



**2016**

**South Central Chapter  
Conference**

**March 17-19, 2016**

**Midwestern State University**

**Wichita Falls, Texas**

## **ACKNOWLEDGMENTS**

The South Central Chapter extends heartfelt thanks to the following people and groups for their many contributions, all of which helped make this conference possible:

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Keynote Speaker: Tayloe Harding

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## Welcome from the Chapter President

Welcome to the 2016 College Music Society South Central Regional Conference! On behalf of the board, I wish you a warm welcome.

This conference will highlight the many talents present in our region, with concerts of new music and presentations related to music history, music theory, studio teaching, and many other topics.



I'd like to express a huge thank you to the faculty, staff, and administration at Midwestern State University for hosting us, and especially to Ruth Morrow, program chair for this conference, and to all of her colleagues in the Department of Music. Thank you also to our chapter treasurer, Alex Zacharella, and secretary, Elizabeth Momand, for their behind-the-scenes work on the conference budget and program layout.

Please let me know if I can do anything to help you during the conference.

Don Bowyer, President  
CMS South Central Chapter



**Department of Music**  
**Lamar D. Fain College of Fine Arts**  
3410 Taft Boulevard Wichita Falls, Texas 76308-2099  
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March 17, 2016

Dear Colleagues:

I cannot tell you how proud and thankful I am that you have chosen to join us at Midwestern State University for the 2016 College Music Society South Central Chapter Regional Conference. Amid the budding trees and nagging construction, we hope that you draw inspiration from the numerous papers, lecture-recitals, and performances to be presented in the next few days; that you marvel at the compositions to be heard in our Composer Concerts; and that you find time to reconnect with old friends and make some new ones. May we find *Transformation* in our music, our thoughts and conversations on music, and in ourselves.

I will be around the department and/or Akin Auditorium from pre-dawn through to the last note each day, and hope to meet each and every one of you! Should you need anything while you are here, please do not hesitate to ask – we want your stay here to be pleasant, entertaining, musical, and meaningful.

I thank each of you for all you do for music and all the arts. With best regards –

Dr. Ruth E. Morrow  
Dolores P., D. Phil and Aurora S. Bolin Distinguished Chair of Piano



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Dear College Music Society South Central Chapter Members:

On behalf of the Fain College of Fine Arts at Midwestern State University, welcome to Wichita Falls and to the 31<sup>st</sup> Conference of the chapter. As a musician and member of CMS, I could not be happier for Midwestern State University and the Department of Music to be hosting this event. We have been looking forward for months to your arrival and we hope to make your visit a pleasant and productive occasion.

While you are here, I invite you to take a moment from the busy conference schedule to visit our College, the Gallery of Art, the Wichita Falls Museum of Art, and explore our friendly campus. The Fain College of Fine Arts is in a moment of expansion, surrounded by the construction of our new 15,000 sq. feet new mass communication building, and a five-floor residential hall. Please pardon our dust; it is all part of a larger plan to enhance facilities for music, art, and theatre as well.

Again, best wishes for a dynamic conference and welcome to MSU. Please let us know if there is anything we can do to make your visit enjoyable.

Sincerely,

Martin Camacho, D.M.A., M.B.A.  
Dean, Lamar D. Fain College of Fine Arts  
Midwestern State University

# TAYLOE HARDING

## Keynote Speaker

**Taylor Harding** is a composer and music administrator, and serves as the Dean of the School of Music and Associate Provost for Community Engagement at the University of South Carolina. A passionate advocate for advancing the impact of higher education music study and experience on American communities and national society, Taylor Harding is devoted to an array of organizations whose missions are consistent with this advocacy. As President of the College Music Society (CMS) from 2005-2006, he led the creation of the Engagement and Outreach Initiative where the efforts of the music professoriate are articulated with a variety of national constituencies, including other higher education disciplines and populations, music businesses and industries, and general audiences in an effort to meet common musical and civic goals. He was a co-founder of the *Brevard Conference on Music Entrepreneurship (BCOME)*, the *Round Top Roundtable: The Next Generation of Music Leadership in America* and the independent *National String Project Consortium (NSPC)* and has served as President of The CMS Fund, as national Secretary of the National Association for Schools of Music (NASM) and as Vice-President of Pi Kappa Lambda (PKL), the national professional music honorary society. As Dean at South Carolina he has brought a bold idea to fruition: to more fully prepare tomorrow's professional musicians by combining conventional professional music study with a systematic curricular and co-curricular exploration of music advocacy, music entrepreneurship, and community engagement by forming SPARK: Carolina's Leadership Laboratory (formerly the *Carolina Institute for Leadership and Engagement in Music*). His 2014 TedX talk "Music and Hope: Towards a More Musical America," <http://www.youtube.com/watch?v=IKZKGJflwyl>, constitutes a public expression of his interests and work at Carolina and beyond. An active consultant for NASM, CMS, and PKL, he is a frequent presenter on issues facing the future of university music units and their leadership, and remains active as a composer earning commissions, performances, and recordings for his works around the world.



**Abstract of Keynote Address:** In the winter of 2005, during the first few months of my presidency of the College Music Society, it was my pleasure to deliver the Keynote address for the South Central Chapter of the Society at the University of Oklahoma in Norman. My talk at that time, "Entrepreneurial 'Aesthetic Thrills': Leveraging the American's Love for Music," advanced the idea that our music schools-- public and private, large and small, urban, rural, and in-between-- would be coming under increasing pressure from the constituencies we each serve to be more sensitive to both the careers of our students as budding professional musicians, and at the same time to our communities, whose need for musical experiences to assist in their development, their quality of life, their happiness, and their safety were (and are) ever-growing. That talk also suggested some ways we might better, as a profession and in our music units, approach realizing these sensitivities. In this way the talk manifested, in part, the common topic of 2005--*Considering Curricular Challenges: Balancing Emerging Student and Cultural Demands with Traditional Music Teaching and Learning*.

Now, here in 2016, it seems particularly appropriate with this year's CMS common topic being *Transformation*, that I take this unique and humbling opportunity to address where we've gone since 2005, if we have "balanced emerging student demand with tradition" in our schools and curricula in meaningful ways as was our task in 2005. My address in Wichita Falls will also reflect some on our current transformation, how it is going, and a bit about where it should head through 2016 and beyond.

# College Music Society South Central Chapter Conference

## Program

### *Notes about the room locations:*

*C111 and C117C are housed in the C wing of the Fain Fine Arts Center (corner of Nocona Trail and Teepee (#17 on campus map). The Band Hall (BH) is in the Fain Instrumental Music Building (#19 on campus map). Composer concerts will be in Akin Auditorium in Hardin North (#1 on campus map).*

### **Thursday, March 17**

*Today's sessions will be held in room C117C. The Composer's Concert will be held in Akin Auditorium.*

*Nico Schüler's poster presentation, "Rediscovering African-American Composer Jacob J. Sawyer (1856-1885) and his Minstrel Music," will be on display during the entire conference in the C111 Foyer near the registration desk.*

11:30 a.m. – 1:00 p.m. Registration Room: C111 Foyer

**Session I:** 1:00 – 2:55 p.m.  
**Session Chair:** Hana Belaglavec

1:00 p.m. *Viol-et Convergence: Transcribing York Bowen's Viola Compositions for Clarinet*  
Andrew DeBoer, University of Arkansas – Fort Smith  
Stephanie Dickinson, University of Central Arkansas

1:30 p.m. *Remembering Children of the Holocaust through Music, History, Drama, Art, and Poetry*  
Sorores Duo: Sandra Mosteller, Wayland Baptist University  
Amy Rosine, Kansas State University

2:00 p.m. *The Look: Applying the Existential Philosophy of Jean-Paul Sartre to Performance and Stage Fright*  
Julia Mortyakova, Mississippi University for Women

2:30 p.m. *Transformation Under Cover: The Emotional Power of Pop Song Variation to Enhance Visual Interpretation*  
Cheryl Bates, Lone Star College- Tomball



3:00 -3:25 p.m.

Break

Session II

3:30 – 4:55 p.m.

Session Chair: Hana Belaglavac

3:30 p.m.

*Say It in Five Notes or Less: An Overview of Student/Teacher Pedagogical Duets for the Piano with Student Parts Exclusively Constructed from Pentascales or Ostinatos by 19th and 20th Century Composers.*

Duo Korusa: Jacob Clark, Lamar University; Sujung Cho, Claflin University

4:00 p.m.

*Multiculturalism in the Twenty-First Century: An Analytical and Musical Exploration of the East-West Fusion in Chen Yi's Piano Pieces*

Monica Kang

4:30 p.m.

*Crosswinds: Audience, Performance, and Compositional Considerations in Electroacoustic Composition*

Cassie Keogh, North Dakota State University

Kyle Vanderburg, University of Oklahoma

5:00 p.m.

Dinner on your own

Session III

7:00 – 9:00 p.m.

Akin Auditorium

Composer's Concert #1

*Compositions by Daniel Adams, Valentin Mihai Bogdan, Nick Rissman, and Kyle Vanderburg*

## Friday, March 18

*Today there are concurrent sessions running in C117A (morning), C111 (afternoon) and C117C*

*Nico Schüler's poster presentation, "Rediscovering African-American Composer Jacob J. Sawyer (1856-1885) and his Minstrel Music," will be on display during the entire conference in the C111 Foyer near the registration desk.*

7:30 – 9:00 a.m.

Board Meeting at Jimmy's Egg

8:00 – 9:00 a.m.

Registration

- Session IV**                      **9:00 – 10:00 a.m.**                      **Room: C117A**  
**Session Chair: Ruth Morrow**
- 9:00 a.m.                      *From the Concert Stage to the Executive Office: The Artist as Administrator*  
Julia Mortyakova, Mississippi University for Women
- 9:30 a.m.                      *The Leader Inside*  
Richard Fiese, Howard Payne University
- Session V**                      **9:00 – 10:00 a.m.**                      **Room: C117C**  
**Session Chair: Andrew DeBoer**
- 9:00 a.m.                      ***(This presentation will be given in the Band Hall)***  
*New Music for Clarinet and Percussion*  
Lisa Kachouee, El Sistema Oklahoma  
Jamie Whitmarsh
- 9:30 a.m.                      Lightning Talks:                      Room: C117C  
*From Specialist to Generalist: Making the Transition From Graduate School to the First Tenure-Track Job*  
Andrew Allen, Midwestern State University
- Crisis in Classical Music Curriculum: How much change is enough?*  
Wendell Davis, University of Texas Rio Grande Valley
- An Historical Vocal Discovery*  
Don Maxwell, Midwestern State University
- Improviser, composer, performer: the new music major?*  
Wendell Davis, University of Texas Rio Grande Valley
- 10:00 – 10:30 a.m.**                      **Break**
- Session VI**                      **10:30 – 11:25 a.m.**                      **Room: C117C**  
**Session Chair: Don Bowyer**
- Keynote Address  
Tayloe Harding - *Dean of the School of Music and Associate Provost for Community Engagement at the University of South Carolina*
- 11:30 a.m. – 1:00 p.m.**                      **Member Lunch and Business Meeting**  
**Room: Band Hall of the Fain Instrumental Music Building**

- Session VII**                      **1:00 – 3:25 p.m.**                      **Room: C111**  
**Session Chair: Louis Young**
- 1:00 p.m.                      *Creativity and the Uncertain Future*  
Richard Fiese, Howard Payne University
- 1:30 p.m.                      *Mental Skills Assessment in the University Music Audition Process: Implications  
for Transforming Performance Education*  
Diana Allan, University of Texas at San Antonio
- 2:00 p.m.                      *The Red Light Advantage: Using Recording Technology to Enhance Performance  
Pedagogy*  
Andrew DeBoer, University of Arkansas – Fort Smith  
Tommy Dobbs, University of Arkansas – Fort Smith
- 2:30 p.m.                      *Music as Speech: Narrative in Video Game Music*  
Carrie Evans
- 3:00 p.m.                      *Cellular Pivots as a New Means of Progression in Post-Tonal Music: From Folk to  
Abstract Sources in Bartok, Chen, and Crumb*  
Monica Kang
- Session VIII**                      **1:00 – 3:25 p.m.**                      **Room C117C**  
**Session Chair: Alexandra Zacharella**
- 1:00 p.m.                      *Discovering Ferdinand Ries' Sonatas for Piano and Violin*  
Ting-Lan Chen, University of Nebraska – Kearney  
Nathan Buckner, University of Nebraska – Kearney
- 1:30 p.m.                      *Alexander Reinagle: American Violin Sonata - A Studied Completion*  
Nathan Buckner, University of Nebraska – Kearney  
Ting-Lan Chen, University of Nebraska – Kearney
- 2:00 p.m.                      *Reinecke Sonata for the Left Hand: History, Structure, and Performance Issues*  
Jacob Clark, Lamar University
- 2:30 p.m.                      *Yeats at 150: Art Song Settings of Poetry of William Butler Yeats*  
Andrew White, University of Nebraska – Kearney  
Valerie Cisler, University of Nebraska - Kearney  
Robert Fernandez
- 3:00 p.m.                      *But I Teach Music - Not English: Examining the Role of Literacy in Music Study*  
Elizabeth Momand, University of Arkansas – Fort Smith
- 3:30 – 3:55 p.m.**                      **Break**

**Session IX**                      **4:00 – 5:25 p.m.**                      **Akin Auditorium**  
**Composer's Concert # 2**  
*Compositions by Zane Gillespie, Paul Dickinson, Darleen Mitchell, Igor Karaca, Allen Molineux, and Daniel Adams*

5:30 p.m.                      Dinner on your own

**Session X**                      **7:00 - 8:30 p.m.**                      **Akin Auditorium**  
**Composer's Concert #3**  
*Compositions by Jeffrey Loeffert, Daniel Morel, Allen Molineux, Michael Drapkin, and Derek Jenkins*

## **Saturday, March 19**

***Today there are concurrent sessions running in C111 and C117C***

8:00 – 9:00 a.m.                      Registration                      Room: C111 Foyer

**Session XI**                      **9:00 -10:25 a.m.**                      **Room: C111**  
**Session Chair: Alexandra Zacharella**

9:00 a.m.                      *A Schenkerian Perspective of the First Movement Exposition of Mozart's Clarinet Concerto, K. 622*  
David Cook, University of Oklahoma

9:30 a.m.                      *Set Theory Survivor: A Creative Approach to Undergraduate Post-Tonal Music Theory*  
Angela Ripley

10:00 a.m.                      *The Black Swan: The Life and Career of Singer Elizabeth Taylor Greenfield*  
Elizabeth Momand, University of Arkansas – Fort Smith

**Session XII**                      **9:00 – 10:25 a.m.**                      **Room: C117C**  
**Session Chair: Andrew Allen**

