



Rocky Mountain Chapter  
THE COLLEGE MUSIC SOCIETY

32<sup>nd</sup> Regional Conference  
March 24–25, 2017

Eastern New Mexico University  
Portales, New Mexico



## ACKNOWLEDGMENTS

**The Rocky Mountain Chapter of The College Music Society gratefully acknowledges all of those who have worked to make this conference a success, including:**

The Faculty and Staff of the Eastern New Mexico University  
College of Fine Arts, John Olsen, Interim Dean  
and  
Department of Music, Dustin D. Seifert, Chair

Local Arrangements Chair, Eastern New Mexico University:  
Tracy Carr

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Joice Gibson (Metropolitan State College of Denver)  
Jean Ornellas (Meredith College)

Peter Park (Professional Activities), Beth Mast (Webmaster) and the Staff of  
The College Music Society Executive Office,  
Missoula, Montana

## WELCOME FROM THE CONFERENCE HOST

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Dear College Music Society Rocky Mountain Conference Attendees:

On behalf of the College Music Society Rocky Mountain Chapter and Eastern New Mexico University, let me be the first to welcome you to the 32<sup>nd</sup> annual CMS Rocky Mountain Chapter Conference.

As both President of the Rocky Mountain Chapter and Conference Host, I know many of you traveled many miles to be with us for the next few days and we are delighted that you are joining us for our conference. I also would like each of you to know that both the quality and quantity of applicant proposals for our conference were very impressive and we look forward to the scholarship, artistry, and research that will be shared and disseminated this weekend.

In closing, it has been a pleasure to serve you as both Chapter President and Conference Host. For those of you that joined us here at ENMU in 2012, we welcome you back to Portales, and for those of you new to ENNU and the Southwest, we hope that the next 2 days are enjoyable, inspirational, and memorable.

Most sincerely,

Dr. Tracy Carr

*Professor of Music*

*President College Music Society, Rocky Mountain Chapter 2015-2017*

*Immediate Past-President, College Music Society, Rocky Mountain Chapter 2017-2019*

## WELCOME FROM THE CONFERENCE HOST

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Dear College Music Society—Rocky Mountain Chapter Members:

Welcome to Portales, “The Warm Heart of the Sunbelt,” and the Eastern New Mexico University Department of Music—an accredited institutional member of the National Association of Schools of Music since 1960. Our extremely dedicated faculty and talented students are pleased to host you in our state-of-the-art Music Building.

Built in 1957, the Music Building was renovated and expanded over a two-year period beginning in 2008. As you enjoy numerous presentations and performances, we hope you will take some time to investigate our smart and LEED Silver certified building.

We are extremely pleased to host the 2017 Rocky Mountain Chapter of the College Music Society Conference and hope that you enjoy yourself at ENMU, Portales.

If I can be of assistance to you during your visit, please feel free to stop by our Music Office at any time.

Best wishes for a most enjoyable weekend!

Most sincerely,  
Dustin D. Seifert  
*Chair, Department of Music*  
*Director of Bands*

## WELCOME FROM THE CONFERENCE HOST

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Greetings!

It is with great pleasure that I welcome you to the 2017 College Music Society Conference here on the campus of Eastern New Mexico University.

Many of you have travelled a great distance to join with your colleagues in the common pursuit of musical knowledge, enlightenment, and a good deal of camaraderie. It is a tribute to you that this conference is taking place and a testament to the artistic thread that binds us all in our love of music and the arts.

The Department of Music at Eastern New Mexico University has been a leader in the region in offering the highest levels of musical education to a diverse and talented student body. The mission of the university is grounded in the motto: "Student Success that's what it's all about." As a community of artists and educators, we not only preach that motto, we live it.

It is my hope the experience and interaction with fellow music educators and colleagues renew your passion, peak your interest, and bring a new sense of purpose in your commitment to making music and the arts central to our lives and the lives of our students.

I want to thank Drs. Carr and Dal Porto for their leadership in bringing this important conference to our campus and for their commitment to the College Music Society as an integral part of our culture.

Best wishes,  
Dr. John Olsen  
Interim Dean, College of Fine Arts  
Dean, College of Fine Arts  
Eastern New Mexico University

## KEYNOTE ADDRESS

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**Conference Keynote Address**  
**Saturday, March 25, 2017**  
**12:30 p.m., MUS Room 136, ENMU**



Dr. Lynn M. Brinckmeyer is Professor of Music, Associate Director for the School of Music and Director of Choral Music Education at Texas State University. During 2006-2008 she served as President for The National Association for Music Education (formerly MENC). Past offices include: President for the Northwest Division of MENC, Music Educators Journal Editorial Board, Washington Music Educators Association General Music Curriculum Chair and Conn-Selmer University Advisory Board. She also served as a Music Expert on the Disney, “Let’s Play Music” Site. In addition to chairing the Eastern Washington University Music Department for six years and conducting the EWU Concert Choir, Dr. Brinckmeyer received both the PTI Excellence in Teaching Award and the CenturyTel Award for outstanding faculty. Other awards include the MENC Lowell Mason Fellow, Washington Music Educators Association Hall of Fame, the MENC Northwest Division Distinguished Service Award and Eastern New Mexico University’s Outstanding Alumni Award.

Dr. Brinckmeyer recently published *Wander the World with Warm-ups* with Hal Leonard Publishing; her book *Advocate for Music* with Oxford University Press is available January, 2016. Dr. Brinckmeyer is also a contributing author for *Interactive Music – Powered by Silver Burdett*. She founded the Eastern Washington University Girls’ Chorus while teaching at EWU. She also served as Artistic Director for the Idaho State Children’s Chorus in Pocatello, Idaho and the South Hill Children’s Chorus in Spokane, Washington. Dr. Brinckmeyer is a co-founder and Artistic Director for the Hill Country Youth Chorus in San Marcos, Texas.

Dr. Brinckmeyer’s degrees include a Bachelor of Science in Education and Master of Music Education from Eastern New Mexico University, and a Ph.D. in Music Education from The University of Kansas. At Texas State University Dr. Brinckmeyer teaches graduate and undergraduate courses in choral music education. She serves as Associate Director for the School of Music, Coordinator for Music Education, and directs the Texas State Women’s Choir. She has conducted all state choirs and honor choirs, lectured, presented master classes and performed in forty-nine states in the United States and sixteen different countries, including China, Brazil, South Africa and Cuba.

## **Rocky Mountain Chapter of The College Music Society**

**Thirty-Second Regional Conference ♦ March 24-25, 2017**  
**Eastern New Mexico University ♦ Portales, New Mexico**

*All conference sessions and breaks will take place in the ENMU Music Building.*  
*All events will occur in Buchanan Hall unless stated otherwise.*

### **FRIDAY, MARCH 24**

**8 a.m. –5:45 p.m. Registration (MB Lobby)**

**8:45-8:55 a.m. Welcome (Buchanan Hall)**

### **FRIDAY, MARCH 24, 2017**

**Session I: 9:00-10:30 a.m. (Buchanan Hall)**

**TITLE: Enhancing Pedagogy and Performance with Technology**

**CHAIR: Mark Dal Porto**

\*Online Website Portfolio (demonstration)

Margarita Denenburg (Heidelberg University, Tiffin, Ohio)

\*Intuitive Intonation (demonstration)

Jay Dougherty (Marietta College, Marietta, Ohio)

\*Lightning Fields by Michael Daugherty (performance)

Benjamin Fairfield (ENMU, Portales)

Guan-Jen Huang (ENMU, Portales)

**Break 10:30-10:40 a.m.**

**Session II: 10:45-11:45 a.m. (Buchanan Hall)**

**TITLE: Contemporary Approaches**

**CHAIR: Matthew Jaskot**

\*Approachable Contemporary Piano Repertoire! A Study of Selected Piano Works by Two Living Composers: David Duke and Stefan Young (lecture-recital)

Wei Lin (Texas Lutheran University, San Antonio)

\*Sudoku, by Jason Treuting (performance)

Adam Groh (Graceland University, Lamoni, Iowa)

**LUNCH 12:00-1:00 p.m. Hong Kong Super Buffet (or restaurant of your choice). Please RSVP for group buffet by 10:30 a.m. to Tracy C.**

**Session III: 1:15-1:45 p.m. (Buchanan Hall)**

**TITLE: Voicing the Past**

**CHAIR: David R. Peoples**

\*20 Years after the AIDS Quilt: Late Afternoon, a song cycle of remembrance (performance)

Nicole Asel (Sam Houston State University, Huntsville)

Allan Armstrong (University of Texas, Rio Grande Valley, Brownsville)

**Session IV: 1:50-2:50 p.m. (MUS Room 109)**

**TITLE: Chamber Music Reconsidered**

**CHAIR: Thomas Dempster**

\*Queer Camp Expression in Poulenc's Trio for Oboe, Bassoon, and Piano (paper)

Kevin Eberle (Las Vegas Philharmonic)

\*A Model of Triadic Post-Tonality for a Neoconservative Postmodern String Quartet by Sky Macklay (paper)

Zane Gillespie (Memphis, TN)

**Break 2:50-2:55 p.m.**

**Session V: 3:00-4:30 p.m. (MUS Room 109)**

**TITLE: Integrating Pedagogies**

**CHAIR: Kevin Eberle**

\*Broadening One's World View: Transitioning and Advising First-Year Students in a Seminar on World Musics (paper)

Maxine Fawcett-Yeske (United States Air Force Academy, Colorado Springs)

\*Project SMILES (Student-Made Interactive Learning with Educational Songs) – a Model for Interdisciplinary Projects in Music and the STEM Sciences (paper)

Dominic Dousa (University of Texas, El Paso)

\*Collaborative Arranging for Contemporary Choral Ensembles (paper)

Erin Hackel (University of Colorado, Denver)



**Session VI: Concert I of CMS Composers and Performers 5:00-6:00 p.m., (Buchanan Hall)**  
**Concert Manager: Mark Dal Porto (ENMU, Portales)**

See program next page

**6:30 p.m. Dinner at Cattle Baron**  
**Group dinner in back room for those interested.**  
**Please RSVP to Tracy Carr by noon.**

**SATURDAY, MARCH 25, 2017**

**8 a.m. –12 p.m. Registration, Lobby**

**Session VII: 8:00-8:25 a.m. (MUS Room 109)**  
**TITLE: Roundtable Discussion, Topic: “Reflect — Celebrate — Innovate”**  
**CHAIR: Tracy Carr, Rocky Mountain Chapter President**

**Session IX: 8:30-10:00 a.m. (Buchanan Hall)**  
**TITLE: The Language of Art**  
**CHAIR: Zane Gillespie**  
\*Aural Vision: Art Inspired by Sound (performance)  
Kathryn Fouse (Samford University; Birmingham, Alabama)  
Larry Thompson (Samford University; Birmingham, Alabama)  
\*On the Right Track: Conducting Exercises for Developing Listening, Gesture, and Creativity as the Foundation for Artistic Expression (workshop)  
Jason Paulk (ENMU, Portales)  
Rodney Eichenberger (Florida State University, Tallahassee, Florida)

**Break 10:00-10:10 a.m.**

**Session X: 10:15-11:15 a.m. (Buchanan Hall)**  
**TITLE: Two Contemporary American Composers**  
**CHAIR: Tracy Carr**  
\*Sheila Silver: A Pioneer among a Great Generation of Women Composers (lecture-recital)  
Christian Bohnenstengel (Southern Utah University, Cedar City)  
Jessica Lindsey (UNC-Charlotte)  
\*The Electric Oboe (performance)  
Katherine Woolsey (Johnson County Community College, Overland Park, KS)

**Session XI: 11:30 a.m. – 1:00 p.m. (MUS Room 136)**  
**Lunch, Annual Business Meeting, and Keynote Address**  
**Keynote Address: Lynn Brinckmeyer (Texas State University, San Marcos)**

