



THE COLLEGE MUSIC SOCIETY
**PACIFIC SOUTHWEST
CHAPTER**

5th Regional Conference
March 5-6, 2016

California State University Long Beach
Long Beach, California



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Welcome from the Chapter President and Conference Host

Greetings, and Welcome to “The Beach”!

The students, staff, and faculty of California State University, Long Beach along with the chapter’s executive committee welcome you to the fifth regional meeting of the Pacific Southwest Chapter of the College Music Society. As I was preparing for this chapter meeting I reflected upon two of our society’s mission priorities and I wanted to briefly revisit them with you as a sort of conference prelude, or what I like to call my “opening notes.”

The first objective in our CMS mission is:

To promote music teaching and learning, musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction

The array of our scheduled presentations, papers, workshops, and performances at this meeting demonstrate that we are achieving this goal.

The second objective stated in our mission is:

To provide leadership and serve as an agent of change by addressing concerns facing music in higher education

I find this second objective to be critical in our discipline right now. In an academic climate that does not necessarily value the arts, it is imperative that we work together even though we are separated both by our particular subject interests and by geographical distance. Meetings like these, where like minds come to share the results of their dedicated work, are invaluable to our survival as a discipline in academia.

Meetings like these, however, are difficult to arrange as we rely upon volunteers to advertise, evaluate, schedule, and produce them. The challenges that face organizers can be daunting and are possibly an explanation for our chapter’s hiatus. Restoring the chapter was an ambitious goal and throughout the process I was impressed by the collegiality and collaborative nature of our membership across the disciplines. I found this exercise in teamwork, with the common goal of reestablishing our chapter to be inspiring, stimulating, and revitalizing.

At this meeting, the first event in our rebuilding enterprise, I hope that you, too, will find this yourself inspired stimulated, and revitalized. I encourage all attendees this weekend to take advantage of the opportunity to explore the contemporary issues in our various disciplines and to learn, to share, and to network with established scholars and students alike.

In sum, we are the key to our own survival and from the looks of our program we are thriving; with your continued active involvement in our chapter we will continue to achieve our objectives, together. With this, I conclude my opening notes.

Go Beach!

Alicia M. Doyle

Professor of Music and CSULB Local Host

Welcome from the Program Chair

Welcome to the 5th Regional Conference of the College Music Society's Pacific Southwest Chapter at California State University, Long Beach! We offer you a diverse program of presentations and performances designed to engage, enlighten, and expand horizons. While you're here, be sure to meet new people and broaden your network – attendees include distinguished performers, educators, and scholars from across the United States, as well as our amazing keynote, Tess Taylor. If you're new to the College Music Society, get involved in this marvelous organization, and come to the 2016 National Conference in Santa Fe this fall!

Many thanks to our host and CMS Pacific Southwest Chapter President Alicia Doyle for her energy, enthusiasm, and patience! My deep appreciation also goes to my colleagues on the Program Committee, Score Review Committee, Conference Organization Committee, and the CMS National Office for their expertise and hard work. And, of course, thanks to Cal State Long Beach for having us at their beautiful University! Again, welcome! Enjoy!

Michael W. Millar

California State Polytechnic University - Pomona

Conference Organization Committees

Alicia Doyle (California State University - Long Beach), Host

Taylor Hughey (Colburn School of Performing Arts), Program Book Editor

Ben Levy (University of California - Santa Barbara), Treasurer

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Conference Schedule of Events
Saturday, March 5, 2016

Time	Event	Location
8:00-9:00AM	Registration	
9:00-9:15AM	Welcome Alicia Doyle (California State University, Long Beach) President, CMS Pacific Southwest Chapter & 2016 Regional Host	University Music Center Daniels Recital Hall
9:15-10:15AM	Session 1 Session Chair: Taylor Hughey (Colburn School of Performing Arts)	University Music Center Daniels Recital Hall
9:15AM	Lecture/Recital: <i>Benjamin Britten's Realizations of Henry Purcell Songs; Two of England's Finest Composers in a Single Repertoire</i> Stephen D. Bomgardner (Drury University) Rebecca Coberly (University of Texas Rio Grande Valley) Daniel Hunter-Holly (University of Texas Rio Grande Valley)	
9:45AM	Paper: <i>An Approach to Undergraduate Research - Developing an Understanding of the Musical Process Through the Editing of Early Music</i> Gary W. Cobb (Pepperdine University at Malibu) Jared Taylor (Pepperdine University at Malibu)	
10:15-10:30AM	Break & Poster Sessions Poster: <i>The Young Musician: Perceptions of Ethnicity and Culture within a Musical Context</i> Christine M. D'Alexander (Longy School of Bard College) Poster: <i>Accommodating All in Computer Music: Challenges and Rewards in the Increasing Popularity of Digital Audio Fundamentals</i> Madeline Huberth (Stanford University)	
10:30-Noon	Session 2 Session Chair: Taylor Hughey (Colburn School of Performing Arts)	University Music Center Daniels Recital Hall
10:30AM	Lecture/Recital: <i>Continuing the American Sound: An Exploration of Billy Childs' Sonata for Flute and Piano</i> Boglarka Kiss (Pasadena City College) Robert Thies, Piano (Santa Clarita, CA)	
11:00AM	Paper: <i>Long Time, Waiting to Hear the Sound: Progressive-Rock Compositions as Pathways to Advanced Topics in Rhythm and Meter</i> Malcolm Scott Robbins (Converse College)	
11:30AM	Lecture/Recital: <i>Exploring the Dunbar Music Archive: Vocal Repertoire with Texts by Paul Laurence Dunbar</i> Minnita Daniel-Cox (University of Dayton)	

Saturday, March 5, 2016, Cont.

