

Region VI Conference
Feb 2 - 4, 2017

WELCOME



Dear Guests,

On behalf of the faculty and students at UT Arlington Music, I am pleased to welcome you to the 2017 Society of Composers Region VI Conference! It is a pleasure for us to host guests from surrounding states and to hear and perform works from composers across the country. UT Arlington has hosted this event previously, and when the possibility of having the conference on campus again was introduced, the faculty and I were delighted to be a part of this celebration of creativity.

My sincere thanks go to Professor Dan Cavanagh for hosting and organizing the event. His work behind the scenes has made this conference a reality.

Our three-day event features the work of over 50 composers in nine concerts. You will hear UT Arlington faculty and students, as well as guest performers from throughout the region. I hope you will take the opportunity to meet and greet the composers and performers; you will no doubt make connections with them that will last for years that can serve to promote the composition of even more new music.

Please don't hesitate to contact me if I can be of assistance to you while you are on campus. Thank you for coming, and enjoy the show!

A handwritten signature in black ink, appearing to read 'RBogard'.

Best,
Rick Bogard, DMA
Professor and Chair
UT Arlington Music



Welcome to the 2017 Society of Composers, Inc. Region VI Conference! We are excited to host you here at UT Arlington. Our conference office is in room Fine Arts 102 (ask for the "copy room") – if you have any questions or need anything, please don't hesitate to stop by. This conference has been a long time in the planning. With over 275 submissions, we had to narrow it down to only 55 accepted pieces. With such a healthy number of submissions to our conference, it is not a stretch to say that new music continues to make an impact in the lives of all of us. From performers, to composers, to students, to audience members, to the experience of hearing the highest quality art in an unexpected place, participating in art is something that continues to bring us all together as human beings.

The Society of Composers, Inc. is a professional society dedicated to the promotion, performance, understanding and dissemination of new and contemporary music. Members include composers both in and outside academia interested in addressing these concerns on a national and regional level. The governing body of the Society is comprised of a National Council made up of co-chairs who represent regional activities, and an Executive Committee made up of the editors and directors of

Society publications and projects.

Region VI is comprised of the six-state region of Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas. While the conference also accepted composers from outside this region, the majority of works presented are recently composed by SCI members residing in Region VI. Please take the time to get to know your fellow composers and performers – you never know who will perform your music next or commission your next work.

Several years ago at an SCI conference, I remember fellow composers outlining the idea of extending the conference experience beyond the physical co-location we all have during the conference. Stealing their great idea, I invite you to commit to the furthering the promotion of new music by doing the following once you return to your daily life: If you are a composer, introduce one or more of your performance colleagues to at least one work you heard at the conference. If you are a performer, introduce yourself

to at least one composer at the conference with whom you have not previously had a professional relationship, or introduce one of your composer colleagues to a performer at the conference.

An incredible number of people worked very hard to make this conference happen. I specifically want to thank Dr. Elisabeth Cawthon, Interim Dean of the College of Liberal Arts, and Dr. Rick Bogard, Chair of the Department of Music, for their logistical and financial support of this conference. I also want to highlight my fantastic music colleagues and our wonderful students for ensuring the success of the nine concerts we are presenting throughout the conference. Please join me in acknowledging Thomas Posavac, our events manager, and his staff for handling the logistics of nine concerts in three days! If there is anything I can do to help ensure your conference experience is exceptional, please track me down and I'll be glad to do my best. Enjoy your time here!



Dan Cavanagh
Co-Chair, Society of Composers, Inc. Region VI
Host, 2017 SCI Region VI Conference
cavanagh@uta.edu

SPECIAL THANK YOUS

This conference is funded in part by generous support from the Dean's Office in the College of Liberal Arts and the Office of the Chair of the Department of Music

Dr. James Paul Sain, President, Society of Composers, Inc.
Dr. Mike McFerron, Chair, Executive Committee, Society of Composers, Inc.
Gerald Warfield, Executive Director, Society of Composers, Inc.
UT Arlington's SCI Student Chapter
UTA Music Student Organizations
UT Arlington Libraries
Downtown Arlington Management Corporation
Dr. George Chave
Christy Evans

CONFERENCE SCHEDULE

THURSDAY, FEB 2, 2017

8:00 AM - 10:30 PM	Registration	Music Building Lobby
1:30 PM	Concert I	Irons Recital Hall
4:00 PM	Concert II	Irons Recital Hall
7:30 PM	Concert III	Irons Recital Hall

FRIDAY, FEB 3, 2017

9:30 AM	Concert IV	Irons Recital Hall
12:00 PM	Concert V	Downtown Arlington <i>Shuttles provided to & from venue.</i>
2:00 - 5:00 PM	Presentations and Papers	Fine Arts Room 303
7:30 PM	Concert VI	Irons Recital Hall

SATURDAY, FEB 4, 2017

10:00 AM	Concert VII	Irons Recital Hall
12:00 PM	SCI REGION VI BUSINESS MEETING All SCI members welcome. Lunch provided.	Fine Arts Room 303
2:00 PM	Concert VIII	Irons Recital Hall
4:00 PM	RECEPTION All SCI members welcome.	TBA
7:30 PM	Concert IX	Irons Recital Hall

CONCERT I

1:30 PM - IRONS RECITAL HALL

Crossing the Plains (2015)Amy Prickett, *soprano*Kate Stevens, *piano***Blaise Ferrandino****The Way Through the Woods (2013)**Rick Bogard, *trumpet**electronic media***Greg Simon****Melting Pot (2015)**Laura Bennett-Cameron, *bassoon*Gabriel Sanchez, *piano***Dan Cavanagh****...and so she longed (2014)***electronic media***J.M. Smith****Autumn Leaves (2016)**Young-Hyun Cho, *piano***John McGinn****Snip (2012)***electronic media***Uriah W. Rinzel****Insights (1999)**Jack Unzicker, *contrabass*Bok Segal, *piano***Hu Ching-chu**

PROGRAM NOTES

The song cycle **Crossing the Plains** is the second part of a larger work, *The Oregon Trail*. Part I is for cello and piano. The first song - bold and broad depicts wagon train travel itself - challenging and demanding of one's all. By the end of it we have reached Ft. Kearney on the Platte river. The second song pauses for a moment to enjoy the beauty of nature along the river. There are accounts of pioneers describing wonderful places on this portion of the journey. The third song "What is to Come" finds the travelers moving from extreme western Nebraska into Wyoming. In the distance the Rockies can be seen and the terrain becomes more challenging. It is clear that the journey is about to become more difficult. This wonderful poem captures the moment well - especially with the line, "Shall we not take the ebb who had the flow?" The final song is set in Ft. Laramie, Wyoming. Here it was common for the settlers to stay a few days to restock, rest, and prepare for the next portion of the trip. The poem, "Renewal of Strength" is set as a hymn or prayer for fortitude.

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The Way Through the Woods, commissioned by Alex Carter, began in Fall 2013 as a simple acoustic piece for narrator and trumpet. Specifically, it was a piece to feature my wife, Jodi — a poet and a gifted orator. The solo trumpet is a classic American sound, and early drafts of the piece drew heavily on the great American works for trumpet: Kennan, Stevens, Copland. Inspired by the woods behind my Ann Arbor apartment, which are brimming with life in the fall, I began sketching a pastoral, nostalgic tune which paints Rudyard Kipling's woods as lively and reclaimed by nature. Everything changed in the winter. A string of personal struggles coincided with one of Michigan's coldest winters on record. The forest behind my house took on an alien energy: not the dormant freeze which usually accompanies the winter chill, but something more permanent. It was an inert energy — as if the forest were dead, and would never be living again. I felt the cold of that winter inside and out, and in reading and rereading Kipling's poem discovered a new perspective.

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Melting Pot was commissioned by bassoonist Scott Pool and completed in summer 2015. Scott asked for a composition that reflected the jazz side of things. However, rather than just writing out rhapsodies or fantasias, quasi-improvisatory, in a jazz style, I opted to take ideas and styles that either influenced jazz or appeared as an outgrowth of typical, "mainstream" jazz. The piece is in three movements, roughly chronologically ordered as far as style is concerned. Movement I, "Booze Blooze," is a sort of mid-20th-century non-standard treatment of a standard 12-bar traditional blues form. Movement II, "Ballade-Cinquain," draws on the poetic tradition of the ballade as well as the distinctly American poetic form the cinquain. The form of Cinquain known as "American Cinquain" was inspired by Japanese haiku and has five lines, with syllable patterns of 2, 4, 6, 8, and 2 again. American poet Robert Smith once described the pattern and emotional content of a cinquain as a crashing wave. The movement utilizes five-measure phrasing and the delayed-arc form typical of a cinquain. "Swamp Funk," the third movement, is perpetual-motion-in-7, stratified by contrasting sections which begin to compete with each other in ever-closer configurations.

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...and so she longed is taken from the poem "Porphyria's Lover" by Robert Browning. A reading was recorded of the poem which was then manipulated to present the text from a new perspective. Every sound was created from the recording.

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Autumn Leaves was written at the request of my dear friend Clyde Hall for the memorial service of his beloved wife Ginny in October 2015. For all their years spent together in Texas (Clyde is a revered emeritus professor of Austin College), Ginny's native New England always held a special place in her heart. Being myself married to a Vermonter for over three decades now, a resident of Massachusetts for eleven of those years, and a student at summer music camps in VT and MA for three extraordinary summers as a teenager back in 1979-81, I know well what she meant. The image of two leaves entwining and dancing upon the crisp breezes of a New England autumn provides central inspiration for this work.

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"Snip" was composed in 2012 in SMU Meadows' Electro-Acoustic Music Studio. Everything that you hear in this piece is taken from a single sample of a scissor snip recorded at near proximity with a condenser mic. Echoes and reverbs with changing parameters, and time shifting of samples invite the listener inside the sound of the scissors.

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Insights is an examination of various aspects of growing up. "Agitation" deals with the rebellion of the teenage years. "Drift Away" reflects the exploration of the self, and "Dance of Pride" celebrates the ability to look to the past to see how we have changed. The title Insights not only encompasses the idea of self-reflection, but also plays on the notion of the pianist playing the "insides" of the piano. Insights was commissioned and premiered by Anthony Stoops.

CONCERT II

4:00 PM - IRONS RECITAL HALL

The Memories of Her Ring (2016)**Julio Lasanta**

The Maverick Flute Choir, Dr. Terri Sánchez, Artistic Director
 Carmen Chavez, Lauren Davis, Caitlin Hall, Mary Heatherly, Jenna Johnson,
 Hayley Kalen, Stephanie Kalina, Katie King, Brittany King, Sonia Kinra, Kirsten
 Laman, Shannon Lotti, Moriah Martinez, Jasmine Taylor, Natalie Trejo,
 Crystal York, Lesdy Zapata

Songs for Nan (2016)**William Toutant**

Soo Hong Kim, *soprano*
 Charlene Sutton, *piano*

**Rhapsody for Flute and Orchestra
(Flute/Piano version) (2016)****Martin Blessinger**

Shauna Thompson, *flute*
 Buddy Bray, *piano*

Heterogeneous (2015)**Joungmin Lee**

electronic media

Una Réunion Nocturne (2016)**Eric Lara**

Eric Lara, *baritone*
 Charlene Lotz, *piano*

Kristallnacht (2013)**Thomas B. Yee**

Terri Sánchez, *flute*

100 Kilos (2014)**Frank Nawrot**

Young-Hyun Cho and John Solomons, *pianos*

PROGRAM NOTES

A unique little piece for a Flute choir. **The Memories of Her Ring** is a piece I wrote thinking about a ring I bought for a girl I loved.

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Songs for Nan are settings of poetry by René-François Sully-Prudhomme and Guillaume Apollinaire. “Au bord de l’eau” (“At the water’s edge”) is about the joy of love while “Le pont Mirabeau” (“Mirabeau Bridge”) is about the despair of loss. They were originally written for soprano Nan Cui; hence the title.

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Rhapsody for Flute and Orchestra (version for Flute and Piano) - Music, at its core, is an exquisite form of communication, and rhapsodies are among music's most evocative expressions. They spin tales in much the same way a good story-teller does, through colorful language, expressive gesture, episodic narrative, and a sense of improvisatory freedom—all fired in the kiln of audience imagination. Free of the formal expectations that bind other kinds of musical works, rhapsodies are uniquely transportive with the power to sweep the listener to another time or place.

The rhapsody presented here is not without form—it articulates a vague largescale ternary structure—but maintains the episodic story-telling of the genre and, I hope, weaves an interesting narrative web. The opening material in the flute becomes the basis for nearly all of the subsequent music, transformed through alterations in character, pitch center, tempo, and instrumentation, among other factors. Through these varied presentations, the music indeed takes a rhapsodic journey which, as many journeys do, concludes with an exuberant return home.

This piece exists in two versions—one for flute and piano, presented on the program this evening, and another for flute and orchestra, to be premiered in spring 2017 with Dr. Shauna Thompson and the TCU Symphony Orchestra.

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Heterogeneous - This piece is an expression of the duality of human beings, torn between desire and solitude. The bigger the desire becomes, the tougher the solitary confinement of our minds becomes. The marble in a glass plate and a large closed door in the piece represent desire and solitude respectively. The marble slowly rolls towards the desire. It rolls faster and faster—and louder and louder—but cannot depart from the confines of the plate. The marble stands before solitude. When solitude vanishes, the marble rolls again. The closed door is human solitude. The door is attempted to be prized open but remains shut still. It is pushed against more strongly, to the point of being dented. The door groans in pain. It still remains shut as if being full from within. It defies any entrant. The marble and the door are unified in their isolation. Self-confined space is sad.

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Una Réunion Nocturne - My favorite work of literature in my entire life has been *The Count of Monte Cristo* by Alexandre Dumas, so I created an aria from what I assume will be Act 2 or 3 from this Opera in progress. The scene is set in a conversation between Mercedes and The Count (Edmond Dantes), who had been wrongfully imprisoned as a result of a letter from the man who she had married named Fernand. The Count is a moniker he had adopted after escaping the prison of Chateau d'If, and he chooses to drop the name of Edmond completely, saying that Edmond, who used to be Mercedes's fiancée, had died in prison. The Count honestly believes that his purpose is to bring good to those who had done well by him, as well as judgement for those who had wronged him. This conversation between Mercedes and the Count begins from Mercedes recognizing him as Edmond, which no one else had done, and the Count explaining what had happened to him as a result of the letter being sent. The Count bought the letter from others for 200,000 francs, and had it in his possession specifically to prove Edmond's innocence to her.

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Kristallnacht - Allow me to set the stage. The date is November 9, 1938. The air is cool, calm, and very still. Distant echoes of a Jewish chant, the Sh'ma, drift in like whispers on the coattails of the wind.

Suddenly, a scream shatters the silence. Sounds of breaking glass, running footfalls, and muffled gunshots pierce the night. Civilians, led by Nazi SS officers, had begun a series of attacks on Jewish residents and their families throughout Germany and Austria. Their victims were beaten, their property destroyed, and by the end of the night, 91 Jewish people had lost their lives.

Though mostly property was destroyed, this night was the inauguration of a much longer and more infamous persecution of the Jewish people, known to us as the Holocaust. As for this night, the broken glass littering the streets, like so many pieces of shattered crystal, earned the night the name it now bears—*Kristallnacht*.

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The title of the piece is **100 Kilos**. Because it's heavy.