**Session XII: 1:15-3:15 p.m. (Buchanan Hall)**  
**TITLE: Engaging and Celebrating Diverse Perspectives**  
**CHAIR: Maxine Fawcett-Yeske**  
\* El Sistema Teaching: Preparing a New Generation of Music Educators (workshop)  
Mary Matthews (Parlando School for Musical Arts; Boulder, Colorado)  
Laura Eakman, (University of Colorado, Boulder)  
\*Celebrating Weirdness: The Value of Free Improvisation when Teaching Underserved Students (paper)  
Chris Reyman (University of Texas, El Paso)  
\*Samuel Zyman’s Two Motions in One Movement: A Synthesis of Diverse Contemporary Styles by a Mexican Expatriate Composer (lecture-recital)  
Nayeli Dousa (Universidad Autónoma de Cd. Juárez, Mexico)

**Session XIII: Concert II of CMS Composers and Performers 3:30-4:30 p.m., (Buchanan Hall)**  
**CONCERT MANAGER: Mark Dal Porto**  
**Program on next page**

**Session XIV: Closing Reception 4:45 -5:45 p.m.**  
**Music Building Lobby**

**Concerts of CMS Performers and Composers**



**Composer Concert I**



**Friday, March 24, 2017, ENMU Buchanan Hall  
5:00-6:00 pm**

Rejuvenated (Variations on a Youthful Theme)

Matthew Jaskot

Matthew Jaskot, piano

Amendment XII

David R. Peoples

Benjamin Schoening, baritone  
Fixed media

invertebrate counterpoint  
ii: Grasshopper  
iii: Cockroach  
vi: Dragonfly

Thomas J. Dempster

Jacob Clark, piano

L'etere del Tempo

Keith Kramer

Charles Huang, oboe  
Susan Cheng, piano

## Composer Concert II



Saturday, March 25, 2017, ENMU, Buchanan Hall



3:30-4:30 pm

Nostalgia-Theme and Variation on “Dark Eyes”

Olga Harris

Julia Mortyakova, piano  
Valentin Mihai Bogdan, piano

Yin & Yang

Mark Dal Porto

Alex Olivas, soprano saxophone  
Duncan Miller, alto saxophone  
Chance O’Shea, tenor saxophone  
Logan Aragon, baritone saxophone

rare yet soft

Kyong Mee Choi

electronic tape

Souffle et Contresouffle

Gregory Mertl

Heather Lanners, piano

Echoes from the Land, Lonely...and Grand

Dominic Dousa

Sandra Rivera, violin 1  
Johanny Veiga Barbosa, violin 2  
Dr. Stephen Nordstrom, viola  
Nathan Black, cello  
Nayeli Dousa, piano



## PRESENTATION ABSTRACTS

### **Asel, Nicole and Armstrong, Allan** **20 years after the AIDS quilt: Late Afternoon, a song cycle of remembrance**

One of the most important voices in the classical art song and opera world today, Ricky Ian Gordon has been colorfully described as “caviar in the pizza-gorged world of musical theatre style writing”. His music bridges the traditions of popular idioms, classical art song, and symphonic compositions, while always keeping a focus on text and poetry. A passionate advocate for American poetry, Gordon’s songs are often deeply personal and sometimes biographical reflections on contemporary social issues.

After the death of his partner, Jeffrey, to AIDS, Gordon was drawn to the poetry of Jane Kenyon, Jean Valentine, and Marie Howe. In his song cycle *Late Afternoon*, Gordon explores these themes of loss and grief through the different lens of these three prolific poets capturing the unique voice of all three: Kenyon’s languid resignation as she grapples with her own mortality, Valentine heartbreaking grief, and Howe’s appreciation of simple, everyday pleasures. The themes of loss and remembrance run throughout the cycle’s poetry. For both Valentine and Howe, the AIDS virus had impacted their lives and families, and is addressed directly in their poetry.

One of the pieces, *X*, was written as a musical response to the AIDS Memorial quilt, which had its first showing on the National Mall in 1987. Twenty years later, experiencing Gordon’s deeply personal song cycle is a thoughtful and poignant reminder of those who were lost to a deadly epidemic, and how their absence continues to resonate today.

### **Bohnenstengel, Christian** **Sheila Silver: A Pioneer Among a Great Generation of Women Composers**

“...in not performing music composed by women we have missed out entirely on what half our population has to say to us through music.” - Libby Larsen.

This lecture-recital celebrates the works of women composers through Sheila Silver’s *Lullaby* for bass clarinet and piano. The work was inspired by a story about a slave in the American South, who secretly observed her daughter grow up while hiding in the attic. Sounds of squeaky floorboards are heard in the piano while the timbre of the bass clarinet is eerie and comforting at the same time.

Sheila Silver has won many awards for her compositions, ranging from a Rome Prize (1978) to a Guggenheim Fellowship (2013). She is currently working on her new opera *A Thousand Splendid Suns*, an intimate and inspiring story about women living behind

the veil in contemporary Afghanistan. Sheila Silver is married to film director John Feldman and has been a disciple of Deepak Raja, Pandit Narayan Bodas and his son, Pandit Kedar Bodas. She frequently visits India to further her studies.

Sheila Silver is a fascinating composer whose works deserve greater exposure and recognition. She is a pioneer among a great generation of women (such as Marga Richter, Barbara Kolb and Libby Larsen) who have created an important body of work worthy of celebration.

### **Denenburg, Margarita** **Online Website Portfolio**

Creating an undergraduate portfolio can help our students centralize their professional activities. The overbearing task of completing a resume at the last semester/year of the undergraduate degree can be an overwhelming process. If documented over time in small steps, it can result in a better quality resume. My experience proved that an online portfolio has an important impact on the development of my students as well as prepares them for their professional future. When graduating, students have a documented online space with all their achievements as well as a website that is fully functional and is ready to be presented to the public. In my piano studio, every student has a website that they update on a regular basis. During the first few weeks of school, each freshman undergoes training on how to use an online platform. In this presentation I would like to share how to create an online portfolio using website as a primary resource. I will explain how to build website from scratch without any prior necessary knowledge and what to include in it. I will also showcase examples of my students’ portfolios that were created in my class.

### **Dougherty, Jay** **Intuitive Intonation**

We all want our ensembles to sing or play in tune, but it’s possible that we are unaware of what in-tune intervals actually sound like. Even directors that understand the theories of just intonation, and the interval distance between the harmonics of the overtone series, are often unaware how these perfect intervals sound. Without an aural representation of pure harmony on which to base tuning decisions, it is impractical to require ensembles to achieve perfect intonation.

This demonstration will use powerful computer software to breakdown the overtones in the human voice, and provide necessary tools for recognizing overtones that have always been present but may have previously gone unheard or unheeded.

Attendees will hear a variety of examples, both computer-generated and performed, of true low-integer harmony--and some of them, specifically the sound of the pure harmonic 7th, will come as a shock to those in attendance. As a result, attendees will leave the session better-equipped to require precise intonation from their ensembles.

**Dousa, Dominic**

**Project SMILES (Student-Made Interactive Learning with Educational Songs) - a Model for Interdisciplinary Projects in Music and the STEM Sciences**

Project SMILES (Student-Made Interactive Learning with Educational Songs) - a Model for Interdisciplinary Projects in Music and the STEM Sciences.

Recent years have brought an ever increasing focus on STEM fields in the American university system. Even with calls to make the arts as an integral component of this academic agenda ("STEAM"), science, technology, engineering, and mathematics continue to receive the greatest emphasis. One way for music faculty to participate more directly in this program is through meaningful interdisciplinary collaborations with academics in the sciences. While at first glance such collaborations may seem forced or awkward, through a creative spirit and an openness to branching out to other fields, there are opportunities for music faculty to be involved in STEM fields and to increase the impact of music in the broader academic community.

In this paper presentation, the authors describe the process of collaboration with colleagues across the nation on Project SMILES, a project funded by the National Science Foundation that examines the role of interactive educational songs in helping students in introductory college statistics courses. They explain how music and mathematics faculty members draw upon their own expertise and their familiarity with the others' discipline to create learning vehicles of high pedagogical and artistic quality, in the context of a natural and fruitful collaboration.

This project serves as a model example of how musicians in the academy can contribute to scientific fields and work with their colleagues in other disciplines in a manner that complements well their traditional performing and teaching activities.

**Dousa, Nayeli**

**Samuel Zyman's Two Motions in One Movement: A Synthesis of Diverse Contemporary Styles by a Mexican Expatriate Composer**

With the vast diversity of styles in the modern musical world, forging a convincing musical language is a challenge for contemporary composers. Samuel Zyman has developed a style that represents a musical voice that draws upon a wide range of traditions of Western music. Into his own style he has assimilated a diverse set of

elements, ranging from the musical styles of acknowledged 20<sup>th</sup>-century masters like Bartok and Prokofiev, to the stylistic trends of Impressionism and jazz. The ability to create such a voice reveals a composer who understands both the contemporary musical world and the traditions from which it developed.

Samuel Zyman is one of the leading Mexican composers of our time and has been on the faculty at the prestigious Julliard School for many years. He has been recognized with composition prizes, awards, and commissions in his native Mexico and internationally. This presentation includes an overview on Zyman's background as a musician and composer and is centered on describing his unique compositional voice and how it is exemplified in his solo piano work *Two Motions in One Movement*. It considers how the fusion of diverse musical elements creates a distinct and artistically convincing 21<sup>st</sup>-century musical voice in the international contemporary music scene and also aims to bring the work of an important Mexican composer of our time to the attention of contemporary pianists, musicians, and general audiences.

**Eberle, Kevin**

**Queer Camp Expression in Poulenc's Trio for Oboe, Bassoon, and Piano**

This paper explores how Francis Poulenc represents gay camp aesthetics through his compositional devices, specifically in the Trio for oboe, bassoon, and piano. The author posits that Poulenc comments directly upon the heteronormative narrative by using the instruments as representations of facets of sexual politics (e.g., straight/gay culture). As part of his autobiographical style which is emerging at this point in his compositional development, Poulenc engages a camp sensibility in his composition, aligning the commentary against the heteronormative narrative with the gay experience and, specifically, Poulenc's gay experience. The Trio links his early ballets and his later operas, both of which have camp qualities. This paper explores that connection and theorizes camp as a part of Poulenc's overall compositional style.

**Fairfield, Benjamin**

**The Lightning Fields for trumpet/flugelhorn and piano**, commissioned by the International Trumpet Guild, was premiered by Craig Morris, trumpet and flugelhorn with Asiya Korepanova, piano at the Conference of the International Trumpet Guild in Columbus, Ohio on Tuesday, May 26, 2015.

Approximately 20 minutes in length, the composition is inspired by four unique nocturnal fields of natural or artificial light phenomena found in North America.

The composer writes: The Griffith Observatory is perched high above the city of Los Angeles on Mount

Hollywood. It is from this precipice at night, that I have experienced the breathtaking view of endless city lights, as far as the eye can imagine, reaching into the distant Pacific Ocean.

In the first movement, I imagine a lonely figure, perched high upon the Observatory precipice at midnight, playing melancholy, bluesy music on a flugelhorn. "The Lightning Field," the second movement, refers to an extraordinary modernist installation located in a remote area of New Mexico created by Walter De Maria in 1977. A frequent target of lightning strikes, the installation consists of 400 stainless steel poles symmetrical arranged in a one-mile square grid. The music I have created for the trumpet falls into abstract patterns of time and infinite space with an occasional bolt of lightning interrupting the proceedings. According to legend, the "Marfa lights," also known as the "ghost lights," can be seen after nightfall outside of Marfa, Texas off of U.S. Route 67, near the Rio Grande River and the Mexican border. In the third movement, which is played on flugelhorn, I have created a ghostly soundscape of mariachi melodies. The music unfolds in slow-motion like tumbleweeds rolling across a dusty Texas plain. In the fourth and final movement, the trumpet performs soaring feats of electric virtuosity to suggest the fantastic neon lights and electric billboards of Times Square, New York City. We occasionally take a detour to West 52nd Street, a side street of Times Square. It is here that I evoke the specters of trumpet jazz legends such as Miles Davis, Clifford Brown and Roy Eldridge. Back in the 1950s, they haunted the jazz clubs of West 52nd Street, such as Birdland and the Three Deuces, which disappeared into oblivion long ago.