9:00 a.m.                      *Students Teaching Students: Strategies for Creating a Culture of Excellence in the Studio and in the Classroom*  
Jeffrey Loeffert, Oklahoma State University  
Jonathan Nichol, University of Oklahoma

10:00 a.m.                    *Developing Large Ensemble Skills Through Chamber Music*  
Jonathan Nichol, University of Oklahoma  
Jeffrey Loeffert, Oklahoma State University

**10:30 – 10:55 a.m.        Break**

**Session XIII                11:00 a.m. – 12:25 p.m.        Room: C111**  
**Session Chair: Elizabeth Momand**

11:00 a.m.                    *The Big Picture: A Practical Model for the Meaningful Development,  
Implementation, Tracking, and Utilization of Assessment in Your College Music  
Program*  
Kyle Gullings, University of Texas at Tyler

11:30 a.m.                    *Pioneer of Historical Performance Practice: The Harlan Trio (1930-1933)*  
Nico Schüler, Texas State University – San Marcos

12:00 p.m.                    *The Sliphorn King: The Life of Trombonist Jack Teagarden*  
Alexandra Zacharella, University of Arkansas – Fort Smith

**Session XIV                11:00 a.m. – 11:55 p.m.        Room C117C**  
**Session Chair: Jeffrey Loeffert**

11:00 a.m.                    *New Music for the Saxophone*  
Andrew Allen, Midwestern State University

11:30 a.m.                    *Fifteen Minutes of Fame*  
Andrew White – University of Nebraska - Kearney

**Session XV                12:45 – 1:30 p.m.                Room: C117C**  
**Composers Finale**  
*Compositions by Ken Metz and Daniel Morel*

***End of Conference***

***Thank you for attending and travel safely. We look forward to seeing you at the  
2017 South Central Chapter Conference at Henderson State University in Arkadelphia, Arkansas.***

# ABSTRACTS & PROGRAM NOTES

**Adams, Daniel C.**

***Program Notes: Pentagonal Waves***

I composed *Pentagonal Waves* for Dr. Joseph Moore III on the occasion of his appointment to the Director of Percussion Studies at the University of Texas, Brownsville. The title is derived from the prominence of the number five in several aspects of the piece. It is composed for five drums and is five minutes and fifty-five seconds in duration. Its metric structure is based on the alternation of quintuple meter with triple, duple, and asymmetrical metric structures and in the frequent occurrence of quintuplets interspersed between duple and triple-based rhythmic subdivisions.

The piece begins with a slow introduction in five-four time, which is twice interrupted by rapid passages in odd meters. Subsequent sections are based on contrapuntal passages with various combinations of two drums played by one hand while three drums are played using the other hand. The two independent repeated rhythmic figures converge at regular rhythmic intervals.

In a pre-final section, the coloristic palette of the timpani are expanded, as the performer plays the drums using yarn mallets and bare hands. The performer returns to conventional timpani mallets one hand at a time, and a section of vast dynamic contrasts includes repetitions of one or two notes and glissandi. A coda of rapid notes between all drums brings the piece to a conclusion.

***Program Notes: Coalescence 2***

Coalescence can be defined as the union of diverse parts into one complete entity. In *Coalescence Two* (the second of two unaccompanied solo works based on this concept), thematic fragments introduced through a variety of performance techniques, tempi, rhythmic subdivisions, and changing meter are interwoven in a process that culminates in a succession of reiterated asymmetrical phrases that form a climactic section mostly devoid of special effects. It can, on some levels, be viewed as a process of reverse development. Rhythm, timbre, and pitch serve as equal components of the thematic ideas equal components of the thematic ideas that coalesce into a unified entity.

Principal thematic materials are introduced in the slow muted opening section. A *senza* (unmuted) section follows and includes identical stepwise patterns repeated with contrasting valve positions and valve clicks. A percussive transition leads to a syncopated section played using a plunger mute, rapidly alternating between open and muted notes. A variant of the first un-muted passage leads to the longest and most rapid section, a succession of mostly un-muted recurring but slightly varied phrases in duple, triple and quintuple subdivisions. The three-phrase coda that follows is a summary of the preceding climactic section.

**Allan, Diana**

***Abstract: Mental Skills Assessment in the University Music Audition Process: Implications for Transforming Performance Education***

Music faculty work diligently to provide high-quality music instruction and this often results in excellent musical performances. However, some students face mental or psychological challenges that can interfere with their ability to perform their best. These challenges can include an ineffective mindset or attitude, the lack of or a misplaced focus, limiting beliefs, and ineffective self-talk or thinking patterns. As a result of these challenges, students often report experiencing music performance anxiety, having difficulty performing well under pressure, and, at times, even wanting to give up entirely. From their

perspective, music faculty may experience frustration when students who are seemingly prepared have difficulty performing well.

Musicians, like other elite performers, need effective mental skills and strategies in order to accept and utilize instruction and feedback, to incorporate new skills, to practice these skills, to persist through difficult times, and to perform effectively and expressively. This study was designed to survey prospective music majors applying for university acceptance to determine their level of mental preparedness by exploring four key areas:

1. Mindset Tendency: Fixed or Growth
2. Focus: Process or Outcome
3. Self-Talk Patterns
4. Self-Efficacy

The purpose of this presentation is to report the findings of the present study and to explore the results that may inform current music audition processes and subsequent mental skills training used in higher education. Results may also be of interest to music students who are in need of the mental skills and strategies that enable them to prepare and perform at peak levels.

### **Allen, Andrew**

#### ***Abstract: From Specialist to Generalist: Making the Transition From Graduate School to the First Tenure-Track Job***

Most graduate students in music have prepared for more than a decade to be a scholar or performer. They yearn for that "perfect job." However, that "perfect" position may still be two or three universities away. How do specialists prepare themselves to be great candidates for an entry-level tenure-track job without losing ground in their field of expertise? This lightening talk will briefly explore tips and techniques for gaining a wide swath of experiences early on so that the graduate student might more easily become a professor from a professor with recent experience on the first-time job-market.

### ***Abstract: New Music for the Saxophone***

#### ***Leda Monologue (2013) for solo alto saxophone by Jesse Jones (b. 1978) 7'***

*Leda Monologue* is an extremely important new work by Guggenheim Fellow and Prix de Rome-winning composer Jesse Jones. It showcases a brilliant sense of lyrical design while incorporating contemporary techniques in abundance. This represents an important new contribution to wind literature from one of the United States' most promising young composers.

*Pure Elation* (2016) for solo baritone saxophone (5') by Garrett Gillingham (b. 1987)

Gillingham's *Pure Elation* is a charming new work for an underutilized solo voice.

### **Bates, Cheryl**

#### ***Abstract: Transformation Under Cover: The Emotional Power of Pop Song Variation to Enhance Visual Interpretation***

The incorporation in film and television of pop culture music has become a standard practice that first originated with the interpolation of popular songs of the day in early Broadway musicals. Generally, the standard version of the song by its original performer is chosen for the soundtrack due to its immediate recognition factor and its ability to either reinforce or contrast the emotions being portrayed in a scene. When an artistic decision to use a specific cover version of a song rather than its original performance in a film or television episode occurs, the effects on the mood and meaning of the scene can create unexpected and even transformational results. This paper will explore how this process has occurred,

reveal compelling examples of such cover songs through film and video clips, and, illuminate specific detailed musical elements of these cover versions and their ability to influence emotions as found in recent film and television productions of the music of the chameleon of pop culture music, David Bowie.

### **Bogdan, Valentin**

#### ***Program Notes: Metamorphosis IV***

The concept this work is based on is one of continuous change. The main thematic material introduced in the beginning returns throughout the work, but not in its original form; it is metamorphosed each time it makes an appearance. The work is also based on a very loosed adaptation of the sonata form (another reason for the title). Finally, as a somewhat amusing reference, the title also refers to the transformation of the piece itself (not just the thematic material it is based on). Originally, it was planned for cello and piano combination, it was changed to clarinet and piano, flute and piano, and finally it was settled to becoming a two piano work (thus the IV Roman Numeral in the title)

### **Buckner, Nathan**

#### ***Abstract: Alexander Reinagle: American Violin Sonata - A Studied Completion***

Composer Alexander Reinagle (1756-1809) has long been celebrated as one of the most important composers active in Federal-Era America. A native of England, he migrated to America in 1786, where he settled and worked in Philadelphia, America's largest community. His most significant American-period instrumental work is the folio commonly known as the *Philadelphia Sonatas* (ca.1790). Among the six works constituting this manuscript are three sonatas for solo piano, and a fourth for piano with violin accompaniment, the violin part missing or never produced. This sonata represents the only significant piano/violin sonata emanating from America prior to the sonatas of Arthur Foote (1889) and Amy Beach (1896). Though Reinagle's three American solo piano sonatas have found a niche in the piano literature, appearing in multiple editions, recordings, and frequent public performances, the violin sonata has never gained such traction likely a result of its incomplete status. The current lecture/performance features Reinagle's fourth *Philadelphia Sonata* with a violin part generated primarily the result of a comprehensive study of Reinagle's other works for the piano/violin pairing, as well as from the study of the piano/violin works of Reinagle's English contemporaries John Burton, Muzio Clementi, Raynor Taylor, and George Frederick Pinto. Discussion will elaborate on the process for producing the violin part.

### **Chen, Ting-Lan**

#### ***Abstract: Discovering Ferdinand Ries' Sonatas for Piano and Violin***

German composer Ferdinand Ries' historical significance in music is undoubtedly overshadowed by his mentor and close friend Beethoven. Contrary to the importance of his biographical accounts of Beethoven, Ries' compositions remain on the sideline of the mainstream literature in the current century. Nevertheless, Ries was well-known as a pianist-composer in his time, and was extremely prolific in every instrumental genre. These include twenty-eight sonatas for piano and violin. The sonatas not only reveal Ries' personal link to the two instruments, they also bear witness of the stylistic transition and the trajectory of the genre's development in the early nineteenth century. This lecture-recital will examine these sonatas, several acquired from the British Library, and demonstrate that: 1) Ries displayed a consistent handling of formal structure, yet his harmonic language is daring, creating dramatic effect closer to the Romantic era; 2) the two instruments in Ries' sonatas often share equal partnership, especially in those titled "grand sonata"; and 3) these sonatas are multi-faceted because of the diverse features they exhibit (e.g. didactic, reflecting particular contemporary trends, tributes to Beethoven, flamboyant for concert performances), providing an ideal repertoire for performers,



scholars, and instructors interested in classical piano-violin duet alternatives beyond Mozart's and Beethoven's works.

\*Selections that will be performed in this lecture-recital are:

1. Sonata Op. 19 in F minor, Mvt. II
2. Sonata Op. 30 #1 in C Major, Mvt. III (excerpt)
3. Sonata Op. 83 in D Major, Mvt. I

### **Clark, Jacob**

#### ***Abstract: Reinecke Sonata for the Left Hand: History, Structure, and Performance Issues***

Composed in the 1884, Reinecke's Piano Sonata in C minor, Op. 179 for the Left Hand Alone is a truly unique piece. Its singularity lies not in the fact that it is for left hand alone, but that it is one of very few, full four-movement sonatas written for the left hand.

Written for the Hungarian Count Zichy, a renowned pianist who lost his right arm in a hunting accident, this work is also among just a handful of large-scale left hand alone works written before the 20<sup>th</sup> century. Most pianists are familiar with the left hand concertos commissioned by Wittgenstein after World War I, transcriptions by Godowsky, as well as various pieces by Scriabin, but this magnificent sonata from the previous century is largely overlooked.

Of course this piece is an ideal choice for injured pianists, however it has value as a study in left hand strength, control, balancing, counterpoint, and pedal. This lecture recital will examine the compositional procedures Reinecke employs to create the full texture necessary for a sonata on a grand scale as well as the performance issues faced by the pianist in attempting this work.

#### ***Abstract: Say It in Five Notes or Less: An Overview of Student/Teacher Pedagogical Duets for the Piano with Student Parts Exclusively Constructed from Pentascales or Ostinatos by 19th and 20th Century Composers.***

Due to the nature of pedagogical compositions, composers often find themselves subject to restriction in various musical parameters when creating works intended for students. However that does not mean that the resulting work would have less artistic merit than another where the composer could access the full palette of his or her creativity. As Stravinsky famously said, "The more constraints one imposes, the more one frees one's self. And the arbitrariness of the constraint serves only to obtain precision of execution." In this lecture recital, various pedagogical duets intended for student and teacher will be explored, focusing not only on the pedagogical merits of the pieces, but also the construction and musical value of the pieces taken at face value. Given the severe constraints of using only ostinatos or pentascales in the student parts, an immense challenge is presented to the composer, so it is fascinating to see how composers such as Leopold Godowsky, Alexander Tcherepnin, Igor Stravinsky, Anton Diabelli, and Arthur Foote are able to create musically pleasing pieces for students and teachers given the lack of pitch selection in the student parts.

The presentation will conclude with the performance of selected pieces from Diabelli's Pleasures of Youth, Op. 163, Tcherepnin's Exploring the Piano, Stravinsky's Three Easy Pieces, Foote's Twelve Duets on Five Notes, and Godowsky's 46 Miniatures for the Piano.

### **Cook, David**

#### ***Abstract: A Schenkerian Perspective of the First Movement Exposition of Mozart's Clarinet Concerto, K. 622***

Mozart's Clarinet Concerto, K. 622 is considered by many to be the finest concerto for the instrument, evidenced by its numerous performances both in the concert hall and on recording and its prevalence in the applied studio. This reverence for the piece frequently results in a conservative performance practice marked by tradition and a desire for technical perfection at the cost of other musical

parameters. Many interpretations materialize as a result of dogmatically passing on a previous teacher's beliefs or emulating one of many available recordings.

This paper offers another approach to learning and performing the first movement of Mozart's concerto, one grounded in my own Schenkerian analysis of the exposition. Etheridge (1983) examines the performances of many great clarinetists and pedagogues but fails to consider the implications long-range structure may have on performance. To answer Rothstein's (1995) question about the relationship between music's structure and the way music is performed, I will illustrate, through demonstration of the solo part on the clarinet, how awareness of the Ursatz can influence foreground interpretative choices. For instance, the phrase in mm. 69-75 presents a middleground progression from  $\wedge 5$  to  $\wedge 1$ ; this descent within the Ursatz (which also descends from  $\wedge 5$  to  $\wedge 1$ ) at the conclusion of the primary theme can be energized through a change in articulation, while the compressed nature of the fifth-progression can be exemplified by a slight increase in tempo toward the cadence. Using this linear perspective, I present another contribution to the realm of interpretative choices available to today's clarinetists.