CONCERT III

7:30 PM - IRONS RECITAL HALL

Sonatina for Bassoon and Piano (2014)**Kenneth R. Benoit**Laura Bennett-Cameron, *bassoon*KC Graham, *piano***Pistol Pete's Passacaglia (2008)****Mike D'Ambrosio**Martha Walvoord, *violin*Jack Unzicker, *contrabass***Dysfunctional Dances (2014)****Allen Molineux**Miranda George, *trumpet*Gabriel Sánchez, *piano***Piano Trio No. 1 (2015)****Zach Gulaboff Davis****The Lyric Trio**Martha Walvoord, *violin*John Burton, *cello*Gabriel Sánchez, *piano***Letting Myself In (2014, rev. 2015)****Kyle Gullings**

- I. We Arrive as Strangers
- II. Homesteading
- III. Too New to Each Other
- IV. Sunday in the House He Left
- V. Promise

Soo Hong Kim, *soprano*Charlene Sutton, *piano***Invincible Scribbles (2016)****Kyle Kindred**Andrew Eldridge, *marimba*

PROGRAM NOTES

Sonatina for Bassoon and Piano is in three movements. The first is in sonata form with an introduction which establishes the interval of a second (major and minor) as the dominant interval. This is carried through in both themes, though the second theme is contrasted by the use of a seventh (inverted second) and by a more lyrical accompaniment. The second movement is in ABA form. The "A" sections are passacaglias on the bass line presented by the piano. The "B" section consists of variations based on the bassoon theme heard during the fifth repetition of the passacaglia bass. The third movement is a rondo (ABACABA).

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Pistol Pete's Passacaglia starts off as a straightforward passacaglia, a repeated bass line with continuous variations over top in the violin. But variation is infectious and, like most contemporary interpretations of older musical forms, my passacaglia stretches the definition to its limits. When the bass takes its first break, the violin part outlines the missing bassline, then varies it...and then varies it some more. Throughout the piece, the music from the beginning is never far away but is usually in disguise or fragmented in some way. It begins to resurface with clarity near the end, before the quick section that concludes the piece.

Pistol Pete's Passacaglia was written for former colleagues at Oklahoma State, George Speed and Laura Talbott. The piece can only be performed on a bass with solo tuning (in D) due to the numerous double-stops composed with that tuning in mind.

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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.

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Piano Trio No. 1 - This brooding work features each of its three instruments—piano, violin, and cello—extensively. Beginning softly with a chorale-like melody in the piano, the work gradually builds in intensity until it reaches a breaking point. Following this, a highly lyrical section commences, contrasting all that came before. As this section unfolds, listen for the return of the opening material, this time presented in a different configuration as the work comes to a close.

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Letting Myself In - The poems in *Letting Myself In Selections* are published by Dos Gatos Press (2013). While the five poems are scattered throughout Anne McCrady's book of poetry, they come together in this cycle to tell the story of a romantic relationship that begins, flourishes, falters, and eventually vanishes, leaving one half of that couple bewildered and searching for stability and meaning. In the end, this is a story about convincing yourself, after a major disruption in your life's story, to "take out a clean canvas" and begin crafting the next chapter. This work is dedicated to those who have faced loss, and thrown open their front doors anyway.

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Invincible Scribbles was composed in 2016 for marimbist Andy Eldridge. Inspired by the painting "Layers of Determination" by my good friend, artist Sheryl Murphy, I composed this piece imagining the creation of a painting beginning with a single brush stroke on a blank canvas. A slow and pensive introduction suggests the first slow and deliberate brush strokes. The music develops as might a painting coming into focus, the painter gaining inspiration and momentum until the final layers of paint are completed and the last brush stroke is made.

CONCERT IV

9:30 AM - IRONS RECITAL HALL

Child's Play (2013)**Ryan Laney**John Solomons and Dan Cavanagh, *pianos***Entartete Musik (2016)****David Horace Davies**Chris Beaty and Barrett Parton, *alto saxophones***Testament (2015)****B. P. Herrington**Soo Hong Kim, *soprano*Josh Gonzalez, Tanner Bolton, Lauren Kiddy, *percussion***Arrows from Enemy (2016)****Zhaoyu Zhang***electronic media***Mysterious Valley (2014)****Matthew C. Schildt**

- I. Ethereal
- II. Hypnotic
- III. Pulsating

Terri Sánchez, *flute*Andrew Eldridge, *marimba***September Songs (2012-2016)****Trent Hanna**

Peace Within

Raven

Deep into Darkness Peering

Eruption

Hommage à Ravel

John Solomons, *piano***Open Road (2014)****Till Maclvor Meyn**

I. Shift

II. Touring

III. Velocity

Trio 8831Jon Burgess, *trumpet*David Begnoche, *trombone*Sara Doan, *piano*

FEB 3 - FRIDAY

PROGRAM NOTES

Child's Play - Young children are able to interact in a coherent and complex manner long before they obtain the faculties to communicate in any "adult" sense. In the earlier stages of development, this interaction is guided largely by imagination, yet it retains such a high degree of synchronicity. Child's Play is a fantasy on this phenomenon; the relationship between the two pianos is precise and well coordinated, while the material wanders or fluctuates between sections.

The title in no way reflects the level of difficulty of this piece.

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Entartete Musik was commissioned by Chris Beatty and Barret Parton for a premiere performance at the 2016 Conference of the North American Saxophone Alliance. The idea for the work came while attending a presentation on "entartete musik" at a national composers conference in 2015. This label was applied to works deemed "degenerate" by the Nazi party at the time they were in power in Germany, including music by many of the most significant composers of the early 20th century. I spent a considerable amount of time listening to "entartete musik" and was struck by the broad aesthetic spectrum and inventiveness of these composers, and found myself marveling at their ability to continue to make art in perilous times. My intention is for this work to serve as an homage of sorts to the artistic persistence of those composers in such terrible circumstances, and celebration of the relevance of the artistic process in any time. The music alternates between upbeat, jazz-like rhythms, and darker melancholy sections. While the style of the work is my own, there are many musical references to subject material including Hindemith-like chords, modes drawn from the Jewish musical tradition, and jazz rhythms.

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Arrows from Enemy - The name of the piece derives from an incident occurred during the time of the Third century Three kingdoms in ancient Chinese history. The general Geliang Zhu, was facing a potential threat from his enemy Wei. His ally Yu Zhou asked him to make 100, 000 arrows in 10 days in order to join his force. He called for making a large ship in which a surrogate army made of straw was put on the side. In an early dawn, he commanded the army to sail across the river, with the loud yelling and drum beating made from the real soldiers hidden inside. The ship was showered by tons of arrows and the general returned with a store of weapons freshly captured within just a few hours. The sound is transformed in a way that incorporates variation of timbre and space.

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Mysterious Valley was written for marimbist James Doyle and flutist Tracy Doyle in 2014. James and Tracy commissioned several composers to write works inspired by the San Luis Valley in southern Colorado. I have lived in the San Luis Valley since 2005 and find it to be a beautiful, unique, and magical place. From the landscape, vistas, isolation, and folklore, I also find the valley to have a sense of mystery, and I think that is part of the reason I have been so drawn to the area. I have hoped to capture some of that sense of mystery in these pieces, which were inspired by the beautiful, haunting views of the Sangre de Cristo and San Juan mountains from along the Rio Grande river near my home.

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September Songs - In August 2012, Trent decided to dare himself to compose a piece each day of the month. He somehow succeeded and felt very proud of himself. In October 2015, for some idiotic reason, he decided to try again. And most recently, he did the same this past September. These pieces are a selection of those works, and premieres of each work selected.

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Composed for Trio 8831, **Open Road** is a three-movement work for trumpet, trombone, and piano that is a musical imagining of driving in a fast car through Europe. The first movement, "Shift" is about a drive through winding roads in rugged hills and mountains. Movement two, "Touring" regards blurred images through the window of the quickly-moving vehicle. In the final movement, "Velocity" jazz influence plays strongly into this rendition of a fast drive in a powerful car.

CONCERT V

12:00 PM - DOWNTOWN ARLINGTON

Note: Shuttles will be provided to and from venue.**Concert Piece for Flute Quartet (1985)****Allen Brings**

Directed by Terri Sánchez

Stephanie Kalina, Carmen Chavez, Shannon Lotti, Mary Heatherly, *flutes***Der Kosmonaut (2014)****Patrick Reed**Adam Donley, *clarinet***Humoresque (2016)****George Chave**Laura Bennett-Cameron, *bassoon***I'm not connected to anything (2006, rev. 2016)****Micah Hayes**Terri Sanchez, *flute***Restoration (2016)****Haley Kitts****The TCU Cello Ensemble**

Directed by Jesús Castro-Balbi

Polar Vortex (2015)**Christopher E. Hass****The UT Arlington Saxophone Quartet**Mike Nguyen, *soprano sax*; Long Nguyen, *alto sax*;Rahim Rupani, *tenor sax*; Derron Hollingsworth, *baritone sax*

PROGRAM NOTES

Concert Piece for Flute Quartet - My recurring interest — and indulgence — in writing pieces for solo instruments has occasionally suggested writing for four instruments of a kind, hence pieces for four clarinets, four bassoons, four saxophones, four trombones, and, here, four flutes. Each combination presents peculiar limitations to the composer but also possibilities found in no other. The agility of the flute and the opportunity to extend its range sometimes by substituting the higher piccolo or the lower alto flute for one of the four flutes provides more assets than liabilities.

The first movement is a play among four equal lines engaged in lively counterpoint. Contrast is provided by the introduction of a more sustained theme that grows out of the persistent running figure that is heard throughout. There are increases and releases of tension that end only when a line played by the piccolo seems to fly off into space like a lost balloon.

Because of its sustained, deeply expressive qualities, the second movement is the anchor of Concert Piece. In sharp contrast the last movement is by turns dance-like and energetic or fluid and sustained. Its form is a kind of modified sonata-allegro form in which the two theme-groups change places in the recapitulation so that the movement can end as it began.

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I'm Not Connected to Anything is a piece for solo flute that uses snaky chromatic melodies to evoke a sense of melancholy and loss. In particular, I used changes in vibrato and tone color to create a haunting atmosphere. However the piece is not without hope: in the middle of the song there is a section where the melody becomes more animated and lively, eventually changing to sound like a slowly accelerating music box. The piece then ends similarly to how it began.

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Restoration - During the first week of classes upon entering graduate school at Texas Christian University in 2014, I attended the annual School of Music convocation; typically the only event in which every TCU music student, staff and faculty member are gathered in the same place at the same time. Little did I know at the time, the SOM feels strongly that the first event of every school year should begin with a musical performance – after all, music is the heart of the community, and the primary reason we are all there. After the house lights dimmed to signal the start of the program, I suddenly realized that the TCU Cello Ensemble was set up in the balcony above us, situated around the structure's oval shape. The ensemble began to play some of the most incredible music I've ever heard – the *Bachianas Brasileiras No.1* by the prolific Brazilian composer, Heitor Villa-Lobos. It was the first time I'd ever heard a live Cello Ensemble, but being impacted so profoundly, I promised myself to write a concert work for this group. *Restoration* is my resulting creation, and is dedicated to Dr. Jesus Castro-Balbi and the TCU Cello Ensemble.

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Polar Vortex for Saxophone Quartet is a three movement work with programmatic ties to an intense winter storm in the United States in 2014. The piece follows the timeline of that winter, beginning with optimism and peacefulness at the first snowfall, chaos and mayhem in the heart of the storm, and a deceiving end to the season which eventually leads to calmness and serenity. The first movement, *Snowfall*, finds its mood through slow moving melodic and textural figures directly mimicking a short flurry of snow. The second movement, *Bloodthirsty Blizzard*, heavily contrasts this first movement. With a much faster tempo, intense rhythmic activity, and a ubiquitous use of subito dynamic changes, this movement depicts the heart of the storm, or the polar vortex itself. The last movement, *Winter's End*, opens with a 12-tone row, resembling the uncertainty and frustration of a seemingly never-ending winter. Quick ascending motives signify melting snow, but in the first half of the piece these motives just lead to more snow and uncertainty. Finally, however, a new tonal melody sneaks in and grows to the end of the piece, depicting the excitement and joy from winter's overdue conclusion.

PRESENTATIONS AND PAPERS

2:00 PM - FINE ARTS ROOM 303

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

Scott Robbins

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

The presentation utilizes active listening, as well as score excerpts. Activities for participants include marking inflection points on the notated scores in order to discern the hidden polymeters in progressive rock compositions. My approach is not merely to present the compositions, but to include the pedagogical strategy I use, such as rhythmic dictation, listening for polymetric relationships, and isolating stereo mixes to pull out different metric strata.

I share examples of advanced rhythmic and metric concepts and provide solid and innovative pedagogical approaches. Additionally, I illustrate how one can use polymeter in progressive rock music to make connections to contemporary art music composition practice and the relationship of text and music and

the relationship of music to sociopolitical movements. This presentation also provides useful insights for instructors in recognizing the differences in the performance background and listening perception of classically trained and popular musicians.

PRESENTATIONS AND PAPERS

3:00 PM - FINE ARTS ROOM 303

“When Music Speaks — A Communicative Model of Musical Meaning and its Ontological Implications”

Thomas B. Yee

ABSTRACT: Much recent attention in scholarship has been given to questions of the meaning of music in a “new frontier” within music theory. How could a piece of music, apparently the most abstract and non-representational of art forms, convey meaning? Aestheticians Roger Scruton and Peter Kivy insist that the experience of music is ineffable—no content can be communicated by music, and even its emotional qualities can only be mediated by means of metaphor. But from the beginning it was not so; as archaeologist Steven Mithen has suggested, music shares a common ancestor with language in the earliest Homo species for the purposes communication. In addition to the prehistorical communicative roots of music, there are numerous examples of musical works that convey communicative content. Haydn’s Farewell Symphony cannot be fully explicated without reference to the composer’s communicative intent, and Richard Strauss’ Tod und Verklärung is filled with communicative content in addition to its rich emotional expressivity. Scruton challenges his opponents to provide an alternative account that allows for communicative meaning to be conveyed by music; such a model is produced by drawing on the discipline of Communication Theory. David Berlo’s SMCR model of communication, expanded and fine-tuned from the Shannon-Weaver model, serves as a profitable framework for modeling the communicative process of music from composer to audience. Conceiving of this process in terms of the model’s parts (source-encoder, message, channel, and receiver-decoder) yields tangible benefits in both composition and analysis and holds additional ontological implications for musical meaning that appropriately emphasizes the robust and equal role of composer, performer, and listener alike. Utilizing the Communicative Model of musical meaning may serve as a gateway into further untapped areas for future research in the “new frontier” of theoretical scholarship exploring music and meaning.

PRESENTATIONS AND PAPERS

4:00 PM - FINE ARTS ROOM 303

“From Machine to Instrument: A Composer’s Perspective of Turntables Composition”

Jeffrey Ouper

ABSTRACT: Since 1999, a small group of groundbreaking orchestral works for turntables and orchestra has surfaced on the concert stage. These compositions explore the possibilities of the turntables and invite an intriguing fusion of musical cultures of the classically trained musician and the hip-hop DJ. Since DJ turntablists typically follow an improvised tradition and do not read music, the composer must find an effective means of notating the turntables and collaborate with the turntablist in the execution of the work. As interest in turntables composition grows, there is a need for discussion and a compositional guide with advice based on present day works.

In effort to contribute a guide for turntablism composition, my research includes a historical and composer perspective that discusses turntables techniques, operation of the equipment, digital technology, hip-hop background, history of the instrument, and works of the past and present with musical excerpts pertaining to the notation and use of the turntables.

CONCERT VI

7:30 PM - IRONS RECITAL HALL

Qualia (2015)Young-Hyun Cho, *piano***Alejandro Rutty****Duos for Violin and Double Bass (2010)**

- I. Tango
- II. Three in One
- III. Perpetuum

Martha Walvoord, *violin*
 Jack Unzicker, *double bass*

George Chave**Brake (2016)***electronic media***Tyler Entelisano****Essay for Cello (1999)**John Burton, *cello***Daniel Racer****3 Metamorphantasmagorical Etudes (2016)***electronic media***Robert Strobel****Wax Argument (2016)**

Zach Koors, *glockenspiel and kick drum*
 John Huenemann, *piano*

John Huenemann**5:1 (2014)**

Members of the UT Arlington Percussion Studio

Joseph Bohigian**Qualia II (2015)**Young-Hyun Cho and Benedict Parks, *pianos***Alejandro Rutty**

PROGRAM NOTES

Qualia - Seeing the color red or experiencing the taste of coffee, for example, are subjective qualitative characters of sensation; we can't fully explain how they feel.