**Fawcett-Yeske, Maxine**  
**Broadening One's Worldview: Transitioning and Advising First-Year Students in a Seminar on World Musics**

This presentation explores a pedagogy for teaching the academic skills traditionally taught in a First-Year Experience (FYE) curriculum (reflection, self-authorship, time management, learning preferences, memory skills, and diversity awareness) through the context of global musics. Research demonstrates that when academic skills are embedded in a class and are assessed, they provide learners with an opportunity to develop skills which are integrated with subject content and knowledge rather than as an isolated focus of study (Cottrell, 2001; Drummond et al, 1998; Wingate, 2006).

Through the lens of an FYE Seminar in World Music, ballads can inspire students to express their own stories. Native American flute music and a fugue can illustrate contrasting methods of time management. Gamelan performance compared with an orchestral rendition of Western art music can highlight different learning styles. Learning a traditional African song can encourage memorization skills such as "breaking it down,

organizing it, and practicing it" that are fundamental learning strategies applicable to all disciplines (Arndt and Coleman, 2011). As members of the FYE Seminar reflect on music cultures studied and experiences shared, they also gain an understanding of their new campus culture. Instructors from all disciplines and with various areas of interest are encouraged to consider parallels, analogies, metaphors, and practical examples as ways to ease students' transition into the college environment and develop skills and habits that lead to academic success.

**Fouse, Kathryn and Thompson, Larry**  
**Aural Vision: Art Inspired by Sound**

Aural Vision brings together two artists from different disciplines to illuminate points of commonality in the language of art. The program content is inspired by the Chilean unity anthem *The People United Will Never Be Defeated*. Frederic Rzewski's stirring and challenging variations on this theme are enhanced by visual images inspired by Rzewski's music. The integration of these art forms draws the audience into a multi-sensory experience making both the aural and the visual impact stronger and more meaningful. Rzewski's work epitomizes the message of strength by unification in a musical context and the paintings highlight and amplify the music's organizational structure resulting in a memorable, impactful realization of the message.

Rzewski's set of 36 variations stands alongside Bach's *Goldberg Variations* and Beethoven's *Diabelli Variations* as pinnacles of the form. The work displays a vast array of compositional styles - from angry modernism to melancholy blues to nostalgic folk music to dense polyphony. The work as a whole signifies the human struggle for change. Rzewski suggested that this work alludes to the idea that "the unification of people is a long story, and that nothing worth winning is acquired without effort."

This collaborative performance integrates solo piano with visual projections reflecting the creation of original paintings inspired by the music. Selected original artwork will be available for viewing. We will excerpt the full-length program to meet the time restrictions - offering about 20 minutes of music. Our challenge for this project is to use art as a means to bring people together.

**Gillespie, Zane**  
**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 neoconservative postmodernist composer Sky Macklay has written a thought-provoking string quartet which recommends itself to the perpetuation of neo-Riemannian theories, particularly those concerning

triadic transformations and voice leading. This article 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.

### **Groh, Adam**

#### **Sudoku, by Jason Treuting**

Commissioned in early 2016, Sudoku is a ten minute work for solo percussion by composer Jason Treuting. Rather than an actual score, the performer receives a set of instructions that allows them to create their own version of the piece, based on a Sudoku puzzle of their choosing. The numeric combinations in each of the nine rows of the puzzle are presented literally (spoken by the performer), and also translated into rhythmic patterns throughout the work. A combination of found instruments pair with a set of nine pitched instruments (again corresponding to the rows of the puzzle) to form the instrumentation for the piece.

Jason Treuting is a member of the acclaimed percussion group, So Percussion, and performs, records, and composes music in many settings all over the world. He has appeared at the Brooklyn Academy of Music, the Walker Art Center, the Knitting Factory, the Andy Warhol Museum, Zankel Hall, Lincoln Center, and many other venues. Jason, along with So Percussion, are on the music faculties of both Princeton University and the Bard College Conservatory of Music. Jason co-directs the So Percussion Summer Institute, an annual intensive course on the campus of Princeton University for college-aged percussionists. He studied at the Eastman School of Music and Yale University, and traveled to Japan to study marimba with Keiko Abe, and to Bali to study gamelan with Pac I Nyoman Suadin.

### **Hackel, Erin**

#### **Collaborative Arranging for Contemporary Choral Ensembles**

In response to the many new contemporary music programs across the United States, new ways of accessing and performing music are necessary and important. Choral music has traditionally been accessed by singers through the score, a strictly visual format.

At times an auditory format, meant to only be a supplement to learning from the visual, will be presented in the form of teaching tracks. Contemporary choral groups, however, often find that they are unable to convey the style and feel of the music they wish to perform through this format, and seek a way to have choral pieces that reflect the styles of current pop/world/r&b and other styles of music. Collaborative arranging is one way to achieve this.

This presentation will focus on the techniques of collaborative arranging, a way of creating a finished

arrangement for a group of singers that is never notated. The notion of "the hive mind" will be discussed, rehearsal techniques will be clearly illustrated, and final versions of completed collaborative arrangements will be shown. The audience will gain a complete knowledge of this creative technique, from song selection, through the rehearsal process, to final presentation of movement. The concepts of branding, and usage of social media and other technology to facilitate the creative process will be discussed.

### **Lin, Wei**

#### **Approachable Contemporary Piano Repertoire! A Study of Selected Piano Works by Two Living Composers: David Duke and Stefan Young**

This lecture recital is to introduce piano compositions by two living composers: David Duke and Stefan Young. The repertoire chosen includes: *Preludes* (1980s), *Postcards* (1980s), and *Sonatina* (1977) by David Duke; and *From the Dark Woods* (1991), *Meditation* (2002), and *La Guitarra* (1993) by Stefan Young. Both composers were born in the mid-1900s. Their music represents styles ranging from classical to contemporary. These pieces provide effective early engagement with contemporary idioms and are a viable substitute for standard works that feature similar twentieth-century compositional techniques and ideas. It is hoped that this presentation will promote pianists' appreciation of contemporary music, thus fostering the support and development of new music.

Contemporary compositional techniques will be broken down into categories: rhythm and meter, harmony and tonality, unusual scales, and other features. Examples to be shown include: shifting accent, changing meter, unmeasured score, polyrhythm, secundal harmony, quartal harmony, polytonality, atonality, parallelism, ostinato, octatonic scales, whole tone scales, pentatonic scales, blues progression, and quotations.

The various levels of piano literature by Duke and Young can be generally divided into three main categories: elementary, intermediate, and advanced. Each of these categories may be further subdivided into early, middle, and late levels.

The compositions presented in this workshop range from early elementary to early advanced levels. A handout of the level of these pieces will be provided for quick reference. The performance of these pieces is approximately 15-20 minutes.

### **Marchman, Judy**

#### **Crazy or Crafty: Introduction to the Solo Songs of Peter Warlock**

When one thinks of British art song as a genre, few musicians are aware of the beautiful compositions of Peter Warlock and the artistry of his vocal art song.

While Warlock is considered to be primarily an art song composer, rarely are his songs performed.

This lecture recital will present and discuss the value of Warlock's art song. Additionally, the facts will be presented to support the claim that Warlock suffered from a form of manic-depression. The lecture portion will provide a brief biography; promote his contribution to the art song genre; and discuss aspects in which Warlock's probable mental illness may have influenced his compositional style. A select few songs, such as *Sleep* and *Peter Warlock's Fancy*, will be performed. The inclusion of a performance component will demonstrate the variety of art song repertoire Warlock offers and its pedagogical significance.

By presenting his art song in this manner, it is expected that musicians and musicologists will achieve a greater understanding of Peter Warlock, and how this understanding affects the study and performance of his music. Continued exposure to Warlock's art song will further promote Warlock's contribution to vocal art song as a genre, as well as help to establish his music as a primary resource of British vocal literature.

**Matthews, Mary and Eakman, Laura**  
**El Sistema Teaching: Preparing a New Generation of Music Educators**

El Sistema began in Venezuela in 1975 with the mission of serving the nation's at-risk children. The program is built on the notion that immersive learning in musical ensembles will create not only great musicians, but it can change the life trajectory of thousands of children. Today there are nearly one thousand programs in fifty-five countries spanning six continents. As the number of El Sistema programs seeking highly skilled teaching artists continues to grow worldwide, collegiate music programs must consider how they are preparing musicians to serve in this capacity.

In countries where this program is relatively new, teachers are working to adapt the pillars of the system and their own musical training to fit the needs of their communities. This type of teaching requires training in performance, pedagogy, classroom management, and experience teaching young string and wind instrumentalists collaboratively.

Establishing effective means of preparing undergraduate musicians with this set of skills will be addressed in this workshop. Discussion will include: strategies for broadly incorporating diversity training and classroom management techniques into existing course curricula, using traditionally performance-based classes to provide musicians with strong pedagogical skills, and activities for promoting experience with diverse demographics in pedagogy or education courses.

Participants will be involved in a hands-on demonstration intended to cultivate a better

understanding of common El Sistema practices. Additionally, they will gain first-hand experience playing repertoire designed to merge high-level musicianship training with social activism. Attendees wishing to participate in the demonstration should bring an instrument and music stand.

**Paulk, Jason and Eichenberger, Rodney**  
**On the Right Track: Conducting Exercises for Developing Listening, Gesture, and Creativity as the Foundation for Artistic Expression**

Traditionally, beginning conducting classes emphasize a mastery of the accepted conducting patterns as the first step in the process of becoming a conductor. In all too many cases, the focus of the student is drawn to a technique rather than the music itself. It is not unusual for a student to give up listening in an attempt to put their hand in the "correct" place for each of the beats in simple patterns. Since hearing is the most important attribute of a conductor, delaying the mastery of the conducting gesture until later lessons--in order to emphasize the importance of listening and responding to the ensemble--frees the young conductor to become a creative musician capable of taking ownership for the sounds they elicit.

In order to ensure that beginning conductors take responsibility for the creation of ensemble sound, it is important for them to begin making musical decisions early in their conductor training. Ideally, this means they should make decisions about the music they conduct, its tempo, dynamics, tone quality, etc. The instructor's responsibility is to simply ask "what if you wanted" questions. In many universities, the conducting class is also required for students other than those who plan to make a career in the art of conducting or teaching. The process recommended here is aimed at relieving all students of self-consciousness and putting them in a position of always being "right" in early lessons by enabling them to make musical decisions and take ownership of their performance.

**Reyman, Chris**  
**Celebrating Weirdness: The Value of Free Improvisation when Teaching Underserved Students**

Improvisation has historically been used by underserved populations as a reaction to the status quo, such as the development of jazz by African Americans during the 1900s. Free jazz of the 1960s continued this tradition of challenging paradigms in response to the commercialization of jazz.

I have found in my teaching, three fundamental values of improvisation that offer opportunities to promote inclusivity, interdisciplinary collaboration, and unconventional pedagogical methods: (1) the activity begins without knowing what the outcome will be, (2) there is a shift of focus from the product to the process, and (3) the fact that improvisation is collaborative- we



build with whatever is available/offered in each particular moment. Students are invited to challenge their comfort zones, maintaining an openness to other cultures, aesthetics, and ideas. The product is treated less preciously, further enabling students to create without worrying about the outcome. In this way, *how* a student improvises becomes the focus, rather than *what* she/he creates. By building with what's available, students are challenged to place utmost importance on creating with their ensemble. Using these concepts as a general framework, students can be guided to create/perform music which reflects their own interests and culture. Furthermore, challenging aesthetics, celebrating weirdness, and seeing music making as a living/evolving tradition, students can experience enacting change and becoming innovators.