### **Davis, Wendell**

#### ***Abstract: Improviser, composer, performer: the new music major?***

The CMS Taskforce on the Undergraduate Music Major published its report "Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Education of Music Majors" in 2014. The manifesto calls for radical change in the philosophy used to generate curriculum and in the curriculum itself. These changes are embodied in characteristics of the new music major: Improviser, composer and performer. While the manifesto is, as all manifestos should be, very convincing. It does not deal with the problems which will arise from the various constituencies that will have input on making changes to the rather standardized music curriculum in higher education. This talk will summarize the changes the task force recommends and discuss how the various constituencies might respond to them.

#### ***Abstract: Crisis in Classical Music Curriculum: How much change is enough?***

Robert Freeman's book *The Crisis of Classical Music in America* makes the indelible argument that higher education is turning out musicians who have no hope of making a living with what they learned. This has been true in higher education (college, conservatory and university) for decades. Unfortunately the long duration of the problem has not made lasting solutions more forthcoming. This talk will suggest changes made at the curricular and operational levels of higher education to relieve the moral dilemma of training students for work that does not exist.

### **DeBoer, Andrew**

#### ***Abstract: Viol-et Convergence: Transcribing York Bowen's Viola Compositions for Clarinet***

When searching for solo compositions for clarinet, an abundance of Twentieth century works can be found, as well as a substantial number of works from the Classical period. However, works in the late-Romantic style are noticeably fewer in number with most of the significant literature for clarinet abiding in the orchestral repertoire. In considering how to address the dearth of solo clarinet repertoire from this period, one practical solution is to transcribe works originally written for viola.

This presentation will examine the transcription process concerning four viola works composed by York Bowen, a British composer and pianist who taught at the Royal Academy of Music in England. Although Bowen's career flourished in the twentieth century, his music reflects the late-Romantic style of composition. Included in this presentation is a brief biography of Bowen, an overview of each piece, details regarding transcription parts, and a list of changes made to the original part. The presentation will conclude with a performance of the transcription of Bowen's Sonata No. 2 in F Major, Op. 22 for viola and piano.

**Abstract: *The Red Light Advantage: Using Recording Technology to Enhance Performance Pedagogy***

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

**Dickinson, Paul J.**

***Program Notes: In Memoriam KGS***

In the early nineties I had the privilege to study in Germany on a grant from the Deutscher Akademischer Austausch Dienst (DAAD—the German Academic Exchange Service). When I first arrived a kind retired couple, Klaus-Günter and Elsa Sippel, hosted me. We became friends and stayed in contact with each other after I returned home. A few years ago I learned of his death, and was moved to write a short piece in his memory. After some preliminary sketches, however, I had to set it aside to work on other projects. Then a couple years later, after the death of my own father, I decided to return to and finish this tribute to my "German father." Using a combination of German and American note names and solfège I was able to incorporate Klaus' name into the music. In the middle the Lutheran hymn "Mit Fried und Freud ich fahr' dahin" is quoted. It translates:

In Peace and Joy I Now Depart, At God's disposing.

For full of comfort is my heart, Soft reposing.

So the Lord hath promised me, And death is but a slumber.

In Memoriam KGS closes with the last lines of chant from the requiem mass, "Requiescat in pace. Amen."

**Drapkin, Michael**

***Program Notes: Suite of Old Yiddish Melodies***

I originally wrote *Suite of Old Yiddish Melodies* as a response to some of the arrangements of Jewish songs that are performed in concert bands, especially during the December holidays. I had trouble with their non-Jewish sounding settings instead of the original soulful styles I grew up hearing. As my grandmother put it, these came from *the Old Country*. When I complained to my conductor, he challenged me to write my own, so I did.

My goal with this arrangement is to give the feeling or sense of the sound of a traditional klezmer band in a concert band setting. Each section of the suite can be performed individually or together in the grand suite. Each comes from traditional Yiddish styles, originally from the Jewry of Eastern Europe.

The term *klezmer* comes from the original Hebrew – *kley zemer*, meaning "instruments of praises." Over time, the term evolved on its own and became a style which could be described as "Yiddish wedding music." Indeed, I grew up hearing many of these songs at weddings and bar mitzvah celebrations.

Here is a breakdown of each piece:

*Lebedig Un Freilach* (Lively and Happy). This is in a style known as a "bulgar" or "freiluch" – a fast two-beat dance that starts with the traditional Yiddish rhythm.

*Oyfn Prepichik* (By the Fireside). This is a very popular traditional Yiddish folksong from the 1800's about a rabbi teaching children their alphabet.

*Dem Tzatek's Zemer'l* (The Wise Man's Tune). This tune is in the form of a *chosid'l* or little Chassidic tune. The accompaniment is characteristic of all *chosid'l*s.

*Rozhinkes Mit Mandlen* (Raisins and Almonds). This is a lovely Yiddish lullaby, also from the 1800's. The spoken part in the middle is a conglomeration of the translated lyrics. The band vamps while it is recited, or you can skip it if it is too difficult to set up. Make sure the flute takes time during the solo and puts in a lot of expression.

*Dave Tarras Doina*. A doina is a kind of Yiddish lament or rhapsody where a solo is played above a rumbling static tremolo-like harmony. This is what you might hear in a synagogue during prayer. The solo clarinetist can take significant freedom using lots of glissando – cut loose! If desired, percussion can improvise softly in an ethereal but quiet manner. Conductor needs to indicate the chord changes to the band. If the band is too heavy and covers up the solo clarinet, have the brass diminuendo out at the end of the first chord and come back in the last.

*Der Gasn Nigun* (The Street Tune). The style of this melody is a “hora.” This is a Rumanian hora, and is in three, as opposed to the Israeli hora which is a fast dance in two.

*Der Heiser Bulgar* (The Hot Bulgar). A triumphant final *bulgar*, which starts with the sound of a klezmer band.

The last three pieces (doina, hora & bulgar) make up a traditional klezmer “set” that one might hear performed one after another. Each gets progressively faster.

This entire arrangement is very D minor heavy; however D minor is the characteristic klezmer key. As the joke goes, a man sat in on a gig with a klezmer band in Brooklyn. Afterwards, he noted the preponderance of D minor, and one of the older members replied, *it may be D minor to you, but it is a living to me!*

This arrangement is dedicated to my loving *zeide* (Yiddish for *grandfather*) Philip “Yechiel” Segalove, at whose knee I first heard many of these old Yiddish melodies.

### **Evans, Carrie**

#### ***Abstract: Music as Speech: Narrative in Video Game Music***

The use of spoken dialogue in video games has become commonplace among current video game systems. Games such as *The Last of Us* and *The Witcher III: Wild Hunt* rely heavily on cinematic cut scenes featuring spoken dialogue. For games that do not include such dialogue, however, music becomes incredibly important in relating the games narrative, particularly in role-playing games (RPGs). Such games rely heavily on the telling of a story, and often employ numerous characters in doing so. When many characters occupy a single scene, the use of musical motifs identifying the main characters becomes a crucial element in the telling of the game’s narrative. Such motifs are also employed as a device to foreshadow certain events. Although a character walking up a staircase might be viewed as a basic action, music accompanying this action could inform the player of an impending battle. In this paper, I will argue that *Final Fantasy* and *The Legend of Zelda* contain musical motifs that are crucial for relating the narrative to its players. Though video games borrow many techniques from film, the interactive nature of video games set them apart. Understanding the processes used to shape the narrative of these games is necessary to glean information on the structure of this new musical medium.

### **Fiese, Richard**

#### ***Abstract: The Leader Inside***

Understanding and developing leadership is critical in virtually all of professional life, but especially so in complex insitutions such the university. Leadership is rooted in both perspective and identity rather

than on position, title, or rank. This session is devoted to helping participants understand the Call to Leadership, Mental Models of Leadership, The Leadership View, Character and Values, Open-mindedness, and Leadership Courage in an effort to develop the leader inside.

**Abstract: Creativity and the Uncertain Future**

We are fascinated by the idea of what is beyond the curve of time we can see, but how can we prepare students for a world where the only genuine constant is change? This presentation focuses on creativity as a means by which students can be prepared for dealing with unpredictability and uncertainty and arts education has unique qualities that that transfer beyond the arts.

**Gillespie, Zane**

**Program Notes: Two Noumenist Poems**

Musical language seems to be changing according to a prospective approach: a new contemporary endeavor that, although marked by triadic harmony, contributes to culture in a non-museological manner. My duets may be regarded as a primer of my own involvement in this new triadic post-tonality. By using familiar sounds to cultivate a wider public, contemporary works may be brought out of a strictly academic environment of isolation.

**Gullings, Kyle**

**Abstract: The Big Picture: A Practical Model for the Meaningful Development, Implementation, Tracking, and Utilization of Assessment in Your College Music Program**

This paper details the development, implementation, and preliminary results of a new program-level assessment plan at the University of Texas at Tyler, a medium-sized state university Music Department, and extrapolates those experiences into a straightforward and effective process for developing or revising new music program assessment schemes in a similar manner. A discussion of the challenges, benefits, and typical current practices of music program-level assessment are presented, along with a sample of specific, customizable assessment resources. The goal of this presentation is to help new administrators and faculty members create and manage assessments in a more efficient and meaningful way.

**Jenkins, Derek M.**

**Program Notes: Boreas: The North Wind**

Boreas was an ancient Greek deity, personifying the north wind. He was a winged god of ruthless disposition, which was rivaled only by the harsh wintry winds at his command. Boreas fell in love with Orithyia, the King's daughter. Contrary to his genuine nature, he attempted to woo her with sweet words of devotion. His efforts were in vain, and Orithyia failed to yield to his advances. With this rejection, Boreas's temper flared and he, once again, was overcome by his icy and merciless nature. Like Boreas, this work begins with slow, lyrical lines that quickly fade into an unrelenting fury of anger. Moments reminiscent of Boreas's words of affection appear, but they are quickly washed away as the piece escalates.

**Kachouee, Lisa**

**Abstract: New Music for Clarinet and Percussion**

A vast trove of stylistically varied repertoire for clarinet and percussion from the 20<sup>th</sup> and 21<sup>st</sup> centuries exists and continues to grow. These works, although only for two players, demonstrate a remarkable timbral variety. This recital program of recent compositions and commissions features highlights from the original repertoire for clarinet, bass clarinet, marimba, and vibraphone, and includes the first concert work written for clarinet and steel pan--an instrument combination non-existent in art music until 2015.

**Kang, Monica**

**Abstract: Multiculturalism in the Twenty-First Century: An Analytical and Musical Exploration of the East-West Fusion in Chen Yi's Piano Pieces**

Multiculturalism in Contemporary music supports the modern metaphor of our world as a melting pot. In integrating Chinese folk tunes with Western compositional techniques, Chen Yi follows this current trend: her pieces exhibit a fusion of the East and West. The resulting unique soundscape can be interpreted as a transformed manifestation of nationalistic movements that first arose in reaction to late German Romanticism. This presentation explores how Chen achieves cultural fusion in selected piano pieces. The extension of this new understanding provides insights into the multicultural nature of other Contemporary works and leads to better comprehension of common principles and procedures in post-tonal music. We will analyze passages from *Duo Ye*, *Guessing*, *Ji-Dong-Nuo*, and *Ba Ban*, which are pieces based on authentic folk tunes. A comparison will be made with *Northern Scenes*, which in contrast is composed from a purely abstract concept. I will also discuss how these analytical insights benefit the pianist in making more informed decisions about his/her performance, including motivic presentation, phrasing, pacing, and stylistic approach. Demonstrations include excerpts from pieces discussed, and *Ba Ban* (1999)--a work that integrates a Chinese folk tune, a twelve-tone row, and mathematical principles--will be performed in its entirety.

**Abstract: Cellular Pivots as a New Means of Progression in Post-Tonal Music: From Folk to Abstract Sources in Bartok, Chen, and Crumb**

In post-tonal music, the concept of cells provides a new means of pitch organization and system of integration in place of triadic harmonies from the traditional major/minor system. Musical progression is dependent on the function of cells as pivotal links between larger pitch collections. This presentation aims to provide new insights into post-tonal music through exploration of cellular pivots in the piano music of Béla Bartók, Chen Yi, and George Crumb. We will survey the application of pitch cells in contrasting compositional contexts that range from authentic folk tunes to more abstract material. Bartók can be seen as a kind of father figure to the two living composers, Chen and Crumb. Bartók's pieces are heavily influenced by traditional folksong, as exemplified by *Eight Improvisations on Hungarian Peasant Songs*, Op. 20. Chen similarly draws material from her own Chinese heritage, as in *Duo Ye*, *Guessing*, *Ba Ban*, and *Ji-Dong-Nuo*. In contrast, Crumb's use of cells exists almost entirely within an abstract context, as shown in *Makrokosmos, Volume I* and *A Little Suite for Christmas, A.D. 1979*, his *Eine Kleine Mitternachtmusik* based on Monk's jazz tune. Other more abstract compositions include Bartók's *Mikrokosmos* and *Out of Doors* and Chen's *Northern Scenes*. This study is a microcosmic reflection of the compositional techniques of many Contemporary composers, including Debussy, Schoenberg, Takemitsu, and Lutosławski. The presentation offers insights into all-encompassing concepts and procedures that occur in the post-tonal era and reveals a broader evolution of the musical language as represented by the three composers.

**Karaca, Igor**

**Program Notes: Calligrammi II**

This is an experimental piece, belonging to the genre of computer-assisted algorithmic music. A book of visual poetry named "Calligrammes" by Guillaume Apollinaire (1880-1918), was used as a basic material for the piece. Words and letters were manipulated in real time through the use of a special algorithm programmed by the composer, and then translated - using a personal computer running MusicWonk 4 software - into a musical data stream played on the saxophones and electronics.

**Keogh, Cassie A.**

***Abstract: Crosswinds: Audience, Performance, and Compositional Considerations in Electroacoustic Composition***

The transformation from musical idea to complete composition to performance is a lengthy and varied process, which can be complicated when the resulting work includes electronic elements. Currently, most concert music that involves live computer processing is presented by specialized performers for listeners that specialize in such works, and it can be difficult to find a piece that serves as a gateway for interested performers. New terminology, complicated equipment setup, unfamiliar aesthetic directions, and alien notation can and often do overwhelm a first-time performer of electroacoustic music. This lecture-recital addresses the common differences between acoustic and electroacoustic genres by discussing *Crosswinds*, a work for clarinet and live electronics. The piece, written and performed by the presenters, merges the two often conflicting aesthetics. We will cover issues in composition and performance including aesthetic direction, technological challenges, performance problems, and troubleshooting.

Transformation takes multiple forms both in *Crosswinds* and in this presentation: the compositional process which transforms a musical idea into a complete work, the transformation of the clarinet sound via the computer in real time, and a transformation and combination of two often different aesthetics--acoustic and electroacoustic composition.

