Scores*. Dr. Lombardi's theoretical work focuses on mathematics and music, and is published in the *Music Theory Spectrum*, *Indiana Theory Review*, *Mathematics and Computers in Simulation*, and *College Music Symposium* among other places. He has presented his research at numerous theory conferences, both national and regional. He is an assistant professor of music theory and composition at the University of South Dakota.

Angela Miller-Niles is currently Assistant Professor of Piano at Wayne State College in Wayne, NE. She teaches individual piano lessons, class in piano, music technology, piano pedagogy and music appreciation. She earned her Doctor of Music degree in collaborative piano performance at the University of Colorado in Boulder. She also holds a Master of Music degree in piano performance from Central Michigan University and Bachelor of Music degree in performance from the

University of South Dakota. Dr. Miller-Niles maintains an active performing schedule both as a soloist and as a collaborative pianist. Recent performances include faculty recitals at Wayne State College along with outreach concerts in Wayne, Nebraska and Boulder, Colorado. She is an active member of the Music Teachers National Association and The College Music Society, and has presented at conferences for CMS and the National Association of Teachers of Singing. Her research interests include the classical piano music of Spain and Cuba, as well as classical compositions by African-American composers. She lives with her husband and son in Wayne, Nebraska.

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.

Since 1982, **Craig B. Parker** has been on the faculty at Kansas State University, where he teaches graduate and undergraduate music history courses and plays trumpet with the KSU Faculty Brass Quintet. He earned his B.M. in trumpet performance at the University of Georgia and his M.A. and Ph.D. in historical musicology from UCLA. He has undertaken post-doctoral studies at the University of Michigan and at Harvard, sponsored by grants from the National Endowment for the Humanities.

Dr. Parker has presented numerous papers on American music topics at CMS regional, national, and international conferences. He served as CMS Board Member for Musicology during 2014-16. While president of the CMS Great Plains chapter,

he instituted the Paul Revitt award for the most outstanding paper presented by a student at the annual chapter meeting.

Mary Perkinson is an award-winning artist, educator, and community leader who began her violin studies at the age of 5 in the Philadelphia public schools. She performs with the Omaha Symphony, Madison Bach Musicians, and has toured internationally with the musical *The King and I*. An avid chamber musician, she has collaborated with members of the Pro Arte String Quartet, and performed on both modern and baroque instruments for Wisconsin Public Radio's Live from the Chazen series. Dr. Perkinson has also been a visiting artist/lecturer in Japan, Lithuania, Latvia, Indonesia, and at institutions in CO, KS, PA, SD, and WI.

Dr. Perkinson graduated magna cum laude from Boston University; received a Performance Diploma from Boston Conservatory; and completed the MM, K-12 Music Certification, and DMA at UW-Madison. She has presented for The College Music Society, American String Teachers Association, The Engagement Scholarship Consortium, and the Coalition of Urban and Metropolitan Universities, and currently serves as President Elect of the NE chapter of ASTA. Dr. Perkinson has held K-12 and collegiate positions and is currently Coordinator of String Studies at the University of Nebraska at Omaha.

Jennifer Reeves is a doctoral candidate at the University of Nebraska-Lincoln in clarinet performance where she serves as a graduate teaching assistant under the direction of Dr. Diane Barger. She is principal in the University Symphony Orchestra

and Philharmonia Orchestra, and is an active participant in the university's Wind Ensemble and Graduate Chamber Music Program. She achieved a Master's degree in music from UNL in May 2014. Prior to moving to Lincoln, Reeves attended the University of Tennessee at Martin where she won the First Annual Friends of Music Concert Competition in 2009. During her time at UTM, she was a substitute clarinetist for the Jackson Symphony Orchestra in Tennessee and the Paducah Symphony in Kentucky. An advocate for clarinet quartet chamber music, Reeves is the founder of Hijinx Clarinet Quartet (2015) that is currently based in Lincoln, NE. Under her direction, Hijinx has been invited to perform at the University of Alabama-Birmingham's Clarinet Symposium in February 2017. In addition to her university studies, Reeves has worked with other world renowned teachers and performing artists at the 2015 Savvy Musician in Action Entrepreneurship Workshop, 2011 Aria International Summer Academy, and the 2009 Belgian Clarinet Academy. Reeves teaches clarinet at Cornerstone Academy of Clarinet, Union College, and Doane University in Nebraska.