In this paper, I will discuss how incorporating these concepts in my pedagogy has helped my students on the US-Mexico border continuously develop.

**Woolsey, Katherine E.**

**The Electronic Oboe**

Electronic music for oboe is a diverse and exciting medium. Interest in commissioning and composing these works has increased over the last several years. With the number of sounds and methods available to composers and performers, the possibilities for electroacoustic oboe compositions are practically endless. Many performers, however, are intimidated by the components used to execute these works.

In an effort to expose more audiences to this genre, this recital will present new works for oboe and electronics commissioned by the performer. These works incorporate both fixed media and live electronic components, and contribute to a growing repertoire of works designed to provide unique opportunities for oboists in contemporary music performance.

## COMPOSER CONCERTS PROGRAM NOTES

### **Choi, Kyong Mee** **rare yet soft**

The piece explores the subtlety of quoted thematic material. The piece has three sections when each quote is introduced in a different context. At the end, the piece shows how the subtle influence of this quotation can affect the overall shape of the piece.

### **Dal Porto, Mark** **Yin & Yang**

According to Chinese science and philosophy, yin and yang describes how apparently opposite or contrary forces are actually complementary and interconnected that work together to form a dynamic system in which the whole is greater than the sum of its parts. Thus, yin and yang can be thought of as complementary forces rather than opposing ones.

The form of this piece is in two sections - an opening chorale followed by a fugue. When comparing the first section (chorale) to the second section (fugue), they sound in opposition. These opposing elements are: calm vs. energetic, soft vs. loud, homophonic vs. polyphonic, consonant vs. dissonant, emotional vs. intellectual, slow vs. fast, use of a major vs. octatonic scale, serious vs. humorous, and simple vs. complex. Despite these contrasting elements, the opening notes of the chorale in the first section become the foundation of the beginning of the fugue subject used in the second. Thus, even though the two sections strongly contrast musically with one another, the opposing forces here are thematically connected to ultimately form a composite, interconnected whole.

### **Dempster, Thomas** **invertebrate counterpoint**

This work can be excerpted to fit programming needs. The fourth, fifth, and sixth movements are often excerpted out and clock in at around 9-10 minutes. I have attached a recording of these latter three movements for judging.

One day, back in 2013 or early 2014, I was talking with a friend and dedicatee of this piece about a solo piano work. She suggested I write some short character pieces. Immediately, insects jumped into my head. (Quite literally, a mosquito flew into my ear.) The phrase "invertebrate counterpoint" (a play on invertible counterpoint) suddenly illuminated in fiery orange in front of me. Short pieces about various insects describing their quirks, features, or habits.

But I hate practically all insects. So this would be a challenge. Luckily, I admire spiders for their webmaking and hunting prowess (and that they're not technically insects), and I have never met a dragonfly I didn't like. And who could hate butterflies?

So, one half of the piece's subject material I can tolerate. The other half? Let's say there's a spray for that. The work is in six movements, profiling six animals, because most of them have six legs. The six idea comes back in numerous ways (intervals, phrases, iterations, and on), and each movement starts (and sometimes ends) with the first letter of each critter named. Those initial letters help create a good chunk of the basis of the work. Other little niblets "like the flit of a butterfly, the two sections of a spider" all surface and have their moments, if brief. Otherwise, the gestural or thematic ideas of the sting of an ant, the leap of a grasshopper, and on, are more figuratively wrought throughout the work.

### **Dousa, Dominic** **Echoes from the Land, Lonely...and Grand**

The American Great Plains have always inspired my soul and my imagination. Both the physical landscapes and the stories of those who traversed and lived in this land stir in me emotions that touch upon a broader human experience. In the piano quintet "Evocations from the Plains", I seek to capture some of these feelings. The wide open spaces of this forbidding and sometimes barren semi-arid land can evoke a sense of intense melancholy and loneliness. Such feelings permeate the opening section of the movement *Echoes from the Land, Lonely...and Grand*. These moods give way to an animated middle section, which culminates in a majestic statement expressing a sense of awe and splendor of the plains. Gradually the section's energy subsides, and the pensive mood of the opening returns to close out the movement.

### **Harris, Olga** **"Nostalgia"-Theme and Variation on "Dark Eyes"**

This work is a theme and variations based on the famous Russian folk song "Ochi Ciorne". It is written for two piano. This piece attempts to explore the role of the piano as both a solo and chamber instrument. At times, the two performers are asked to collaborate, to support one another, to work together in order to reach a musical goal. At other times, they are asked to ignore one another, and play like the old-fashioned, almost self-centered soloist of the Romantic period. This work is meant to showcase the performer as much as the composer, while attempting to combine the virtuosic musical approach of the older time with the more cerebral compositional approach of today.

### **Jaskot, Matthew** **Rejuvenated (Variations on a Youthful Theme)**

This piece is a theme and variation form based on a simple pentatonic melody. Typically in this form, the theme is presented first and is followed by a series of variations. In this work however, the theme emerges in the middle of the piece and is surrounded by 7 variations. In the variations, a driving pulse is omnipresent and propels the music forward.

The pulse is often grouped irregularly, in five or seven, which is reflective of the perfect fourth (5 half steps) and perfect fifth (7 half steps) based sonorities that are prevalent in the piece. Each variation is relatively short and linked together to provide a continuous narrative. In contrast, the theme is presented freely as if time has been stopped. The structure is as follows:

- Variation 1: With Persistent Pulse
- Variation 2: Syncopated and Jazzy
- Variation 3: Fleeting, Fading Away
- Variation 4: Dense, Like a Music Box
- Theme: Freely, Reflective
- Variation 5: With Driving Energy
- Variation 6: Bright and Playful
- Variation 7: With Relentless Energy

**Kramer, Keith**  
**L'etere del Tempo**

The work is based on the second order all-combinatorial hexachord 6-7 [012678], which is the same set demonstrated by Messiaen's fifth mode of limited transposition. This set is featured in two distinct row forms that shape the melodic and harmonic basis of the work. The title of the piece is Italian for The Ether of Time, as the concept of time expanding is a focus of the work, as exemplified by the silences demonstrated throughout the composition. An additional feature the use of oboe multiphonics, integrated into the piece as to accentuate the fundamental pitches of melodic constructs with the use of overtones.

**Mertl, Gregory**  
**Souffle et Contresouffle**

A great challenge both musically and technically for the pianist, this work presents two contrasting worlds – the driving, dramatic quality of the opening and the broad and multi-layered texture of the central section which includes a low gong-like chord, a long, slowly evolving melodic line in the mid-range of the piano, and the sometimes poignant, playful, or aggressive interjections above. The title, roughly translated as

“breath and counterbreath”, makes allusion to the emotional tension created by the abrupt shifts or juxtapositions of moods throughout the piece. This is intended to be felt both from moment to moment as well as in the overarching A-B-A form. I am deeply grateful to pianist Stephen Perry for providing the impetus for the creation of this work.

**Peoples, David**  
**Amendment XII**

This is a new work for solo voice that uses an amendment from the U.S. Constitution. The music features layers of processed synthesizers and voice.

Lyrics:

“The Electors shall meet in their respective states and vote by ballot for President and Vice-President, one of whom, at least, shall not be an inhabitant of the same state with themselves; they shall name in their ballots the person voted for as President, and in distinct ballots the person voted for as Vice-President, and they shall make distinct lists of all persons voted for as President, and of all persons voted for as Vice-President, and of the number of votes for each, which lists they shall sign and certify, and transmit sealed to the seat of the government of the United States, directed to the President of the Senate; -- The President of the Senate shall, in the presence of the Senate and House of Representatives, open all the certificates and the votes shall then be counted; -- The person having the greatest number of votes for President, shall be the President, if such number be a majority of the whole number of Electors appointed; and if no person have such majority, then from the persons having the highest numbers not exceeding three on the list of those voted for as President, the House of Representatives shall choose immediately, by ballot, the President.”

## **PRESENTER BIOGRAPHIES**

### **Armstrong, Allan**

Pianist and vocal coach Allan Armstrong is an Applied Piano professor at the University of Texas Rio Grande Valley. He is the official accompanist of the Metropolitan Opera National Council auditions for the Colorado/Wyoming district and Rocky Mountain Region. He has served as a resident coach/accompanist and guest music director for Opera Colorado in Denver. Allan is a faculty member at Newfoundland's Opera on the Avalon, where he has coached productions of *The Turn of the Screw* and *Sweeney Todd*. For nine seasons he was on the faculty of the Sherrill Milnes' VoiceExperience Savannah Voice Festival. From 2010-2014 Allan served as a pianist/coach with the International Vocal Arts Institute in Blacksburg, VA. Other recent credits include the world premiere performance of the abridged version of Lori Laitman's *The Scarlet Letter*; a gala concert for Opera Colorado with soprano Elizabeth Futral; and a concert tour of Japan with soprano Deleen Davidson.

### **Asel, Nicole**

Dr. Nicole Asel is currently Assistant Professor of Voice at Sam Houston State University where she teaches voice and diction. She was previously on the voice and opera faculty at University of Texas Brownsville. She holds degrees from University of Colorado at Boulder (DMA), University of North Carolina at Greensboro (MM), and Ithaca College (BM). Dr. Asel has sung roles with regional opera companies in the U.S. as well as in Europe. Dr. Asel is an active recitalist and proponent of American art song and new opera and has presented research on the intersection between classical and popular culture.

### **Bohnenstengel, Christian**

Dr. Christian Bohnenstengel feels equally at home in a wide range of musical genres. He was recently featured as soloist and conductor in Mozart's *Concerto in F Major for Three Pianos*, as pianist in the musical *Chicago* and as arranger and continuo player in a concert version of Jean-Baptiste Lully's *Phaëton*. Dr. Bohnenstengel is a founding member of Southern Utah University's Faculty Jazz Combo *Kind of Blue* and frequently performs with Jazz ensembles and musicians throughout southern Utah. Praised as "...a master of contrasts..." (Aalener Nachrichten) and for his ability to "...put the audience into a state of sheer awe..." (Gmünder Tagespost), Dr. Bohnenstengel's performances have taken him all over the United States, to South America and to Europe.

Upcoming projects include a CD recording with clarinetist Dr. Jessica Lindsey and a performance of Sergei Rachmaninoff's *Rhapsody on a Theme of Paganini* with the Orchestra of Southern Utah.

Dr. Bohnenstengel received his Bachelor of Arts degree, *summa cum laude*, from Missouri Western State University. He received Master of Music and Doctor of Musical Arts degrees from the University of Nebraska-Lincoln. His primary teachers include Jerry Anderson and Mark Clinton, piano, and Quentin Faulkner, harpsichord and organ. Dr. Bohnenstengel is currently Director of Keyboard Studies at SUU. He previously taught at UNL and Doane College. Dr. Bohnenstengel recently founded *À deux mains Publishing, LLC* and published *One Hundred Hymns Without Words*: <http://www.admpublishing.net/>

### **Conference Host: Carr, Tracy**

Oboist Dr. Tracy Carr, a founding member of Trio Encantada, is active as a soloist, chamber musician, orchestral musician, clinician, and adjudicator. She currently performs with the Roswell (NM) Symphony, the Southwest Symphony (Hobbs, NM). Her performance and presentation venues include the International Double Reed Society International Conference, the College Music Society International Conference, the National Association of College Wind and Percussion Instructors Conference, and the Hawaii International Arts and Humanities Conference among others. Dr. Carr presented recitals and masterclasses at Texas Tech University, West Texas A & M University, Abilene Christian University, Hardin-Simmons University, the University of Texas-Brownsville, the University of Southern California, Chapman University, Chicago State University, Southern Utah University, and the Sichuan Conservatory of China. She has written numerous articles on performance and has also authored and co-authored three book chapters. Dr. Tracy Carr is Professor of Double Reeds and Music History at Eastern New Mexico University.