Qualia is the philosophical term for these subjective, non-transferable "what is it like" experiences. The musical narrative of this piece implies a "sensation" of the discourse instead of an assertion. The pianist is confronted with "Qualia-inducing" commentary printed on the score. Perhaps those fleeting experiences

of the pianist could fly around the hall and be carried along with the music. Perhaps we, in the audience, could experience them exactly in the same way.

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Brake - All sounds heard in this piece are created from processed samples of a brake drum.

“Move fast and break things. Unless you are breaking stuff, you are not moving fast enough.” - Mark Zuckerberg

• • •

3 Metamorphantasmagorical Etudes - The first “Fourscore and Seven Wolves and Coyotes Stuck in the Fourth Dimension,” uses samples from Yellowstone National Forest Service’s Website. The site told me I could use it, but it would be nice to credit them, so I did in the program notes. The second, “It’s not Safe to Graze Tonight!” uses public domain sounds of altered sheep, goats, and crickets. The third, “Contrabassoonists Summon a Spaceship” I used a sample of a work I had written for contrabassoon, and created a sort of very low Shephard tone and extended the sound of the sample. Each etude is a minute long. I omitted the fourth etude.

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Wax Argument - The “wax argument” is a classical philosophical problem. It describes how the properties of a ball of wax will change gradually as it moves closer to a fire- the essence of the material stays the same, but our perception of what it is may change. Descartes uses the example to demonstrate that the natural world may not always be exactly as we understand it with our minds. I wanted to explore this idea musically: the opening sounds of this piece are played in unison between the piano and glockenspiel, and over time the components of each part are revealed by the different parts playing in canon, and finally in separate lines of music.

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In **5:1** (Five to One), the parts of the five players are often interlocking and interact with each other. As the piece reaches its climax, the players break through their register constraints and overlap the others’ playing areas. Finally, the piece disintegrates until the underlying rhythmic motive expands and disappears.

CONCERT VII

10:00 AM - IRONS RECITAL HALL

Veiled Expanse (2016)

Natsumi Osborn

Zane Malette, *harp*
Danny Jordan, *viola*
Annabelle Kim, *flute*

IO:F3 (2016)

Mark Prince Lee

Paul Christopher, *cello*

Up in Smoke (2016)

Ben Justis

Justin Harbaugh, *clarinet*

Mnicakmun (2015)

W.T. Linthicum-Blackhorse

- I. Mnicasniyanyanla, Rippling Water
- II. Mnicaluza, Rapid Water
- III. Mniohuta, The Shore

Terri Sánchez, *flute*
Gabriel Sánchez, *piano*

Echo Caves (2016)

Igor Karaca

Jeffrey Loeffert, *soprano saxophone*
Igor Karaca, *piano*

How Wolves Change Rivers (2015)

Eric Lara

Carmen Chavez, *flute*
William Sprinkle, *oboe*
Jazmyn Trujillo, *bassoon*
James Hiler, *violin*
Kathleen McDowell, *cello*
Eric Lara, *piano*

Wooden Triptych (2016)

Bryce Craig

Andy Eldridge, *marimba and bongos*
Ivan Petruzzello and Gary Whitman, *clarinets*

PROGRAM NOTES

Veiled Expanse - I was inspired by the concept of dreams and how they seem to take one into a completely alternate, surreal realm. It's an unfamiliar place, and peculiar – yet mystical and enthralling in its own way. I can't find a word or phrase to precisely describe the image and feeling that I have so strongly etched in my mind, but this world is almost secretive, like our own hidden little world inside our minds – and thus the phrase “veiled expanse” hints at a magical otherworld that is hidden from our reality, only brought to us in the depths of our subconscious.

In *Veiled Expanse*, I explored the concept of facing an unfamiliar realm in a dream by incorporating figures and melodies that sounded mystical and exotic at some points, while haunting and chilling at others. I tried to depict a range of feelings that could be conveyed in dreams – and in particular those of magic and wonder, because those are ones that seem to be the rarest and most priceless that life has to offer.

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IO/F-3 - Music in 7 Groups is an open score composition written for any instrument or instrumental combination. Consisting of 2 sets of 12 fixed pitches divided into 7 Groups, the piece is a systematic exploration of pitch/time relationships. The individual Groups are connected by pitch juxtapositions, superimpositions, and real-time correlations.

Groups II, III, IV and V serve as the principle foundation for the piece with the remaining movements related in pairs as follows: I/VII–III/VI.

• • •

Up in Smoke - In 2012, the High Park Fire, a blaze started by lightning, ravaged the forest land west of Fort Collins, Colorado. Smoke descended into the town causing panic and disrupting normal daily life. Many buildings were destroyed, people suffered illness, and friends of mine were evacuated from their homes. Fire, however beneficial to ecosystems, can be intimidating, hazardous, and deadly. *Up In Smoke* illustrates fire as both a giver and taker of life – a necessary scourge as awe-inspiring as it is frightening.

• • •

Mnicakmun is a Lakota sioux word for ‘the sounds of water.’ There is no way to describe the sounds water makes other than using this word in the Lakota culture. This piece was my first composition in college and was composed for concert flute and piano. The flute is performed in the way of a traditional 6-hole flute from the American Indian. There are 3 movements that go through different stages of flowing water. 1) Mnicasniyanyanla: Rippling Water 2) Mnicaluza: Rapid water and 3) Mniohuta: The Shore.

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Echo Caves - Nestled in the northern area of the famous Drakensberg Mountains in South Africa, the Echo Caves are surrounded by breathtaking landscapes and spectacular hills. It is believed that the cave systems extend further than forty kilometers, but its true length remains a mystery, and the entire system has not been explored yet. The name *Echo Caves* was derived from the rock formations that are found in the caves, as when one is struck the noise resonates from the blow, echoing for kilometers down the system. It is believed that early inhabitants of the area would strike the rock to warn others of the approaching danger and give them time to flee into the caves.

• • •

How Wolves Change Rivers - The original concept on this piece was just 1. Get modified Pierrot Ensemble 2. Start writing. By the next week, I had re-watched one of my favorite videos on Youtube that discussed the re-introduction of wolves into Yellowstone Park, and it inspired me to actually write this piece about it by giving character roles to certain instruments. In the mid-1990s, Yellowstone Park was overpopulated by deer, and as a result, the deer had eaten all of the food that would have been good for other species, which drove them out of the area in general. Once the wolves were placed in that habitat, they were able to naturally reduce the deer population, which brought back multiple parts of the food chain from mice to hawks, and changed the ecosystem enough to change the direction of the rivers. Wolves brought a natural

balance to the ecosystem. I placed the Bassoon as the Wolves, Cello as the Deer, and the rest as nature around them, including the grass, the rivers, etc. After a fight scene, it resolves slowly into what I call a “River chord”, showing a balance after the storm.

• • •

Wooden Triptych is my attempt to depict what one might hear while riding in my car. You might discern electronic music at one point, pop music the next, or even catch a bit of a local newscast. A healthy dose of jazz has also been injected into the mix, as my hometown of Kansas City has some of the best jazz broadcasting in the country. And of course a few avant-garde elements have also made their way into the piece as a result of our National Public Radio stations’ commitment to playing contemporary music. Whatever you may hear in this piece, I encourage you to venture away from your pre-set stations once in a while and discover all the wonderful kinds of music on the airwaves.

BUSINESS MEETING
12:00 PM - FINE ARTS ROOM 303

SCI REGION VI BUSINESS MEETING - All SCI members welcome. Lunch provided.

CONCERT VIII
2:00 PM - IRONS RECITAL HALL
Opera Workshop
Soo Hong Kim, Director
Charlene Sutton, piano
Rosetta’s Stone (2015)
John G. Bilotta, Jostein Stallheim

Final Scene

Pilate’s Wife (2016)
Jerry Casey

Act I – Opening Aria and Ensuing Scene

Oblivion (2010)
Kyle Gullings

Excerpts

The Last of V. - the Death and Life of Virginia Woolf (2016)
Robert McCauley

Selections

PROGRAM NOTES

Rosetta’s Stone opens in the Café of the Mind, a theatrical representation of AI’s brain in which “employee” brain regions (Cortex, Thalamus, Hippocampus, Amygdala, Cerebellum, and Brain Stem) work in perfect harmony. The Hippocampus is the first brain region to be adversely affected by Alzheimer’s as becomes

clear in “The Hippocampus’ Monologue” at the end of the second scene. Rosetta begins to understand that her professor is changing, deteriorating, becoming unclear and confused. In the third scene, they return to the Cafe of the Mind to find it in complete disarray as the Brain Regions, one by one, fail unable to communicate or work together, mirroring Al’s own mental decline. Years later, in the final scene, Rosetta returns to visit her old professor only to find him in the late phases of the disease, unable to recognize her. She struggles to reach him with the help of music he taught her as a student but their connection is brief, fading away in a matter of seconds.

• • •

The setting for **Pilate’s Wife** is an anteroom in Pilate’s apartment in the Herodian Palace where he resides when in Jerusalem. A large window gives a view of the Temple. Act I begins on the evening of the Passover meal. Pilate’s wife, Procula, is looking out over the Temple. In her opening aria, “Jerusalem! Caesarea! Rome!” she muses about Pilate’s posting in this strange land and is concerned about their visit to Jerusalem at the Passover which always brings the possibility of trouble. She fondly recalls her wedding in Rome, their voyage to Judea, their home in Caesarea–like Rome. Her fear about the possibility of trouble returns. Deborah, her Jewish maid, enters to help Procula prepare for the evening banquet. Three blasts of the shofar horn remind Procula of her visit to the Temple a few days before when she saw and heard Jesus. The two sing a duet (“Who Is This Man?/Is He Messiah?”) Deborah requests time off to attend the Passover celebration. Procula questions her about the Passover Festival. Deborah explains in a simple fashion responding to the continuing questions from Procula. Finally Procula gives her permission. After Deborah leaves, Procula ponders the meaning of Passover.

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Oblivion - Howard is dying. While he suffers through an unexpected illness, prophetic dreams challenge his attachment to life. A chamber opera adapted from the short story “Ex Oblivione” by early science fiction pioneer H.P. Lovecraft, *Oblivion* confronts the threshold between existence and whatever follows.

The premiere was given at the 2010 Capital Fringe Festival in Washington, D.C. The excerpted version heard today was also performed as part of the 2013 National Opera Association’s Annual Convention, where *Oblivion* was named one of three national finalists for their Chamber Opera Competition.

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The Last of V. - the Death and Life of Virginia Woolf - Virginia Woolf penned three separate suicide notes (two to her husband & one to her sister). Startled, I began researching sources and found *Afterwords: Letters on the Death of Virginia Woolf*, a collection of condolence letters edited by Sybil Oldfield. Reading the book, I was struck by so many intimates, acquaintances, and distant admirers writing Leonard Woolf of the happy and loving Virginia they knew (so at odds with the current world view) and how important he was in keeping her stable. One anonymous person wrote of learning to speak and read English from her novels! After my initial perusal I bought two copies of this book: one to treasure and one to make notes in. Then work began on *The Last Of Virginia*. You will hear two arias and an ensemble: Leonard’s aria describing Virginia’s intellectual brilliance and crippling madness; Virginia’s most famous suicide note of the three; and one unaccompanied SATB quartet using text compiled from The Virginia Woolf Blog and Wikipedia’s entry detailing the day of Ms Woolf’s suicide as observed by neighbors and the police. Fleshing out Leonard Woolf’s words in this aria are lines by the composer.”

RECEPTION

4:00 PM - LOCATION TBA

RECEPTION - All SCI members welcome.

CONCERT IX

7:30 PM - IRONS RECITAL HALL

Journey - The Song Cycle (2004)

Sheli Nan

- I. The Canoe
- II. The River
- III. The Path

David Grogan, *baritone*
Charlene Sutton, *piano*

UT Arlington A Capella Choir
Karen Kenaston-French, Director
Yu Ching Hsu, piano

Sweet Lovers Love the Spring (2015)

Leslie La Barre

Text William Shakespeare

Hear Us (2013)

Micah Hayes

Text John Donne
Linton Powell, *organ*

Ubi Caritas (2015)

David Horace Davies

Text Traditional Latin

Sunset (2013)

Daniel Knaggs

Text Paul Lawrence Dunbar

UT Arlington Trumpet Ensemble
Rick Bogard, Director

Waves (2014)

Dan Cavanagh

Christian Levens, *drumset*

UT Arlington Jazz Orchestra
Tim Ishii, Director

Mimo Provoz (2016)

Dan Smith

Thaw (2016)

Dan Cavanagh

Spring Training (2015)

Dan Smith

PROGRAM NOTES

Journey the Song Cycle is a musical exploration of profound moments in our life journey. The lyrics are composed by me and weave stories of angst and loss with poetry and hope.

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Sweet Lovers Love the Spring is a lighthearted setting for SSATB chorus and piano of the song, “It was a lover and his lass,” from the comedy by William Shakespeare, *As You Like It* (1599; published in 1623). In the play, the clown, Touchstone, asks the two Pages to sing, “By my troth well met: come, sit, sit, and a song...” One of the defining characteristics of this choral work is the individual parts and their dialogue throughout the ensemble. This “dialogue” emphasizes the merriment of spring (rebirth), forgiveness, and love; reoccurring themes throughout the play.

Version for SSATB chorus and Trumpet in B-flat is available at www.leslielabarre.com.

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Hear Us is an introspective and moody piece that uses Poem XXIII from John Donne’s *Litany*. One of the most beloved English poets of the late 16th and early 17th centuries, Donne’s poem is both repentant and thought provoking, and is particularly well suited for a musical setting. Written for St. Mark’s Episcopal Church of Arlington, TX for the Lenten season, the piece was premiered on Sunday, March 23, 2014 by the parish choir at St. Mark’s.

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Ubi Caritas - This setting of a favorite ancient Christian text blends chant-like textures and neo-tonal harmonies. The musical structure of the work is simple, following the generally strophic nature of the text.

Ubi Caritas was originally composed as for a TTBB ensemble and commissioned by Dr. Randall Hooper at Texas A&M University-Commerce for a performance by the University Men’s Chorale at the 2016 ACDA Southwest Conference. The work was then revised for SATB ensemble in 2016.

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Sunset - Commissioned by Jerry Blackstone for the University of Michigan Chamber Choir, *Sunset* musicalizes this characteristically simple and image-rich poem by Paul Lawrence Dunbar in an attempt to capture the familiar and solemn atmosphere where daytime approaches its end. The lens through which Dunbar sees this daily ritual involves a great deal of personification—the river “sleeps” clasping shadows to its “breast”, the lark “mourns” with him, the star “lifts its face”, and Day is a “she” who puts on her crown then removes her mantle. The straightforward and almost childlike way of describing these events that accompany the end of the day directly inspired my setting of this text. Here I tried to evoke a bit of the mystery and nostalgia that I associate with the evening, especially in light of the cosmic wonders that become visible during and after the setting of the sun.

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Waves - My work is often rooted in poetry, drawing inspiration from the particular, poignant way poets are able to unveil great, human truths through image and metaphor. Many humans experiencing my stage of life – people who have spent time in a career, raising a family, etc. – begin to transition their world outlook from one of idealism to one of realism and pragmatism. This perception-shift is a concept with which I have been grappling for a few years. Wallace Stevens' poem, "Dry Loaf," draws back the curtain on human currents that are often more difficult to change than through simple idealism alone. The first two lines, "It is equal to living in a tragic land / To live in a tragic time" seem particularly applicable to the current state of the world. Many Western countries, while not without their fair share of problems, are fairly isolated from the more basic human problems of food, safety, and shelter. Many non-Western countries exist in a state of continual war, famine, or cultural tension. As Stevens points out, just because we may be insulated from those problems in America doesn't mean we can ignore them. *Waves* was commissioned by the University of Northern Colorado's Shulze Interdisciplinary Speaker Program and Dr. John Adler.