Noon-1:30PM	Lunch & Chapter Business Meeting	
1:45-2:45PM	Session 3 Session Chair: Taylor Hughey (Colburn School of Performing Arts)	University Music Center Daniels Recital Hall
1:45PM	Workshop: <i>Middle and High School Brass Quintet: Tricks of the Trade</i> Joshua Ganger (Indiana Wesleyan University) Eduardo de Farias Machado (Michigan State University) Chandler Nadig (Lansdale, PA) Philip Mitchell (Michigan State University) Chance Trottman-Huiet (Michigan State University)	
2:45-3:00PM	Break & Poster Sessions	
3:00-4:00PM	Keynote Introduction Michael W. Millar (California State Polytechnic University - Pomona) Keynote: <i>Change More, Live Better: The Road to Health, Wealth & Happiness</i> Tess Taylor, President National Association of Record Industry Professionals	University Music Center Daniels Recital Hall
4:00-5:00PM	Reception	
7:00-9:00PM	Concert - See Program Below	University Music Center Daniels Recital Hall

Sunday, March 6, 2016

8:30-9:00AM	Registration	
9:30-10:30AM	Session 4 Session Chair: Ben Levy (University of California, Santa Barbara)	University Music Center Daniels Recital Hall
9:00AM	Lecture/Recital: Korean Art Song Revisited: A Guide to Diction and Style Raejin Lee (La Sierra University)	
9:30AM	Panel: Addressing Performance Gaps After Admission Satik Andriassian, Moderator (California State University, Los Angeles) John M. Kennedy (California State University, Los Angeles)	
10:30-10:45AM	Break	
10:45-11:45AM	Session 5 Session Chair: Ben Levy (University of California, Santa Barbara) Paper: Estonian Audio: Soundscapes as Socio-Political Narratives Dana Kaufman (Highland Park, IL) Lecture/Recital: Celtic Project Paul R. Murphy (Santa Monica, CA)	University Music Center Daniels Recital Hall
11:45-Noon	Closing Comments Alicia Doyle (California State University, Long Beach)	

Keynote Speaker



Tess Taylor is president of the National Association of Record Industry Professionals (NARIP.com, est. 1998) which promotes career advancement, education and good will in the record industry and related music fields. She is creator of NARIP's Music Supervisor Sessions which have yielded almost 400 music placements for participants and sold out in Los Angeles, New York, San Francisco, Berlin, Paris and London.

One of the nation's leading authorities on careers in recorded music, Ms. Taylor has been called The Job Whisperer and has connected countless people to jobs and opportunities through her work in the United States and abroad, cultivated business and creative collaborations for over two decades, helped launch hundreds of projects and several companies. She has consulted for leading businesses such as InsideSessions (a joint venture between the Universal Music Group and Penguin Putnam, Inc.), The Walt Disney Company, BMG Entertainment (formerly Sony BMG) and Concord Records.

Dubbed "International Music Ambassador" by music supervisor P.J. Bloom (the Glee franchise, Nip/Tuck, CSI: Miami), Ms. Taylor works with international music associations to connect their members to opportunities in major US music markets.

Ms. Taylor is a vigorous defender of intellectual property rights and has lectured throughout the U.S. and around the world (in 13 countries to date), including at the Harvard Business School, in Berlin, Bangalore and elsewhere.

Ms. Taylor is also President of the LA Music Network (LAMN.com, est. 1988) and creator of the LAMN Jam Music Contests which launched the Mowglis, a pop band who won in 2011. LAMN Jams helped launch 2006 winner Tim Fagan who went on to win a Grammy with Colbie Caillat, 2007 winner Aloe Blacc, and hosted 5-time Grammy Award-winner Victor Wooten. From 1988 to 1993 Ms. Taylor was employed at MCA Records, Inc., last serving as Associate Director of Marketing.

A classically trained pianist, she studied music at the University of Vienna and is a Phi Beta Kappa, Magna Cum Laude graduate of the University of Redlands' Johnston College where she received her BA degree in music, German language and literature. She loves traveling the world, fine fountain pens, hiking with her handsome English cocker spaniel, and the recordings of Glenn Gould and David Bowie. She encourages people to adopt pets and not buy them. @TessTaylor, @NARIP

Paper and Lecture-Recital Abstracts

Session 1

Session Chair: Taylor Hughey (Colburn School of Performing Arts)

Stephen Bomgardner

Benjamin Britten's realizations of Henry Purcell songs; two of England's finest composers in a single repertoire

2016 is the 40th anniversary of the death of Benjamin Britten, arguably the greatest English composer of the 20th century. While Britten wrote in nearly every genre, he is most known for his vocal works: his operas, songs and choral works.

Likewise, Henry Purcell was arguably the greatest English composer of the 17th century. He, too, is most known for his vocal works. Though separated by over 200 years, these two highly gifted English composers combined for a unique repertoire that is rarely performed.

Beginning in 1947, Britten began a series of realizations of Purcell's songs and operas. Britten was a great admirer of Purcell, and he frequently said that he learned to set English poetry by studying Purcell's music. Britten's realizations are a fascinating body of music that represents a 'collaboration' between two of England's most creative composers.

Britten's realizations were made for practical use in his frequent concerts with Peter Pears. He declared that it had been his goal "to apply to these realizations something of that mixture of clarity, brilliance, tenderness and strangeness which shines out in all Purcell's music". As Britten wrote in December 1947:

"The Purcell concerts really went well and we are developing ambitious plans about a long series of Purcell realizations by me! It is most wonderful music and gets extraordinary receptions everywhere.

This lecture recital will include information on over 50 songs, duets and opera scenes. These songs are ideal for college students and professionals, and make a wonderful addition to recital programs.

Gary Cobb

An Approach to Undergraduate Research - Developing an Understanding of the Musical Process Through the Editing of Early Music

Undergraduate research continues to be an integral part of many music programs around the nation. Over the years, I have personally collected microfilm copies of Italian Continuo Madrigals from various European libraries. These have been used as resource materials for an undergraduate research project in transcription and editing of early music. This project is now in its fifth year. Students are expected to transcribe the work, realize the continuo part, and provide appropriate editorial markings. After the work is edited, students are expected to make a public presentation about their work that will also demonstrate an expertise with some aspect of technology. While engaged in this project, students are presented with challenging problems in the scores and are expected to engage in critical thought processes to arrive at appropriate resolutions of the problems.

The score examined in this particular project is a work by Carlo Grossi entitled "L'Anfione." One madrigal from this collection will be presented in this paper. While transcribing the work, students are exposed to the intricacies of the composition process experienced by the composer. They are expected to be able to make sophisticated stylistic judgments about the work upon conclusion of the project. For the student, the project culminates in a public presentation that incorporates some aspect of technology.

Paper and Lecture-Recital Abstracts

Christine D'Alexander

The Young Musician: Perceptions of Ethnicity and Culture within a Musical Context

The Young Musician: Perceptions of Ethnicity and Culture within a Musical Context

Community-based youth programs and community-based musical activities have long been recognized for promoting positive influences in human development (McKay-Jackson, 2014). However, little is known regarding about the reasons students participate in community youth orchestras and how musical identities are impacted through musical participation; particularly amongst ethnic-minority children, both within and across various socioeconomic groups. The purpose of this study was to provide a voice to Latino children from underrepresented social and cultural groups through inquiry about their musical experiences while taking part in a community youth orchestra, and examining how participation shaped the musical identities of children taking part in these ensembles. Student participants were members of a Los Angeles-based community youth orchestra for at least one year, and included children ages nine (3) and ten (3). Data collection for this study was completed in three phases over a period of two months. Within the findings, a prominent theme amongst the students emerged, being ethnicity and culture within the children's musical learning and home life. Through these findings, it is suggested that experiences within a community youth orchestra were important for a child's surroundings, social development, and personal identity development; all of which which was transferred to their families and communities.