### **Denenburg, Margarita**

Dr. Margarita Denenburg, NCTM, is Assistant Professor of Keyboard Studies at Heidelberg University, where she teaches applied piano and pedagogy among other courses. Dr. Denenburg is an active researcher and performer, recently publishing in multiple publications and concluding concert engagements in France.

In the spring of 2016, Dr. Denenburg was awarded the prestigious campus-wide Innovative Teaching Award for her contributions in piano pedagogy, class piano, and applied lesson teaching at Heidelberg University. In addition, she received the Aigler Research Award from Heidelberg University for her work in musician's wellness and for recording a CD with soprano Carol Dusdieker. She is the chair of the Ohio Music Teachers Association Commissioned Composer Committee and is a part of CMS Great Lakes Regional Conference's program committee.

Dr. Denenburg judges multiple piano competitions, is a member of the College Music Society and the Music

Teachers National Association. As a researcher, Dr. Denenburg has articles with the journal *The American Music Teacher*, the magazine *Clavier Companion* as well as review of *More Classics to Moderns, Books 1-6, Second Series* with the journal *The American Music Teacher*. In addition, she has an article in press with the *Piano Pedagogy Forum*. [www.MargaritaDenenburg.com]

### **Dougherty, Jay**

Jay Dougherty, DMA is the Director of Choral Activities at Marietta College in the Mid-Ohio Valley. There, he teaches all campus choral ensembles, the community Oratorio Chorus, as well as choral methods, conducting, and voice. Prior to his appointment at Marietta College, Jay taught on the choral faculty at Metropolitan State University of Denver. Jay earned a Doctor of Musical Arts in Choral Conducting, as well as a Masters in Choral Conducting, from the University of Colorado Boulder.

Jay's area of research is the implementation and application of just intonation in a choral setting. His recent research suggests that after being taught about the differences between just intonation and equal temperament, listeners will favor just intonation. Jay is in demand as a clinician, judge, coach, Presenter, and adjudicator. He lives in Marietta, Ohio, with his wife and five daughters.

### **Dousa, Dominic**

Dominic Dousa, a native of Rochester, Minnesota, joined the faculty of the University of Texas at El Paso in 2004. At UTEP he has taught music theory, aural skills, and composition. He holds degrees from Ball State University (D.A., Music Theory & Composition, 2003), Central Michigan University (M.M., Music Composition, 2000), Iowa State University (M.S., Statistics, 1998), and Harvard University (A.B. *summa cum laude*, Music, 1995). He also has studied composition in Prague. His primary composition teachers include Jody Nagel, David Gillingham, Craig Weston, and Milan Slavický.

Dousa's compositions have received performances at recitals, festivals, and conferences in the U.S., Canada, Mexico, Peru, China, Korea, Scotland, England, France, Germany, Poland, the Czech Republic, Hungary, and Finland. He has works published by TRN Music, Dorn Publications, and Classical Vocal Reprints. Two of Dousa's song cycles, *With a Song in My Heart* and *Six Songs on the Poetry of Langston Hughes*, are available on a CD released by Blue Griffin Recording. This CD features art songs set to texts of African American poets.

In addition to his activities as teacher and composer, Dousa has remained active as an accompanist and chamber musician. He has performed in numerous recitals at various universities and concert venues with

faculty, guest artists, and students. He served as an official accompanist for the 4th Annual International Singing Competition in Trujillo, Peru in August of 2000, and performed as a pianist for the El Paso Pro Musica Chamber Music Festival in 2009, 2014, and 2016.

### **Dousa, Nayeli**

Nayeli (López Romo) Dousa was born in Villahermosa, Tabasco in southeastern Mexico and was raised in Ciudad Juárez. In 2006, she joined the faculty of the Universidad Autónoma de Ciudad Juárez (UACJ). She holds degrees in piano performance from the University of Arizona (D.M.A.) and the University of Texas at El Paso (M.M., B.M. *cum laude*). Dr. Dousa's principal piano teachers include Tannis Gibson, Mauricio Nader, and Arryl Paul.

Dr. Dousa has performed as a soloist with orchestras and in recitals, and has also been active as an accompanist. During her studies at UTEP, she was the winner of the department's yearly concerto competition and subsequently performed with the university orchestra. She also placed 3rd in the National Edvard Grieg Piano Competition and gave a solo performance with the Chihuahua Philharmonic. In 2014, she was the featured soloist in the premiere of her husband Dominic's piano concerto *Estrella del Norte* with the Orquesta Sinfonica de Ciudad Juarez. From 2003-2005, she performed as part of *Diez Pianos*, an ensemble that toured extensively throughout Mexico and gave performances in major concert halls, including the Auditorio Nacional, the Teatro Insurgentes, the Polyforum Cultural Siqueiros, and the Palacio de Minería. She has also given presentations as a lecturer and performer at professional conferences.

### **Eberle, Kevin**

Dr. Kevin R. Eberle is a bassoonist, arts administrator, and independent scholar in Las Vegas, Nevada. Dr. Eberle focuses his research on queer composers and performers, feminist theory, music of the Other, and popular music as well as higher education theory, history, and bassoon pedagogy.

He received the Doctor of Musical Arts in Performance from the University of Nevada, Las Vegas, and the Master of Music in Performance and Bachelor of Music in Education from the University of Redlands. Dr. Eberle has been on the faculty of the University of Nevada, Las Vegas and served as a public school music educator in California and Arizona between 2007 and 2011. Presently, Dr. Eberle is the Personnel Manager for the Las Vegas Philharmonic.

### **Rodney Eichenberger**

Florida State University Professor Emeritus, Dr. Eichenberger continues to maintain a busy professional schedule elsewhere.

He has conducted 80 US All State Choirs and guest conducted or lectured at more than 85 US, Australian and New Zealand Universities. International appearances include guest conducting the Korean National Chorus in Seoul, the Pusan, Korea City Choir, International High School Honor Choirs in Tokyo and Berlin and leading conducting workshops in Argentina, Brazil, France, Norway, Sweden, Scotland, Austria, Korea, Australia and New Zealand.

His instructional videos on Choral Conducting, "What They See Is What You Get," published by Hinshaw Music and "Enhancing Musicality Through Movement," Santa Barbara Press, are widely used in collegiate conducting classes. A graduate of St. Olaf College with advanced study at the Universities of Denver, Washington and Iowa, he taught at the University of Washington and the University of Southern California prior to his appointment at Florida State University

### **Fairfield, Benjamin**

Ben Fairfield, originally from Staunton, VA, is Assistant Professor of Trumpet at Eastern New Mexico University in Portales, NM and a freelance performing artist across the United States.

Before arriving in New Mexico, he taught at Auburn University, Barry University, and the University of Miami, and was a member of the United States Continental Army Band at Ft. Monroe, VA. He has performed with the New Mexico Philharmonic, Florida Philharmonic, Miami Symphony Orchestra, Naples Philharmonic, Virginia Symphony, Roanoke Symphony, the Florida Grand Opera, the Palm Beach Opera, the Miami City Ballet, and the Miami Bach Society. He has been a featured soloist with the United States Continental Army Band and several orchestras, performing works ranging from Bach's Brandenburg Concerto #2 to Haydn's Trumpet Concerto and Copland's Quiet City.

Dr. Fairfield has also performed at the conferences of the International Trumpet Guild, the American Bandmasters Association, and the Virginia Music Educators Association, and in many of the nation's leading concert halls including Carnegie Hall, the Kennedy Center, and the Arsht Center for the Performing Arts.

He holds the Doctor of Musical Arts and Master of Music degrees in trumpet performance from the University of Miami Frost School of Music and a Bachelor of Music degree in music education from James Madison University.

His primary teachers include Craig Morris, Gilbert Johnson, and James Kluesner. He has also studied with Philip Smith, Michael Sachs, and Chris Gekker. He is a Vincent Bach performing artist, a division of Conn-Selmer.

### **Eakman, Laura**

Dr. Laura Eakman currently serves as a Strings Teaching Artist with El Sistema Colorado in addition to maintaining a private studio in Boulder, Colorado. Her 2016 doctoral thesis entitled, *Teaching the Violin with Purpose: Strategies Designed to Foster Musical, Cognitive, and Social Development in Low-income Students*, explored the ways in which music can effectively benefit students of low socioeconomic status. Her document has been used as a resource at multiple El Sistema sites in the U.S. She has served as the primary violin and viola teacher at several locations including the Bloomingdale School of Music and Conant High School, and she has been a chamber music coach for institutions including the Summer Music Academy at the University of Colorado and Luzerne Music Center in New York.

An active chamber musician, Laura has performed internationally as a founding member of the Camus Quartet, collaborated with members of the New York Philharmonic, and she regularly performs with new music ensembles throughout Colorado.

Dr. Eakman received both her Bachelor and Master of Music degrees from Northern Illinois University in music performance and pedagogy. In 2016, she earned a Doctor of Musical Arts degree from the University of Colorado, Boulder where she served as Erika Eckert's teaching assistant.

### **Fawcett-Yeske, Maxine**

Dr. Maxine Fawcett-Yeske is a musicologist, ethnomusicologist, and music educator, with a Master's Degree in Music Education from the University of Nebraska and a Ph.D. in Musicology from the University of Colorado at Boulder. Her research interests include: William Billings and American psalmody of the Colonial and Federal eras, Hildegard of Bingen, traditional music of Greece, the music of Olgivanna Lloyd Wright, and ethnomusicological study in Alaska and Ireland.

Dr. Fawcett-Yeske taught at Truman State University in Missouri, and then moved to Nebraska Wesleyan in Lincoln, where for eleven years she taught the music history sequence, world music, capstone seminar, and general music classes. A passionate teacher, Fawcett-Yeske received the campus Award for Teaching Excellence at Nebraska Wesleyan in 2003. In 2006 she was named Professor of the Year for the State of Nebraska by the Council for Advancement and Support of Education and the Carnegie Foundation.

While Associate Professor at NWU, Fawcett-Yeske also served as Fine Arts Division Chair and Director of Global Studies. In July of 2010, intent on living in the same city and state as her spouse (after 22 years of "long-distance marriage"), Fawcett-Yeske accepted a position at the U.S. Air Force Academy, where she

designs curriculum, trains advisors, and teaches music classes. Her upcoming book, *From the Black Mountain to the Shining Brow: The Life of Olgivanna Lloyd Wright*, with collaborator Bruce Brooks Pfeiffer, is expected in June of 2017 from ORO Editions.

### **Fouse, Kathryn**

Kathryn Fouse is Professor of Music/Associate Dean for the Division of Music at Samford University. In addition to her commitment to education, she continues to maintain an active performing career with recent appearances in such venues as the World Piano Conference (Novi Sad, Serbia) and the soundSCAPE New Music Festival (Maccagno, Italy) as well as throughout the United States.

Dr. Fouse enjoys opportunities to share her passion for new music with audiences and actively seeks collaborative ventures with like-minded artists. Her research into connections between art and music has been presented at such esteemed institutions as the University of Illinois, Baylor University, the Dallas Art Museum, Gothenburg University (Sweden) and the Norwegian State Academy of Music (Oslo).

### **Gillespie, Zane**

Zane Gillespie is a composer, theorist, scholar, pianist, vocalist, and member of The College Music Society (CMS), The Society for Music Theory, The New Zealand Musicological Society (NZMS), 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 expanded version of ““Mesmeric Revelation”” was published in the PSA’s Fall issue 2016 of *The Edgar Allan Poe Review*. Zane’s music theoretical research has been accepted for presentation by The Thirteenth International Music Theory and Analysis Conference, the 2016 meeting of the NZMS (where he also served as Chair for Session B6 entitled “Composition and the Net”), Mississippi University for Women’s 2017 Music by Women Festival, *Le Neuvième Congrès Européen d’Analyse Musicale*, and by the 2017 CMS Southern, Great Plains, Rocky Mountain, and Pacific Northwest regional conferences.