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Mimo Provoz (2016) is Czech for "out of order." When I was in Prague with the Ball State Jazz Lab Band, I remember seeing this phrase on a sign in a jazz club's bathroom and thinking, "Wow, that would be a cool title for a composition." But you probably didn't need to know that. This piece is about simplicity, anxiety, self-expression and knowing that you're not alone out there. After all, everyone knows what it's like to feel a little "out of order."

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Thaw was commissioned by the St. Olaf College Jazz Band I, directed by Dr. Dave Hagedorn, for their tour of Cuba in Spring 2016. The work was written at a time when relations were becoming normalized once again after a long period of frozen relations. With the opening up between Cuba and the United States, I wanted to examine that moment through music. *Thaw* is also an exposition of what happens when different cultures intermingle – barriers are broken down, people understand each other, and the world gets a bit smaller. (*Thaw* is also what happens when a bunch of Minnesota students go to Cuba in March).

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Spring Training - In jazz music, a contrafact is a common chord progression over which musicians will write new melodies. Some particularly common examples include 12-bar blues and Gershwin's "I've Got Rhythm." *Spring Training* (2015) is somewhat of a contrafact that draws its chords from two tunes. Part of the piece uses the chord from *Up Jumped Spring* by Freddie Hubbard, and the rest of the tune uses the chords from *Take the A Train* by Billy Strayhorn. The result is kinda odd, but lots of fun.

COMPOSER AND PRESENTER BIOGRAPHIES

Kenneth R. Benoit (b. 1952) holds the Doctor of Musical Arts degree in Composition from Louisiana State University. His works have been performed in 24 states and in Austria, Britain, Canada, France, Germany, Italy, Japan, the Netherlands, Puerto Rico, Spain, and Switzerland. His “Five Flags Suite” for Band is published by Imagine Music. He has contributed articles for “Encyclopedia USA” and “20th Century Music”. He is an at-large member of the Board of Directors of the National Association of Composers, USA. He is also a member of the Society of Composers, Inc; College Music Society; Southeastern Composers’ League; and ASCAP. He retired in April 2016 from his faculty position at Broward College in Coconut Creek, Florida. He and his wife Barbara currently live in Hallandale Beach, Florida.

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John G. Bilotta was born in Waterbury, Connecticut, but has spent most his life in the San Francisco Bay Area where he studied composition with Frederick Saunders. His works have been performed by soloists and ensembles around the world including Earplay, the Talea Ensemble, the Washington Square Contemporary Music Society, Chamber Mix, North/South Consonance, Musica Nova, the Avenue Winds, the Presidio Ensemble, the Boston String Quartet, the San Francisco Composers Chamber Orchestra, the Kiev Philharmonic, the Oakland Civic Orchestra, San Francisco Cabaret Opera, Bluegrass Opera, Boston Metro Opera, the Thompson Street Opera, New Fangled Opera, Floating Opera and VocalWorks. His music is available on Capstone Records, New Music North, Beauport Classical Recordings, Bouddi Music/Australia and Navonna Records, and are distributed by Naxos. He serves on the Board of Directors for Goat Hall Productions and on the Executive Committee of the Society of Composers, Inc.

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Martin Blessinger is an Associate Professor of Music at Texas Christian University. He holds a D.M. in music composition from the Florida State University, where he was a University Research Fellow, studying with Ladislav Kubik and Ellen Taaffe Zwilich. He received undergraduate and master’s degrees from SUNY at Stony Brook, studying with Sheila Silver and Perry Goldstein. Prior to arriving TCU, he worked as a Lecturer in Music Theory at Ithaca College. His works have been performed around the country and abroad by numerous professional and collegiate ensembles. Further, he has won awards from the Diana Barnhart American Song Competition (for *Cradle Song*), the Eppes String Quartet Competition (for *Postcard from the Americas*), the Illinois Wesleyan University Young Composers Competition (for *Fanfare for Brass Quintet*), the NACUSA Young Composers Competition (for *Duo for Saxophone and Piano*), and ASCAPPlus. In 2014, he served as guest composer for the Talis Festival & Academy in Saas-Fee, Switzerland and in 2015 he was a featured composer on the Cliburn Foundation concert series. His music is published by Reed Music and C. Alan Publications and can be heard on Albany Records.

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Joseph Bohigian is a composer, percussionist, and pianist whose music has been heard around the world at the Oregon Bach Festival, Festival Internacional de Música Contemporânea (Brazil), New Music on the Point Festival (Vermont), Australian Percussion Gathering, University of Bremen (Germany), Aram Khachaturian Museum Hall (Armenia), and more. His works have been performed by such acclaimed artists as the Argus Quartet, members of New Thread Quartet, flutist Robert Dick, violinist Eva Ingolf, and pianist Guy Livingston and featured on NPR’s “Here and Now” and “The California Report”. Bohigian is currently a graduate student at Stony Brook University and received his BA degree in composition from California State University Fresno. His primary teachers include Perry Goldstein, Matthew Barnson, Kenneth Froelich, Benjamin Boone, and Matthew Darling. He has also studied with Artur Avanesov in Yerevan, Armenia and curates concerts for the Composer’s Voice Concert Series in New York City.

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A native of New York City, **Allen Brings** received a Bachelor of Arts degree magna cum laude from Queens College and a Master of Arts degree from Columbia University, where he was a Mosenthal Fellow and a student of Otto Luening, and a doctorate in theory and composition from Boston University, where he was a teaching fellow and a student of Gardner Read. In 1962 he was a Naumburg Fellow at Princeton University, where he studied with Roger Sessions. He has twice served as chairman of the eastern region of the American Society of University Composers and is currently vice-president of Connecticut Composers. His published compositions, which include works for orchestra, band, chorus, a wide variety of chamber ensembles, piano, organ, harpsichord, guitar, and voice, have been recorded for Navona Records, Capstone, Centaur, Grenadilla, Contemporary Record Society, North/South Consonance, Arizona University Recordings, and Vienna Modern Masters. He is also co-author of *A New Approach to Keyboard Harmony*, published by W. W. Norton, and has contributed articles to *College Music Symposium*, *College Music Society Newsletter*, *Contemporary Music Newsletter*, *Society of Composers Newsletter*, *New Music Connoisseur*, *New Oxford Review*, *ComposerUSA*, *sounding board*, and *Adoremus Bulletin*. He is Professor Emeritus of Music at the Aaron Copland School of

COMPOSER AND PRESENTER BIOGRAPHIES

Music at Queens College of the City University of New York, where he was co-ordinator of the theory and ear training program.

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Dan Cavanagh is a composer and pianist who has garnered numerous awards in both areas. He received a 2009 gold medal prize from the National Academy of Music's International Music Prize for Excellence in Composition. Cavanagh received Honorable Mention in the 2007 Gil Evans/IAJE Commission Competition, Featured Performance at the 2006 International Jazz Composers' Symposium, finalist in the 2002 and 2005 ASCAP Young Jazz Composers competitions, among other awards. His music continues to be performed across the country and internationally. He has received commissions from a wide range of jazz and classical groups across North America and Europe. His music can be found on a variety of American jazz and classical recordings. Cavanagh's music is published by Sierra Music Publications, Walrus Music (eJazzLines), UNC Jazz Press, and Echo Composers. Cavanagh is the founding Artistic Director and pianist of the American Jazz Composers Orchestra, a big band dedicated to performing music written by living American composers. He has performed with Grammy-winners Joe McCarthy and Irma Thomas, and many leading jazz musicians. Cavanagh serves as an Associate Professor of Music and the Director of Music Industry Studies at The University of Texas at Arlington. More at www.dancavanagh.com.

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Jerry Casey, Naples, Florida, who has composed works in all genres from solo voice to orchestra, released a CD, *Yet, I Will Rejoice*, in 2011, containing her choral and vocal chamber music. In March, 2015, she was the featured guest composer for the McConnell Arts Center Chamber Orchestra, Worthington, Ohio, Antoine Clark, director, which performed her work, *The Musicians of Bremen. O, Death, Rock Me Asleep* (Soprano/Solo Violin) was featured at the International Alliance of Women in Music 2012 annual concert at the University of Maryland Baltimore County. Mrs. Casey was awarded the 2009 Marilyn Etzel Piano Commission by the Iowa Composers Forum (ICF). Her composition, *Out of the Depths*, premiered at the joint Festival of ICF and Society of Composers, Inc., Region V, in Iowa. The MMC label released a CD containing her *Seven (A Suite for Orchestra)* and *Gli intrighi d'amore* for Woodwind Quintet/Narrator. The quintet will be re-released on the 30th anniversary two CD album of the Istropolis Quintet in late 2016. Mrs. Casey has received the ASCAP PLUS Award for 18 years. She was on the faculty at University of the Cumberland, Williamsburg, Kentucky, and was an adjunct teacher at Edison Community College, Ft. Myers, Florida.

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The St. Louis Symphony Orchestra, the Texas Music Teachers Association, the Saint Francis University Chorale and numerous others have commissioned works by **George Chave**. He was a fellow at the Sundance Film Institute and the Ragdale Artist Colony, and his music is performed on festivals and concerts throughout the United States and in Mexico, Canada, Europe and Korea. Chave's work was awarded Grand Prize in the 1985 Oriana International Trio Competition, Grand Prize in the 1996 Best Song in the Universe, first and third prizes respectively in the 2011 and 2012 Longfellow International Choral Competition, first prize in the 2012 Vincent Silliman Hymn and Choral Composition Competition, second prize in the 2013 Texas Tech University Trombone Ensemble Composition Contest, and honorable mention in the 2015 International Church Music Search. Chave is a professor of music at the University of Texas at Arlington where he has taught since 1992. Chave's musical output runs the gamut from solo and chamber instrumental works to Opera and Musicals. His music can be found at: www.chavemusic.com.

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Bryce Craig (b. 1990) is a freelance composer and percussionist in the Greensboro, North Carolina area and also works as Music Editor/Audio Specialist for C. Alan Publications. His works have been performed nation-wide at events such as the National Conference on Percussion Pedagogy, the 2015 PARMA Music Festival, the New York City Electroacoustic Music Festival, and numerous Society of Composers, Inc. conferences. Bryce's orchestral work *Tracks* was the winner of both the Duluth-Superior Symphony's 2015 James and Paula Nelson Young Composer's Competition and the Holland Symphony's 2015 Young American Composer Competition. Bryce is also heavily involved in the world of dance music, working closely with several choreographers and studios across the country. In addition to his work as a composer Bryce is active as a percussionist and private percussion instructor, and primarily performs on the MalletKAT MIDI controller.

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David Horace Davies is Assistant Professor of Music and Head of Theory Studies at Texas A&M University-Commerce. He received a DMA in composition from the University of Miami's Frost School of Music where he studied with Dennis Kam and

COMPOSER AND PRESENTER BIOGRAPHIES

holds additional degrees from the University of Miami and the Greatbatch School of Music, Houghton College. Davies' music has been performed extensively throughout the U.S. and internationally in prestigious venues such as Carnegie Hall and the Great Hall at Cooper Union in NYC, the Culturo Jorge Borges in Buenos Aires, and the Conservatorio de Musica de Puerto Rico in San Juan. Most recent commissioning ensembles include Astraios Music and Soprani Compagni, and two of his works were included as part of the 2016 New Music on the Bayou Festival. His works have received awards from the College Music Society and the International Arts Movement, and in 2014 he was a Semi-Finalist for the American Prize for Choral Composition. Davies' music is published by Inside View Press and Jomar Press. He is an active member in the College Music Society, The Society of Composers, Inc., and serves on the board as Vice President of the Christian Fellowship of Art Music Composers.

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Mike D'Ambrosio is Associate Professor of Theory and Composition at Murray State University in Kentucky and has been there since fall 2008. He has held previous teaching positions at Jacksonville State University (AL), Oklahoma State University, University of Dayton, and Cincinnati's College-Conservatory of Music (CCM). He received his D.M.A. and M.M. degrees in music composition from CCM where he studied with Joel Hoffman and Ricardo Zohn-Muldoon (now at Eastman). Originally from Long Island, New York, Mike did his undergraduate work at Lehigh University where he double-majored in music and accounting. Recent commissions include the Luther College Trumpet Ensemble, the Murray State University Wind Ensemble, Kentucky Center's Governor School for the Arts Faculty Quintet, Celeste Johnson (Professor of Oboe at Oklahoma State University), and Larry Wyatt (Director of Choral Studies at the University of South Carolina). Mike's music has been performed by the Philadelphia Brass, Monarch Brass, Shepherd School Brass Choir (Rice University), Indiana University Brass Choir, Cincinnati Symphony Youth Orchestra, the Cincinnati College-Conservatory of Music (CCM) Wind Ensemble, and by soloists and chamber musicians throughout the United States. Mike's music is published with C. Alan Publications, Potenza Music, Triplo Press, and Dorn Publications.

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Tyler Entelisano (b. 1994) is pursuing a B.M. in music composition from the University of Alabama. Entelisano is the recipient of The University of Alabama's Presidential Scholarship and the Dr. Gerald Welker Memorial Scholarship Entelisano studies composition with C. P. First and has studied with Amir Zaheri. Entelisano is published in the International Journal of Contemporary Composition (IJCC). His music is available through PARMA Recordings on the Navona Label. His music has been selected for performance at the 2016 SCI Student National Conference. Entelisano was a winner of the AMEA (Alabama Music Educators Association) Young Composer's Competition in 2011 and 2012. Compositionally, Entelisano is engaged in collaborations with student and faculty performers at the University of Alabama's School of Music. He has also worked with numerous musicians across the United States. His music has been premiered by the University of Alabama's Contemporary Ensemble. He has served as the composer in residence for Tuscaloosa County High School. Entelisano is a member of the Society of Composers Incorporated (SCI) and ASCAP.

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Dr. Blaise J. Ferrandino is Professor and Division Chair of Music Theory and Composition at Texas Christian University where he has been since 1990. Besides his work as a composer Ferrandino is a Music Theorist and Double Bassist. His degrees are from Ithaca College, Syracuse University, and the Hartt School where he studied with Gary Karr and David Murray. He is active in publishing, presentation, and composition/performance. At TCU he has served as Interim Director of the School of Music and Chair of the Faculty Senate. Beyond TCU Dr. Ferrandino has served as President of the Texas Society for Music Theory and is a College Board consultant for Music Theory in the Southwest Region. Compositions include song cycles, orchestral pieces, a wide-ranging assortment of chamber music, an opera, and solo works. His most recent published works are *Song and a Dance for Double Bass and Piano* commissioned by the International Society of Double Bassists to serve as the compulsory piece for their 2011 competition and *Crucible*, commissioned for the TCU Trombone Summit quartet competition. The musical drama *Retrieving the Spirit* premiered in April of 2012. *Sonata for Pianoforte and Violoncello* and *Symphony for Wind Ensemble* premiered in Spring 2015.

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Zach Gulaboff Davis is a composer, pianist, conductor, and educator from Salem, Oregon, whose goal is to compose music that is enjoyable and meaningful for audiences and performers alike. Zach holds a B.A. summa cum laude, in piano performance and composition/theory from Linfield College, Oregon, and a M.M. in composition from Mannes College of Music in New York City. He is currently a doctoral student in composition at the Peabody Conservatory of Johns Hopkins University.

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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. 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. He lives in Tyler, TX, with his wife Terra and their dogs Ollie and Buddy.