Sun Mi Ro has received numerous composition awards and honors among her achievements, including a commission from the Hanson Institute of American Music, and the Leroy Robertson Composition Prize. Her works have received performances by such prestigious groups as Parnassus, Speculum Musicae, Earplay, California E.A.R. Unit Ensemble, Canyonlands New Music Ensemble, The Society for Chromatic Art, Felix Piano Trio and Kaprizma Ensemble of Israel. In addition,

her compositions have been selected to be performed in many music festivals and conferences, including International Double Reed Society, National Flute Association Convention, New Music Miami, the NACUSA concert, May in Miami, UNK New Music Festival, and The Oregon Bach Festival Composers' Symposium. She has also held residencies at the Atlantic Center for the Arts, the Arcosanti Composers Residency, the Composers Conference, and the California Summer Institute of the Arts. She is currently an Assistant Professor of Music at the University of Central Florida.

Elizabeth Robinson is an instructor of music appreciation and music of the world at Kansas State University. An active teacher and performer, Dr. Robinson has given masterclasses and performed recitals through the United States. She serves as third flute/piccolo for both the Topeka and Salina Symphonies, and is a founding member of Tornado Alley Flutes. She has also held positions in the Muncie Symphony (Muncie, IN), the Kokomo Symphony (Kokomo, IN), the Marion Symphony (Gas City, IN), Wichita Grand Opera, and the Italian Opera Festival (Aliso Viejo, CA), as well as a variety of chamber groups. Most recently, the Bauson Duo (for flute and harp) performed a recital series in Virginia and Oklahoma. Locally, Robinson maintains an active private flute studio. She has appeared as a guest artist throughout the midwest, teaching masterclasses and workshops ranging from Extended Techniques for Dummies to Yoga for Flutists/Musicians.

As a proponent of new music, Robinson is an officer and foun-

der of the Flute New Music Consortium, an organization devoted to expanding the flute repertoire. Their first commission, *Confluence* by Dr. Zhou Long, was completed in Fall 2015, and the second commission, a sonata for flute and piano by Carter Pann, is anticipated in 2017. Dr. Robinson coordinates the FNMC's annual New Music Composition Competition and regularly performs its winning works. Winner of the 2012 National Flute Association Graduate Research Competition, her dissertation *Voice, Itinerant, and Air: The Solo Flute Works of Toru Takemitsu*, was presented at the 2012 NFA Convention. She has given presentations and workshops at flute festivals in Georgia, Tennessee, Florida, and Oklahoma.

A native of Carthage, Tennessee, Dr. Robinson holds degrees in flute performance from Drake University in Des Moines, Iowa (B.M.), San Francisco State University (M.M.), and Ball State University (D.A.). Her major teachers have included Linda Lukas of the San Francisco Symphony and Dr. Mihoko Watanabe. In addition to an active performance schedule, Robinson teaches music appreciation and music of the world at Kansas State University, in both face-to-face and online formats. She has extensive classroom experience with a wide variety of courses both in and out of the music discipline, as well as diverse student populations. She has made something of a specialty out of working with first-generation and at-risk students, meeting each student interaction with personalized attention and enthusiasm.

Nick Stow was a member of the Wind Ensemble, Jazz Ensemble I, Appalachian Symphony Orchestra, and Saxophone Quartet while attending Appalachian State University in Boone, North Carolina. Stow also coached several different chamber ensembles and taught private lessons. For the 2015-2016 academic year, Stow led the Saxophone studio at East Tennessee State University in Johnson City, Tennessee. His duties included giving private lessons, coaching saxophone quartets, teaching classes, judging woodwind and jazz juries, planning student recitals and performing a faculty recital. Also in the Fall of 2015, Stow was invited to be a guest clinician at Southwest Virginia Community College in Cedar Bluff, Virginia to teach Saxophone to local middle- and high-school students.

Stow is currently a doctoral student in Saxophone Performance at the University of Nebraska-Lincoln. His duties include teaching a saxophone class and working with the saxophone choir. Stow is an avid biker and loves to spend time with his wife Destini and dog Margarita hiking and going to farmer's markets. He is a member of the honors music society Pi Kappa Lambda, North American Saxophone Alliance, and The College Music Society.

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 Univer-

sity (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 Lawrence 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.

Soprano **Shelby VanNordstrand** has appeared as a soloist with a wide range of ensembles and companies; including Lorin Maazel's Castleton Festival, Songfest, New York Lyric Op-

era Theatre, Opera Omaha, Omaha Symphony, Cedar Rapids Opera Theatre, and the Simon Estes Young Artist Program.

Past operatic engagements include Mrs. Nordstrom in *A Little Night Music* (Castleton Festival), Gretel in *Hansel and Gretel* (Opera Omaha), Dew Fairy in *Hansel and Gretel* (Opera Omaha), Paquette in *Candide* (Cedar Rapids Opera Theatre), Sally in *Herman the Horse* (Cedar Rapids Opera Theatre), and Cunegonde in *Candide* (Michigan State Opera Theatre). In the fall of 2012, she traveled to Muscat, Oman with The Castleton Festival in performances of *La Bohème*. In addition to her operatic appearances, VanNordstrand is an active recitalist who enjoys collaborating with other musicians. She appears on many chamber music series and enjoys performing song repertoire and chamber music of varied instrumentation. In 2016, she travelled to Indonesia to premiere two compositions of Indonesian composers and also premiered "Valentines from Amherst", a song set by composer Jodi Goble.