He was Chair of the session “Aesthetics and Philosophy” at The Fourth International PSA Conference. The 2016 CMS South-Central Regional Conference selected Zane’s *Two Noumenist Poems* for performance during Composer Concert 2. His *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. Zane’s neo-Romantic music earned him the Nancy Van de Vate Composition Award three times from The University of Mississippi (Ole Miss). He 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.

### **Groh, Adam**

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 21<sup>st</sup> 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.

### **Hackel, Erin**

Dr. Erin Hackel is an Assistant Professor at the University of Colorado, Denver. She received her Bachelor’s in Vocal Performance from James Madison University, a Masters in Opera from Binghamton University and a Doctorate in Voice Performance and Pedagogy at the University of Colorado, Boulder. She is an active performer with Central City Opera’s Outreach Ensemble, and has been a featured soloist in many Colorado vocal ensembles.

Dr. Hackel’s award winning a cappella groups, MIX and Lark have traveled across the United States and Europe competing and performing. Both groups have been BOSS and SOJAM champions, and have won multiple Contemporary A cappella Recording awards (CARAS). MIX and Lark have been praised for their innovation and professionalism and have been singled out for their boundary changing work in collegiate a cappella.

The groups have collaborated with the Swingle Singers, headlined the National A cappella Convention, and won the Most Innovative Group award at the Aarhus Vocal Festival in Aarhus, Denmark.

Dr. Hackel’s research and publication history centers on the lives of female composers and performers. Her

original research on Norwegian musicians Agathe Backer Grøndahl and Nina Grieg has appeared in articles in the *Journal of Singing*. And her work on contemporary vocalists Dame Vera Lynn and Yvette Guilbert has appeared, or is slated to appear, in *Women in Music*. Dr. Hackel maintains an active profile as a presenter of workshops and classes at vocal festivals around the country on healthy contemporary singing, collaborative arranging techniques, and demystifying the pedagogy of modern singing styles.

### **Huang, Guan-Jen**

Ms. Huang is pursuing a DMA in collaborative piano at Texas Tech University. Additionally, she is currently a substitute/leave replacement collaborative pianist and vocal coach at Eastern New Mexico University.

### **Lin, Wei**

Dr. Wei Chen (Bruce) Lin, holds degrees from University of British Columbia, Westminster Choir College of Rider University, and West Virginia University.

Dr. Lin has performed throughout Canada, Mexico, Taiwan, and the USA. He made his first orchestral appearance with the West Coast Symphony in 2002. In addition to his career as a soloist, he is an active chamber musician. He has been featured in music festivals including the Chamber Music Institute at the University of Nebraska-Lincoln, Chamber Music Unbound, Las Vegas Music Festival, Mountain View International Festival of Song and Chamber Music, Scotia Music Festival, and Tuckamore Chamber Music Festival. His performances have been heard on U92 West Virginia Radio Station and Mexico City Cultural Channel. In 2008-09, he completed two artist residencies at The Banff Center where he collaborated with musicians from around the world.

With his passion for teaching, Dr. Lin is currently an assistant professor at Texas Lutheran University. Prior to this, he was at West Virginia University where he taught applied piano, class piano, and supervised the piano proficiency requirement. Other previous positions include Camp Encore/Coda, Chamber Music Unbound, Kamloops Interior Summer School of Music, Tom Lee Music Academy, and Westminster Conservatory. Dr. Lin is an active member of MTNA. He presents workshops and adjudicates competitions regularly.

### **Lindsey, Jessica**

Dr. Jessica Lindsey is currently Assistant Professor of Clarinet at UNC-Charlotte and has taught clarinet, saxophone, and music related courses as Visiting Music Faculty at the University of Alaska-Fairbanks and as an adjunct instructor at Doane College, Concordia University, Nebraska Wesleyan University, and Southeast Community College. Active in her local music communities, Dr. Lindsey has performed with the Charlotte Symphony, Fairbanks Symphony, Opera

Fairbanks, ProMusica Colorado, the Lincoln Symphony, the Omaha Symphony, the Nebraska Chamber Orchestra, and the New Music Agency. Since 2012, Dr. Lindsey has been a member of Andover Educators, the organization that grants licensure in Body Mapping. She maintains an active outreach schedule, presenting at clinics, recitals, and chamber music concerts throughout the US, including the International Clarinet Association's ClarinetFest®.

Dr. Lindsey completed a Bachelor of Arts in Music and a Master of Music from the University of Nebraska-Lincoln and the Doctorate of Musical Arts at the University of Colorado Boulder. Her primary clarinet teachers include Daniel Silver, Diane Barger, and John Klinghammer; she has studied saxophone with Tom Myer.

### **Marchman, Judy**

Judy Marchman completed her D.M.A in Vocal Pedagogy and Performance at the University of Miami, her M.M. at Florida State University and B.M. at Palm Beach Atlantic University. Research includes the solo art song of Peter Warlock and the psychology and well-being related to performance artists. Dr. Marchman has been accepted to present state, regional, national and international conferences including: Symposium on Singing and Song in Newfoundland, Canada; the FMEA State Conference; NAFME National Conference; the CMS National Conference; and the CMS Pacific Northwest, Southern, Southeastern, Great Lakes and Mountain Regional Conferences. She has been accepted to perform at the OperaWorks Summer and Winter Workshops, the Atlantic Music Festival, the NATS National Conference in Boston, and the NOA National Conference in Indianapolis. Performance awards include the Milton Cross Award and the Friedrich and Virginia Schorr Memorial Award. She has performed the roles of Miss Wordsworth (*Albert Herring*) and Eurydice (*Les Malheurs d'Orphée*). As a soloist, she has performed in several large oratorio works, such as Mozart's *Requiem*, Faure's *Requiem*, Rutter's *Magnificat* and *Gloria*, Bach's *Magnificat*, and Vivaldi's *Gloria*, among others.

Dr. Marchman remains active in her community as a fundraiser for the Daughters of American Revolution, a volunteer for the Palm Beach County Veterans' Hospital and the Palm Beach County Animal Rescue League, and is a professional soloist at Church by the Sea in Fort Lauderdale.

### **Matthews, Mary**

Mary Matthews currently serves as a Woodwinds Teaching Artist with El Sistema Colorado, and she taught with the Hartford Symphony's El Sistema Program, CityMusic, from 2012-2014. She was a guest artist and clinician with El Sistema programs in Tarija and Cochabamba, Bolivia, and she has been a private instructor, chamber music coach, and large ensemble



conductor for ten years. Dr. Matthews also served as an adjunct faculty member in the Music Education Department at The Hartt School teaching woodwind methods.

Dr. Matthews maintains an active and international presence as a chamber musician, soloist, orchestral performer, and pedagogue. She has presented masterclasses, recitals, and lectures at Fundação Universidade do Sul de Santa Catarina in Florianópolis, Brazil, El Instituto Eduardo Laredo in Cochabamba, Bolivia, Metropolitan State University of Denver, the University of Wyoming, and the Peabody Institute, among others.

She made her solo debut at Carnegie Hall's Weill Recital Hall in May of 2016, and she has been invited to perform at the Newport Music Festival, the inaugural season of the Maryland Wind Festival, five National Flute Association Conventions, Festival Goethe Institut Música Nueva, in Santa Cruz, Bolivia, and Jornadas de Música Contemporánea in Cochabamba, Bolivia.

Dr. Matthews holds a Doctor of Musical Arts Degree from The Hartt School, a Master of Music Degree from the Peabody Institute of the Johns Hopkins University, and a Bachelor of Music Degree from the Baldwin Wallace Conservatory of Music.

### **Paulk, Jason**

Dr. Jason Paulk is Director of Choral Activities and Associate Professor of Music at Eastern New Mexico University in Portales, NM, where he conducts the University Singers, Chamber Singers, and Swanee Singers ensembles, and teaches beginning, advanced conducting, and choral methods courses. His degrees include a DMA from the University of Oklahoma, MM in Conducting and MM in Music Education from Westminster Choir College, and BME from Stetson University. Jason taught at Deltona High School in Deltona, FL, prior to attending the University of Oklahoma on a University Fellowship. Choirs under Jason's direction have performed at Florida and New Mexico NAfME Conferences, the 2009 American Choral Directors Association National Convention, and for audiences throughout the United States, Europe, and China. Dr. Paulk was the winner of the 1997 ACDA Undergraduate Student Conducting Competition and was recently awarded the Presidential Award for Excellence in Teaching at Eastern New Mexico University. Hal Leonard has just released a new textbook by Dr. Paulk and colleague, Ryan Kelly, entitled "Handel's Messiah: Warm-ups for Successful Performance."

Other professional leadership experience includes Jason's current service as Chair of Collegiate Repertoire and Standards for the Southwest American Choral Directors Association and his service for the past five

years as Advisory Board Member for NAfME's Music Educators Journal and Teaching Music. Jason is also editor of the Student Times column in the American Choral Director Association's Choral Journal. Jason remains active as a writer, conductor, clinician, adjudicator, and husband to his lovely wife, Kayla.

### **Reyman, Chris**

Chris Reyman (DMA) comes from a musical family and began performing professionally with his father when he was fifteen.

He was a self-motivated student of music and developed primarily through improvising at the piano. He performs in jazz and improvisation ensembles, most notably *Koan*, an interdisciplinary improvisation ensemble with Grammy-nominated saxophonist Mack Goldsbury. In addition to performing, he has composed scores for two award winning short films, *Pigeon Impossible* (2009) and *The OceanMaker* (2015).

His research focusing on improvisation has been presented at the international Performing the World Conference in New York City (2012, 2014, 2016), at the 8th Congress of the International Drama-Theatre Education Association in Paris (2013), at the Guelph Jazz Festival Colloquium (2014 and 2016) and at the Texas Music Teacher National Association Convention (2015). Chris Reyman is a dedicated professor of music at the University of Texas at El Paso where he works with students that are typically from underserved populations on creative music practices through performance, composition and collaborative music making.

He is the co-founder of *in2improv* and is currently collaborating with *CCOMPAZ*, a non-profit organization in Ciudad Juarez, Mexico to redesign their Contemporary Music program.

### **Thompson, Larry**

Larry Thompson serves as Associate Dean/Professor of Art and Design at Samford University. Thompson holds a BFA in Art and Design from The University of Texas at San Antonio, and an MFA in Painting from The University of North Texas. Thompson's work has been exhibited nationally and internationally. His *The Infanttree Project*, touring in 2016-17 with a stop at the Pentagon, examines the impact of war in post 9/11 America. *The Infanttree Project* was funded in part through grants from The Andy Warhol Foundation for the Visual Arts and The Alabama Humanities Foundation.

He is an active member of The College Art Association where he has presented numerous papers, and Larry routinely serves as career mentor at the annual international conference for CAA. Examples of Thompson's work can be found at [www.artbylarrythompson.com](http://www.artbylarrythompson.com).

**Woolsey, Katherine E.**

Dr. Katherine Woolsey enjoys a versatile career as a pedagogue as well as a solo, chamber, and orchestral musician.

She is currently Principal Oboe with the Midwest Chamber Ensemble, and has previously performed with the Topeka Symphony, Saint Joseph Symphony, Greensboro Symphony, Sinfonia Gulf Coast, and the Kansas City Baroque Consortium. She has performed at state, regional, and international conferences for the Kansas Music Educators Association, Midwest Double Reed Society, Electronic Music Midwest, Omaha Under the Radar, Society for Composers, Inc., and International Double Reed Society. An advocate of new music, Katherine has recently commissioned works from composers Bill Douglas, Jon Fielder, Jason Holt Mitchell, and Jason Charney.

A dedicated pedagogue, Katherine is on the faculty of Johnson County Community College in Overland Park, Kansas. As a clinician, she has given master classes for the Midwest Double Reed Society, Topeka Youth Wind Ensemble, Maquoketa Double Reed Clinic, and Florida State University Double Reed Workshop, and at universities such as Ball State University, University of Iowa, and University of Kansas. Most recently, Katherine authored *Deciphering Double Reeds: Method and Practice*, a textbook for use in Double Reed Methods courses available through LoCo Press. She has served as President and Newsletter Editor of the Midwest Double Reed Society since 2015. Katherine holds a Doctor of Music and Certificate in College Teaching from The Florida State University. Her primary teachers include Cynthia Lambrecht, Ashley Barret, Mark Ostoich, and Eric Ohlsson.