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Dr. Trent Hanna has been awarded for his achievements both as a composer and performer. His original works have been commissioned and performed throughout the United States, Europe, and Asia. Dr. Hanna premiered his piano concerto, *The Rorschach Test*, with the SHSU Symphony Orchestra in 2004 and later that year conducted his *Fanfare for Peace* in the Czech Republic, Austria, and Hungary. In 2009 he was invited as keynote speaker to the International Crime and Pop Culture conference and premiered his piece *Quyannanana*, written for the 20-year anniversary of the Exxon Valdez oil spill. His composition *Dorland* (for solo piano) won first prize in the 2011 CJAM Composition Competition resulting in a two performances by the composer in Japan. Dr. Hanna received his DMA in Composition from the University of Texas at Austin, and has studied composition with Fisher Tull, Phillip Schroeder, Dan Welcher, and Pulitzer Prize winner Kevin Puts. His music can be heard on the CDs *Sojournal*, *chroma:new music for piano* (Capstone Records), *Christmas Like This*, and *Facing the Sun*. Dr. Hanna is currently the Coordinator of Theory and Composition at Snow College in Utah.

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Christopher Evan Hass is currently pursuing his Master's Degree in Music Composition at Central Michigan University, studying with Dr. David Gillingham. Chris received his BM from Western Michigan University earlier this year, where he studied composition with Dr. Christopher Biggs, Dr. Scott Boerma, Dr. David Colson, and Dr. Lisa Coons. Chris' music has recently been performed by professional ensembles including the New York Philharmonic Principal Brass Quintet, the Donald Sinta Saxophone Quartet, and the Third Coast Trombone Choir. His chamber works have been performed throughout the country in states such as California, Arizona, Indiana, and Illinois.

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Micah Hayes, a recording engineer and composer who currently resides in the Dallas/Fort Worth area, began his musical career as a guitarist and composer in his native Southern California. He began recording music as a student at California State University, Chico where he completed a BA in audio engineering. After college he continued his audio career with the New World Symphony in Miami Beach, Florida where he was the Recording Engineer Fellow from 2000-2002. After receiving a Masters degree in music composition from the University of Oregon, Micah moved to New York where he worked as a freelance composer and audio engineer. He also engineered music at the Banff Centre for the Arts in 2001 and the Aspen Music Festival where he was a Senior Recording Engineer from 2003-2005. He currently teaches Music Media at UT Arlington. As a composer Micah has received performances in such venues as Orchestra Hall in Chicago and Powell Symphony Hall in St. Louis; and has received commissions from the St. Louis Symphony Youth Orchestra and is currently finishing a commission for Billy Hunter, the principal trumpet for the Metropolitan Opera in New York.

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Composer **B. P. Herrington** was born in East Texas, in 1976. His works have been performed by artists such as soprano Tony Arnold, conductor James Baker, Ensemble Linea, El Perro Andaluz, the London Sinfonietta, the Royal Academy Symphony Orchestra, the New York Youth Symphony, the BBC Singers, in venues such as Rothko Chapel, Queen Elizabeth Hall, Carnegie Hall, and London's Purcell Room. He is founding director of Intersection New Music Collective based at Sam Houston State University, Huntsville, Texas, where he teaches composition and analysis. Composition awards include the Royal Philharmonic Society Composition Prize, Morton Gould Award (ASCAP), Leo Kaplan Prize (ASCAP), First Music Award (New York Youth Symphony) and two composition awards from the Royal Academy of Music. His music has been selected for performance the American

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Composers Orchestra Berkeley Earshot Reading Session (2014), June in Buffalo (2013), Wellesley Composers Conference (2013), the Cleveland Composers Recording Institute (2013), Pharos Arts Festival in Cyprus (2012), the Soundscape Festival in Italy (2011), UMKC Cello Days (2010), the OMMAGIO memorial concert for Berio in London (2004), the Royal Festival Hall Organ Recital Series (2002), and the British Society for the Promotion of New Music (2001).

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Ching-chu Hu is an award-winning composer whose music has been performed nationally and internationally, with reviews describing his music as “breathtaking,” (allmusic) “richly textured” (Charleston Post and Courier), and “incredible” (The Columbus Dispatch). The Strad Magazine writes of his “tender luminous harmonies,” and the American Record Guide describes his music as “meditative and solemn...the best work [on the CD Violinguistics].”

Honors include: composer-in-residence at the Piccolo Spoleto Festival, guest composer at the American Music Week Festival in Sofia, Bulgaria, Aaron Copland Fellow at the MacDowell Colony for the Arts, the 2nd Annual Secret Opera competition, Fifteen Minutes of Fame Competition, The American Prize, ERM Media’s “Masterworks of the New Era” CD series. He has received performances at international festivals and venues, including the Alternativa Festival (Center “DOM”) in Moscow, London’s Wigmore Hall, Chicago Symphony Center’s Orchestra Hall and the John F. Kennedy Center for the Performing Arts. He studied at Yale University, Freiburg Musikhochschule in Freiburg, Germany, The University of Iowa, and the University of Michigan. Recent projects include a live orchestral soundtrack to Charlie Chaplin’s 1925 version of The Gold Rush. Ching-chu Hu is the Richard Luicer Endowed Professor and Chair of Music at Denison University. More information: www.chingchuhu.com.

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John Huenemann (HYOO’ • nə • mən), M.M., is a Columbus, OH-based composer and multi-instrumentalist. His compositional style is typically concerned with clarity and simplicity, often influenced by minimalism and an American pastoral sound, as well as the layered, pure styles of Renaissance and early Baroque-era composers. Huenemann holds a BMus in Composition and Theory from Heidelberg University, and an MM in composition from The Ohio State University, where he is a performer with the OSU New Music Collective. His works have been performed by a number of different artists, including violinist Ioana Galu, the Generous Ensemble, * a very small consortium, and the Palomar Ensemble.

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Composer **Ben Justis** (b. 1990) has been arranging and writing original music since high school. He has composed works for solo instrument, duets and chamber groups, choir, jazz combo, orchestra, concert band, and marching band. His music has been played in Colorado and across the country. He is a Tapspace publishing artist and past president of the CSU Student Composers Alliance. Some of his most notable teachers include Eric Hollenbeck, James David, and Forrest Pierce. Ben resides in Lawrence, Kansas where he is working on his graduate composition degree.

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Igor Karaca studied music at the Academy of Music in Sarajevo under Josip Magdić and Anđelka Bego-Šimunić. He graduated in 1996 with a BM in music composition, and has since been a guest at different masterclasses in Europe, working with Bogusław Schaeffer, Klaus Huber, Helmut Lachenmann, Marc-André Dalbavie, and Marco Stroppa, among others. In 1999, Karača came to the United States to study composition with Dr. Thomas Wells at The Ohio State University, from which he received his DMA degree in 2005. Igor Karača has written three symphonies, a suite for concert band, concertante works for clarinet and piano, thirty electronic and electro-acoustic compositions, and over seventy chamber compositions, including the award-winning Wind Trio, Between Walls for violin, clarinet and piano, and Handful of Dust for bass clarinet and piano. Dr. Karača is the Associate Professor of Music Composition, Theory and Technology at Oklahoma State University.

Unlike most musicians, I began my career as a Scientist with the US Forest Service Fire Lab in Missoula, MT. I began studying music at the college level in August, 2014 as a Graduate Student in Music composition at Texas Tech University. My music background, however, began at the age of 14 under the study of Mary Ann le Cour in her private piano studio. After only three years of study I left her studio and began writing music for many instruments despite lacking a knowledge in music theory. After studying Aerospace Science at Baylor University, I moved to Montana and became a Research Physicist with the US Forest Service. I was unsatisfied with my career choice and knew that I was unhappy while not pursuing music. Currently I am working

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on my Doctor of Musical Arts degree under the guidance of Dr. Peter Fischer. Plans to compose a full Opera in the next 3 years are underway and will be a wonderful addition to the Spanish music repertoire.

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Kyle Kindred (b.1978) is Associate Professor and Director of Composition Studies at Sam Houston State University in Huntsville, Texas. Kindred's work for wind ensemble, *Variations on a Tango* was awarded second place in the Professional Band/Wind Ensemble Division of the American Prize in 2014. His witty, lyrical, and occasionally theatrical works for winds and percussion have been performed by ensembles throughout the US and Japan. Kindred's works have been featured at venues including the College Band Directors National Association Southwest Region Conference, the Oregon Bach Festival, the International Double Reed Society Conference, the Florida State University Festival of New Music, the World Saxophone Congress, the Los Angeles Film Festival, the Live Earth Concerts for a Climate in Crisis, the North American Saxophone Alliance National Conference and the Society of Composers Incorporated regional and national conferences. Kindred is a featured composer in the GIA Teaching Music Through Performance in Band series as well as a contributing author for GIA Publications' *Composers on Composing for Band, Volume 4*, edited by Mark Camphouse. His teachers were Walter Mays, Dean Roush, Donald Grantham, and 2012 Pulitzer Prize-winner Kevin Puts.

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Daniel Knaggs, native of southeast Michigan, is a concert composer creating vocal and instrumental music ranging from solo and chamber to orchestral works. Having studied five foreign languages in his university years, he maintains an international outlook in his work and output. He has lived in France, Mexico, and Nicaragua and many aspects of these and other cultures find their way into his music. In addition to cultural variety, Knaggs seeks to capture a distinct timelessness in his compositions, fusing aspects of music from all eras. He loves evoking vivid and vibrant imagery in his works, as well as focusing his efforts into projects such as his 50-year Ave Maria Project (2005-2054) in which he is composing a new Ave Maria each year for fifty years. Daniel's music is heard regularly in concert halls, churches, and radio broadcasts in both Europe and the Americas. His works are published by Hal Leonard, Walton, Cadenza Music (UK), Morcelliana (Italy), and Daniel J. Knaggs Publishing, and in 2013 he created the record label ECCE Records, under which to release recordings of his compositions. His third CD of compositions is forthcoming.

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Leslie La Barre is an orchestral, chamber, and film composer based in Los Angeles. La Barre's specializations include: multi-disciplinary collaboration with artists and scholars, contemporary orchestral literature, American film music, and musicology. With a background in jazz piano, percussion, oboe and English Horn, her music blends the respective elements of both jazz and classical genres. Among those who have performed her music are: REDSHIFT Ensemble, Santa Clara University Orchestra, Amaranth String Quartet, Armen Ksajikian, Carol Lisek, Dawn Padula, Tatiana Thibodeaux, and Emily Tian. La Barre is the Founder and Director of the Eureka! Musical Minds of California Graduate Conference. This collaborative event aimed to create an unprecedented environment that showcased the diverse work created in Californian graduate music institutions, and forge lasting connections between graduate scholars within the state which took place at the UC, Santa Cruz. The conference will return in 2017 at CSU, Fullerton. Commissions and honors include: American Composers Forum Los Angeles Composition Competition Winner, Composer-in-Residence for the Southern California Chamber Music Workshop, 800th Anniversary of Saint Clare of Assisi Commission, Oregon Bach Festival Composition Symposium Fellow, and SCI: National, Region VI and VII Conferences. La Barre is currently a D.M.A, A.B.D. at Claremont Graduate University.

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Ryan Laney (b. 1989) is a composer of acoustic and electroacoustic concert music, musical theatre, and music for film. His works have been heard at the soundSCAPE music festival in Italy, the UPBEAT festival in Croatia, and numerous venues throughout the United States. Ryan was recently awarded a residency at Millikin University for his new musical, *Pirandello*. Ryan holds a bachelor's degree with honors in physics from the College of William & Mary and is currently pursuing his doctorate in composition at the University of Texas at Austin. His teachers have included Burton Hatheway, Sophia Serghi, Greg Bowers, Yevgeniy Sharlat, Dan Welcher, Russell Pinkston, and Donald Grantham, and Bruce Pennycook.

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Eric Lara is a composer from Tegicigalpa, Honduras that has lived his life in the DFW area. After receiving his Bachelor's Degree in Music Composition from The University of Texas at Arlington in 2016, he proceeded to begin his graduate work in Music Theory from UT Arlington as well. He also currently is a member of the Dallas Opera Chorus. As a singer, his music is very much influenced by Romantic Era Opera, especially those of the Verismo style, but it is also influenced by more contemporary styles such as Jazz and Progressive Metal. The music has been described as "singable melodies, with time signature changes and chord morphing". Eric has always been interested in politics, and it affects his subject matter choices when writing. He hopes to one day hold public office for the DFW area. He wishes to study the opera form more in hopes that he may create the next great opera of the time.

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Julio Lasanta was born in Lancaster, Pennsylvania, and raised in Puerto Rico. He came to Texas around 2005, and later graduated from Naaman Forest High School in 2014. He is now currently an undergraduate music education major at the University of Texas at Arlington. As a child, he was introduced to music by his salsa-loving dad. In elementary, he picked up a violin, but due to the absence of an orchestra in middle school, he switched to trombone. He continued on the trombone through high school and it wasn't till junior year that he began composing. His first composition was a song to a girl he liked. Seeing the reaction he got from her, he realized how nice it felt to touch somebody's heart with music, and from there on out composition became his passion. He wrote a full band piece his senior year for a concert and now composes for fun along with the other members of the UTA Society of Composers Inc.

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Joungmin Lee's music has been performed in the US, Europe and Asia. Lee's music will be published by ABLAZE Records and Editro Sconfinarte, which will include his award-winning work 'Vexatious' for string quartet. In addition, his electro-acoustic piece 'Heterogeneous' has been selected for ABLAZE Records Electronic Masters Vol. 5 disc. Lee's work has been recognized by numerous competitions and "Call for Scores", including Salvatore Martirano Memorial Composition Award, the Hong Kong New Music Ensemble Live from Prague project, Florence String Quartet Competition, Chang-Ak Contemporary Music Society Composition Competition, Valencia International Performance Academy & Festival, SIME International Electroacoustic Music Competition, Musinfo Opus-centrum, Bozzini_Lab Montreal Workshop, Cicada Consort, National Student Electronic Music Event, and Radio Transmission Art Pieces -New York 90.7-FM, among many others. Additionally, Joungmin's music has been featured by the JACK Quartet, Ascanio Quartet, the Midwest Composers Symposium, Seoul Arts Center and Busan International Modern Dance Festival. Currently he is pursuing the DMA composition at The Ohio State University. He holds degrees from New York University (M.Mus in music technology). Joungmin has studied with David Gompper, Josh Levine, Bryan Haaheim, Hyunsook Choi, and Dafna Naphtali, in addition to private studies Elaine lillios.

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Composer **Mark Prince Lee** resides in the Nashville, Tennessee area where he conducts, performs, and teaches at Columbia State College. Lee received his B.M. in composition from Florida State University, and his M.M. in composition from Memphis State University. Post graduate study includes two summers at the Darmstadt Ferienkurse followed by three years of participation in the composition seminars of Karlheinz Stockhausen in Kürten Germany. Lee also holds an M.A. and a Ph.D. in German Studies from Vanderbilt University. There his research focused primarily upon the corollary between listener cognition in music and reader response theory in reception aesthetics. His music draws upon both areas in exploring the relationship between pitch and time.