**Loeffert, Jeffrey**

***Abstract: Students Teaching Students: Strategies for Creating a Culture of Excellence in the Studio and in the Classroom***

Effective teaching in the music classroom and in the applied studio largely maintains the same necessary components. Applied lesson instruction can be described as a mentorship. As such, an applied lesson instructor can effectively influence not only musical concepts and practice strategies but also cultivate with their students goal setting skills and a strong work ethic by modeling these ideals. Moreover, teaching strategies can be more effective when implemented within a studio environment and reinforced by the students themselves. Applied study becomes more of an exchange of ideas, and students ultimately learn to inspire ideas in their teachers. An important component to successful teaching is creating a culture of excellence to which students hold one another accountable. This also helps to reinforce the notion that students should be taught to make their own informed decisions and ultimately be self-reliant musicians and critical thinkers. Creating this same culture of excellence is also of paramount importance for student achievement in the classroom.

The notion of "Students Teaching Students" maintains a double meaning – the importance of college students teaching private lessons during their own studies as well as the idea that students can best reinforce musical and instructional concepts within their peer group. In this way, effective applied and classroom teaching builds upon the idea of a community of (musical) scholars where everyone learns and contributes. "Students Teaching Students" addresses strategies, materials, and curricula that help cultivate successful applied and classroom teaching.

***Program Notes: Bombinate***

*Bombinate* is scored for three soprano saxophones and singing bowl. The singing bowl is performed by the third soprano saxophonist. The word *bombinate* is a literary device, which means to make a humming or buzzing noise. The work is largely centered around concert D, which is initially sounded by the singing bowl. The saxophone parts weave in and out of this center pitch the microtonal fluctuations, tone distortions, and articulative techniques. The "buzzing" noise comes from this constant sounding of

a center pitch, which is at times very faint and at other times only inferred. Though the work is a meditation, it also showcases the wide range of emotions from frenetic energy to anger when we close our eyes and reflect on our surroundings.

**Maxwell, Don**

***Abstract: An Historical Discovery***

Learn about a recently discovered set of phonograph records which are the earliest known recorded voice teaching lessons. These recordings give us a window to the past, reaching back to the voice teaching methods of the early 1900s.

**Metz, Ken**

***Program Notes: Nocturne and Scherzo***

The Nocturne seeks to evoke those brooding qualities that are typical of the nocturne. In contrast the Scherzo seeks to communicate musical irony, a crucial feature of the Scherzo in music literature.

**Mitchell, Darleen**

***Program Notes: Endless Forms Most Beautiful***

Endless Forms Most Beautiful is a song cycle of three songs for Baritone and Piano, I. The Entangled Bank, II. What Could Be More Curious, and III There is Grandeur. The text, from Charles Darwin's *On the Origin of Species*, comments on the interest, curiousness, wonder and beauty of the various forms in nature. The musical material used parallels Darwin's obsession with many forms from one by using a series of pitches containing two whole-tone sets and one pentatonic set, with each set made of major seconds. The idea, for example, is that a whole-tone set, [0246] can be used to sound ic2, ic4, ic6, a cluster or two different tertian 9th chords and a quartal chord. Each set from the note series can produce many different sonorities, by variation and selection.

The first song begins with an introduction in the piano, with the left hand arpeggiating the three sets of the series, all sounding like non-functional extended tertian harmony. This phrase is used in all three songs somewhat like a 'ritornello,' either with the voice or piano alone.

**Molineux, Allen**

***Program Notes: Dysfunctional Dances***

WARNING! Do not attempt, while hearing this collection of dances, to move your body in the way it should to a normal waltz, habanera and fandango. For to do so, with this set of pieces being at times eccentric and distorted versions of those classic forms, the composer can not guarantee the safety and well-being of any part of your upper or lower torso. It is suggested that you listen only with perhaps an occasionally scratching of the head. And to make matters worse, a fourth dance was snuck inside the second one.

**Molineux, Allen**

***Program Notes: The Journey of New Horizons***

New Horizons is an American space probe, launched in 2006, with its primary mission to explore our solar system's furthest planet, Pluto. It arrived there in July of 2015.

This composition is a synopsis of its travel and is a rare example of a programmatic work by the composer. While the composer believes the listener can appreciate the work's construction and



emotional content without knowing the specific program design, he nevertheless has offered below the series of vignettes depicted that starts after New Horizons left Earth.

- I. The initial solitude of being in space.
- II. The probe's instruments are thoroughly checked to be fully operational.
- III. It encounters an asteroid and is able to examine it.
- IV. Quiet down time as it passes too far away from Mars to collect data.
- V. Excitement builds as it approaches the massive planet, Jupiter.
- VI. New Horizons studies its faint ring system and some mysterious debris.
- VII. The probe analyzes Jupiter's atmosphere and cloud formations.
- VIII. Observation of the planet's violent storms and the volcanic activity of its moon, Io.
- IX. The gravity boost hurls the probe towards its exciting primary goal, Pluto.
- X. The mystery of what it will find there and beyond once it finishes with that planet.

### **Momand, Elizabeth**

**Abstract:** The Black Swan: The Life and Career of Singer Elizabeth Taylor Greenfield

From being born into slavery to singing for a British queen, the life of Elizabeth Taylor Greenfield is an extraordinary one. Though the exact date of Greenfield's birth is unknown, it is certain that she was born into slavery in Natchez, Mississippi, around 1820. Within a few years of her birth, Greenfield's slave mistress, Mrs. Elizabeth Holliday Greenfield, moved to Philadelphia, Pennsylvania, and freed her slaves. Mrs. Holliday Greenfield paid for Elizabeth's parents to return to Liberia, Africa, but kept young Elizabeth to raise in her home. Mrs. Holliday Greenfield recognized Elizabeth's talent and encouraged her pursuit of musical training and study, though the training she received was limited due to racist ideology.

Shortly after travelling to Buffalo, New York, to hear a performance of Jenny Lind, the Swedish Nightingale, Greenfield was scheduled to present a concert of her own. Though possessing a voice that purportedly spanned more than three octaves, Greenfield would never achieve the recognition that Lind did. Nevertheless, the comparison to Lind stuck, and Greenfield's supporters and followers named her the African Nightingale which later evolved into the Black Swan. Though frequently subjected to racism, Greenfield's career continued overseas for a number of years, before she returned to America to settle into a life of teaching in the Philadelphia area.

This presentation will present information concerning the fascinating life and career of Elizabeth Taylor Greenfield, the Black Swan, from her birth as a Mississippi slave to performing for British Queen Victoria.

**Abstract: But I Teach Music - Not English: Examining the Role of Literacy in Music Study**

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

When we encounter students whose ability levels in reading and writing are below normal expectations, how do we address this? To answer this question, we must examine our roles as educators and musicians. Do we leave the reading and writing instruction in the hands of faculty from other disciplines? As ensemble directors and applied lesson teachers, is literacy a component of our

instruction? Is there actually time in our teaching to address literacy? This presentation will examine the role of literacy in music study from the perspective of teaching applied lessons, ensembles, and music education classes, and through an administrative lens. Common classroom problems concerning literacy will be explored, and examples of how activities to increase literacy can be incorporated into each teaching area will be discussed.

### **Morel, Daniel**

#### ***Program Notes: March of the Aerialists***

This march is a lighthearted and spirited work for symphonic brass. It creates a feisty tone through humorous gestures and lively melodies. The independent lines weave together in animated polyphony, echoing the aerialists and their graceful dance through the air.

The march is structured in a ternary form, but the texture was developed to rely on levity. Balanced against the jocular melodies is a chromatic motive - descending and rising as the aerialists execute their routines. Below all this is the swift impetus and drive of a graceful, tango-like bass.

Enjoy the show!

#### ***Program Notes: Serenade***

As an ensemble, horn quartets are adept at creating flowing melodies that arch the full breadth of a piece. This work was written with this idea in mind, developing a single song for the entire quartet that passes from one player to the next effortlessly. After introducing a brief motive passed between all four horns, the piece opens with an introspective, minor melody. Echoed among the players, transfigured rhythmically, and shifted across neighboring modalities, the melody settles into a rousing, fugal recap for a climactic finish.

### **Mortyakova, Julia**

#### ***Abstract: From the Concert Stage to the Executive Office: The Artist as Administrator***

This paper will explore the similarities between the work/life of a performing musician and an academic administrator. The speaker will use her knowledge of both fields and concrete examples to describe how being a performing pianist prepared and helped her be an effective administrator.

Topics discussed will include the unpredictability of the concert stage and the administrator's office, the reaction sense, improvisation, flexibility, and feeling of loneliness/abandonment both jobs share. The presentation will also address both jobs as a way of life, rather than a career, and how the work does not end upon concluding a project/performance, always leaving one feeling underprepared.

The paper will also cover themes which overlap in both roles: advocacy, service, and the dual roles of leadership and management and the balance of each. Advocacy in performance applies to the performer being a propagandist of music/composers, while as an administrator it means advocating for one's department. Service in music is preserving the tradition, performing outreach/community engagement, and teaching. As an administrator the job is serving the department/institution/the art of music. As leaders performers guide the audience in their performance, portraying their idea of the musical work, while administrators set an artistic vision for their units, of what music education should be. As managers performers figure out a technical way to deliver their view of the composition on stage, while administrators manage people/curriculum/problems/buildings/accreditation/artistic activities and events.

Both jobs require conviction in the mission, the strength to defend and carry it out, and regular/daily practice and preparation.

**Abstract: The Look: Applying the Existential Philosophy of Jean-Paul Sartre to Performance and Stage Fright**

The existential philosopher Jean-Paul Sartre wrote “the original sin is my upsurge in the world where there are others.” This paper will explore Sartrean ideas, show their practical application to performance pedagogy/practice and explain how with proper guidance students can embrace their freedom, address the implications of “the look,” and manage performance anxiety.

Human beings first exist, then define themselves. However, the presence of other people presents a problem for our *nihilation* (our mode of escaping ourselves, our innate lack of being, the *existential lack* that human consciousness brings into the world). *Others*, through the *look*, make us imprisoned in being what we are, making us into an object, forcing into being defined by our *facticity*, or our presence and awareness of being in the world (of our body, profession, social status, etc). This definition is in conflict with our non-being, of the world of *nothingness*, the gap created by our consciousness between itself and the world.

There is no greater example of “the look” than the experience one has on stage as a performer -stage fright. The audience looks at the performer, evaluates his or her choice of repertoire, interpretation, attire, stage presence, etc. The performer feels *abandoned* on stage, thrown into the world “condemned to freedom,” without excuses. In *anguish*, the performer realizes he/she cannot escape freedom and must make decisions and act on them, taking full responsibility for the present, as well as for setting an example for future generations of musicians.

**Mosteller, Sandra**

**Abstract: Remembering Children of the Holocaust through Music, History, Drama, Art, and Poetry**

This Lecture/Recital explores repertoire dealing with Children of the Holocaust shared from an interdisciplinary perspective. The program will focus on two works for soprano and clarinet: Lori Laitman’s *I Never Saw Another Butterfly* (17 minutes, but only excerpts will be performed today) and William Vollinger’s “A Child in the Hole” (12 minutes, performed in its entirety, time permitting). These compositions are performed from a child’s outlook, yet any audience member may appreciate each works’ historical context, framed within a variety of art forms.

Laitman’s *Butterfly* is a 6 movement song cycle inspired by a book by the same name. This collection of children’s poetry and art was produced by children who lived in concentration camps during the Holocaust of World War II. The presenters will briefly share the historical and cultural context that these works were produced. The audience experience the visual and language arts with Laitman’s musical interpretation of these children’s works.

Vollinger’s *Child* is a dramatic portrayal of the true story of a Holocaust survivor, a child who was hidden in a hole until World War I ended. The soprano takes the persona of the child telling his story, his thoughts, memories, fears, and hopes. The clarinet creates a backdrop of moods - mysterious, scary, playful, ugly, terrifying, and joyous. References will be made regarding the survivor, and the conditions he experienced during this horrific event. Each of these powerful compositions are ideal for programs related to the Holocaust, World War II, and the study of human rights.

**Nichol, Jonathan**

**Abstract: Developing Large Ensemble Skills Through Chamber Music**

Technical and musical concepts encompassed in successful chamber music performance are embraced in flourishing large ensembles. As such, chamber ensembles effectively serve as a microcosm for large ensembles. Instilling musical ideals within a chamber setting can be highly effective in teaching large

ensembles. Musical objectives, such as non-verbal communication, intonation, tone concepts and vibrato, rhythm, matching style and articulation, phrasing, and other musical elements can be taught in a chamber ensemble. The same concepts transfer to high-level performance in large ensembles, strengthening section playing and solidifying musical ideals. Moreover, chamber music can help promote accountability between musicians in an ensemble, augmenting the expectation for preparation and individual progress and promoting a standard of excellence. The h2/4 Saxophone Duo formed as a chamber ensemble in conjunction with the h2 saxophone quartet that served as the saxophone section for the Michigan State and Northwestern University Wind Ensembles and concurrently as a student chamber ensemble, and the members of this ensemble have continued their sustained musical relationship into their professional careers, holding positions at Oklahoma State University, Wichita State University, and the University of Oklahoma. By reflecting on previous experiences and pedagogical methods, the h2/4 Saxophone Duo will provide a systematic approach to using chamber music as a means to instill and reinforce important musical concepts that transfer to high quality large ensemble performance.

### **Ripley, Angela**

#### ***Abstract: Set Theory Survivor: A Creative Approach to Undergraduate Post-Tonal Music Theory***

Undergraduate music students sometimes find the abstractions and mathematical orientation of pitch-class set theory foreign or even frightening (Kleppinger 2010). Pedagogical games can help mitigate student resistance and trepidation. Although a number of pedagogical games have previously been implemented in the music theory classroom, these tend either to focus on topics outside the purview of set-theoretical analysis or to occur within a single class, thus leaving underdeveloped the potential for longer-term connections among students.

In this paper, I adapt the television show *Survivor* to frame a four-week unit on pitch-class set theory. As on the show, students work together in "tribes" to complete worksheets called "challenges"; however, no students are voted out of their tribes. The tribe that earns the highest cumulative average score on the challenges receives a non-academic prize. While students' grades are based solely on their own work, the game element promotes peer mentoring through cooperative learning (Johnson and Johnson 1999; Slavin 2012) and inspires constructive peer pressure that motivates all students to do their best.

I present empirical results of implementing *Set Theory Survivor* in the classroom. The self-reported ability of students to perform specific set-theoretical operations increased significantly during the unit, and the majority of students enjoyed the game-like format. By combining the peer support of cooperative learning with the fun of a pedagogical game, *Set Theory Survivor* presents a novel approach to a subject that often sparks student resistance and provides a creative tool with which to enhance the pedagogy of pitch-class set theory.