Madeline Huberth

Accommodating All in Computer Music: Challenges and Rewards in the Increasing Popularity of Digital Audio Fundamentals

Courses that introduce the basics of music technology often must accommodate a variety of artistic and technical backgrounds. At xxx University, however, computer music classes have recently seen a vast increase in enrollment, due to other departments listing these courses as viable electives for other degrees, the introduction of an undergraduate joint degree bridging music and computer science, and word of mouth. As a result, the entry-point class to the discipline, initially designed for primarily graduate-level students with either an engineering or music background, or some combination thereof, had to evolve to teach a highly technical vocabulary in both music and engineering to students with little or no prior background in either, while simultaneously serving and challenging experienced students. This talk will review prior methods and strategies used in this course, and draw on how recent changes further a ?low-floor, high ceiling? approach to accommodate highly varied levels of experience and ability. Adopting the view that an increasingly diverse student profile opens exciting possibilities of artistic variety and peer learning, I will also discuss strategies for peer sharing and feedback that maximize out-of-class time for exploration of student work.

Paper and Lecture-Recital Abstracts

Session 2

Session Chair: Taylor Hughey (Colburn School of Performing Arts)

Boglarka Kiss

Robert Thies, Piano

Continuing the American Sound: An Exploration of Billy Childs' Sonata for Flute and Piano

A native of Los Angeles, Billy Childs has emerged as one of the foremost American composers of his era, mixing jazz and popular styles with Western neoclassical traditions. Aside from his performing and recording career, Childs is in demand as a composer of orchestral and chamber pieces, and has collaborated with many of today's greatest jazz and classical artists. So far in his career, Childs has won four GRAMMY awards, a Guggenheim Fellowship, a Doris Duke Performing Artist Award, a Chamber Music of America Composer's Grant, and a music award from the American Academy of Arts and Letters.

This lecture-recital explores Childs' early flute and piano piece, written as a senior project while a student at USC. The three-movement work echoes music by Prokofiev and Dutilleux, while featuring striking piano and flute writing, with a unique harmonic and rhythmic drive that pays homage to jazz.

Malcolm Robbins

"Long Time, Waiting to Hear the Sound:" Progressive-Rock Compositions as Pathways to Advanced Topics in Rhythm and Meter

In my teaching, I frequently incorporate progressive rock compositions in courses for upper-level music theory students. This presentation allows me to share some pedagogical approaches and observed experiences, utilizing selections by Rush, Yes, Neil Young, and the Beatles.

The presentation utilizes active listening, as well as score excerpts I have notated. As a lecture incorporating guided listening, activities for participants include activities in which they are asked to mark inflection points on the notated scores in order to discern the hidden polymeters in progressive rock compositions. My approach is not merely to present the compositions, but to include the pedagogical strategy I use in presenting each one. These strategies include rhythmic dictation, listening for polymetric relationships, and isolating stereo mixes to pull out different metric strata in the compositions.

This is a session in which I share not merely examples of advanced rhythmic and metric concepts, but in which I provide solid and innovative pedagogical approaches. Additionally, I illustrate how one can use polymeter in progressive rock music to make connections to contemporary art music composition practice and to the relationship of text and music and even the relationship of music to the sociopolitical movements of its time. This presentation also provides useful insights for instructors in recognizing the differences in the performance background and listening perception of classically trained and popular musicians.

Minnita Daniel-Cox

Exploring the Dunbar Music Archive: Vocal Repertoire with texts by Paul Laurence Dunbar

Paul Laurence Dunbar's writings were a major influence on authors of the Harlem Renaissance and continue to influence modern-day literary figures. His virtuosic use of dialect and Standard English was unprecedented in his time and his universal themes made him a voice for all people.

More than ever, today's singers come from diverse backgrounds, have diverse musical tastes, and perform diverse repertoire. From tonal to serial to Romantic to jazz-influenced, the musical settings of Dunbar's texts have resulted in a collection that represents musical styles as varied as America itself. The music of American composers and of composers of the African diaspora is underperformed and underrepresented within standard concert repertoire. Within this lacuna, songs which use the texts of Paul Laurence Dunbar have also been neglected. (Continued on p. 12)

Paper and Lecture-Recital Abstracts

(Continued from p. 11) To address this problem, I have established the Dunbar Music Archive which consists of an online electronic database and a physical collection of music scores. The database contains poem texts, biographical information about each composer, audio streaming of text recitation and/or music, and resources for obtaining scores.

Though his life ended at a mere thirty-three years old, Dunbar influenced generations of writers, including Maya Angelou and Langston Hughes; and inspired numerous composers, including Carrie Jacobs Bond, Samuel Coleridge Taylor, and William Grant Still. The resulting collection of compositions are a vehicle for teaching diversity, a reflection of the diverse identities of today's singers, an opportunity to study dialect, a survey of various genre influences, and, most importantly, quality repertoire worthy of performance and appreciation.

Session 3

Session Chair: Taylor Hughey (Colburn School of Performing Arts)

Joshua Ganger

Middle and High School Brass Quintet: Tricks of the Trade

Each of the members of xxxx Brass Quintet has taught beginning brass students as well as coached brass quintets of varying levels. Every middle and high school band director searches for literature to use during solo and ensemble season. Many create brass quintets but don't know how to coach the group or where to find good literature. The workshop is intended to equip faculty with information to help beginning teachers as well as performers coach these ensembles and address these issues.

Beginner brass quintets are a great way for young brass players to learn how to listen for intonation, blend, and gain confidence on their instrument. The group will discuss the basics of coaching a brass quintet or any brass ensemble. This session will look at the different setup and repertoire options for brass quintet as well as tips for teaching beginning technique through playing in a brass quintet. One of the hardest things, as a teacher of young brass quintets, is finding appropriate literature. This workshop will not only provide a list of great repertoire for young brass musicians but the xxxx Brass Quintet will perform examples showcasing range and technical difficulty level of certain pieces.

Session 4

Session Chair: Ben Levy (University of California, Santa Barbara)

Raejin Lee

Korean Art Song Revisited: A Guide to Diction and Style

The purpose of the project to publish a collection of Korean Art Songs for voice and piano, including texts, translations, and international phonetic alphabet, which can be used as a source by professional singers who are seeking to expand their contemporary repertoire. Dr. Jean Ahn, a composer and lecturer at University of California, Berkeley, has been a part of the current collaboration in the project. Two selections "Song of Mongeumpo (4'10")" and "Kangwon Arirang (3'30")" by Dr. Ahn will be performed in lecture-recital. To enhance a Korean aesthetic sense, melodies and lyrics were adapted from Korean tradition folksongs, which were sung and passed down as an oral manuscript. Each composition incorporates modern musical components with the revival of the unique beauty encompassed with the Korean accent. In order for these songs to be performed by every musician regardless of their native tongue, structure, style, and an international phonetic alphabet will be provided within the collection. Alongside, to further the resources, text and translations will also be presented.