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William Linthicum-Blackhorse began composing music on his own at the age of 14. He began studying composition at the collegiate level in 2014 at Texas Tech University under Peter Fischer. He has had many commissions including "The Crush" for Hutch Middle School, "Path of Palms" for Covenant Presbyterian of Lubbock, "Kiss" short film score for director Chloe Wang of China, "Mistletoe" for Monterey High School in Lubbock, and "Mozart's Just Deserts" for the San Antonio Chamber Choir under world renowned director Rick Bjella. He has been nominated for the Golden Angel Film Award for best short film score, 2015, in China and has won the James Madison University International Young Composer's Contest 2016. He has had premieres of his orchestra works by Texas Tech University Symphony Orchestra and the Texas Tech University Choir. His latest work was a song cycle "La Nuna de Julia" and is being premiered here at Texas Tech University this Fall. Currently William is focusing on his Doctoral studies at Texas Tech under Peter Fischer while working on two major projects, *MERLIN the musical* and *Cardenio (Spanish Opera)*. For more information about the composer please visit: www.LinthicumBlackhorse.com

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Robert McCauley received degrees in music composition from New England Conservatory of Music and Shepherd School of Music, Rice University. His previous musical inspiration came from Magritte, Dali, Warhol, Chuck Close, and other painters rather than other composers. His master's thesis for orchestra won \$4000 from the Houston Arts Alliance. He won a \$1000 cash prize in the Andy Warhol Composition Contest sponsored by the Philadelphia Academy of Fine Arts and the Philadelphia Classical Symphony. As composer-in-residence with Quintessence (Houston) he wrote five-part male quintet arrangements and sang tenor with them. In December 2010 members of the Pittsburgh Symphony premiered his Kamrick Variations at Duquesne University. In January 2012 he was chosen as a Composer of the Month by the Pytheas Center for Contemporary Music. "A So-Called Childhood" for Orchestra, MP3s and Narrator is a suite of music detailing the child abuse suffered by the composer and many children around the modern world. He recently finished a commissioned set of folk song settings for tenor Jaime Ballesteros of San Francisco. Currently he fights the fight for good new music in Houston, Texas, as a composer and critic.

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Currently an Associate Professor of Music (Theory/Composition) at Austin College in Sherman, TX, composer/pianist **John McGinn** received his undergraduate music degree from Harvard University and his doctorate in composition from Stanford University in 1999. Among his teachers are Jonathan Harvey, Leon Kirchner and John Adams. Recent premieres include a Trio (2013) for clarinet, violin and piano with colleagues at Austin College (a movement of which was performed at the 2015 SCI Region VI Conference); a setting of Yolanda Lockett's "It's a Letter" in A River of Words Song Cycle (2011) – a collaborative cycle commissioned by baritone Bruce Cain and guitarist David Asbury and performed at more than a dozen venues in the United States and Europe; and Score for Score (2009) for 20 players by the Inscape Chamber Orchestra of Bethesda, MD. McGinn has also created piano reductions of several large-scale works including John Adams' Nixon in China, Gnarly Buttons and Violin Concerto and Christopher Rouse's Trombone Concerto for publication by Boosey & Hawkes. As a pianist and keyboardist, McGinn has performed throughout the United States and Europe and appeared on more than a dozen commercial recordings, including the critically acclaimed solo album, The 20th Century Piano (AmCam).

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Till MacIvor Meyn is Associate Professor of Theory and Composition at Texas Christian University. He earned degrees from U.C. San Diego, Indiana University, and USC's Thornton School of Music. Till's music has had international performances in France, Italy, Cuba, China, Spain, Ukraine, and Slovenia. Performances of his music in the United States include those at Carnegie Hall (Weill Recital Hall); Clarinet Fest in Oklahoma City, MO and in Lincoln, NE; the Biennial Saxophone Congress in South Carolina; the Florida State University Festival of New Music; the SCI/CMS National Convention in San Antonio; the National Flute Association Conventions in Chicago, Washington, D.C., San Diego, and Pittsburgh; at the Manhattan School of Music; and at the Intercollegiate Men's Choruses National Seminar at Harvard. Till was a finalist in the Areon Flutes Commissioning Project for 2016; he was the featured composer, along with Martin Blessinger, at the 2015 Cliburn at the Modern series; he was a finalist in the NFA Newly Published Music Competition for 'Urban Ragas' (2013); and he earned first prize in the NACUSA Texas 2011 Composition Contest for Celestial Mechanics. Till's music is published by Alliance Music Publications, GIA Publications, ECS Publishing, C. Alan Publications, and Alry Publications.

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Helena Michelson is a composer based in the San Francisco-Bay Area. First trained as a pianist, she studied with Mack McCray at the San Francisco Conservatory of Music and in master classes, with Richard Goode and Awadagin Pratt. She completed her formal studies in Music at the University of California, Berkeley (BA) and the University of California, Davis (PhD). She has been a fellow at numerous festivals including Composers Conference at Wellesley College, MusicX, June in Buffalo, Domaine Forget in Québec, and a participating composer in Antico Moderno Ensemble Composers Workshop in 2015. Her recent awards include two grants from the American Composers Forum and Composer Assistance Program from New Music USA. She is the 2013 winner of The American Composers Forum of Los Angeles (ACF-LA) Competition.

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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. 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

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Workshop in 1999. 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), premiered by the Oklahoma Composer Orchestra (Jan. 2016) and received its second performance by the Friends University Community Orchestra (Feb. 2016). It has just been released on the ABLAZE Records label, bringing the total to five professional recordings that include works of Molineux. For 35 years he taught at several universities and colleges such courses as Theory, Composition, 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.

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Sheli Nan is a composer, author, teacher and performer. Her music is published by PRB Productions of Albany, California, Screaming Mary Music Productions and Tech-Clazz Publishing Co. Sheli considers her music studio to be a laboratory of educational revelation. She has taught piano, harpsichord, voice, guitar, and composition for years. Sheli also has 20 editions of music published to date for a variety of baroque and classical instruments. She has also performed with Afro-Cuban, African and Reggae Bands. Her book, “The Essential Piano Teacher’s Guide” and her CDs are available on amazon.com. Sheli has performed all over the world - Mexico, (1987 and 1997) British Anguilla, (1998) Spain, (2000) Cuba (2003) and Buenos Aires (2004) giving concerts of original and period music. In March of 2004, under the baton of Noreen Green, the Los Angeles Jewish Symphony performed Nan’s Piece, “Sarah and Hagar - The Reconciliation of the Jewish Mother and the Arab Mother.” In 2008 The San Francisco Composers Chamber Orchestra premiered two movements from her symphony, “Signatures in Time and Place” and in 2009 The Ariel Quartet (Bill Barbini) premiered “String Quartet for the 21st Century” at the San Francisco Conservatory.

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Frank Nawrot is from Grand Rapids, Michigan. Currently, Nawrot has been an adjunct faculty member at Delta College and Mid Michigan Community college. Nawrot will begin doctoral studies at the University of Kansas in the fall of 2016. Nawrot received his Master of Music Composition degree from Central Michigan University in 2015 under the tutelage of David Gillingham and Jay Batzner. He received his Bachelor in Arts at Grand Valley State University while studying composition with Bill Ryan. Nawrot’s primary research interests are in composition pedagogy, minimal music, Julius Eastman, and Rock and Roll. His concert music is influenced heavily by his rock and roll roots and by his desire to create music that draws attention to important social issues.

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Natsumi Osborn (b.1999) is a high school senior from Houston, Texas. Beginning her musical journey at the age of six, she has explored various areas of musical composition including chamber music, large-ensemble writing, film scoring, and music for ballet. Her music has been performed on various stages including the Houston Ballet Academy, Carnegie Mellon University, the Houston Classical Radio, and The Village School. She is a recipient of the 2016 Meritas Composition Contest Gold Award, the 2015 and 2014 Silver Awards, and an Honorable Mention from the 2016 American Composer’s Forum NextNotes competition. In previous years, Natsumi has studied composition under Dr. Benjamin Krause of Rice University and Dr. Mark Fromm of Carnegie Mellon University, and currently studies under Mr. Daniel Knaggs of Rice University. In addition, she has participated in composition programs at AFA Texas and Carnegie Mellon University.

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Jeffrey Ouper is an emerging neotonal composer of the southwest, influenced primarily by the music of Ravel, Stravinsky, Bernstein, Barber, and Rorem. He graduated with a D.M.A. in Music Composition at Arizona State University and has a M.M. in Music Composition from Arizona State University and a B.M. in Music History/Theory from the University of Wisconsin Whitewater. Jeff has written several works in many different genres ranging from traditional wind band settings to choreographed solo pieces with video and has been commissioned to write original works and arrangements. His music has been performed locally by community ensembles like the Arizona Wind Symphony and nationwide by similar ensembles. This year, Jeff looks forward to the premiere of his ballet *Andrew’s Dream Adventure*, performed by MAC & Co. dance, and the premiere of his clarinet concerto *Claramericana* by clarinetist Julie Park. In addition to composition Jeff teaches private music lessons to many students young and old throughout the Phoenix metro area through his independent small business *Dr. Jeff Music Lessons*. Please visit www.jeffouper.com for more information.

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Daniel Racer writes in a variety of genres from “serious” classical music to jazz and rock. He teaches composition at Friends University in Wichita Kansas.

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Patrick Reed is a native of Dallas, Texas. As a Composer and Educator he hopes to foster an interest and love for contemporary music for people of all ages. Reed is pursuing his Master in Music in composition Bowling Green State University, where he has studied with Christopher Dietz and Mikel Kuehn. He holds a Bachelor of Music in Composition and Music Education from Texas Tech University, where he studied composition with Peter Fischer and Mei-Fang Lin.

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Uriah William Rinzel is a composer based in the Dallas-Fort Worth Metroplex. His style is varied and includes classical and rock influences. His composition, “Orca” for amplified chamber ensemble was among the finalists for the ASCAP Morton Gould in 2014. He currently teaches Composition, Songwriting, and Theory at Dallas Baptist University. He is also currently a DMA - Composition student at Texas Christian University. A few of his compositions can be heard at: <https://soundcloud.com/uriah-w-rinzel>

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Scott Robbins began his musical career as a drummer and guitarist in rock bands. He is Professor of Musicology and Composition at the Petrie School of Music at Converse College. He holds degrees from Wake Forest, Duke, and Florida State universities. Robbins’s compositions are widely performed and professionally recognized, having received over 50 awards, including the International Prokofiev Prize, Yale’s Norfolk National Composition Prize, NACUSA Young Composers Award, ASCAP Foundation Grant to Young Composers, American Music Center Composer Assistance Award, Florida Individual Artist Fellowship, multiple ASCAP awards, and commissions from SC Music Teachers Association. The Czech Radio Symphony, Warsaw Philharmonic, Spartanburg Philharmonic, Moyzes Quartet, Ensemble Radieuse, Gregg Smith Singers, the Dale Warland Singers, and pianist Wael Farouk have performed, commissioned, or recorded Scott’s works. The Clearing, for which Scott composed the soundtrack, received the CINE-Eagle award and has been broadcast on Bravo and HBO. Recordings include “Micro-Symphony” (Warsaw Philharmonic) “The Heart’s Trapeze” (Czech Radio Symphony) “3 Blues” (Trio Chromos) and “Bees: 5 Poems of Emily Dickinson for soprano and GarageBand electronic accompaniment” (available at iTunes and Amazon.com).

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Alejandro Rutty’s compositional output includes orchestral, chamber and mixed-media music, arrangements of Argentine traditional music, and innovative outreach projects. A unique feature of Rutty’s music is its affection for textures suggested by modern recording processing techniques, and the use of Tango - a genre he performs as a pianist- and other South American genres as part of the music’s surface. Rutty’s compositions and arrangements have been played by the Minnesota Symphony Orchestra, Boston Modern Orchestra Project, Indianapolis Chamber Orchestra, National Symphony Orchestra of Argentina, National Symphony Orchestra of Brazil, Porto Alegre Symphony Orchestra, New Mexico Symphony Orchestra, American Modern Ensemble, the New York New Music Ensemble, the Red Clay Saxophone Quartet, and the Cassatt and Carlos Chávez String Quartets among other groups. Recordings of his music have been released by Navona Records, Capstone Records, Albany Records, Arizona University Recordings, and ERM Media. Founder and Artistic Director of the Hey, Mozart! Project, Alejandro Rutty is currently Associate Professor of Music at the University of North Carolina at Greensboro. More about Rutty can be found at: www.alejandrortutty.com.

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Matthew Schildt teaches Music Theory, Composition, and Technology at Adams State University in Alamosa, Colorado. He has taught various courses at Kent State University, Hiram College, and the University of Akron. Matthew has presented on diverse topics at various music conferences, including the International Conference on Twentieth-Century Music in Brighton, UK. Originally from Long Island, New York, Matthew lives in Alamosa, Colorado with his wife Veronica and daughter Caris. As a composer, Matthew has written works for a variety of ensembles. His compositions have been performed at various conferences and festivals, including the University of Alabama Huntsville New Music Festival, Tutti New Music Festival, Colorado Composers Concerts, College Music Society conferences, and numerous Society of Composers, Inc. conferences. Matthew’s music has been heard in several films and theater productions, including the documentary A Shared Space: Learning from the Mustard Seed School. He has also performed piano on two PBS documentary soundtracks. Matthew’s newest album This Little Light was released in 2016 and has been featured on radio stations in the U.S., U.K, the Netherlands, Spain, Mexico, France, and South Korea.

COMPOSER AND PRESENTER BIOGRAPHIES

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Greg Simon (b. 1985) is a composer and jazz trumpeter hailing from California, by way of Oregon and Colorado. His work draws its inspiration from jazz, funk, Balinese Gamelan, abstract expressionism, Chilean folk song, and a thousand ever-changing fascinations. Greg's works have been performed by ensembles and performers around the country, including the Nu Deco Ensemble, Alarm Will Sound, the Fifth House Ensemble, the Playground Ensemble of Denver, and the California All-State Symphonic Band. Greg has won the Brehm Prize in Choral Composition from the University of Michigan, the POLYPHONOS competition from the Esoterics, and was the winner of the TorQ Percussion Quartet's first annual Composition Competition. He was a featured composer at the 2013 Mizzou International Composers' Festival and a two-time composition fellow at the Brevard Music Center. Greg's choral music is published by Mark Foster Music as part of the Eugene Rogers Choral Series, and his works have been recorded on the Terpsichore, SMS Classical, and Fifth House labels. Greg received a D.M.A. in composition from the University of Michigan, where he studied with Evan Chambers, Michael Daugherty, Ellen Rowe, and Kristin Kuster. Greg is Assistant Professor of Composition and Jazz Studies at the University of Nebraska-Lincoln, and teaches at the Brevard Music Center. He currently lives in Lincoln with his wife, his stepson, and his Boston terrier. When he's not composing, Greg enjoys hockey, bourbon and short stories.

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Jacob Miller Smith (b. 1992) holds a B.M. in Music Composition and is currently earning his M.M. in Music Composition from the University of Alabama in Tuscaloosa, AL. He has studied composition with C. P. First, Peter Westergaard, Amir Zaheri, and Marvin Johnson as well as conducting with Amir Zaheri. He is an active collaborator with student performers and groups, and has had performances in Alabama, California, Georgia, Kentucky, Tennessee, West Virginia and Brazil. His music has led to him being selected as a featured composer at the International Symposium for New Music in Curitiba, Brazil as well as a performance at the 2016 National Flute Association Convention. He has also won 2nd prize in the 2013 Frederic Goossen Memorial Composition Competition as well as leading him to be selected as the first annual composer in residence for the University of Alabama Contemporary Ensemble during the 2013- 2014 concert season. Jacob Smith is a member of the Society of Composers Incorporated (SCI), the American Society of Composers, Authors, and Publishers (ASCAP), and the College Music Society (CMS). He hopes to continue writing, collaborating, and teaching throughout his career as a musician.

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Daniel W Smith (b. 1993) is a Midwest composer and conductor from Indianapolis, IN. His music has been performed at national festivals such as the Ball State New Music Festival, Roots Signals Electronic Music Festival, N_SEME, and the SCI Region VI Conference. Dan is also an active big band arranger, and ideas of jazz and improvisation pervade the rest of his music. Dan has studied under composers such as Amelia Kaplan, Jody Nagel, and Scott Routenberg.