## COMPOSER & PERFORMER BIOGRAPHIES

### **Choi, Kyong Mee**

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo among others. Her music was published at CIMESEP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). She is the Head of Music Composition and an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at <http://www.kyongmeechoi.com>.

### **Dal Porto, Mark**

Dr. Mark Dal Porto has had his works performed by such ensembles as the Czech Philharmonic Orchestra, Kiev Chamber Choir, Kiev Philharmonic Orchestra, Moravian Philharmonic Orchestra, Kühn Choir of Prague, National Symphony Orchestra of Ukraine, Texas Christian University Symphony Orchestra, Kronos String Quartet, Boston Metro Opera, Vanguard Voices and Brass (Dearborn, Michigan), Wichita Falls (Texas) Chamber Orchestra, and many University Wind Ensembles. His recorded works available on CD include *Exotic Animals Suite for Woodwind Quintet*, *Galactica for Symphonic Wind Ensemble*, *I Seek Rest for My Lonely Heart for A Cappella Choir*, *Song of Eternity for Orchestra*, *Song of the Night for Oboe, Voice and Piano*, *Spring, the Sweet Spring for Choir and Piano*, and *When Your Song Rang Out to Me for Choir and Piano*. His many commissions include those from the Orchestra of Southern Utah, the College Orchestra Directors Association, the Santa Fe Community Orchestra, and the Pemigewasset Choral Society of New Hampshire.

Dal Porto serves on the faculty of Eastern New Mexico University as professor of music and coordinator of Music Theory and Composition and can be seen as a frequent guest composer and conductor. A former student of Donald Grantham, Dal Porto received degrees from California State University, Sacramento (B.A. Piano Performance, M.A. Theory/Composition), and the University of Texas at Austin (D.M.A. Composition).

In 2015, Dal Porto was awarded certificates of excellence in band, choral, and orchestral composition from The American Prize organization. He was also awarded first prize (from over 140 entries from around the world) in the CODA 2013 International Composition Contest for his orchestral work *Song of Eternity*.

### Performer biographies:

**Alexander Olivas** hails from Palmdale, CA and is a senior majoring in Music Education and Saxophone Performance. Currently student teaching in Clovis, NM, Alex is the soprano saxophonist with the ENMU Saxophone Quartet.

Saxophonist **Duncan Miller** was born in Pensacola, Florida and began playing saxophone in the 6th grade. He immediately fell in love with the instrument and played in his own blues band for a short time while in high school. Currently a sophomore Music Education major at Eastern New Mexico University, Duncan performs with the ENMU Wind Symphony, Symphonic Band, Jazz Ensemble, and Saxophone Quartet. Duncan has also performed with the Southwest Symphony of Hobbs, NM. In the spring of 2016, Duncan and the ENMU Saxophone Quartet toured New England and nearby states performing at Temple University, Boston University, New England Conservatory, and Cherry Hill High School West in Cherry Hill, NJ. In March 2017, Duncan and the ENMU Saxophone Quartet will tour throughout New Mexico and Texas. Since attending ENMU, Duncan has played alongside and learned from artists such as Eric Marienthal, Gregg Bissonette, Ellen Rowe, and many other musicians. Mr. Miller currently studies Dr. Richard Schwartz, Associate Professor of Saxophone at ENMU.

**Chance O'Shea** is a senior studying both music and computer science at Eastern New Mexico University. As an oboist, Chance participated in All State festivals through high school, currently plays in the ENMU Wind Symphony, has twice been a semifinalist in the University Friends of Music competition, and is English hornist with the Southwest Symphony, Hobbs, NM. Chance is also substitute oboe and English hornist with the Roswell (NM) Symphony, and is tenor saxophonist with the ENMU Saxophone Quartet.

**Logan Aragon** started playing stringed instruments as a child and then changed to the saxophone. Growing up in pre-Katrina New Orleans, Logan was continually surrounded and inspired by many local and professional saxophonists. Born in Panama and growing up in the US, Logan has traveled to various areas throughout the country, the most influential being Louisiana and New Mexico. The two contrasting halves of childhood make for colorful taste in music styles.

Logan is a sophomore studying for a Bachelor's Degree in Music Education at Eastern New Mexico University under the direction of, Dr. Richard Schwartz. Logan performs with the ENMU Jazz Band, Symphonic Band, Wind Symphony, and Saxophone Quartet.

Logan has also performed with the Southwest Symphony Orchestra, Hobbs, NM. Lastly, Logan is currently the baritone saxophonist for the ENMU Saxophone Quartet which toured and performed at Boston University, Temple University, and the New England Conservatory of Music in March 2016. While on the New England tour, the quartet performed for and was mentored by John H. Wallace, Frank Mazzeo and Ken Radnofski.

### **Dempster, Thomas J.**

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](http://www.thomasdempster.com)

### Performer biography:

Pianist **Jacob Clark** received his musical education primarily in Texas, completing his BM, MM, and DMA in piano performance at the University of Texas at Austin where his primary solo instructors were David Renner and Nancy Garrett. Dr. Clark has been awarded prizes in several competitions, mostly notably being named a prizewinner in the Bradshaw and Buono International Piano Competition, Sidney Wright Accompanying Competition, the Janice K. Hodges Contemporary Piano Performance Award, and the Mid-Texas Symphony Concerto Competition. Dr. Clark joined the faculty of Lamar University in the fall of 2014 as Assistant Professor of Piano, specializing in applied and group instruction. Previous faculty appointments include assistant professor at South Carolina State University, adjunct instructor at Northern Virginia Community College and piano instructor at the prestigious Levine School of Music in Washington D.C. where he taught both group and individual piano. An active performer, he has presented recitals in venues such as the Kosciuszko Foundation Auditorium in New York, the historic Church of the Epiphany in Washington D.C., the Mansion at Strathmore, the Glema Mahr Center for the Arts, the University of Texas at Austin, Murray State University, Delta State University, and Southeast Missouri State.

In addition, he performed his Washington concerto debut with the Washington Sinfonietta orchestra and has appeared as a concerto soloist with the Lamar Civic Orchestra, Lamar Wind Ensemble, SC State Wind Ensemble, and Ars Nova Chamber Orchestra.

### **Dousa, Dominic**

Dominic Dousa, a native of Rochester, Minnesota, joined the faculty of the University of Texas at El Paso in 2004. At UTEP he has taught music theory, aural skills, and composition. He holds degrees from Ball State University (D.A., Music Theory & Composition, 2003), Central Michigan University (M.M., Music Composition, 2000), Iowa State University (M.S., Statistics, 1998), and Harvard University (A.B. summa cum laude, Music, 1995). He also has studied composition in Prague. His primary composition teachers include Jody Nagel, David Gillingham, Craig Weston, and Milan Slavický.

Dousa's compositions have received performances at recitals, festivals, and conferences in the U.S., Canada, Mexico, Peru, China, Korea, Scotland, England, France, Germany, Poland, the Czech Republic, Hungary, and Finland. He has works published by TRN Music, Dorn Publications, and Classical Vocal Reprints. Two of Dousa's song cycles, *With a Song in My Heart* and *Six Songs on the Poetry of Langston Hughes*, are available on a CD released by Blue Griffin Recording. This CD features art songs set to texts of African American poets.

In addition to his activities as teacher and composer, Dousa has remained active as an accompanist and chamber musician. He has performed in numerous recitals at various universities and concert venues with faculty, guest artists, and students. He served as an official accompanist for the 4th Annual International Singing Competition in Trujillo, Peru in August of 2000, and performed as a pianist for the El Paso Pro Musica Chamber Music Festival in 2009, 2014, and 2016.

### Performer biographies:

Originally from El Salvador, violinist **Sandra Rivera** has been active as a performer and educator in her home country and in the U.S. She holds a bachelor's degree from Colorado Mesa University, where she was selected a winner for the CMU's Concerto Competition, and currently is pursuing her Master's degree at the University of Texas at El Paso. Ms. Rivera has taught in programs for children in Colorado, Texas, and Guatemala. As an orchestral musician, she has performed in Guatemala, Panama, and the Czech Republic. Ms. Rivera's major violin teachers include Cathy Elías, Manuel Hernández, Max Martínez, Carlos Jiménez, Carlos Elías, Dr. Alejandro Gómez Guillén, and Stephanie Meyers.

**Johanny Veiga Barbosa** is a Brazilian violinist who is currently studying for her Master's degree at the University of Texas at El Paso. In her native Brazil, Ms. Barbosa has been active as a soloist and orchestral musician through the country. She was chosen for the selective Symphony Orchestra of Londrina University and has been a principal second violinist of the chamber orchestra at the University of Maringá, where she earned her Bachelor's degree. Ms. Barbosa's violin teachers include, David Taylor, Eva Szekely, Cecília Guida, Eliza Fukuda, Martin Tuksa, Paulo Bosisio, Marco Damm, Paulo Lückman, and Stephen Nordstrom.

**Dr. Stephen Nordstrom** joined the faculty of the UTEP Department of Music in 2014. Prior to coming to El Paso, he taught violin and viola at Indiana University East and Earlham College. Dr. Nordstrom completed his D.M.A degree in violin and orchestral conducting at the University of Cincinnati College-Conservatory of Music (CCM). He earned both an Artist Diploma and Master of Music degrees from CCM and a Bachelor of Music degree from the University of North Texas. Dr. Nordstrom's primary violin teachers include Won-Bin Yim and Philip Lewis, and he has studied orchestral conducting with Ai Khai Pung, Mark Gibson, and Donald Portnoy. He has won a number of competitions as a soloist and has performed internationally as a chamber musician.

A native of the Washington D.C. area, **Nathan Black** began his cello studies at the age of twelve, studying under Richard Lang, Gerald Fowkes, and Loran Stephenson. He completed his undergraduate degree at the University of Texas at El Paso under the instruction of world-renowned cellist, Zuill Bailey. In addition to performing as a soloist with the UTEP Symphony Orchestra, Mr. Black has performed as a chamber musician and soloist at the Kennedy Center Summer Music Institute and the Bowdoin International Music Festival, where he studied with David Ying, cellist of the Ying Quartet. He participated in UTEP's presentation of Handel's *Acis and Galatea* in Bhutan, an event that captured world-wide recognition from several global educational organizations, including the Smithsonian Institute. As a master's degree student at UTEP, Mr. Black continues his studies with Zuill Bailey and performs as a section cellist in the Las Cruces Symphony Orchestra and the El Paso Symphony Orchestra.

**Nayeli (López Romo) Dousa** was born in Villahermosa, Tabasco in southeastern Mexico and was raised in Ciudad Juárez. In 2006, she joined the faculty of the Universidad Autónoma de Ciudad Juárez (UACJ). She holds degrees in piano performance from the University of Arizona (D.M.A.) and the University of Texas at El Paso (M.M., B.M. *cum laude*).

Dr. Dousa's principal piano teachers include Tannis Gibson, Mauricio Nader, and Arryl Paul. Dr. Dousa has performed as a soloist with orchestras and in recitals, and has also been active as an accompanist.

During her studies at UTEP, she was the winner of the department's yearly concerto competition and subsequently performed with the university orchestra. She also placed 3rd in the National Edvard Grieg Piano Competition and gave a solo performance with the Chihuahua Philharmonic. In 2014, she was the featured soloist in the premiere of her husband Dominic's piano concerto *Estrella del Norte* with the Orquesta Sinfonica de Ciudad Juarez. From 2003-2005, she performed as part of *Diez Pianos*, an ensemble that toured extensively throughout Mexico and gave performances in major concert halls, including the Auditorio Nacional, the Teatro Insurgentes, the Polyforum Cultural Siqueiros, and the Palacio de Minería. She has also given presentations as a lecturer and performer at professional

### **Harris, Olga**

Olga Harris was born in Moscow, Russia. She graduated from Ukraine College with a degree in Piano and received her Master degree as a composer for Moscow Conservatory and a Doctorate in Music Composition from Moscow Arts Academy. She was the last student of the famous composer Aram Khachaturian.