Paper and Lecture-Recital Abstracts

Satik Andriassian

Addressing Performance Gaps After Admission

Every year, students with the desire to pursue careers in music, successfully meet the requirements of the audition process and receive acceptance into music programs in their respective universities. Many of these students come to the realization that they lack some basic skills on their instrument-skills that were not addressed in the early stages of their training. This is particularly true with instruments that lack the long tradition of established pedagogy such as violin or piano. In general, students playing instruments with less developed methodology face such gaps in their earlier training. Consequently, university applied music instructors are faced with the challenge of not only filling in these gaps but also maintaining rigorous university training and assuring that these students receive an excellent education that meet the demands of a career in performance. The concept of student's lack of readiness for college in general academia is not new. There have been many approaches and the establishment of remedial courses to address this issue. However, in the field of music, the lack of preparedness is usually passed to applied instructors to address. The objective of this panel discussion will be identifying, examining and making suggestions on how to address these issues. The members of the panel will represent classical guitar, saxophone, and clarinet.

Session 5

Session Chair: Ben Levy (University of California, Santa Barbara)

Dana Kaufman

Estonian Audio: Soundscapes as Socio-Political Narratives

This proposed paper (which includes a lecture using projector, screen and speakers) aims to examine the soundscape as a socio-political narrative in modern-day Estonia. The country, which is home to a 25% ethnic Russian population, faces significant challenges regarding cultural meshing between Estonians and Russians, and which continue to emerge both through personal, everyday interactions and more concrete public policy. The issue of both spoken and written language constantly resurfaces, which is not helped by the vast differences between Finno-Ugric Estonian and Slavic Russian, and the difficulties of respective native speakers in learning the other tongue. Here, the soundscape has the potential to depict both palpable tension and unity between Estonian- and Russian-speaking communities in Tallinn, and a political landscape that has emerged from post-Soviet life. Findings and research on this topic are largely a product of a year as a Fulbright Fellow in Estonia. The presentation includes a brief history of 20th- and 21st-century Estonia, discussion of the Singing Revolution and ethnic tension, explanation of soundscapes, and examination of relevant field recordings (particularly with regard to the dichotomy of language) and their rendering in original compositions. Ultimately, the soundscape will be discussed as an effective tool in understanding ethnic tension and the power of field recordings and music in the realm of public space.

Paul R. Murphy

Celtic Project

This is a scholarly and creative project that merges elements of traditional Irish music with musical elements drawn from jazz, blues and rock music. Some of the original compositions use traditional Irish musical forms such as the jig and reel, while others incorporate non-traditional elements such as jazz improvisation and complex odd meters. Traditional Irish music instrumentation of uilleann pipes, fiddle, flute, bodhran and acoustic guitar are combined with electric bass, electric guitar, drums and piano. Compositionally, the goal was to write two types of pieces, the first in a traditional Irish musical style using acoustic instruments and the second in a Celtic Fusion style incorporating electronic instrumentation and other musical styles. The significance of this unique undertaking is Celtic music is typically not combined with elements of jazz improvisation and complex odd meters commonly used in modern classical music and the eclectic ensemble on the recording and live performances feature some of Los Angeles' best Celtic and studio musicians.

Concert Program
Saturday, March 5, 2016
Daniels Recital Hall, 7:00PM

Wanderings	Jennifer Hunt, flute	Daniel Morel
Parisian Meditation	Electronic playback	Rodney Oakes
***Rinnovo	Brandon Kaplan, piano; Kevin Capacia, percussion	Keith Kramer
***Halcyon Disquiet	Patricia Bradley, flute; Alexander Lee, bass clarinet; Paul Cotton, alto saxophone; Iliana Nedialkova, violin; Christopher Brown, electric guitar	Dana Kaufman
Sonata No. 1	Valentin Bogdan, piano	Valentin Bogdan
***Silent Prayer	Patricia Bradley, alto flute; Alex Lee, clarinet; Iliana Nedialkova, violin; Christopher Brown, cello; Kevin Capacia, percussion Brandon Kaplan, piano	Sun Mi Ro
Trepidations	Mark Uranker* and Brandon Kaplan, piano	Douglas Harbin

*Indicates BCCM faculty performer

The CSULB New Music Ensemble
Director, Alan Shockley

Erin Alford, soprano
Thomas O'Hara, tenor
Alexander Lee, bass clarinet
Glen Gray, horn
Oscar Santos, trumpet
Cameron Johnston, tuba
Brandon Kaplan, piano
Kevin Capacia, percussion
Alicia Rubio, violin
Christopher Brown, cello

Joined by Patricia Bradley, flute; Paul Cotton, saxophone; Iliana Nedialkova, violin; and Mark Uranker*, piano. With special guests Jennifer Hunt, flute; and Valentin Bogdan, piano.

Program Notes

Daniel Morel

Wanderings

A brief exploration of bent pitches and fluttering motives. *Wanderings* blends pitch collections to highlight space between the space - an endless collection of sound, frequency, and color. Two versions of this work have been arranged for flute and oboe, allowing each instrument to meander through this small, yet infinite, space.

Daniel Morel is a Kansas City-based composer who energizes his music with spectral lyricism and microtonal expression. His 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.

Rodney Oakes

Parisian Meditation

Parisian Meditation was created using Metasynth, a program that uses digital pictures to modify the sound. Digital pictures taken during a visit to Paris in 2012 were used in the creation of this work. This combined with the meditative nature of the piece, is the source of the title.

Rodney Oakes has pioneered the use of the trombone combined with electronic devices. He has performed throughout the United States and Europe. In addition, he performs with numerous Los Angeles jazz ensembles. His numerous awards include a Rockefeller Grant; an NEA grant; a Fulbright Senior Lectureship to the Academy of Music in Krakow, Poland; and ASCAP Standard Awards for every year since 1987. Oakes was the founding editor of *Journal SEAMUS*.

Rodney Oakes earned BA and MA degrees in music from San Diego State University, and a DMA from USC. Oakes taught electronic music and humanities at Los Angeles Harbor College where he currently is an Emeritus Professor. He also teaches humanities at the California State University at Dominguez Hills. In addition to *Nine Winds*, Oakes' works are available on the Cambria, Living Music, iii Records and Innova labels. His *Music for the MIDI Trombone*, *Bone of Contention*, and *Bonescape* have received excellent reviews.