VanNordstrand received a Bachelor of Music degree in music education from Iowa State University, and a Master of Music in vocal performance from Michigan State University. VanNordstrand currently serves on the voice faculty and as Vocal Area Coordinator at University of Nebraska at Omaha.

Darin Wadley is the Director of Percussion Studies and an Associate Professor of Music at the University of South Dakota. He holds a Doctor of Musical Arts in percussion performance from The University of Arizona, a Master of Music from the University of Nevada-Las Vegas, and a Bachelor of Music

from Northern Illinois University. Prior to his appointment to the USD, Dr. Wadley was Director of Percussion Studies at Southern Utah University. Dr. Wadley is the principal timpanist with the Sioux City Symphony Orchestra and the Northwest Iowa Symphony Orchestra. He has also held professional engagements with the Tony® Award winning Utah Shakespearean Festival, Tucson Symphony Orchestra, Arizona Opera, and the Nevada Symphony Orchestra. Dr. Wadley is an active performer on drumset with the USD Jazz Quintet and several area jazz groups.

Lynn Worcester serves as the Coordinator of UNI's Group Piano and Graduate Piano Pedagogy. She holds a Bachelor of Music in Piano Performance and Master of Music in Piano Performance from California State University, Fullerton, a Master of Music in Piano Pedagogy and Performance from Baylor University, and recently earned a Doctor of Musical Arts in Piano Performance and Pedagogy from the University of Oklahoma. She has won numerous national awards and prizes and has performed with members of the Los Angeles Philharmonic Orchestra at Clayes Performing Arts Theater, performed in numerous international summer festivals including Wiener Musikseminar, Bösendorfer International Piano Academy, and the Atlantic Music Festival in addition to solo and collaborative recitals throughout the United States. She has collaborated and performed with composers such as Frederick Rzeswki on Morton Feldman's Piece for Four Hands, and is active in the field of piano pedagogy and has presented workshops at state and local conferences and has articles accepted

in the MTNA e-journal and Clavier Companion. She previously held a faculty position at Shorter University where she taught piano, coordinated the group piano program, and served as Director of Piano Pedagogy. Dr. Worcester continues to teach piano at Blue Lake Fine Arts Camp in Twin Lakes, Michigan since joining the piano faculty in the summer of 2013.

Chapter Officers and 2017 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)

2017 PROGRAM COMMITTEE

Loralee Songer, Chair (Coe College)

Paul Lombardi, Composition Chair (University of South Dakota)

Jeremy Baguyos (University of Nebraska, Omaha)

Katherine Eberle (University of Iowa)

Tom Larson (University of Nebraska, Lincoln)

Getting Around

Lincoln Restaurant Guide: <http://www.lincoln.org/visit/eat>

Map of Downtown Lincoln:

http://www.lincoln.org/_resources/dyn/files/75447220ze7cf09bo/_fn/2016+Downtown+Lincoln+Map.pdf

Map of UNL Campus (Westbrook is #1 on the map):

http://maps.unl.edu/images/unl_campusmaps.pdf

Canopy Street Map:

http://www.lincoln.org/_resources/dyn/files/75447221z9oc83926/_fn/Canopy+St.+Map+2016.pdf

Lincoln City Parking Map:

<http://parkandgo.org/media/documents/parkmap.pdf>

Lincoln Chamber of Commerce app (iOS):

<https://itunes.apple.com/us/app/lnk/id806241304?mt=8>

Lincoln Chamber of Commerce app (Android):

<https://play.google.com/store/apps/details?id=com.lincoln.lnk&hl=en>

CMS Common Topic Discussion Form:

<https://goo.gl/forms/ITf4cWr3GB7e7AI92>

INTERACTIVE 1.1 Pertinent Maps



iBooks users can tap the screen to toggle between maps of the UNL City Campus (with Westbrook Music Building marked by a red arrow), City Parking Garages (with Garages closest to Westbrook Music Building marked with red arrows), Downtown Lincoln, and Canopy Street.

Business Meeting Agenda

A. Approval of 2016 Minutes

B. Introduction of New Officers

A. Loralee Songer (Coe College): President

B. Angela Miller-Niles (Wayne State College): Secretary

C. Paul Lombardi (University of South Dakota): Treasurer

C. Future Great Plains Chapter Meeting Sites

A. 2018: Wartburg College (Waverly, IA)?

B. 2019?

D. Reports

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

B. Student Representative: WE NEED ONE!

E. Future Keynote Presenters

F. New Business

G. Business Meeting Adjourned