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Robert Strobel is an American composer living in Tallahassee, Florida. Recently, his art song "Loneliness," was performed on Hawaii public radio in the program "Singing and other Sins." Some of the commissions he has received have included a work for some of the St. Louis Symphony orchestra strings performed at the Sheldon in St. Louis and a work for oboist Dan Willett, which ended up being performed with the Esterhazy quartet. He was also a winner in the Missouri Orchestra Composers Project. As of 2016, he is currently pursuing at Doctorate degree at Florida State University. He earned a Master of Music in composition at the University of Missouri, and has a Master of Music in performance at the University of Northern Colorado, as well as a Bachelors of music in Composition and Performance.

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William Toutant was born in Worcester, Massachusetts. He received his BA and MA from The George Washington University and his Ph.D. in music theory and composition from Michigan State University. He joined the music faculty of California State University, Northridge in 1975. During the next 38 years he not only taught in the Department of Music, but he also served in a variety of administrative positions including Dean of the Mike Curb College of Arts, Media, and Communication. For eighteen years wrote and hosted the weekly radio program, "The KCSN Opera House." He became Professor Emeritus in May 2013. His music is available on North/South, Capstone, Centaur, and Navona records. He lives in Los Angeles.

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COMPOSER AND PRESENTER BIOGRAPHIES

Haley Woodrow is a composer, educator and trumpeter. Haley graduated with a Bachelor of Music in jazz studies from the University of Texas at Arlington, and a Master's of Music in composition from Texas Christian University. She served as orchestra director and arranger for Cornerstone Baptist Church from 2006-2013. In 2015 and 2016, Haley was the Band Division winner of the TMEA College Composition Contests for her composition *And it Begins* and *March for Jazz*, respectively. Her jazz band arrangement, "Something Entirely Different," won first place in the 2015 Noteflight Big Band Composition Contest, and is published by Hal Leonard. She has been commissioned by the Rising Star High School Jazz Band, the Santo High School Marching Band and the Killian Middle School Saxophone Trio. Her concert works have received performances at the TMEA convention, multiple SCI conferences, the Houston Underground Saxophone Competition, and various Texas and Kansas Jazz Festivals.

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Thomas B. Yee Some composers found their love of music at the symphony hearing Brahms or Beethoven—Thomas discovered his from the 8-bit beeps and boops of the family Super Nintendo. Though his musical adventures have since broadened from slaying virtual dragons, he has carried the music's power of narrative with him ever since. Whether exploring what outer space might sound like, depicting the Hero's Journey with the colors of the orchestra, or fighting against genocide with the song of the mythological Leviathan, Thomas strives to connect with listeners' hearts through musical storytelling. In addition to composing, he reads and listens to analytic philosophy (often at the same time!) and can frequently be found cooking restaurant-worthy cuisine with his wife Tori. He dreams of collecting all the world's pens that have unconventional features—though he frequently has to start from square one when they fall out of his pockets.

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Zhaoyu Zhang is a composer trying to incorporate experimental elements into his compositions by using simple and creative way that produce high quality sounds. Born in Mainland of China, he grew up in Inner Mongolia, where the rich cultural heritage of the Han-Mongolian border region influences much of his music. His composition, *Future Vision*, was commissioned by Central Conservatory of Music Symphony Orchestra, premiered in May of 2012 and was chosen as finalist in 2014 ASCAP Competition. His composition, *Erguna Fantasy* (2008), for violin and piano, was awarded the first prize in 2008 Palatino Composition Competition. Piano work *White Crane* (2011) was prized in 2nd place in Golden Key Music Festival Competition. *Night Snow* (2015), for two channel fix media, was selected into N_SEME in Oklahoma. *Power of the script* (2015), for trombone solo and fix media, was selected into WOCMAT conference in Taiwan. Having received undergraduate degree in composition and theory from Central Conservatory of Music in China, Zhaoyu is currently a doctoral degree student in music composition division at the University of Illinois Urbana-Champaign, where he received his master degree and works as teaching assistant.

PERFORMER BIOGRAPHIES

The **A Cappella Choir** is the premiere choral ensemble of the university. Performing a diverse array of choral literature from the Renaissance to the present, the A Cappella Choir presents several concerts each year, tours annually, and periodically presents major works with orchestra. The choir gave an invited performance at the February 2014 state convention of the Texas Music Educators Association, served as Ensemble-in-Residence for the National Student Conducting Competition at the American Choral Directors Association convention in Salt Lake City in February 2015, and was selected to perform at the Southwestern Division Conference of ACDA in March 2016 in Kansas City. The A Cappella Choir has appeared with the Dallas Symphony Orchestra three times since 2012 in programs featuring the music of film composer Michael Giacchino, Gershwin's *Porgy and Bess*, and most recently the music from *Final Fantasy*. In 2013 the choir released its first CD, "The Road Home," which has been broadcast nationally on NPR's "With Heart and Voice," and was named a finalist in the 2014 American Prize for Choral Performance. In June 2015, members of the choir appeared with the Rolling Stones in concert at AT&T Stadium in Arlington, Texas. The 2016-17 A Cappella Choir includes 25 former Texas All-State Choir members.

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Chris Beaty is Associate Professor of Saxophone at Texas A&M University-Commerce, teaching applied saxophone lessons, coaching quartets and conducting the saxophone choir. Additionally, he directs Jazz Ensemble I and teaches courses in jazz improvisation, jazz history and jazz pedagogy. He holds degrees from the University of Memphis, University of Cincinnati College-Conservatory of Music and Austin Peay State University. Equally comfortable in many different genres including classical, jazz and popular, Dr. Beaty has been an active soloist, chamber musician and educator for over 20 years. Recent highlights include selection as a 2011 Fulbright Teaching Scholar to Latvia and the release of his first solo jazz CD (*Sax in Santa Fe*) in 2009, hailed by the Santa Fe Jazz Examiner who wrote, "selections are arranged and performed in a hip, contemporary sounding jazz groove... his lyrical side shines." 2012-15 performances include the World Saxophone Congress in Scotland, North American Saxophone Alliance conferences in Illinois and Texas, concerto performances in Memphis and Commerce, and Jazz Festival and commercial appearances in Missouri, New Mexico and the famous House of Blues in Dallas. He is also a member of the Texas Saxophone Quartet and performs regularly with the Plano Symphony, Irving Symphony and the Dallas Winds.

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Dr. David Begnoche is Associate Professor of Trombone in the TCU School of Music. Dr. Begnoche maintains an active performing career with groups throughout the U.S. and abroad including titled positions with the Joffrey Ballet Orchestra (Chicago), Sarasota Opera (FL), Albany Symphony (NY), Spoleto Festival Orchestra (Italy). He has performed with the Boston Symphony Orchestra and recorded with the Boston Pops under John Williams. A recipient of the Priddy Fellowship in Arts Leadership, Dr. Begnoche is a frequent and eager performer of new music and a strong advocate for American music in particular. Contemporary music ensembles Mr. Begnoche has performed with include Essential Music (NY), Fulcrum Point (Chicago), and, as soloist, with the Tanglewood Festival of Contemporary Music. Reflective of his advocacy of new music Dr. Begnoche has been active in the commissioning of chamber works including recent collaborations with composers Jan Bach, George Chave, Steven Sacco, James Stephenson, Blaise Ferrandino, Martin Blessinger, Till Maclvor Meyn and Neil Anderson-Himmelspach. His work with Pulitzer Prize winner John La Montaine resulted in the final version of his Trombone Quartet. Dr. Begnoche holds degrees from the University of North Texas (DMA), Manhattan School of Music (MM), and the New England Conservatory of Music (BM).

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Laura Bennett Cameron is the principal bassoonist of the Dallas Wind Symphony, and a Senior Lecturer of Music Theory at the University of Texas-Arlington. Laura has performed with the Dallas Symphony, Fort Worth Symphony, and the Boston Philharmonic, among others. Laura is the founder of La Société for la Promotion de la Musique de Roger Boutry, and serves as solo bassoonist in The Boutry Ensemble. The debut recording of the Boutry Ensemble, "French Masterworks for Bassoon and Piano" (Indesens Classique, 2016) performed by Bennett Cameron on bassoon and the composer himself at the piano, has been praised as "virtuosic, lyrical, and engagingly musical." Bennett Cameron holds a Doctor of Music from Indiana University (studies with William Ludwig), a Master of Music from the New England Conservatory (Richard Svoboda), and a Bachelor of Music from West Texas A&M University (Tina Carpenter).

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Rick Bogard has been a member of the music faculty at the University of Texas at Arlington since 1990. At UTA, Dr. Bogard teaches studio trumpet, coaches chamber music, and serves as Chair of the Music Department. He holds a Doctorate of Musical Arts degree in trumpet performance from the University of North Texas, a Master of Music in trumpet performance from

PERFORMER BIOGRAPHIES

Baylor University, and a Bachelor of Music Education degree from the University of Central Arkansas. His principal teachers include Jerry Ridgway, Dr. Ronald Fox, Thomas Booth, John J. Haynie, and Dr. Leonard Candelaria. Bogard performs as Second Trumpet with the Dallas Opera Orchestra and served as Principal Trumpet of the orchestra during the 1993-94 season. He has recorded Mahler, Shostakovich, and Respighi on six CDs with the Dallas Symphony Orchestra, and participated with the DSO in opening concerts of the Meyerson Symphony Center in Dallas. Bogard has been a member of the Arkansas Symphony Orchestra, the Waco Symphony Orchestra, and the Dallas Wind Symphony. He has performed with the Fort Worth Symphony Orchestra, the Dallas Chamber Orchestra, and as trumpet soloist with the Texas Wind Symphony, the UTA Wind Ensemble and Concert Bands, and the UTA Symphony.

Bogard's 2004 Solo CD "Trumpet Songs" was heralded by the American Record Guide: "Bogard knows how to make a song sound beautiful. His sweet tone quality is reliable in all registers, his pitch is excellent, and he plays with feeling." The Journal of the International Trumpet Guild stated: "...brilliantly performs...displays an enviable purity of sound and an exceptionally consistent sense of lyricism throughout the recording as he weaves poetic lines that ebb and flow with expressive energy."

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Shields-Collins Bray has been Principal Keyboardist of the Fort Worth Symphony Orchestra since 1986, and has hosted its pre-concert discussions since 1993. He has been a featured soloist with the FWSO many times, most recently in works by Tchaikovsky, Liszt, and Gershwin. Mr. Bray has also appeared as soloist with the orchestras of Phoenix, Buffalo, Jacksonville, the Kennedy Center Opera Orchestra, and the Los Angeles Philharmonic. Since 2003, he has been Artistic Consultant at The Cliburn, where he produces its "Cliburn at the Modern" and "Cliburn in the Classroom" initiatives.

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Jon Burgess has been a member of the music faculty at Texas Christian University since 2000. At TCU, Dr. Burgess teaches trumpet and conducts the TCU Trumpet Ensemble. His educational background includes degrees from the University of Illinois (BM), the University of Kansas (MM) and Arizona State University (DMA). Prior to his appointment at TCU he was Associate Professor of Trumpet at Morehead State University in Kentucky for twelve years. He has been on the faculty of Blue Lake Fine Arts Camp in Michigan during the summers since 2001. Dr. Burgess performed as a member the Florida Orchestra from 1980 – 1984. Other performance opportunities have included the National Repertory Orchestra and the American Wind Symphony. He has played extra with the Fort Worth Symphony, Phoenix Symphony, San Diego Symphony and Charlotte Symphony. Chamber group performances have included the Kentuckiana Brass and Percussion Ensemble, and Tim Zimmerman and the King's Brass. Dr. Burgess is the Pedagogical Topics editor for the International Trumpet Guild Journal and hosted the 2003 International Trumpet Guild Conference at TCU.

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John Burton began his cello studies in Fort Worth with Harriet Woldt. He participated in the Youth Orchestra of Greater Fort Worth. Dr. Burton received his Bachelor of Music degree in Cello Performance and Master of Music degree in Cello Performance from Rice University, where he studied with Shirley Trepel. He continued his studies at the University of Southern California, receiving the Doctor of Musical Arts degree in Cello Performance under the direction of Gabor Rejto and Daniel Rothmuller, Dr. Burton did post-doctoral study at Harvard University, participating in the Management and Leadership in Education program and the Management Development program for administrators at the university level. Dr. Burton has taught at Hardin-Simmons University and lectured at the University of Southern California. He also taught at Texas Christian University from 1991 – 2000, serving as Associate Professor of Cello and Associate Dean of Fine Arts and Communication, and Director of Graduate Studies for the college. Dr. Burton has participated in many festivals and chamber ensembles and orchestras throughout the southwest. During his time in Houston, he was Principal Cello of the Houston Ballet Orchestra, the Houston Grand Opera Orchestra and the Texas Opera Theater Orchestra. He has also been Principal Cello with the San Angelo Symphony, the Abilene Philharmonic and the Dallas Chamber Orchestra. Dr. Burton is recorded on the CRI label, in music by John Baur and Mario Davidovsky. Dr. Burton's administrative experience includes work at TCU and Northern Arizona University and the University of Texas at Arlington. While at Northern Arizona University, Dr. Burton was Dean of the School of Performing Arts and founding Dean of the College of Fine Arts. Following that position, he was appointed Senior Associate and Special Assistant to the President at Northern Arizona University, where he worked closely with the Board of Regents and members of the university community to achieve the goals of the President. Dr. Burton is currently Professor of Music at UTA, where he teaches chamber music and works with the most outstanding group of individuals of his career.

PERFORMER BIOGRAPHIES

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Pianist **Young-Hyun Cho** has given numerous piano concerts throughout North America, Europe and Asia. She has been praised by the Jülicher Zeitung of Germany for her performances “Hohe Kunst auf den Tasten” (High Art on the Keys). Young-Hyun Cho has performed as a featured soloist with the Korean Broadcasting System Symphony Orchestra, Seoul National Symphony Orchestra, Korean Symphony Orchestra, and Eastman Symphony Orchestra, to name a few. Young-Hyun Cho received her Doctor of Musical Arts degree from the Eastman School of Music, Master’s degree and Graduate Performance Diploma from Peabody Conservatory, and Bachelor’s degree from Seoul National University. Her major teachers include Dr. Nelita True and Boris Slutsky. Dr. Young-Hyun Cho currently serves as Associate Professor of Piano at the University of Texas at Arlington.

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Paul Christopher is Associate Professor of Low Strings and Music Theory at Northwestern State University of Louisiana in Natchitoches, Louisiana. Prior to this appointment he served for fifteen years as Principal Cello of the Shreveport Symphony Orchestra and the Shreveport Opera. He received his Bachelor of Music Education from the New England Conservatory of Music and his Master of Music in Cello Performance from the University of Memphis. Mr. Christopher’s articles have been published in the *Jacques Offenbach Society Newsletter*, *Strings*, *American String Teacher*, and *Bass World*. He has prepared and had published scores for Offenbach’s *Cello Duos, Opus 49, Nos. 1-6 and Opus 50, Nos. 1-3*, and for Mark Prince Lee’s *Resonance for Solo Amplified Cello*. In August 2007 Mr. Christopher was recognized as a Nationally Certified Teacher of Music in Cello by the Music Teachers National Association. Mr. Christopher has appeared on numerous recordings as a member of the Nashville String Machine with artists such as Faith Hill, Ricky Skaggs, Bruce Springsteen and George Strait. He has also recorded works by contemporary composers Dinos Constantinides, Don Freund and Mark Prince Lee as well as five CDs for the Human Metronome label devoted to the cello music of Jacques Offenbach. For more information please visit www.cdbaby.com.