Keith Kramer

Rinnovo

Scored for piano and percussion (vibraphone, cymbal and bass drum), this work employs a numerical sequence that permeates the work via numerous parameters. Another feature of the work is the focus on tone color, which is achieved via conventional and extended techniques. The programmatic implications of the title reflect the composer's wish to find meaning and hope in the future, while reflecting on and learning to live with the past.

Keith Allan Kramer, composer, currently resides in Boston, Massachusetts and is an Assistant Professor at Central Connecticut State University. His compositions are performed frequently throughout the U.S. as well as internationally. He has studied composition with Thomas DeLio, John Van der Slice and Stuart Saunders Smith. Keith received his D.M.A. in composition from the University of Miami and his M.Mus. in composition from the University of Maryland, College Park. Keith was the President of the Baltimore Composers Forum from 2008-2010.

His music has been performed and recorded by the Slovak National Symphony Orchestra, conducted by Kirk Trevor; the Moravian Philharmonic Orchestra conducted by Vit Micka, David Taylor and many others. Recent performances of his work included highly successful all-Kramer programs at New York's Merkin Hall in 2006 and 2010.

The latest all-Kramer releases include the albums *Causal Dualism* and *Emerge* on the Navona label and the DVD *Beyond Sonic Boundaries Live! 2010* on the Chen Li Music label. The title track of *Emerge* is a twenty-minute orchestral work that is also heard on the Navona release *Mementos*. www.keithkramer.org

Program Notes

Dana Kaufman

Halcyon Disquiet

A halcyon, a tree kingfisher, was thought in Greek mythology to possess the ability to calm the sea. Here, Halcyon Disquiet alludes to a hushed lurk, and a fermenting unease.

Performance notes:

All guitar dynamics are to be controlled with the guitar's volume knob, with n indicating silence. The performer should strike each chord and then roll the volume knob up to the appropriate dynamic level (p) before returning to silence. To be clear: the audience should never hear the singular chordal attacks.

The works of composer Dana Kaufman (b. Chicago, 1989) have been heard throughout North America, as well as in Estonia, the Czech Republic and Italy. Her music has been featured at venues and festivals such as Estonian Music Days, Charlotte New Music Festival, Centro Musica Contemporanea di Milano, Ravinia Festival, Estonian Academy of Music and Theatre Fall Festival, Music Institute of Chicago's Nichols Hall, Peoria Civic Center, Jordan Hall, Atlas Performing Arts Center, Baltimore War Memorial, North American Jewish Choral Festival and 2015 Women Composers Festival of Hartford; it has been performed and recorded by ensembles including Great Noise Ensemble, Atlantic Music Festival Contemporary Ensemble, a very small consortium, Firebird Ensemble, Wet Ink Ensemble and So Percussion. A 2015 Semi-Finalist for the American Prize in the Opera/Theater/Film Division for her one-act opera/undergraduate thesis, *Diary of a Madman*, Ms. Kaufman is also the recipient of numerous awards including a 2012-2013 Fulbright Student Research Grant, University of Miami Dean's Fellowship, New England Conservatory (NEC) Merit Awards and Scholarships, First Runner-up/Finalist in the 2014 Black House New Operas Project Composers' Competition, First Place in the Music Institute of Chicago's Generation Next Composition Competition, and is a winner of the 2015 Women Composers Festival New England Score Call. Ms. Kaufman completed her MM in Composition at NEC (Academic Honors; Pi Kappa Lambda nominee) and is currently pursuing her DMA in Composition at University of Miami Frost School of Music, where she is the first Frost School of Music student to be a Dean's Fellow.

Valentin Bogdan

Sonata No. 1

Sonata No. 1 was created by the exploration of the two main attributes of the sonata form: balance and contrast. While the idea of balance is accomplished, quite simply, by an even layout of the thematic material as far as duration is concerned, the contrast between the thematic material represents the more interesting aspect of this work. The listener will observe contrast of dynamics (loud main theme, soft second theme), contrast of registers where these two themes are played, contrast of tempi (fast, tempestuous main theme vs. slow, pensive secondary theme), and, overall, contrast of overall mood. Throughout the sonata, the themes are introduced separately, and then pit against one another; they are truncated, and also expanded in order to serve as the basis for additional musical materials. The concept of contrast, of antithesis, is present throughout the entire piece, and it becomes the main pillar on which this work is built.

A native of Romania, pianist and composer Valentin Mihai Bogdan serves as Assistant Professor of Music at Mississippi University for Women. His compositions were performed in Europe and North America, at the Assisi Festival of Performing Arts (Italy), Festival Miami, Music at MOCA Concert Series, the Oregon Bach Festival, and at new music concerts hosted the College Music Society, NACUSA, the Society of Composers Inc., and the International Trumpet Guild. His music was premiered by musicians of the Cleveland Symphony Orchestra, Beta Collide, Grambling State University Wind Ensemble, Grambling Chorale, Black Bayou Brass Trio, and the AWC Wind Ensemble. The past two years, he has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, and the AWC Concert Band. He was also commissioned by the Dranoff Two Piano Foundation of Miami. Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.

Program Notes

Sun Ro

Silent Prayer

The composition is the second piece of a series of sextet for alto flute, clarinet in Bb, violin, violoncello, percussion and piano. This slow and subtle piece is identified with a soft, expressive lyrical melody by the alto flute. Although this work is non-programmatic, the composition is a response to the Bible passage Psalm 59:16, "But I will sing of your strength, in the morning I will sing of your love; for you are my fortress, my refuge in times of trouble".

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. Prior to her arrival at the University of Central Florida, Dr. Ro served as an Assistant Professor of Music Theory and Composition at Houghton College.

Douglas A. Harbin

Trepidations

Trepidations comes from a collection of four works for piano duo composed as part of my doctoral dissertation. Each work is a different realization of a new systematic form of composition called the Take-Away System. The system can shuffle pitches (or data) much like a deck of cards. However, unlike a deck of cards, with the Take-Away System, the original order of pitches will always return after a certain number of permutations.

Doug Harbin is a composer/pianist residing in Moorhead, Minnesota. Performances of Harbin's compositions have occurred throughout the United States and Canada, and England. His works have been included in regional and national conferences by the Society of Composers Inc., College Music Society, and the CFAMC. Harbin has earned several awards, grants, and notable performances. In the fall of 2012, he received a Professional Development Grant from the Arizona Commission on the Arts to serve his second residency as an artist at the Banff Centre (Banff, Canada). His string quartet, Red on Black, was premiered by the world renown St. Lawrence String Quartet in 2010 and won the 2010 Arizona State University String Quartet Competition. His orchestral work In the Shadows of the Moonlight won the 2008 Arizona State University Symphonic Orchestra's Composer Competition and has aired on Phoenix's classical radio station KBAQ.