### **Rissman, Maurice**

#### ***Program Notes: Idiosyncratic Presentations***

This is the first volume of a set of piano works (with and without tape) that explore and exploit the flaws in the logic and decision-making processes of imagined scholars. The flaws manifest the music in both syntactical and poetic dimensions.

I. *In the Wi-Kuh-T'uh Chime Forests (JEMS; 7, no. 6 (1990): 89, 93-94.)*

Inspired by Horace E. Jldf's non-fictional tale of his travels to Urublat'katr, the Wi-Kuh-T'uh chime forests are reportedly mythical environments in which the listener, you—for example—, hears sounds, nay, almost conversations, originating from large, metallic contraptions spaced every 2 to 378 metres or so. The name *Wi-kuh-T'uh* is an onomatopoeia for the sound they produce.

II. "Terminal Choices: The role of Final Cadential Notes in music from 1857-1964".

By Bob Stevens.

(Transcript and partial audio recording of paper read at 2nd annual Indoor Festival, [February, 1989 at Pittman Community Center, Pittman, NV].

For reasons not explained in the official Fire Department Incident-Report,

Stevens had a lit candle on top of some papers placed on the lid [raised to the short stick] of the piano).

### **Schuler, Nico**

#### **Abstract: Pioneer of Historical Performance Practice: The Harlan Trio (1930-1933)**

Cornelia Schröder-Auerbach (1900-1997) was the first woman to receive a doctorate in musicology from the University in Freiburg (Breisgau), where she studied with musicology pioneer Wilibald Gurlitt. Her studies were specifically directed at early music. As a performer, she played keyboard instruments and recorders (Blockflöten). During the 1920s, she traveled with W. Gurrilitt's Collegium Musicum, performing Medieval and Renaissance music. In the late 1920s, she and her husband, the composer and violist Hanning Schröder (1896-1987), met the instrument maker Peter Harlan (1998-1966). Peter Harlan played lute instruments and had specialized in building historical instruments. Cornelia Schröder-Auerbach, Hanning Schröder, and Peter Harlan formed the "Harlan-Trio" - one of the first professional ensembles to travel throughout Germany (until 1933) and perform Medieval, Renaissance, and Baroque music. Cornelia Schröder-Auerbach was the driving force for this ensemble, who not only organized most of these public concerts, but also lectured on early music and on historical performance practice.

As a Jew, she had to discontinue her public work, after Hitler seized power. Her disappearance marked the end of the Harlan-Trio's activities.

The paper will outline the importance of the Harlan Trio for the rediscovery of Medieval, Renaissance, and Baroque music during the first half of the 20th century. Based on extensive and original archival research, the paper will provide concert repertoire, newspaper critiques of performances, as well as detailed information on each performer.

#### **Abstract: Rediscovering African-American Composer Jacob J. Sawyer (1856-1885) and his Minstrel Music**

In James Trotter's famous book *Music and Some Highly Musical People* (1880) only 13 pieces of music were included. One of them was by African-American composer Jacob J. Sawyer. The inclusion marks Sawyer as an exemplary and well-known composer, despite his young age at the time. His early death from tuberculosis let him sink into oblivion. As reported at a previous conference, the author of this poster recently discovered Sawyer's birth and death records as well as several newspaper articles that provide biographical information and information about Sawyer's work as a musician and composer. This poster will focus on Sawyer's collaborative work with famous musicians of his time and on his leadership in well-known ensembles of the time:

1879-80 Pianist for the Hyers Sisters

1881 Musical Director of the Haverly's Colored Minstrels

1883 Pianist of the Slayton Ideal Company

1884-85 Musical Director of the Nashville Students

The Hyers Sisters were well-known singers and pioneers of African-American musical theater, while Haverly's Colored Minstrels was a successful black minstrelsy group owned and managed by Jack H.

Haverly (1837-1901). The Slayton Ideal Company was a jubilee troupe by African-American actor and singer Sam Lucas (died 1916). Finally, the financially successful and very popular Kansas-City-based "Nashville Students and Colored Concert Company" was managed by the African-American Preston T. Wright (1857-1898); it toured nationally, performing vocal and instrumental music, dance, and comedy. This poster will provide information about Sawyer's work and will start discussing, for the first time, his Minstrel music.

### **Vanderburg, Kyle**

#### ***Program Notes: Reverie of Solitude***

The piece serves as both an exploration of and an invitation to reverie; providing a space wherein the listener is asked to reconsider their idea of what it means to daydream. At once immersed in a familiar crowd hum, lost among the multitude, it is easy to believe that this daydream is not an expression of solitude, but rather a longing for solitude.

And so the piece suggests the pattern of a day dream: the crowd noise giving way to a train, a lazy lawn sprinkler, a contemplative rain storm, a frothing river which becomes a bucolic afternoon on the lake. Each vignette is a self-contained narrative wherein to consider solitude in a natural context. The metaphor of water and the alternating themes of movement and respite invite the listener to reflect on the purpose of a daydream: to escape, to pacify, or to enrich a perfect moment. After having their attention turned to the daydream they themselves have been lulled into, the listener is returned to the crowd hum having established a personal sense of solitude within the piece and within the audience.

### **White, Andrew R.**

#### ***Abstract: Fifteen Minutes of Fame***

The composers consortium Vox Novus of New York asked me to accept an installment of their series called "Fifteen Minutes of Fame." Composers from all over the world submit scores to the performer's specifications, with the caveat that each selection can be no longer than one minute. The performer chooses 15 of these works for performance in New York City. My specifications were that the pieces needed to be for solo baritone, no accompanying instruments. The pieces could use stomping, clapping, or playing of simple instruments, but they had to be pieces a baritone could perform alone. Most of the works I chose were simply a cappella songs, but some did include foot and hand work. Instruments I played while singing included a hand chime, a Tibetan singing bowl, and a crystal goblet. I gave the performance on Feb. 8, 2015 at Jan Hus Church in Manhattan. I did not use a pitch reference other than the pitched instruments I played in certain pieces. The project allowed me to represent 15 very different composers in one setting. Each piece is a minute or less, but with time between pieces, the whole presentation runs closer to 20 minutes. With five minutes or so of explanation, running time for the presentation should be around 25 minutes. Composers represented are: Christopher Wicks, Casey Rule, José Jesus de Azevedo Souza, Mike Ferron, George Brandon, Eric Knechtges, David Bohn, Jean-Patrick Besingrand, Juan María Solare, Doug Davis, Stephen Stanziano, David Wolfson, Arthur Gottschalk, and Jonathan McNair.

#### ***Abstract: Yeats at 150: Art Song Settings of Poetry of William Butler Yeats***

2015 marks the 150th birthday of Poet Laureate William Butler Yeats. This most musical of poets has attracted the attention of many composers. This presentation will explore art song settings of Yeats' poetry by contemporary composers Sylvia Rickard, and John Bilotta, as well as works by Charles Martin Loeffler, Ivor Gurney, and others. The University of Nebraska Kearney Reynolds Chair of Poetry will discuss Yeats' poetry, and how poetry is transformed into a new art form by music, as demonstrated in performances of the works by his colleagues from the UNK Department of Music.

**Zacharella, Alexandra**

***Abstract: The Sliphorn King: The Life of Trombonist Jack Teagarden***

Jack Teagarden (1905-1964), known as the "Father of Jazz Trombone", was the one of the most influential pioneers of jazz and pre-bebop trombone playing in the 20th century. Born in Vernon, Texas, Teagarden was a very well respected jazz trombonist, largely due to his style and flare for the use of glissandi and extended trombone techniques including falls, and bends, which in turn earned him the nickname of the "slip-horn king". Teagarden developed his interest for jazz at an early age and by the age of 15 began working as a professional musician. He worked with jazz greats such as Benny Goodman, Louis Armstrong and Glenn Miller. His career as a jazz musician spanned four decades and Teagarden's style of trombone playing became very popular throughout the United States in the 1920's, 30's and 40's.

Teagarden's glissandi on the trombone accentuated his improvisational style and this paper will examine several works including a *Texas Tea Party* and *Stars fell on Alabama* from Teagarden's discography that demonstrate his flare for the use of trombone glissandi. This paper will also examine, through the transcription and analysis of selected improvised solos from Teagarden's repertoire, Teagarden's use of the trombone slide to create a unique style of jazz soloing that would become very popular in pre-bop trombone soloing.

# BIOGRAPHIES

## **Adams, Daniel C.**

Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). He currently serves as the College Music Society Board Member for Composition. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. His most recent article, "Indeterminate Passages as Temporal and Spatial Components of Three Selected Compositions for Snare Drum Ensemble" was published in the Fall 2013 issue of the Journal of the National Association of Wind and Percussion Instructors. His book entitled "The Solo Snare Drum" was published in 2000. He is also the author of two entries published in 2009 in the Oxford Encyclopedia of African-American History 1896 to the Present and has authored a revision of the Miami, Florida entry for the Grove Dictionary of American Music. Adams has served as a panelist and lecturer nationally and internationally. In 2011 he presented, by invitation, a composition master class at Ewha University in Seoul, South Korea His music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Turkey, Argentina, Canada, and South Korea. His music is recorded on Capstone Records, Ravello Records, Albany, and Summit Records.

## **Allan, Diana**

Dr. Diana Allan, soprano, has appeared in operatic and concert performances throughout the Mid- and Southwest and has performed in Germany, the Czech Republic, Italy, and Brazil. In addition to performing, she has over 25 years of university teaching experience and currently teaches voice on the faculty of the University of Texas at San Antonio. As a certified *Peak Performance Coach* (2010), Dr. Allan works with musicians to help them identify and assess their unique strengths and challenges, to formulate customized Peak Performance Plans, and to help them learn and improve the mental skills necessary to perform at peak levels. Dr. Allan is co-author of *The Relaxed Musician: Mental Preparation for Confident Performances* and her website, *Peak Performance for Musicians*, has a readership of performers from 178 countries. Dr. Allan has presented at the Shanghai Conservatory of Music (2015), the 2nd Sino-USA Music Education Summit Forum, Beijing, China (2014), Xi'an Conservatory of Music, Xi'an, Shaanxi, China (2014), National Association of Teachers of Singing National Convention (2014), the Phenomenon of Singing Symposium IX in St. John's, Newfoundland (2013), and various universities throughout the United States.

## **Allen, Andrew**

Dr. Andrew J. Allen has appeared with orchestras in Georgia, Michigan, South Carolina, Tennessee, and Texas, and has been heard as a soloist and chamber musician throughout North America and Europe. He has performed and lectured at many venues including the World Saxophone Congress; the United States Navy Band International Saxophone Symposium; national and regional conferences of the North American Saxophone Alliance and the College Music Society; and the Ball State University Festival of New Music. As an advocate of new music, he has premiered more than a dozen works for the saxophone by composers such as Jay Batzner, Greg Simon, and Jesse Jones. His writings on music have appeared in *The Instrumentalist*, *School Band and Orchestra* magazine, *The TBA Bandmasters Review*, and the North American Saxophone Alliance *Update*. In addition, he is a staff writer for *Saxophone Today*, penning the "Repertoire Today" column. Dr. Allen is an assistant professor of music at Midwestern State University in Wichita Falls, Texas. He has previously served on the faculties of Claflin University and Valley City State University, and he holds degrees from Tennessee Technological University, Central Michigan University, and the University of South Carolina. His teachers include Phil



Barham, John Nichol, Joseph Lulloff, and Clifford Leaman. Dr. Allen is an Artist-Clinician for Conn-Selmer, Inc. and an Endorsing Artist for Légère Reeds Ltd. He performs exclusively on Selmer Paris saxophones and mouthpieces and Légère Signature reeds.

### **Bates, Cheryl**

Cheryl Bates is a PhD student and Teaching Fellow in the Music Theory program at UNT. She completed her Bachelor's in Music Theory at the University of Oklahoma and an M.M and D.M.A. in Music Education (Dissertation: Analyses of Selected Published Choral works of Michael Hennagin) at the University of Houston where she held Teaching Fellowships in class piano and music education. She has taught all levels of music beginning with elementary music and later teaching secondary choral music at a Title 1 school for disadvantaged students where her choirs consistently received Texas U.I.L. Sweepstakes and Best in Class Awards. Cheryl then taught over a decade at a community college where she was music program coordinator and sole full-time music professor. During her years teaching community college, she wrote many grants and received over \$50,000 in grant awards for the music program and received a Faculty Excellence Award from North Harris Montgomery County Community College District. Cheryl served as both the Texas College All State Choir Coordinator and President of the Texas Two-Year College Choral Directors' Association. She hosted many choral and piano music contests for area high school students. In 2012 she hosted a choral workshop given by the internationally acclaimed composer, Eric Whitacre. Cheryl has presented several papers for both the Texas Music Educators' Conference and the College Music Society. Her current research interests include aural skills pedagogy, film music, and form analysis.

### **Bogdan, Valentin Mihai**

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 virtuosi James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, and the AWC Concert Band. He was also commissioned by the Dranoff Two Piano Foundation of Miami. Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.

### **Buckner, Nathan**

Nathan Buckner is Professor of Piano for the University of Nebraska-Kearney. He has performed throughout the United States, and in Europe, Asia, and Latin-America as a soloist and chamber musician. Performances include tours of Taiwan and Mexico, and recitals in Korea, China, Hong Kong, Belarus, and Slovenia. American solo performances include recitals at Alice Tully Hall and the Kennedy Center; chamber collaborations include DaCapo Chamber Players (New York), Dame Myra Hess Memorial Concerts (Chicago), and Abbey Bach Festival (Oregon). Buckner's editions of the piano works of American composer Philip Antony Corri are published by Kallisti Music Press, and are reviewed in *Notes*:

*Journal of the Music Library Association*; his article on the composer appears in the *New Grove Dictionary of Music and Musicians*. Buckner holds a B.M. from The Juilliard School, an M.M. from Indiana University and a D.M.A. from University of Maryland. His teachers included Edward Auer, Thomas Schumacher, and Beveridge Webster.

Co-presenter: **Ting-Lan Chen** is Professor of Violin/Viola for the University of Nebraska-Kearney, and has served as a regular member of the Dayton Philharmonic Orchestra. She has also performed with various touring orchestras in the Concertgebouw in Amsterdam, Gewandhaus in Leipzig, Berlin Schauspielhaus, Lisbon Cultural Center, Vienna Konzerthaus, Suntory Hall in Tokyo, Hong Kong Cultural Centre, Singapore Conference Hall, Avery Fisher Hall, Hollywood Bowl, and Boston Symphony Hall. A Taiwan native, Chen holds a B.F.A. in violin performance from the Taiwan National Institute of the Arts, and M.M. and D.M.A. degrees in violin and chamber music performance from the University of Cincinnati College-Conservatory of Music. Her principal teachers included Piotr Milewski, Lee Fiser, and Peter Oundjian. Chen was the first-prize winner of the 1991 Taiwan National Chamber Music Competition, appeared in the Young Musician Concerts at the White House and United Nations in 1995, and was on the roster as Visiting Artist at Chinese University of Hong Kong in 2009. A paper on performance was published by the *International Journal of the Arts in Society* (2007).