Dr. Harris composed three symphonies, two piano concerti, two string quartets, four sonatas, two cantatas, five vocal cycles, many songs and over 600 pieces for piano and chamber instruments. She has also written music for two animated movies, theatre, and TV. Her music was performed at many festivals and concerts: *Moscow Autumn* in Russia, *Russian Avant-Garde* in Heidelberg, Germany, *Assisi Music Festival* in Italy, *Malaga Musica Nueva* in Spain, and the *Ukrainian Chamber Music Festival*. She has multiple performances in Moscow, St. Petersburg, Nizhniy Novgorod, Kiev (Ukraine), Riga (Latvia), Heidelberg, Dresden, and Munich (Germany), Malaga and Sevilla (Spain), and Paris (France). In the US, she had her music performed at the Aspen Music Festival, Interlochen Arts Academy, and on concerts in New York, Miami, San Diego, Los Angeles, and Nashville. She has lectured on Russian music at Limestone College, and performed at International Festival in Colombia, SC. She was the 2007 Tennessee State Music Teachers Association commissioned composer of the year. Dr. Harris is a professor of music composition at Tennessee State University.

### Performer biographies:

**Julia Mortyakova** is originally from Moscow, Russia. She appeared as a soloist with orchestras and performed in music festivals across the United States and abroad including: Aspen Music Festival, Clayton



Piano Festival, Eastern Music Festival, Natchez Festival of Music, South Carolina Governor's School for the Arts, *Musica Nueva Malaga* (Spain), Assisi Music Festival (Italy), Zhytomyr's Musical Spring (Ukraine), and Symphonic Workshops International Piano Masterclass (Bulgaria). Julia is the 2012 winner of the Sigma Alpha Iota Career Performance Grant and a laureate of the 2014 American Prize national piano competition. The 2016 concert season featured solo recitals throughout the southeastern United States and appearances as concerto soloist with the Assisi Festival (Italy) and Starkville Symphony Orchestras.

Dr. Mortyakova currently teaches and serves as Chair of the Department of Music at the Mississippi University for Women. She previously held a professorship at Alcorn State University. Her research includes applying the existential philosophy of Jean-Paul Sartre to piano teaching, and the life and music of Cécile Chaminade. She has presented her research at numerous regional, national and international conferences. Most recently, Julia released a CD, "A Celebration of Women in Music" summer 2016 which features works by women composers throughout history. She is the founder and Artistic Director of the Music by Women Festival at MUW. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami.

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 the University of Miami.

### **Jaskot, Matthew**

Matthew Jaskot's compositions synthesize improvisational and gestural materials with a refined approach to orchestration and form. He has had works performed by the Kronos Quartet, Boston Musica Viva, pianist Blair McMillen, the Transient Canvas duo, percussionist Leonardo Soto, the University of Maryland Symphony Orchestra, the Boston Percussion Group, among others. He has had compositions selected for performances at the Charlotte New Music Festival, Society of Composers conferences, College Music Society conferences, and the National Saxophone Alliance conference. Matthew holds a DMA in composition from the University of Maryland and a BA in Music from the College of the Holy Cross.

### **Kramer, Keith**

Keith Allan Kramer, composer, recording engineer and guitarist, currently resides in Boston, Massachusetts and teaches 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. from the University of Miami and his M.Mus. from the University of Maryland, College Park. Keith was the President of the Baltimore Composers Forum from 2008-2010 and continues to serve on the organization's board. 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, Anna D'Errico and many others. Recent performances of his work include two highly successful all-Kramer programs at New York's Merkin Hall, documented on the DVD *Beyond Sonic Boundaries Live!*. Additional all-Kramer releases include the critically acclaimed albums *Causal Dualism* and *Emerge* on the Navona label. The title track of *Emerge* is a twenty-minute orchestral work that is also heard on the Navona release *Mementos*.

[www.keithkramer.org](http://www.keithkramer.org)

### Performer biographies:

**Dr. Charles Huang**, oboist, has performed in chamber music and solo recitals in the United States and Canada, as well as Mexico, Brazil, Germany, Thailand and throughout Taiwan. He has concertized with members of the Miami String Quartet, the Orpheus Chamber Orchestra, and with soloists Humbert Lucarelli, Henrique Pinto, and Angel Romero.

A founding member of Oboe Duo Agosto and the Sylvanus Ensemble, he is active in commissioning new works and advancing a wide variety of repertoire for their concerts. Huang has been a Fulbright Scholar, semi-finalist in the Concert Artists Guild International

Competition, scholarship recipient to the Music Academy of the West and the Norfolk Chamber Music Festival, and a winner of the Miami String Quartet Competition. He is currently serving as Artist Teacher of Oboe at The Hartt School. Other positions have included Coordinator for Chamber Music at The Hartt School, and Professor of Oboe at the Festival Eleazar de Carvalho in Fortaleza, Brazil.

Taiwanese pianist **Susan Cheng** grew up in Bangkok, Thailand before coming to the United States for her college studies. After completing two undergraduate degrees, in music and biology, at Oberlin College, she continued at The Hartt School, where she completed her Masters in Piano Performance and is currently in the doctoral program, studying with Paul Rutman. Susan has won both the Emerson String Quartet Competition and the 2007 Paranov Concerto Competition, and was a member of Hartt's honors chamber music program, Performance 20/20. She serves on the faculty at the Hartt School Community Division, Central Connecticut State University, and Choate Rosemary Hall.

### **Mertl, Gregory**

"A talent the ear wants to follow wherever it goes" (Boston Globe), Gregory Mertl has garnered commissions from the Tanglewood Music Center, the Rhode Island Philharmonic, the Tarab Cello Ensemble, the Phoenix Symphony, the Wind Ensembles of the Big Ten Universities, the Ostrava Oboe Festival, Czech Republic, Kenneth Meyer and the Hanson Institute, the University of Oregon, and the Barlow Endowment for a piano concerto for pianist Solungga Liu and the University of Minnesota Wind Ensemble, Craig Kirchoff, conductor to be released by Bridge Records in May 2017. Mertl has degrees from Yale University (BA 1991) and the Eastman School of Music (Ph.D. in Music Composition 2005) and was a 1998 Tanglewood Composition Fellow, where he had the privilege of working with Henri Dutilleux and Mauricio Kagel. His most recent works are a trio for clarinet, cello and piano for the new music ensemble counter)induction and *Letter for a Dying Soldier* for the University of Niš Choir (Serbia). He is presently composing a concerto for the French cellist Xavier Phillips.

### Performer biography:

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. In addition to a busy performing and teaching schedule, Lanners is active as a guest lecturer, master class clinician and adjudicator. She has also had articles published in the American Music Teacher journal.

### **Peoples, David R.**

As an active composer, David Peoples has filled many commissions and premiered his music throughout the Northern Hemisphere. Notably, he has had premiers by the Argento Chamber Ensemble, the U. Memphis Symphony Orchestra, and Luna Nova Chamber Ensemble. Additionally, he has enjoyed jazz premieres by the Jazz Surge with Randy Brecker, David Sanchez, Rufus Reid, and Gary Foster. David is an MTNA/GMTA Commissioned Composer, winner of the International Jazz Arranging Competition, and 3rd place winner of the Luxemburg Composition Competition.

Outside of composition, David enjoys other endeavors as engraver and recording artist. He has engraved for Distinguished Concerts International, assisting with orchestral premieres at Carnegie Hall. As recording artist, he has produced and released albums; notably, he co-produced the critically acclaimed 'Out of the Bluffs' album and his recording of Mahler's 2nd Symphony won 2nd prize in the American Prize for Orchestra Performance.

David Peoples has presented research and new music for CMS, GMTA, and is the organizer of 'Music for Now.' He has published 4 books on reading and composing music - and has written peer reviews for American Music Teacher.

Dr. Peoples teaches at the University of North Georgia, where he teaches courses in Composition, Theory, Class Piano, and Appreciation. He studied at The University of

Memphis and the University of Texas at Austin with private compositional studies with Kamran Ince, Jack Cooper, Jim Richens, and John Mills. His music is published by Bluesilhouettes Music and UNC Jazz Press and distributed through J. W. Pepper.

Performer biography:

**Benjamin Schoening** began his vocal studies under Dr. Gregory Berg in 1996. He later went on to study voice with David Greedy and Dr. Jessica Paul at Luther College where he obtained his Bachelor and Arts degree in 2000. From 2001 – 2003 Benjamin studied voice with Tomas Schleiss and Darren Anderson at the University of Illinois while earning a Master of Music in Orchestral Conducting with Donald Schleicher. Benjamin received his DMA in voice performance from the University of Minnesota in 2011 where he studied voice with Glenda Maurice and Philip Zawisza and opera/acting with David Walsh.

Benjamin has enjoyed much success as a recitalist throughout the United States and Europe. He has garnered a reputation for his performances of Art Song in the English language, and is in particular is a champion of the American repertoire. In addition to his song recital performances, Benjamin has made appearances with the Racine Choral Arts Society (Wisconsin), Symphonia da Camerata (Illinois), and White Mountain Symphony Orchestra (Arizona), and Northeast Georgia Chamber Symphony as a vocal soloist. He has been active in opera, most recently as the Emporor in Stravinsky's *Le Rossignol*, Papageno in Mozart's *Die Zauberflöte*, Falke in Strass' *Die Fledermaus*, and the Sacristan and Sciarrone in Puccini's *Tosca*. Benjamin is presently an Associate Professor of Music and Director of Vocal Studies at the University of North Georgia.



**Rocky Mountain Chapter CMS Annual Meeting Chronology**  
**—Celebrating 27 Years of Professional Activities in the Rocky Mountain Region—**

<b>YEAR</b>	<b>HOST INSTITUTION</b>	<b>PRESIDENT</b>
1986	University of Colorado, Boulder	Donna Bogard
1987	University of Colorado, Denver	Donna Bogard
1988	University of Wyoming	William Kearns
1989	University of Denver	William Kearns
1990	Colorado College	Allen Schantz
1991	University of Wyoming	Thomas Brosh
1992	Community College of Aurora	Thomas Brosh
1993	Colorado State University	Thomas Brosh
1994	University of Colorado, Boulder	Thomas Brosh
1995	University of Colorado, Denver	Victoria Lindsay Levine
1996	Colorado College	Victoria Lindsay Levine
1997	University of Wyoming	Larry Worster
1998	Adams State College	Larry Worster
1999	University of Colorado, Boulder	Larry Worster
2000	Colorado State University	Larry Worster
2001	Metropolitan State College of Denver	Theresa Bogard
2002	University of Wyoming	Theresa Bogard
2003	Colorado Christian University	Elizabeth Schauer
2004	University of Denver	Elizabeth Schauer
2005	University of Colorado, Denver	Stephanie Berg Oram
2006	Colorado State University	Stephanie Berg Oram
2007	Red Rocks Community College	Cynthia Vaughn
2008	Super-Regional, Missoula, Montana	Cynthia Vaughn
2009	University of Denver	Joice Waterhouse Gibson
2010	Metropolitan State College of Denver	Joice Waterhouse Gibson
2011	Denver Area Program Committee	Joice Waterhouse Gibson
2012	Eastern New Mexico University	David Montaña
2013	University of Denver	David Montaña
2014	Metropolitan State College of Denver	Joice Waterhouse Gibson
2015	Arapahoe Community College	Joice Waterhouse Gibson
2016	University of Northern CO, Greeley	Tracy Carr
2017	Eastern New Mexico University	Tracy Carr

# **Rocky Mountain Chapter of The College Music Society**

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