Harbin graduated from Arizona State University with a DMA in music composition in 2011 and has taught at Arizona State University, Grand Canyon University, Mesa Community College, and Taylor University. In 2011, Harbin was the Artistic Co-Director for Arizona Opera's Summer Music Program at Rosie's House (a nonprofit Music Academy that serves the under-served youth of inner-city Phoenix, Arizona) and from 2006-2009 he taught music and fine arts at Scottsdale Preparatory Academy. Currently, Harbin is an Assistant Professor of Music Theory at Concordia College.

Presenter Biographies

Stephen Bomgardner is Professor of Music at Drury University. His musical career combines full-time teaching with an active performing career as a tenor soloist in recitals, opera and oratorio. He has performed over 120 solo and chamber music recitals in Boston, Los Angeles, Seattle, Minneapolis, Kansas City, New Orleans, Houston, and numerous other cities across the United States. Additionally, he has been invited to give 37 lecture recitals on various topics at the Texas Music Educators Association, Kansas Music Educators Association, and College Music Society regional and national conferences.

His professional repertoire includes 36 character tenor roles in opera and 47 different oratorios and concert works. His recent performances include Spoletta (Tosca), Goro (Madama Butterfly), King Kaspar (Amahl and the Night Visitors), and Basilio (Le Nozze di Figaro) with the Springfield Symphony Orchestra and Springfield Regional Opera.

At Drury University, he teaches voice lessons, voice-related courses, and music history. He holds the Doctor of Musical Arts from Boston University's School of Music, the Master of Music from Rice University's Shepherd School of Music, and the Bachelor of Music from Fort Hays State University.

Soprano **Rebecca Coberly** is a versatile performer as a recitalist, concert soloist, and on the musical stage. She is a frequent solo recitalist, performing throughout the United States and internationally on concerts in Barcelona, Spain and throughout Germany. She recently appeared as soprano soloist in Poulenc's Gloria with the Valley Symphony Orchestra, and with the Tulsa Oratorio Chorus in performances of Messiah on tour in Ireland and Great Britain. Other concert performances include the finale of Beethoven's 9th Symphony, Carmina Burana, Rutter's Requiem, Karl Jenkins' The Armed Man: A Mass for Peace, Mozart's Requiem, and J. S. Bach's Jauchzet Gott in Allen Landen. She was winner of the Texas Tech University Symphony Orchestra Concert Competition, performing four orchestral songs by Joseph Marx with the Texas Tech Chamber Orchestra. Opera and musical theatre roles include Susanna in Le Nozze di Figaro, Baby Doe in The Ballad of Baby Doe, Giulietta in I Capuleti e i Montecchi, Mrs. Darling in Peter Pan (Bernstein), and Mother Abbess in The Sound of Music.

Rebecca has attended summer programs at the Aspen Music Festival, the American Institute of Music in Graz, and, mostly recently, the artist-teacher Advanced Artist program at OperaWorks. She holds a Doctor of Musical Arts in Vocal Performance from Texas Tech University, a Master of Music in Vocal Performance from Rice University, a Bachelor of Arts in Music from Northwestern University, and is currently Associate Professor of Voice at The University of Texas – Rio Grande Valley.

Dr. Daniel Hunter-Holly, baritone, is an Associate Professor of Voice and the Interim Associate Director of the University of Texas Rio Grande Valley School of Music; he currently serves as President of the South Texas Chapter of NATS. His current research and teaching interests focus on the use of movement and improvisation as tools to facilitate learning and efficient vocal technique. He holds degrees in vocal performance from The Ohio State University, the University of North Carolina Greensboro, and the University of California Santa Barbara. Additional studies include summers at SongFest and OperaWorks, and with Marie-Claire Cottin in France

Gary Cobb is a Professor of Music at Pepperdine University in Malibu, California where he teaches courses in music theory, music history, and music appreciation. He holds bachelor, master, and doctoral degrees in music from Texas Tech University and has done additional study at the University of Iowa and New York University. Dr. Cobb is also active in the community as president of the Thousand Oaks Philharmonic. He has performed as an organist in many recitals and concerts both locally and internationally, having given performances at the Cathedral of St. George in Jerusalem, the Church of Santa Maria dei Ricci in Florence, the Church of St. Giles in Prague, and the Royal Conservatory of Music in Brussels. Most recently, he presented recitals at Harris Manchester College and Keble College at the University of Oxford. His current area of research is music of the Holocaust. He is a member of the American Guild of Organists, the California Music Teachers Association, the Society for Music Theory, Pi Kappa Lambda Music Honor Society, Phi Kappa Phi, and Phi Eta Sigma.

Presenter Biographies

Jared Chance Taylor is a composer, producer, and songwriter currently completing a Bachelor of Arts degree in Composition at Pepperdine University. At present, he composes for film, participates in productions at Pepperdine University, leads worship music at his church, and is the frontman for a local Malibu band. In addition to composing and performing professionally, Jared plans to further his studies and pursue a master's degree in composition.

Christine D'Alexander holds a Bachelor of Music degree in Viola Performance from Arizona State University, a K-12 teaching credential from DePaul University, and Master and Doctoral degrees in Music Education from the University of Southern California, where she was awarded the Flora L. Thornton Music Education Award in 2010 and 2015 Award for Music Teaching and Learning.

Dr. D'Alexander has been an active music educator both in California and Illinois, teaching public school orchestra, general music and music theory classes grades K-8, adjudicating district and state-level music competitions and festivals, and working with various community music and outreach programs throughout the country. Her research focuses on children's participation in community youth orchestras, the El Sistema global movement, and the integration of music programs within local Los Angeles communities. Her research has been presented at various conferences including the International Society for Music Education (ISME), National Association for Music Education (NAfME), and California Music Educators Association (CMEA) Southwestern Section.

Dr. D'Alexander holds certifications in both Kodaly and Orff pedagogy, and is a member of the National Association of Music Education, American String Teachers Association, Pi Kappa Lambda National Honor Society, International Society for Music Education and American Viola Society. She also serves as adjunct faculty for the Longy School of Music of Bard College, working with a diverse cohort of graduate students pursuing Master of Arts in Teaching (MAT) degrees in partnership with the Los Angeles Philharmonic.