### **Chen, Ting-Lan**

Dr. Ting-Lan Chen is Professor of Violin at the University of Nebraska, Kearney. She holds her B.F.A. degree in violin performance at Taipei National University of the Arts, and M.M. and D.M.A. degrees in violin and chamber music performance from the University of Cincinnati College-Conservatory of Music. Dr. Nathan Buckner is Professor of Piano at the University of Nebraska, Kearney. He holds a B.M. from the Juilliard School, an M.M. from Indiana University and a D.M.A. from University of Maryland. Chen and Buckner have presented various violin-piano duo projects in Asia and the States, including the CMS International, National, and Regional Conferences.

### **Clark, Jacob**

#### **Clark, Jacob**

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 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, SC State Wind Ensemble, and Ars Nova Chamber Orchestra

Established by pianists **Sujung Cho** and **Jacob Clark**, **Duo Korusa** is a versatile piano duo/duet team dedicated to the performance of lesser-known works of the 19<sup>th</sup> and 20<sup>th</sup> century, as well as new works of the 21<sup>st</sup> century. Since its inception in 2012, Duo Korusa has been performing rare or newly composed piano duet works throughout the United States in venues located in Texas, Louisiana, Oklahoma, Mississippi, Michigan, South Carolina, Georgia, New York, Montana, Nebraska, and Missouri. Equally academics and performers, both members of Duo Korusa have a keen interest in research and have presented lecture recitals at national and regional conferences of the College Music Society at universities across the United States. Their recording of Diabelli's Sonata in C major for Piano Four Hands has been published by *Symposium*, the peer-reviewed journal of CMS and is available in the recording archives of *Symposium's* online journal. Duo Korusa works closely with the composer Thomas Dempster, premiering his work "Congaree Voices" for piano duet and electronic track at the South Carolina Music Teachers State Conference at Anderson University and then performing it at the New York City Electroacoustic Music Festival at the Abrons Arts Center. Other appearances include performances on Lamar University's Industrial Carillon new music concert series and a lecture for South Carolina State University's Faculty Brown Bag Lecture Series sponsored by the College of Humanities, Education, and Social Sciences.

### **Cook, David**

David Cook is the E-flat and fourth clarinetist with the Wichita Symphony Orchestra and clarinetist with Fiati Five. In addition, he has performed with a variety of ensembles including the Oklahoma City Philharmonic, the Norman Philharmonic, the Texas Music Festival Orchestra, Ann Arbor's Comic Opera Guild, the Detroit Symphony Civic Orchestra, and the University of Michigan Symphony Band. David was a winner of the 2015 Oklahoma Community Orchestra Young Artist Competition, performing Weber's second clarinet concerto with the ensemble as part of his award. He has also received the Betty J. Hixon Saxophone/Clarinet Award and the Dora Dawson Music Award, as well as prizes in the Cynthia Woods Mitchell Young Artist Competition and the White Lake Chamber Music Festival Solo Competition. An advocate for contemporary music, David is involved in the commissioning process for works from composers such as David Maslanka, Pierre Jalbert, and David Biedenbender. David holds Master of Music degrees in clarinet performance and chamber music from the University of Michigan, as well as Bachelor of Music and Bachelor of Music Education degrees from Central Michigan University. He is currently pursuing the Doctor of Musical Arts degree in clarinet performance and the Master of Music degree in music theory at the University of Oklahoma, where is a Graduate Teaching Assistant in music theory. David's principal teachers include Dr. Suzanne Tirk, Chad Burrow, Theodore Oien, and Dr. Kennen White.

### **Davis, Wendell R.**

Richard Davis, baritone, has combined a career as both singer and teacher. After a successful season at Wolf Trap he acquired management in New York City and sang roles in regional opera houses for three years. He sang in a production of *Il Signor Bruschino* in Florence, Italy, in 1989, and has sung six roles with the New Orleans Opera. As a teacher he has served on the faculties of Columbus College (GA), Eastman School of Music (CED), Nazareth College (Rochester, NY), Oberlin Conservatory, Penn State University, University of Louisiana at Lafayette, and Pittsburg State University (KS). He has had student winners at regional and state Nats competitions for many years. He has published articles in the *American Music Teacher*, *Journal of Singing*, *Nats Journal*, and the *Choral Journal*. His book, *A Beginning Singer's Guide* is in its second printing and is available from Scarecrow Press. The book has received good reviews from scholarly publications and eminent vocal pedagogue Richard Miller. Planned as a text for voice lessons and pedagogy class, it fast-tracks undergraduates to an understanding of the vocal mechanism and the immediate issues of learning to sing. Davis has just completed a certificate in

vocology from the University of Iowa with famed voice scientist Ingo Titze, and directed a professional production of *Rigoletto* with the South Texas Lyric Opera. He is active in the National Association of Teachers of Singing and the College Music Society where he has served in several offices including the President of the South Central Chapter. He teaches voice, directs opera, and designs online courses in music appreciation at UTPA. Dr. Davis likes to travel, spend time with his family, and collect old cars.

### **DeBoer, Andrew**

Andrew DeBoer is currently the Visiting Assistant Professor of Clarinet at the University of Arkansas - Fort Smith. He is a member of the Fort Smith Symphony Orchestra and has played with the Arkansas Symphony Orchestra, Arizona Opera, Phoenix Symphony Orchestra, Paradise Winds, and the Symphony of the Southwest. DeBoer has performed throughout the United States, including Carnegie Hall, international and regional conferences, and on various university campuses. Andrew has also soloed with the UAFS Symphonic Band, UAFS Jazz Band, Hastings Symphony Orchestra, Northwest Wind Symphony, 43rd Army Band, and the Hastings College Wind Ensemble. DeBoer can be heard on his recently released album, *CrossOver*, as well as his first album, *Violet Convergence*. DeBoer completed both his Master of Music and Doctor of Musical Arts degrees at Arizona State University with international artist, Robert Spring, and earned a Bachelor of Music with Debra McKim Rhodes at Hastings College. In addition to his performance career, he teaches a large studio of clarinet students. You can learn more about Andrew on his website at [www.andrewdeboer.com](http://www.andrewdeboer.com).

**Co-presenter: Tommy Dobbs** is the Visiting Instructor of Music- Percussion at the University of Arkansas- Fort Smith and Treasurer for the Arkansas Chapter of PAS. He is currently ABD towards a Doctor of Music Degree in Percussion Performance at the Florida State University. He holds a Master's degree in Percussion Performance from the Florida State University and a Bachelor's degree in Percussion Performance from the University of North Florida. An active performer and educator, Tommy has performed recitals and given master classes at universities and secondary schools throughout the United States. Tommy is currently the Principal Percussionist for the Fort Smith Symphony and member of Duo Breedlove, an Arkansas based saxophone and percussion duo. He has performed and presented at conferences such as the Arkansas Day of Percussion, International Saxophone Conference, CBDNA Regional Conferences, and the American Bandmasters Association. Recently, he performed in Carnegie Hall as a member of What Is Noise, a new music ensemble dedicated to the music of living American composers. Tommy was also a member of the FSU Percussion Ensemble in 2011, when they won the Percussive Arts Society International Percussion Ensemble Competition, and he can be heard on their album, *Volume Two: Not Far From Here*. Other recording credits include Omar Carmentates' *The Gaia Theory* and Adam Silverman's *Percussion Music*. He has premiered/commissioned works by Per Andreasson, Adam Silverman, John Psathas, Ivan Trevino, Marc Mellits, Luis Rivera, Benjamin Fraley, and Jamie Whitmarsh. He is a proud endorser of Sabian Cymbals, Grover Pro Percussion, and Innovative Percussion.

### **Dickinson, Paul J.**

The music of Paul Dickinson is characterized by a dramatic contrast of musical ideas integrated into organic formal structures. Art, literature, and music of all eras influence his diverse musical output. Among his honors and awards are grants from the Fromm Music Foundation, the Arkansas Arts Council, the DAAD (German Academic Exchange Service), a BMI Award, and numerous commissions. His music has been performed throughout North and South America, Europe and Asia and is recorded on Capstone Records. Dickinson is an Associate Professor of Music Theory and Composition at the University of Central Arkansas.

### **Drapkin, Michael**

Michael Drapkin has enjoyed a career as a music performer, composer, arranger, educator, clinician and adjudicator. Following the Wall Street adage of eat what you kill, Drapkin developed his own band Yiddish Cowboys in Austin, Texas, which released a CD on iTunes. He featured them in the Classical Crossover showcase he ran for South by Southwest in 2010 and 2011, where he brought bands from around the world that are classically trained and have crossed over to the mainstream and brought their virtuosity with them. As a clarinetist, he was a member of the Honolulu Symphony Orchestra, as Associate Principal and Bass Clarinet and the New York City Opera Touring Company and Lake George Opera Festival, as Principal Clarinet, and has performed under conductors ranging from Leonard Bernstein to Seiji Ozawa. He has spent summers playing at Aspen and at Tanglewood as a Berkshire Music Center fellow, and was solo clarinetist and Executive Director of Music Amici, Rockland County, NY's oldest professional chamber music group and one of the finest in the New York City area, and performed with them in Carnegie Hall. Mr. Drapkin is widely known in the bass clarinet world as author of Symphonic Repertoire for the Bass Clarinet Volumes One, Two and Three, and the upcoming Volumes Four and Five, which have become standard literature among orchestral bass clarinetists worldwide, and each fall he is a music judge and chief judge at high school marching band contests for US Bands. Mr. Drapkin is a Selmer Artist.

### **Evans, Carrie**

Carrie Evans is a Master of Music candidate in the Musicology department at Texas Tech University. She received her Bachelor's Degree in Music Education through Texas Tech in May of 2014. She is involved in many vernacular ensembles through Texas Tech and the Lubbock community, including the Balkan Ensemble, Celtic Ensemble, Caprock Ceili Band, and the Hub City Contra Band. Her research interests include video game music, twentieth century American music, and traditional music of the Balkans and Ireland. Her thesis focuses on how the music in video games creates a sense of place within the game world.

### **Gillespie, Zane**

After six years as Minister of Music at Mount Pleasant United Methodist Church (UMC) in Holly Springs, MS, **Zane Gillespie** was recently called to serve as Director of Music Ministries at First UMC in Water Valley, MS. He is a Composer, Theorist, and a member of both The College Music Society as well as The Poe Studies Association (PSA). His paper entitled "“Mesmeric Revelation”: Art as Hypnosis” has been published by the international, peer-reviewed journal *Humanities*. In addition, his paper entitled “A Model of Triadic Post-Tonality for a Neoconservative Postmodern String Quartet by Sky Macklay” has been submitted to the peer-reviewed Music Theory journal *Perspectives of New Music*. At the end of February 2015, he served as Chair for the session entitled “Aesthetics and Philosophy” at The Fourth International PSA Conference in New York City. A month earlier, he completed a commission from members of The Four Winds Society in Naples, FL to compose an *Invocation for Creating Sacred Space* for a Fire Ceremony held on January 29, 2015. On June 21, 2014, his *Quartet for Alto Saxophone and Strings*, a commission from concert saxophonist Walter Hoehn, was performed as part of Concert V of the Eighth Annual Belvedere Chamber Music Festival held at Grace-St. Luke's Episcopal Church in Memphis, TN. Before this, he was a doctoral candidate in Composition at the Rudi E. Scheidt School of Music at the University of Memphis where he earned his D.M.A. in August 2013.

### **Gullings, Kyle**

Kyle Gullings is a versatile, collaborative composer of stage, vocal, and chamber works whose projects have traversed topics including environmental awareness, Sumerian legends, nuclear weaponry, mental illness, and copyright issues. He has been recognized through the National Opera Association's Chamber Opera Composition Competition (1 of 3 National Finalists, 2010-2012) and the SCI/ASCAP Student

Composition Competition (two-time Regional Winner), and has been performed across the country through the Kennedy Center's Page to Stage Festival, John Duffy Composers Institute, Capital Fringe Festival, College Music Society, and Society of Composers, Inc. He has been commissioned by baritone Charlie Hyland and by the Catholic University of America Women's Chorus and has been performed by Altra String Quartet and Chicago Miniaturist Ensemble. Dr. Gullings joined the faculty of the University of Texas at Tyler in 2011, where he is committed to improving undergraduate instruction in music theory and composition nationally. Dr. Gullings completed his D.M.A. in Composition at The Catholic University of America, where he was also the first recipient of their unique Stage Music Emphasis master's degree. He holds a Bachelor of Music degree in Theory/Composition from Concordia College in Moorhead, MN.

### **Jenkins, Derek M.**

Derek M. Jenkins (b. 1986, Frankfurt am Main, Germany) has received performances of his music throughout the United States, Europe, and Canada including performances by the Fountain City Brass Band, U.S. Army Materiel Command Band; the Florida State Wind Orchestra; the UMKC, Northern Arizona, Arkansas, Arizona State, Iowa State, Western Michigan, Henderson College, and Bethel College Wind Ensembles; and the Carinthia, Joseph Wytko, and Saxophilia Saxophone Quartets. In 2012, Jenkins's wind ensemble piece *Eosphorus: The Morning Star* was selected as a winner of the National Band Association's Young Composer Mentor Project. Jenkins has received recognition from MACRO, ASCAP, UMKC, and at conferences and festivals across the U.S. and abroad. He has been commissioned by the Mid America Freedom Band, the University of Tennessee at Martin Wind Ensemble, the University of Missouri-Kansas City Wind Ensemble, the Bethel College Wind Ensemble and Concert Choir, the Eleanor Roosevelt Middle School Concert Band [Dubuque, IA], and various individuals throughout the country. Jenkins is currently studying at the University of Missouri-Kansas City (DMA Composition / MM Musicology) and he holds degrees from Rice University (MM Composition, 2013) and the University of Missouri-Kansas City (BM Composition / BM Theory, 2010). Additionally, he has received further instruction at the Karntner Landeskonservatorium and the Alpen-Adria Universitat Klagenfurt. His primary composition teachers have included Karim Al-Zand, Chen Yi, Pierre Jalbert, Richard Lavenda, James Mobberley, Paul Rudy, and Zhou Long. In his spare time, Jenkins is an amateur scuba diver and daydreams of becoming an astronaut.