Madeline Huberth is the Geballe Graduate Fellow and a PhD Candidate at Stanford University's Center for Computer Research in Music and Acoustics. She was a student of the course examined in her presentation, as well as a two-time TA. Her research intersects music psychology and the study of gesture in performance, exploring production and perception of polyphony using EEG, motion capture, and behavioral studies. She also performs and composes for the Stanford Laptop Orchestra, with a focus on gesture in new computer-mediated instruments. Prior to coming to CCRMA, she received a B.M. in Cello Performance and a B.S. in Interdisciplinary Physics from the University of Michigan, and her masters from the University of Cambridge as a Gates Cambridge Scholar.

Flutist **Boglárka Kiss** has had the good fortune to be a soloist, chamber and orchestral musician, recording artist, and professor of music. Her journey began in Hungary, where Boglárka was born and raised. Her musical journey has taken her to many unexpected places: from opera in Montana, recital appearances in Europe, to recording on many kinds of flutes for film and album projects in LA's studio scene.

She recorded her eclectic solo debut album *Air* in 2006. One of Boglárka's proudest musical moments was performing the U.S. premiere of Endre Szervánszky's *Flute Concerto*. Currently, she is piccolo soloist of the Golden State Pops and performs in several other orchestras in California, including the Pasadena Symphony. She performs regularly with harpist Alison Bjorkedal in *Duo Ondine*, and earned recognition from the Beverly Hills Auditions in 2013.

Aside from her performing career, Boglárka is committed to music education. To this end, she teaches music at Pasadena City College, maintains a private flute studio, and is in demand as a master class teacher, music coach, and lecturer. In 2000, she was a Yamaha Prize winner at the Julius Baker International Flute Seminar. Her flute teachers have included James Newton, Julius Baker, and Anne Zentner.

Presenter Biographies

Pianist **Robert Thies** is an artist renowned for his consummate musicianship and poetic temperament. He first captured worldwide attention in 1995 when he won the Gold Medal at the Second International Prokofiev Competition in St. Petersburg, Russia. With this victory, Thies became the only American pianist to win a Russian piano competition since Van Cliburn's triumph in Moscow in 1958.

Thies enjoys a diverse career as an orchestral soloist, recitalist, chamber musician, and recording artist. He has already performed 40 different concerti with orchestras all over the world, including Russia's Saint Petersburg Philharmonic, New Zealand's Auckland Philharmonia, and the Mexico City Philharmonic. As a recitalist, he has performed on three continents, including a 40-city tour of the United States under the auspices of Community Concerts.

Thies is highly sought after as a recital partner and collaborator in both instrumental and vocal chamber music. He frequently shares the stage with members of the LA Philharmonic and the LA Chamber Orchestra. When not onstage, he is in high demand for special recording projects and also appears on the soundtracks of many film scores. He founded the Thies Consort, an ensemble that presents unique programs based on a style, composer, or other concept.

Also a dedicated teacher, he is sought after as a master class teacher, chamber music coach, lecturer, and adjudicator across the globe. Thies is a Steinway Artist.

Dr. Minnita Daniel-Cox attended Bowling Green State University where she majored in Music Performance and the University of Michigan where she received her Master of Music and her Doctor of Musical Arts degrees.

Recently, Dr. Daniel-Cox has performed with the Dayton Philharmonic Orchestra, the Springfield Symphony Orchestra, the Miami Valley Symphony Orchestra, the Bach Society of Dayton, and debuted with the Dayton Opera in the role of Sister Rose in Jake Heggie's *Dead Man Walking*. She has appeared with the University of Dayton, Yellow Springs, Flint, Ann Arbor and South Bend Symphony Orchestras as well as the Defiance and Packard Symphonic Bands. Her collaboration with Herbert Martin, "I Know Why the Caged Bird Sings": A celebration of Paul Laurence Dunbar has been performed across the U.S. and has led to the establishment of the Dunbar Series and the Dunbar Music Archive.

Dr. Daniel-Cox has taught for Western Michigan University, University of Michigan, Bowling Green State University, and within the award-winning music program at Grosse Pointe South High School. Dr. Daniel-Cox is Assistant Professor of Voice and Coordinator of the Voice Area at the University of Dayton where she teaches applied lessons, music courses, coordinates the Vocal Performance Institute, a summer program for high school aged singers.

The Red Cedar Brass Quintet is the graduate brass quintet at Michigan State University. In 2014, Red Cedar traveled to Greece to present at the Exploring Brass in Greece Conference. Members of the quintet have performed with the Holland Symphony, Alma Symphony, and Mason Symphony Orchestras. As chamber musicians they have individually performed at the Kennedy Center, Strathmore Center, and other prestigious venues throughout the United States.

Members of the Red Cedar brass quintet are active music educators. Individuals teach at universities and colleges throughout the Midwest and have their own private studios. The members of the brass quintet are **Eduardo Farias** (trumpeter from Brazil), **Joshua Ganger** (trumpeter from Indiana), **Chandler Nadig** (french horn player from Maryland), **Phillip Mitchell** (from Michigan), and **Chance Trotman-Huiet** (tubist from Colorado).

Presenter Biographies

Soprano **Raejin Lee** has an active performing career, with appearances throughout the United States, Italy, and Korea in oratorio, recital, and opera. She has performed such roles as Adina in *L'elisir d'amore*, Pamina in *Die Zauberflöte*, Juliette in *Roméo et Juliette*, Gretel in *Hansel and Gretel*, Giulietta in *I Capuletti e i Montecchi*, Despina in *Così fan tutte*, and Laetitia in *The Old Maid and the Thief*. Dr. Lee has received many honors and awards, including a special prize for her distinguished performance of the Italian Art Song repertoire from the Italian America Cultural Foundation. Her biography has been listed in several of the prestigious *Marquise*, *Who's Who* reference books including; *Who's Who in America*, *Who's Who in the World*, and *Who's Who of American Women*. She was a featured soloist in the Contemporary Vocal Ensemble at Indiana University, where she earned her Bachelor's and Master's degrees. She received an Artist Diploma from the Cleveland Institute of Music and she completed her doctoral studies at Rutgers University in New Jersey as a student of Faith Esham. Dr. Lee is currently collaborating with Dr. Jean Ahn, a composer and lecturer at the University of California in Berkeley, in publishing a Collection of Korean Traditional Folk Songs to be used as a source by professional singers who are seeking to expand their repertoire as well as to introduce Korean Art Songs to the world. Originally from Seoul, Korea, Dr. Lee is Director of Vocal Studies at La Sierra University.

Classical guitarist and ethnomusicology scholar, **Satik Andriassian** is the recipient of several awards and scholarships including the distinguished Sally Casanova Pre-Doctoral Scholars Award for her guitar performance and her scholarly achievements. Ms. Andriassian is a member of the Los Angeles Chamber Players. Her solo career spans concertizing throughout North America, Europe and the Middle East. She specializes in promoting new music written for the guitar by American composers. She has performed works of George Crumb, Leslie Bassett and John M. Kennedy among others. She is an active participant in many music festivals including the renowned Malta International Music Festival and Competition, Solarino International Guitar Festival and Settimana della Musica - Proloco Murlo

Ms. Andriassian's teaching philosophy is making sure the students acquire a solid foundation in proper technique. She is a great advocate of teachings of great masters such as Carulli, Giuliani, Carcassi and Sor. Ms. Andriassian believes that with a flawless technique, musical ideas may flourish and expressed without strain.

Assistant to the Dean, College of Arts and Letters, at California State University, Los Angeles, where he received an Outstanding Professor Award for 2013, American composer **John M. Kennedy** produces an eclectic group of work, ranging from mixed ensemble and solo pieces to multi-media compositions. In January, 2014 he collaborated with director Tanya Kane-Parry on the premiere of an original musical adaptation of Jean Paul Sartre's "The Wall" in Los Angeles. Upcoming premieres include a collaboration with bass-baritone Nicholas Isherwood and video artist E. Martin Gimenez. Since 2012, his premieres include "Lamentations: Hayasdan" by the Moscow Contemporary Music Ensemble; "Opaque Silence-Flash: Symbia III" in Malta; performances of his "Smoke and Mirrors: Symbia II" at the 2012 World Saxophone Congress, St. Andrews, Scotland and the 2013 Thailand International Composition Festival in Bangkok; and the premiere of "Yer" at the Manoel Theater, Malta. His commissions include the Olympia Youth Orchestra, the Baldwin-Wallace College Wind Ensemble and the Northern Ohio Youth Orchestra. Kennedy's work has been featured in performances worldwide including his orchestral work "Portrait..." during the 1989 Salzburg Festival at the Mozarteum, and new music festivals in Bangkok, Thailand, Kwang-ju and Daegu, Korea.
(Continued on p. 22)

Presenter Biographies

(Continued from p. 22) Recent Career Highlights include ASCAP Standard Panel Awards, 2015, annual since 1991; Performance of “From the Ground Up” for orchestra by the Holy Names University Orchestra, Dr. Steven Hofer, conductor. Lecture-Recital on American Music, Performance of George Crumb’s “Mundus Canis” with Satik Andriassain, guitar, The Beijing American Center, US Embassy, Beijing, China, September, 2015; Lecture on Original Compositions, Hong Kong International Music Festival, Hong Kong, China, August, 2015; Honor Consultant, the Hong Kong Second International Music Festival and Competition, Hong Kong, China, August, 2015; Master Teacher and Artist Roster, the VFIMF Malta International Music Festival and Competition, July, 2015, annual since 2012; Panelist, World Saxophone Congress, Strasbourg, France, July, 2015.

Early recognition for his work includes the Charles Ives Prize from the American Academy and Institute of Arts and Letters and a Young Composer Award from ASCAP. At the University of Michigan, Kennedy studied with Leslie Bassett, William Albright, Fred Lerdahl and Eugene Kurtz, receiving his MM and A.Mus.D in Music Composition. His work receives continuing recognition with grants from Meet the Composer, Inc. (now New Music USA), annual Standard Panel Awards from ASCAP since 1991 and Subito grants from the American Composers Forum, Los Angeles. For more information on Kennedy’s music: <http://www.johnmkennedy.net>.

Dr. Paul Murphy joined the CSUCI tenure-track faculty in 2013 as an Assistant Professor in Performing Arts-Music after nine years as a lecturer at Channel Islands. Paul has also taught at the University of Southern California, Pepperdine University and Fullerton College, and was an Artist/Professor in Jazz Guitar at the University of Redlands from 2003-2013. Dr. Murphy’s degrees include a Bachelor of Music degree in Jazz Composition and Arranging from the Berklee College of Music in Boston, and a Masters of Music in Studio/Guitar and a Doctor of Musical Arts in Jazz Studies from the University of Southern California (USC).

Paul has performed with a wide variety of artists since moving to Los Angeles in 1989 including actors Whoopi Goldberg, Dennis Quaid, Jason Alexander, Merv Griffin, and Heather Locklear, television composers Chris Young, Richard Gibbs and Ken Burgomaster and in dozens of theatre pit orchestras for the productions *Evita*, *Jesus Christ Superstar*, *Grease*, and *Fame*. Paul has recorded for the Television shows *Hannah Montana*, *The Muppets Show Tonight*, and *Marvin, Marvin*; the motion picture films *The Big Kahuna*, *Wonder Boys*, *Hurricane*, *Garfield* and *Hero Wanted*; and has appeared in hundreds of live performances throughout the United States and Japan.

Conference Registrants

Satik Andriassian	California State University - Los Angeles
Jeffrey W. Benedict	California State University - Los Angeles
Valentin Mihai Bogdan	Mississippi University for Women
Stephen Bomgardner	Drury University
Ching-Ming Cheng	California State University - San Marcos
Gary W. Cobb	Pepperdine University at Malibu
Rebecca Coberly	University of Texas - Rio Grande Valley
Christine D'Alexander	Longy School of Music of Bard College
Minnita Daniel-Cox	University of Dayton
Alicia Doyle	California State University - Long Beach
Joshua Ganger	Indiana Wesleyan University
Susan K. de Ghize	University of Texas - Rio Grande Valley
Douglas A. Harbin	Concordia College
Donald A. Henriques	California State University - Fresno
Madeline Huberth	Stanford University
Taylor Hughey	The Colburn School of Performing Arts
Daniel Hunter-Holly	University of Texas - Rio Grande Valley
Dana Kaufman	University of Miami
Boglarka Kiss	Pasadena City College
Keith Kramer	Central Connecticut State University
Raejin Lee	La Sierra University
Ben Levy	University of California - Santa Barbara
Eduardo de Farias Machado	Michigan State University
Michael W. Millar	California State Polytechnic University - Pomona
Philip Mitchell	Michigan State University
Daniel Morel	Kansas City, Missouri
Albert Christopher Munn	University of Texas - Rio Grande Valley
Paul Murphy	California State University - Channel Islands
Chandler Nadig	Lansdale, Pennsylvania
Rodney Oakes	LA Harbor College and CSU - Dominguez Hills
Sun Mi Ro	University of Central Florida
Malcolm Scott Robbins	Converse College
Jared Taylor	Pepperdine University
Robert Thies	Santa Clarita, CA
Chance Trottman-Huiet	Michigan State University

Our sincerest gratitude goes to:

CSULB

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Alicia M. Doyle, Professor of Music and CSULB Local Host

Alicia M. Doyle, PhD

Graduate Advisor

Professor of Musicology

Bob Cole Conservatory of Music



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