### **Kachouee, Lisa**

Dr. Lisa Kachouee is active as a solo, chamber, and orchestral clarinetist as well as a pedagogue. Recent performance highlights include a Carnegie Hall debut, College Music Society conference performance, a duo tour spanning five states and eight recitals, a solo recital series, and solo and chamber performances at the 16th and 17th International Biennial Festival of New Music at Florida State University. She has performed with the Albany Symphony Orchestra; Tallahassee Symphony Orchestra; Sinfonia Gulf Coast; Taneycomo Festival Orchestra; 257th Army Band of Washington, D.C.; and as a soloist with the Tallahassee Composer's Orchestra. Dr. Kachouee tours the U.S. as a member of Duo Rodinia with percussionist and composer Jamie Whitmarsh. A champion of contemporary repertoire, Dr. Kachouee has premiered and commissioned numerous chamber works, and is currently part of a six-work commissioning and recording project for Duo Rodinia. On their March 2015 recital tour, Duo Rodinia premiered works by Joshua William Mills, Brandon Nelson, and Jamie Wind Whitmarsh. The ensemble has been selected to perform Edward Knight's *Raven* at the Society of Composers, Inc. 2015 National Conference, and they are featured guest artists of the 2016 SCI Region VI Conference. Dr. Kachouee has recorded orchestral and chamber works on the Naxos and Vox Novus record labels respectively. In addition to her current faculty position with El Sistema Oklahoma, Dr. Kachouee recently held a faculty position at Darton State College. She has performed guest artist recitals, lectured, given masterclasses, and taught applied clarinet at institutions throughout the United States.

Co-presenter: **Jamie Whitmarsh** is an active composer, percussionist, and conductor. Composition honors include placing first in the 2013 MTNA National Composition, first in the Contest 2012 PAS Composition Contest, second in the 2013 PAS composition Contest, first in the FSU Orchestral Composition Competition, honorable mention in the James P. and Shirley J. Obrien Endowment Composition Competition, and first in the Bela Rosza Composition Competition. His music has been performed at several national and international conventions, including PASIC, ITG, MTNA, and the 16th Biennial Festival of New Music at Florida State University. In addition to performances with the Albany Symphony Orchestra and Sinfonia Gulf Coast, Jamie has performed for a variety of events, including being the solo percussionist for a re-staging of Nancy Smith Fichter's *Soundings*, joining a mass of percussionists in performing John Luther Adams' *Inuksuit*, performed as soloist with the Tallahassee Composer's Orchestra, and toured the Eastern U.S. with a new music ensemble culminating in a Carnegie Hall debut. As a member of Duo Rodinia, Jamie has performed at numerous universities throughout the U.S. He can be heard on the compact disc Florida State University Percussion Ensemble, *Volume II: Not Far From Here*. Jamie spends his summers teaching theory and aural skills at the OCU Performing Arts Academy, and percussion at both the OCU Percussion Camp and the Piedmont Percussion Project Summer Camps. He is also highly active as a wind/percussion arranger with many marching bands. He holds degrees from Florida State University (MM) and Oklahoma City University (BM).

#### **Kang, Monica**

Taiwanese-American Monica Kang is a versatile performer, piano teacher, and avid scholar. Open-minded, she has a varied repertoire and is an advocate for new music. Monica has premiered solo, collaborative, chamber, and ensemble works by both established and promising younger composers, and has presented on Contemporary repertoire in local and statewide conferences. Her doctoral dissertation explores "Cellular Pivots in Bartók, Chen, and Crumb." At age thirteen, Monica debuted with the Saddleback College Orchestra playing Beethoven's Concerto No. 2. She has performed solo recitals in the United States, Taiwan, and Italy. In chamber and collaborative concerts, Dr. Kang has performed with vocal, string, wind, brass, percussion, and mixed ensembles in Austin, Chicago, New York City, and international festivals. One of these festivals led to a tour of the Tuscany region in Italy playing Mendelssohn's Trio No. 2. Honors Monica has received include 2012 Franz Liszt International Competition 3rd prize in the concerto division, National Federation of Music Clubs 2011 Collegiate state winner, Leticia Flores Penn Endowed Presidential Scholarship in Piano, President's Award Merit Scholarship, the federally funded Robert C. Byrd Honors Scholarship, Thaviu-Isaak Scholarship, and the 2007 Union League Civic and Arts Foundation Scholarship Competition in Chicago, Illinois, where she won first prize. Monica graduated with a doctorate from The University of Texas at Austin. She has a master's degree from Manhattan of Music and holds dual bachelor degrees in Mathematics and Piano Performance from Northwestern University. Currently, Dr. Kang is expanding her dissertation into a book for publication.

#### **Karaca, Igor**

Dr. Igor Karaca is a Bosnian composer and pianist of classical and jazz music. He studied music composition and conducting at Sarajevo Academy of Music under Josip Magdic and Andjelka Bego-Simunic. He graduated in 1996 with a BM in music composition, and has since been a guest at different masterclasses in Europe, working with Boguslaw Schaeffer, Klaus Huber, Helmut Lachenmann, Marc-André Dalbavie and Marco Stroppa, among others. In 1999, Karaca came to United States to study composition with Dr. Thomas Wells at the Ohio State University, from which he received his DMA in 2005. Igor Karaca has written three symphonies, concertante works for clarinet and piano, twenty

electronic and electro-acoustic compositions, and over eighty chamber compositions, including the award-winning *Wind Trio*, *Between Walls*, and *Handful of Dust*. Currently, Dr. Karaca is teaching music composition, counterpoint, music technology, and music theory at Oklahoma State University, Stillwater.

### **Keogh, Cassie**

Cassie Keogh is Assistant Professor of Clarinet at North Dakota State University. Cassie has taught music theory at Oklahoma City University, University of Oklahoma, and Michigan State University. Her recent performances include the ICA ClarinetFest® in Baton Rouge LA, the Sonorities Festival of Contemporary Music in Belfast Northern Ireland, and the Society for ElectroAcoustic Music of the United States (SEAMUS) in Middletown, CT. She recently presented lecture-recitals and papers at the National, Pacific Northwest, and Rocky Mountain Regional Conferences of the College Music Society. Cassie previously served as the Assistant Director of the University of Oklahoma Clarinet Symposium and currently serves as Volunteer Coordinator for ICA. She holds Bachelor's degrees in Clarinet Performance and Music Education from the University of Montana, Master's degrees in Clarinet Performance and Music Theory Pedagogy from Michigan State University, and a Doctorate in Clarinet Performance from the University of Oklahoma. Her teachers include Suzanne Tirk, Elsa Ludewig-Verdehr, and Maxine Ramey.

Co-presenter: **Kyle Vanderburg** (b. 1986) composes eclectically polystylistic music fueled by rhythmic drive and melodic infatuation. His acoustic works have found performances by ensembles such as Brave New Works, Access Contemporary Music, and Luna Nova, and his electronic works have appeared at national and international conferences including ICMC, EMUfest, SCI, CICTeM, NSEME, and NYCEMF. Kyle holds degrees from Drury University (AB), where he studied composition with Carlyle Sharpe, and the University of Oklahoma (MM, DMA), where he studied with composers Marvin Lamb, Konstantinos Karathanasis, Roland Barrett, and Marc Jensen. He has also participated in composition masterclasses with David Maslanka, Chris Brubeck, Eric V. Hachikian, Joël-François Durand, Benjamin Broening, and Daniel Roumain. Kyle's music is available through his publishing imprint and musical workshop, NoteForge, which also produces a variety of solutions such as the Encore recital management system and Ictus rehearsal scheduler. For more information, visit [KyleVanderburg.com](http://KyleVanderburg.com).

### **Loeffert, Jeffrey**

Jeffrey Loeffert serves as Associate Professor of Saxophone and Theory at Oklahoma State University. During the summer months, Loeffert teaches at the Great Plains Saxophone Workshop in Oklahoma, New Music on the Point in Vermont, and the Cortona Sessions for New Music in Cortona, Italy. As a founding member of the h2 quartet, Loeffert has won numerous chamber music prizes including First Place at the Fischhoff National Chamber Music Competition, First Place at the North American Saxophone Alliance Quartet Competition, among others. Loeffert is featured on seven commercially available discs. Loeffert graduated *Summa Cum Laude* from Northwestern University with a Bachelor of Music double major in Saxophone Performance and Jazz Studies. At Northwestern, Loeffert won the Program Honors Award for his graduating class. A Frank Huntington Beebe Scholar, Loeffert studied in Paris at the Conservatoire à Rayonnement Régional de Cergy-Pontoise where he received the Médaille d'Or à l'Unanimité - Saxophone, and the Médaille d'Or à l'Unanimité - Musique de Chambre. Loeffert also studied at the Conservatoire à Rayonnement Régional de Boulogne-Billancourt where he received the diploma Cycle d'Orientation Professionnel with an emphasis in contemporary music. Loeffert completed graduate studies at Michigan State University as the recipient of a University Distinguished Fellowship. He received a Master of Music degree and a Doctor of Musical Arts degree in Saxophone Performance as well as a Master of Music degree in Music Theory Pedagogy. At MSU, he was awarded the Paul Harder Award for music theory. Loeffert is a Yamaha and Vandoren Performing Artist.



**Maxwell, Don**

Dr. Don Maxwell has been teaching voice and related courses at Midwestern State University since 1971. He is the project director of the Cornelius L. Reid Project CD/DVD set, 2007 and established the Cornelius L. Reid Archive at Moffett Library of Midwestern State University in 2006. He has degrees from Colgate University, Friends University, and the University of Oklahoma.

**Metz, Ken**

Ken Metz is a composer who loves music and has devoted his life to it. His music has been performed across the country. A professor of music, he teaches music theory-related courses and serves as the assistant chair of the music department at the University of the Incarnate Word in San Antonio, Texas. He is currently the president of CASA (Composers Alliance of San Antonio). He has also published an introduction to music theory textbook, co-authored with Dr. Robert Frank of Southern Methodist University, entitled *Fundamentals for the Aspiring Musician* (2010 available from Routledge).

**Mitchell, Darleen**

Darleen Mitchell has written over 120 compositions for various instrumental and vocal combinations, from solo flute to full orchestra and chorus. Her compositions have been performed throughout the United States and in Europe, including at regional and national College Music Society Conferences and the New Music Festival of the American Composers Alliance in New York. Her works are published by American Composers Editions in New York. Dr. Mitchell has been the recipient of many awards, including the Distinguished Artist Award from the Nebraska Arts Council in 2005 and 2011, and the National League of American Pen Women Composition Competition. Several works have won prizes and contests, including Watery Moon for alto/bass flute and vibraphone, Alto Flute Composition Competition, Royal College of Music, London, England; Images for violin and guitar, Duo 46 Composition Competition, Hermoupolis, Greece; O Felix Anima, for Soprano, Flute, Clarinet and Piano, Chicago Ensemble Discover America III Composition Competition. She received a Ph.D. in Music Composition from the University of Chicago where her teachers included Ralph Shapey and Pulitzer Prize winner Shulamit Ran. Dr. Mitchell founded and performed with the improvisational ensemble The Marcel Duchamp Memorial Players in the Chicago area for over 10 years. She retired in 2014 as a Professor of Music at the University of Nebraska at Kearney where she coordinated the music theory and composition programs, directed the New Music Ensemble and the annual New Music Festival. Dr. Mitchell continues to teach online graduate courses part-time.

**Molineux, Allen W.**

Allen Molineux (b.1950) received a B.M. degree from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University where his teachers were, respectively, Donald H. White, Warren Benson and John Boda. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999. With the recent release of the album "Act 1", by the second trombonist of the Metropolitan Opera Orchestra, Weston Sprott, which contains the composer's piece "Manipulations", there are now four professional recordings that include works of Molineux. In addition, he currently has fifteen published works. His brass sextet "Seven Shorties" was awarded the 2014 Grand Prize for the Humboldt State University Brass Chamber Music Workshop Composition Contest. His orchestral work "Trifles" was one of four pieces done on the New Music Reading Session of the Alabama Symphony (May 2015). For 35 years he taught at several universities and colleges such courses as Theory, Arranging, Counterpoint, Form and Analysis, Band, Orchestra and Jazz Ensemble. He is now retired from full time teaching, which has given him more time to compose.

**Momand, Elizabeth B.**

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

**Morel, Daniel**

Daniel Morel is a Kansas City-based composer who energizes his music with spectral lyricism and microtonal expression. His works are permeated with the Western sensibilities of his Colorado upbringing, drawing on influences ranging from prairie thunderstorms to classic American poetry. As an advocate for new music, Mr. Morel serves as director of the Hartford Independent Chamber Orchestra. Performance details and further information are available at [www.danmorel.com](http://www.danmorel.com).

**Mortyakova, Julia V.**

Originally from Moscow, Russia pianist Julia Mortyakova has given solo piano recitals, 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). In the summer of 2013, 2014 and 2015 she returned to Italy and was a featured performer at the Assisi Performing Arts Festival giving a solo recital and appearing as a soloist with the festival orchestra. Julia is the 2014 laureate of the American Prize receiving special recognition for performance of the music of Cecile Chaminade and the 2012 winner of the Sigma Alpha Iota Career Performance Grant. 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 Cecile Chaminade. She has presented her research at numerous regional, national and international conferences. Julia is a published author in the United States and Ukraine, and her first independent solo piano album has sold internationally. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami.

**Mosteller, Sandra M.**

**Sorores Duo** has been performing together for eleven years. Their repertoire focuses on contemporary music, as well as music related to the Holocaust. The Sorores Duo has performed together in, Florida, Illinois, Iowa, Kansas, Missouri, and Texas. They will be touring the Midwest next fall. They also plan to commission new compositions by composers, enriching the repertory of their genre. The Duo attended

undergraduate school together at Truman State University and were sisters in the women's fraternity Sigma Alpha Iota. Soprano **Amy Rosine**, Associate Professor at Kansas State University, teaches applied voice, vocal techniques and serves as vocal coach for the K-State Players Broadway musicals. She has performed across the Midwest and in Prague, Czech Republic. She holds degrees from University of Kansas (DMA), University of Missouri-Kansas City (MM), and Truman State University (BME). Voice teachers include Inci Bashar, Norman Paige and Kathleen Dawson. Clarinetist **Sandra Mosteller**, Professor at Wayland Baptist University, teaches clarinet, saxophone, woodwind courses, and world music. Mosteller's has performed across the Midwest, East Coast, and Southern US, as well as in Belgium and Spain, and Russia. An advocate of new music, she commissioned several works for clarinet. She is Principal Clarinet in the Plainview Symphony and is a member of the Lubbock Moonlight Musicals/Broadway Orchestra. She holds degrees from University of North Carolina at Greensboro (DMA), Arizona State University (MM), and Truman State University (MA, BME). Her teachers include Kelly Burke, Robert Spring, Ted Gurch, Richard Weerts, and David Nichols.

### **Nichol, Jonathan**

Saxophonist Jonathan Nichol is the Assistant Professor of Saxophone at the University of Oklahoma. He holds a Doctor of Musical Arts degree (2010) and a Master of Music degree (2007) from Michigan State University and a Bachelor of Music Education degree from Central Michigan University (2005). Nichol's primary teachers have been John Nichol, Joseph Lulloff, Rob Smith, Diego Rivera, and Rodney Whitaker. Nichol is a member of the acclaimed h2 quartet, recipients of the prestigious Gold Medal at the 2007 Fischhoff National Chamber Music Competition and the First Prize Award at the inaugural North American Saxophone Alliance Chamber Music Competition. The h2 quartet's CD *Generations* (BGR 185) was released in August 2008 on the Blue Griffin Recordings label. h2's second CD, *Times and Spaces* (BGR 211) and the Blue Griffin Label received a 2010 Aaron Copland Fund Recording Grant. In March 2012, h2 quartet released its third album, *Groove Machine* (BG 245). h2's fourth album, *Hard Line*, will be released in December 2014. Jonathan Nichol was a semi-finalist in the 2009 Concert Artist Guild Competition and a finalist in the 2012 Concert Artist Guild Competition with h2 quartet. Jonathan Nichol is a Yamaha Performing Artist and a Vandoren Performing Artist.

Co-presenter: **Jeff Loeffert** is the Assistant Professor of Saxophone and Music Theory at Oklahoma State University. Loeffert is a very active chamber musician. As a founding member of the h2 quartet, Loeffert has won numerous chamber music prizes including First Place – Gold Medal at the Fischhoff National Chamber Music Competition and First Place at the North American Saxophone Alliance Quartet Competition. The h2 quartet is featured on five commercially-available discs and received an Aaron Copland grant for their sophomore effort, *Times & Spaces*. The h2 quartet was also featured on a nationally-syndicated PBS television episode of *Backstage Pass*. Loeffert graduated Summa Cum Laude from Northwestern University with a Bachelor of Music double major in Saxophone Performance and Jazz Studies. A Frank Huntington Beebe scholar, Loeffert studied in Paris at the Conservatoire à Rayonnement Régional de Cergy-Pontoise where he received the Medaille d'Or Unanimité and the Conservatoire à Rayonnement Régional de Boulogne-Billancourt where he received the diploma Cycle d'Orientation Professionnel. Loeffert completed graduate studies at Michigan State University (MSU) as the recipient of a University Distinguished Fellowship. He received a Master of Music degree in Saxophone Performance and a Master of Music degree in Music Theory Pedagogy. At MSU, he was awarded the Paul Harder Award for music theory and composition. Loeffert received his Doctor of Musical Arts degree from MSU. Loeffert's primary saxophone teachers include Bob Chreste, Jean-Yves Fourmeau, Jean-Michel Goury, Frederick L. Hemke, Joseph Lulloff, and Scott Plugge. Loeffert has also had additional studies with Griffin Campbell, Mike Kocour, and Kelland Thomas. Jeff Loeffert is a Yamaha and Vandoren Performing Artist and performs exclusively on Yamaha instruments and Vandoren reeds, ligatures, and mouthpieces.

**Ripley, Angela**

Angela Ripley holds a Ph.D. in music theory from The Ohio State University, where she served as a Lecturer and Graduate Teaching Associate. She also holds a master's degree in music theory and a bachelor's degree in church music from Baylor University. In recognition of her excellence in teaching, Angela was named the 2015 Outstanding Graduate Associate for Theory and Composition at OSU. Angela's research focuses on music theory pedagogy and its intersections with 20th-century music in the classroom. She specializes in pedagogical games that increase student engagement by presenting challenging course material in innovative, enjoyable ways. Angela's dissertation combines cooperative learning with constructive competition to teach pitch-class set theory to undergraduate music students within the framework of a pedagogical game based on the television show *Survivor*. She presented a paper based on this research at the 2015 Western University Graduate Symposium on Music in London, Ontario. Angela's research interests also include form, the history of theory, and church music.

**Rissman, Nick**

Nick Rissman has received numerous commissions and performances by such ensembles and artists as Network for New Music, the Saratoga Chamber Festival, timpanist Don Liuzzi (Philadelphia Orchestra), violinist Chantal Juillet, percussionists Will Hudgens (Boston Symphony) and John Beck. *Bell Hop*, an electronic work installed in the lobby of the MGM Grand Hotel in Las Vegas, received thousands of performances in the years 1996–98. Awards include the 1998 Nevada Arts Council Artist Fellowship, as well as several *Meet the Composer* appearances. Rissman has published articles in *The Opera Journal* and *The Journal of Music Theory Pedagogy*. Rissman is Associate Professor of Composition and Music Theory at Lamar University, and serves as artistic director of Industrial Carillon, the university's new-music ensemble.

**Schuler, Nico S.**

Dr. Nico Schuler is Professor of Music Theory and Musicology at Texas State University and Chair of Texas State's University Arts Committee. His main research interests are interdisciplinary aspects of modern music, computer applications in music research, methods and methodology of music research, and music historiography. Dr. Schuler is the editor of the research book series *Methodology of Music Research* (New York: Peter Lang), the editor of the peer-reviewed journal *South Central Music Bulletin*, the author and / or editor of 21 books, and the author of more than 100 articles. His most recent books are on *Musical Listening Habits of College Students* (2010), *Approaches to Music Research: Between Practice and Epistemology* (2011), and *Computer-Assisted Music Analysis* (2014).

**Vanderburg, Kyle**

Kyle Vanderburg (b. 1986) composes eclectically polystylistic music fueled by rhythmic drive and melodic infatuation. Comfortable in both acoustic and electronic media, his works have found performances by ensembles such as Brave New Works, Access Contemporary Music, Luna Nova, and the Oklahoma Laptop Ensemble, and his electronic works have appeared at national and international conferences including ICMC, EMUfest, SCI, CICTeM, N\_SEME, and the New York City Electroacoustic Music Festival. His recent collaborations include sonification of climate data with the South Central Climate Science Center. A native of Missouri, Kyle holds degrees from Drury University (AB), where he studied composition with Carlyle Sharpe, and the University of Oklahoma (MM, DMA), where he studied with composers Marvin Lamb, Konstantinos Karathanasis, Roland Barrett, and Marc Jensen. He has also participated in composition masterclasses with David Maslanka, Chris Brubeck, Eric V. Hachikian, Joël-François Durand, Benjamin Broening, and Daniel Roumain. Kyle's music is available through his publishing imprint and musical workshop, NoteForge, which also produces a variety of solutions such as the Encore recital management system and Ictus rehearsal scheduler. For more information, visit [KyleVanderburg.com](http://KyleVanderburg.com).

**White, Andrew R.**

Andrew R. White, BM, MM, AD, DMA, teaches private voice, as well as classes in diction, musical theatre performance, and vocal literature at the University of Nebraska Kearney. Previous faculty positions include Indiana University of Pennsylvania, University of Akron, Hiram College, Lake Erie College, Baldwin-Wallace Conservatory of Music, and Ashland University. Operatic appearances include Guglielmo in *Così fan tutte*, Endymion in *Calisto*, and Claudio in *Beatrice and Benedict*. Gilbert and Sullivan roles include Pirate King in *The Pirates of Penzance*, Pooh-bah in *The Mikado*, and Lord Chancellor in *Iolanthe*. Roles in musicals include Herold Hill in *The Music Man*, Billy Bigelow in *Carousel*, and Emile de Becque in *South Pacific*. He has won first prize in the VARN and Richardson competitions; other prizes include the NATSAA District Competition, the Alpha Corinne Mayfield Opera Award, and the Darius Milhaud Award. An advocate of contemporary music, he has performed new works in Boston, Cleveland, New York, San Francisco, and Vancouver. He made his New York debut in Weill Recital Hall in a program devoted to the songs of composer Frederick Koch. One reviewer hailed him as "...a formidable interpreter... Every song composer should be so lucky with collaborators." He has a level III certification in Somatic Voicework™, the LoVetri Method, and his article "Belting as an Academic Discipline" was published by *American Music Teacher* in 2011. Past CMS presentations include performances of works by composer Darleen Mitchell, a lecture/demonstration entitled "Henri Duparc: musicien allemande," and his paper "Belting as an Academic Discipline."

Co-presenter: **Robert Fernandez** is the author of *We Are Pharaoh, Pink Reef, and Scarecrow* (Wesleyan University Press, 2016). He is also cotranslator of *Azure*, poems by Stéphane Mallarmé (Wesleyan). His poems have appeared in *The New Republic*, *Poetry*, *A Public Space*, *Boston Review*, and elsewhere. A graduate of the Iowa Writers' Workshop, where he was a Teaching-Writing fellow, he is the recipient of a New American Poet award from the Poetry Society of America, a Gertrude Stein Award for Innovative Poetry, and a grant from the Andrew W. Mellon foundation. He has been a guest editor of the PEN Poetry Series, and his essays, reviews, and interviews have appeared at *The Iowa Review*, the Poetry Society of America website, the Poetry Foundation's Harriet blog, the PEN site, and elsewhere. He has published hand-made poetry books as coeditor and publisher of *Cosa Nostra Editions*. His scholarly research looks at the intersection of poetry and ontology in postwar American poetry. He is Distinguished Reynolds Chair in Poetry at UNK.

Co-presenter: A champion of American music, **Valerie Cisler** has given numerous performances and presentations at state, regional, national, and international conferences, including the premieres of eight state-commissioned works for MTNA; most recently, *Ghosts of Old Pianos* by Libby Larsen. Her publications include the Composition Book series for Alfred's Basic Piano Library and *Technique for the Advancing Pianist* with Alfred Publishing. The books receive international distribution, including Australia, Canada, Malaysia, Singapore, United Kingdom, and the U.S., with translation of four books to Korean. As a professional clinician for Alfred, she has presented numerous workshops for piano teachers throughout the U.S. and Canada. Her D.M.A. document, *The Piano Sonatas of Robert Muczynski* (University of Oklahoma) was selected for The Center for American History permanent collection at the University of Texas at Austin. Dr. Cisler is Professor of Music at the University of Nebraska Kearney, where she served as Chair of the Department of Music & Performing Arts for ten years. She teaches applied and class piano and serves as director of the piano pedagogy program. She is a member of the Society for American Music, College Music Society, Phi Kappa Phi, Nebraska Music Teachers Association (President-elect), and holds national certification with MTNA. Dr. Cisler is recipient of the Pratt-Heins Foundation Award for Scholarship (2005), the UNK Creative Teaching Award (2006), and the University of Nebraska system-wide Outstanding Teaching and Instructional Creativity Award (OTICA 2007). She was named Fellow with MTNA in 2009.

**Zacharella, Alexandra**

New Jersey native Alexandra Zacharella is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds a Doctorate in Trombone Performance with minors in Conducting, Music Education and Jazz Studies from the University of Southern California, a Masters in Trombone Performance from The University of Michigan School of Music and a Bachelors in Trombone Performance and Music Education from The University of Hartford, The Hartt School. Zacharella has presented clinics and masterclasses in South Korea, Hong Kong, California, Michigan, Georgia, Arkansas, and Oklahoma and is currently an active low brass and wind ensemble clinician. She is a Bach Performing Artist Select, and endorses Warburton Music Products. She has performed at national and international trombone festivals and conferences in Valencia, Spain, Hong Kong, Columbus, Georgia and Paris, France. Zacharella has presented papers and poster sessions at International Conference of the College Music Society in Stockholm, Sweden and Helsinki, Finland; Buenos Aires, Argentina and Seoul, South Korea. She has also presented at the CMS National Conferences in St. Louis, Missouri and Indianapolis, Indiana in addition to the CMS South Central Regional Conferences, where she currently serves as treasurer, in Wichita Falls, Texas; Ada, Oklahoma; was the conference host for Fort Smith, Arkansas and Brownsville, Texas. Zacharella presented at 65th Annual Midwest Clinic in Chicago, Illinois. She has been president of the College Band Directors National Association Arkansas State Chapter, currently serves on the CBDNA Small College Committee and has served on the CMS International Initiatives Committee.

# LIST OF PRE-REGISTRANTS

Daniel C. Adams	Texas Southern University
Diana Allan	University of Texas at San Antonio
Andrew Allen	Midwestern State University
Cheryl Bates	Lone Star College-Tomball
Hana Beloglavec	Midwestern State University
Valentin Mihai Bogdan	Mississippi University for Women
Don Bowyer	Arkansas State University
Nathan Buckner	University of Nebraska - Kearney
Ting-Lan Chen	University of Nebraska-Kearney
Sujung Cho	Clafin University
Valerie C. Cisler	University of Nebraska-Kearney
Jacob Clark	Lamar University
David Cook	University of Oklahoma
Wendell R. Davis	University of Texas Rio Grande Valley
Andrew DeBoer	University of Arkansas - Fort Smith
Paul J. Dickinson	University of Central Arkansas
Stephanie Dickinson	University of Central Arkansas
Michael Drapkin	The Drapkin Institute for Music Entrepreneurship
Carrie Evans	Texas Tech University
Daniel Farris	Southwestern OK State University
Richard Fiese	Howard Payne University
Zane Gillespie	First United Methodist Church of Water Valley, MS
Kyle Gullings	University of Texas at Tyler
Gordon Hicken	Midwestern State University
Derek M. Jenkins	University of Missouri-Kansas City
Lisa Kachouee	El Sistema Oklahoma
Monica Kang	
Igor Karaca	Oklahoma State University
Cassie Keogh	North Dakota State University
Jeffrey Loeffert	Oklahoma State University
Kimberly Goddard Loeffert	Oklahoma State University
Ken Metz	University of the Incarnate Word
Darleen Mitchell	University of Nebraska-Kearney
Robert B. Mitchell	
Allen W. Molineux	
Elizabeth Momand	University of Arkansas-Fort Smith
Daniel Morel	
Ruth E. Morrow	Midwestern State University
Julia V. Mortyakova	Mississippi University for Women
Sandra Mosteller	Wayland Baptist University
Jonathan Nichol	University of Oklahoma
Angela Ripley	
Nick Rissman	Lamar University
Nico S. Schuler	Texas State University-San Marcos
Robert Tucker	Hardin-Simmons University
Amy Underwood	Kansas State University
Kyle Vanderburg	University of Oklahoma
Andrew White	University of Nebraska Kearney
Louis G. Young	University of Central Arkansas
Alexandra Zacharella	University of Arkansas-Fort Smith