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Born in Fort Worth, Texas, **Sara Doan** began studying piano at the age of three with Donna Edwards, where under her tutelage, won top prizes in several state and regional competitions. She earned a Bachelors and Masters degree in Piano Performance at the University of North Texas, where she studied with Joseph Banowetz. Ms. Doan is currently pursuing her Doctorate of Musical Arts at Texas Christian University. Ms. Doan has presented recitals throughout the US, South America, Ireland, as a solo pianist and collaborative pianist. Ms. Doan was winner of the National Young Artist Competition, PianoTexas Festival Piano Competition, the UNT Concerto Competition, as well as a finalist in the 2008 Wideman Piano Competition. Ms. Doan has served as Collaborative Pianist-in-Residence at Southeastern Oklahoma State University, and Adjunct Professor of Piano at the University of North Texas. Ms. Doan, being a Steinway Educational Partner, maintains a private studio in the DFW area and is an Adjunct Professor of Piano at Tarrant County College. She performs regularly with her chamber groups, Trio 8831 and Apana Trio. Ms. Doan also works with the Cliburn Foundation and Chamber Music Society of Fort Worth presenting educational programs.

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Dr. Andrew Eldridge is the Director of Marching Percussion / Senior Lecturer in Percussion at the University of Texas at Arlington since 2015. The UTA Percussion Ensemble, co-directed by Dr. Eldridge and colleague Dr. Michael Varner, was recently selected to perform at the Texas Music Educators Association (TMEA) annual convention in February 2017. Andrew is a section percussionist with the Lone Star Wind Orchestra, performing with the group since 2009. Andrew was selected to present a clinic on crowd-funding at the 2013 Midwest Clinic and 2014 Texas Music Educators Association annual convention. He has commissioned and given the world premieres of music written for percussion by Dan Welcher, Dwayne Rice, Martin Blessinger, Ryan George, and David Maslanka. Additionally, he was a finalist in the 2012 and 2014 Southern California International Marimba Competition, a semi-finalist in the 2013 Great Plains International Marimba Competition, and awarded 2nd place in the 2002 PASIC International Multi-Percussion Competition. Andrew holds a Doctor of Musical Arts degree in Percussion Performance from Texas Christian University, a Master of Music in Percussion Performance from the University of Illinois - Urbana-Champaign, and a Bachelor of Science in Music Education from Texas A&M University – Commerce.

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PERFORMER BIOGRAPHIES

Miranda George has been a freelance trumpet player and teacher in the Dallas/Fort Worth area for more than fifteen years. Her performance experience has allowed her the opportunity to share the stage with world renowned artists such as Andre Watts, Sylvia McNair, Leonard Slatkin, John Clayton, Frank Greene, Wayne Bergeron, Allen Vizutti, Bobby Shew, Terell Stafford, and Dennis DiBlasio. She has also performed alongside members of the Dallas and Fort Worth symphonies, the Dallas Winds, and Dallas Opera orchestras. She most recently played several performances in Ft. worth, TX and Tulsa, OK in the national tour of 42nd St. Miranda George is the founder of the chamber groups Denton Trumpet 5 and The Brass Service. Miranda George earned her Doctorate at the University of North Texas, where she was a member of the seven-time Grammy nominated One O’Clock Lab Band. Prior to her doctoral study at the UNT, she received her Master of Music degree from Indiana University and her Bachelor of Music degree from the University of Texas at Arlington. Miranda George is an active writer and lecturer on the topic of performance anxiety in musicians. In addition to her career as a performer and teacher, Miranda George is a vocalist and voice teacher. She has worked for several churches in the DFW area as a soloist and choral conductor. Dr. George joined the UTA Department of Music Faculty in Fall 2012.

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Justin Harbaugh is in his first year as a DMA candidate in Clarinet Performance at the University of Kansas. He attended Emporia State University and earned his BA in music in 2005. In 2009 he graduated from Kansas State University with his MM in Clarinet Performance. Principal teachers include Stephanie Zelnick, Tod Kerstetter, and Dawn McConkie. Justin recently won the ClassicalRevolutionKC Concerto Competition with the Krommer *Double Clarinet Concerto* Op. 91. While at K-State he won the Concerto Competition there and performed Debussy’s *Premiere Rhapsody* with the K-State Orchestra. Justin is thrilled to be working on new music with composer Ben Justis and will be making his conference debut with Ben’s *Up In Smoke* for solo clarinet.

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Tim Ishii has been Director of Jazz Studies at UT Arlington since 2004. Under his direction, the Jazz Orchestra has performed in Mexico City, Germany, Hawaii, throughout Texas and the surrounding Metroplex. In 2007 the Jazz Orchestra was selected to perform at the Texas Music Educators Conference in San Antonio, Texas and the band was awarded the “Gene Hall” award as the Outstanding Collegiate Band at the 2009 University of North Texas/City of Addison Jazz Festival. Tim is active as a clinician and has conducted high school and college honor bands in Texas, Oklahoma, Oregon, and New Mexico. He is Past President of the Texas Jazz Educators Association and is Co-Music Director for the Hawaii Jazz Institute, a collaboration between UT Arlington Jazz and the Iolani Scholl in Honolulu, Hawaii. In June of 2014, the UT Arlington Jazz Orchestra and Jazz Faculty traveled to Rheine, Germany to perform and teach in the International Jazz-n-Youth exchange program. In December 2014, he appeared as guest artist with the Iolani High School Jazz Band (Honolulu, Hawaii) in Kobe, Japan performing at the Konan Boys High School Winter Jazz Festival and Konan Women’s University. In June of 2015, The UT Arlington Jazz Orchestra performed aboard the USS Missouri battleship that is now docked at Pearl Harbor, Hawaii. Tim and the UT Arlington Jazz Faculty also performed and provided educational enrichment at the 2015 Maui Jazz Festival. Tim oversees the saxophone studio at UT Arlington and serves as Associate Chair of the Music Department. In 2012, he was promoted to the rank of Full Professor.

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Danny Jordan is currently studying Viola Performance at SMU’s Meadows School of the Arts under Barbara Sudweeks. Originally from Houston, TX, he has had the opportunity to study with Penelope Meitz from 2012-2015 and Lawrence Wheeler from 2015-2016. As a student at Tomball High School, he was a four-year All-Region member and a three-year Texas All-State member, as well as a two-year member of the Houston Youth Symphony. As a member of these great orchestras, he has had the privilege of performing repertoire such as Richard Strauss’ Don Juan, Igor Stravinsky’s Firebird Suite (1919), and Bela Bartok’s Concerto for Orchestra. He also had the great opportunity to attend the Baylor University String Quartet Seminar, performing the Brahms G Major Viola Quintet (Opus 111) and the Performing Arts Institute at Wyoming Seminary where he performed in the world premiere of Gene Koshinki’s Percussion Concerto, soniChroma, along with Strauss’ Death and Transfiguration and Mendelssohn’s Hebrides Overture (Fingal’s Cave). In addition to studying music, he is pursuing a second major in Spanish and a minor in Human Rights.

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Karen Kenaston-French is Associate Professor and Director of Choral Activities at the University of Texas at Arlington, where she conducts the A Cappella Choir, teaches conducting, and heads the vocal area. Prior to her arrival at UT Arlington, she served as Director of Choral Activities at Austin Peay State University in Clarksville, Tennessee, taught conducting at Southern Methodist

PERFORMER BIOGRAPHIES

University and the University of North Texas, and was director of music ministries at Plymouth Park United Methodist Church in Irving, Texas. Dr. Kenaston-French holds a B.A. in vocal performance from West Virginia Wesleyan College, M.M. and M.S.M. degrees in choral conducting from Southern Methodist University and Perkins School of Theology, and a D.M.A. in choral conducting from the University of North Texas. She studied conducting with Jerry McCoy, Mel Ivey, Lloyd Pfautsch, Jane Marshall, and Larry Parsons, and in 2011 was a conductor for the Choral/Orchestral Master Class of the Oregon Bach Festival, under Helmut Rilling and Jeffrey Kahane. Vocal studies include graduate work with Lynn Eustis at UNT and Linda Baer at SMU. Dr. Kenaston-French has been guest conductor for honor choirs in Colorado, Tennessee, and for several TMEA region choirs. She cultivates a close connection with Texas high school programs, and runs the highly successful UTA All-State Choir Camp, which attracts 250 students each summer. She continues to share her experience in church music as a faculty member for SMU's Church Music Summer Seminar and as a church choir clinician.

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Annabelle Kim, 18, is currently attending Southern Methodist University, studying under the tutelage of Kara Kirkendoll. She has participated in the TMEA All-State ensembles for three years, including as principal of the Philharmonic Orchestra and assistant principal of the Symphony Orchestra. She has been a member of the Greater Dallas Youth Orchestra organization for four years and played flute and piccolo in the top orchestra. She has won first place at the Dallas Symphonic Festival Concerto Competition, the MTNA Texas Division, and the Denton Bach Society Young Artist Competition. She was also the second place winner of the Greater Dallas Youth Orchestra Wind Symphony Concerto Competition. Annabelle is a three-time University Interscholastic League Texas State Solo Outstanding Performer, four time Texas Flute Society Outstanding Performer, and twice finalist of the Donna Maire Haire Young Artist Competition. Her most recent achievement is being a finalist at the Music Teachers Nationals Association High School Competition. She has performed in masterclasses with Bonita Boyd, Alexa Still, Demarre McGill, Leone Buyse, Conor Nelson, and Mary Karen Clardy.

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Dr. Soo Hong Kim, a lyric soprano, performed major rolls in many professional opera companies such as Dallas Lyric Opera, Fort Worth Opera and Shreveport opera. She made her New York debut as soloist in Mozart's Vespers at LincolnCenter. She has also received many awards and recognition as the winner in competitions such as the Metropolitan Opera Guild Audition (Southwest Region winner) and the National Association of Teachers of Singing Artist Awards (National winner, Mary Wolfman Award). The Hemphill-Sorantin Competition named her the overall winner of the competition and the vocal division winner. Early recognition of Dr. Kim's abilities earned her the International Rotary Club Scholarships and the Dallas Opera Career Development Grant. In addition to her many solo recitals and guest artist presentations, she has performed with the Cleveland Orchestra at the Blossom Festival, with the San Angelo Symphony Orchestra, the Fort Worth Symphony Orchestra, the Dallas Symphony Orchestra, the Baton Rouge Symphony Orchestra, the Austin Symphony Orchestra, and the Texas Wind Symphony. As a clinician, Dr. Kim has presented master classes and lecture recitals through the local, national and international venues every year. She is selected to present a lecture recital at the Texoma Regional NATS (National Association of Teachers of Singing) conference in November, 2013 and invited to have recitals at various universities nationwide for the upcoming year. Her directing career took an international venue in the summer of 2013. She was invited to Southern Young Artist Opera Project, a summer opera program in Taiwan, where she served as a voice faculty and directed the production of Dido and Aeneas by Purcell. Dr. Kim serves as a regular adjudicator at Texas State Solo and Ensemble Contest and NATS student auditions of Texoma Regional Conferences. Graduated from the University of North Texas with the Doctor of Musical Arts degree in Vocal Performance, Dr. Kim has been teaching at University of Texas at Arlington since 1998. In addition to applied voice lessons, she teaches Vocal Literature, Vocal Pedagogy and directs the Opera/Music Theatre workshop.

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Zach Koors is a composer, percussionist and educator in the Columbus, Ohio area. He has performed in the percussion section with groups such as the Central Ohio Symphony Orchestra, the Westerville Symphony Orchestra, and the MacConnell Arts Center Chamber Orchestra. As a composer, he has written for various instruments and ensembles, from flute choir to duet for french horn and piano accordion. His percussion works are published by Per-Mus Publications and all of his music can be found on koorsmusic.com. Koors teaches over 30 private students studying piano, drums, and classical percussion, and as a drummer and keyboardist he is a part of the worship bands at Veritas Community Church. Holding a Bachelor of Music Degree from Ohio State University, he studied percussion with Susan Powell and Joe Krygier, as well as composition with Jan Radzynski.

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PERFORMER BIOGRAPHIES

Christian Levens is currently attending The University of Texas at Arlington (UTA) as a Graduate Teaching Assistant to complete a Masters Degree in Jazz Performance. Though drum set is his primary instrument, he is fluent in all areas of percussion including orchestral drumming and marching band. At UTA, Levens has performed with the drum line, numerous small jazz combos (including the Burkholder Combo, the premier small group at the University), as well as the top big band, the Jazz Orchestra. Outside of the UTA campus, Levens is heavily involved with the Keller Central Band program in Fort Worth, Texas. Over the past seven years, he has helped this young program grow into a respected and competitive organization. His responsibilities include teaching the drum line during the fall season, assisting in writing/arranging show music, and teaching both percussion and drum set lessons. Levens has studied with Kevin McNulty, Evan Blackard, Brian Lowe, Jim Yakkas, Michael Varner, Mike Drake, Joe McCarthy, Adonis Rose, Stockton Helbing, and Stefan Karlsson. With their expertise, he has grown both as a teacher and performer. He currently plays weekly gigs with several small jazz combos around the Dallas/Fort Worth area.

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Jeffrey Loeffert serves as Associate Professor of Saxophone at Oklahoma State University. During the summer months, Loeffert teaches at the Blue Lake Fine Arts Camp in Michigan, the Great Plains Saxophone Workshop in Oklahoma, New Music on the Point in Vermont, and the Cortona Sessions for New Music in Cortona, Italy. He graduated from Northwestern University with a Bachelor of Music double major in Saxophone Performance and Jazz Studies. 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. He received a Master of Music degree in Saxophone Performance, a Master of Music degree in Music Theory Pedagogy and his Doctor of Musical Arts degree from Michigan State University. 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 and First Place at the Union Française des Artistes Musiciens Chamber Music Competition (France), among others. Loeffert is featured on ten commercially available discs and a DVD, as well as on a PBS television episode of *Backstage Pass*.

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Dallas native and active chamber musician, 19 year-old **Zane Mallett** is a classical harpist studying at Southern Methodist University. Currently under the tutelage of Naoko Nakamura, a former student of renowned teacher Alice Chalifoux, is double majoring in music education and performance. Zane is active in the Meadows Symphony Orchestra, Meadows Wind Ensemble, SMU's contemporary ensemble SYZYGY and the Meadows Chorale. He has been featured for performances at the Musical Arts Club of Dallas after winning their annual student scholarship. In addition to the harp, Zane studied violin for 13 years under Jane Aten and Mary Alice Rich. He has performed with the Greater Dallas Youth Orchestra all over Dallas. Recently, he went on the GDYO's China Tour in 2015 and performed at major concert venues in Beijing, Tianjin, Shanghai, Hangzhou and Xi'an. Prior, he performed at Carnegie Hall with the First Baptist Choir and Orchestra. He continues to play as a chamber, orchestral and solo musician as well as a wedding/church harpist.

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Benedict Parks is an undergraduate music student, studying piano with Dr. Young-Hyun Cho at the University of Texas at Arlington. Prior to UTA, he studied with Dr. Bret Serrin at the Suzuki Music Institute of Dallas.

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Dr. Linton Powell teaches organ, harpsichord, music history and music literature. He is a specialist in Spanish keyboard music and has played numerous recitals in Europe, South America and the USA. In addition to numerous articles, he has published a book on Spanish music. Dr. Powell was a Fulbright Scholar to Argentina and has been the recipient of a grant from the National Endowment for the Arts and the Award for Outstanding Creativity and Research at UTA. He has given organ concerts in such prestigious venues as Westminster Abbey, London; Notre Dame Cathedral, Paris; Washington National Cathedral, Washington, D. C.; and the Auditorio Nacional de Música, Madrid. In addition, he tours as a pianist with Dr. Martha Walvoord, violinist. They have given several concerts in Spain.

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Amy Prickett has performed as a guest artist with the Arkansas Philharmonic, Grand Rapids Symphony, Fort Wayne Philharmonic, Lansing Symphony, Adrian Symphony, St. Clair Symphony, Calvin College Oratorio Society, North East Texas Symphony, and

PERFORMER BIOGRAPHIES

Oregon Bach Festival. She appeared as the soprano soloist in performances of Brahms' *Requiem*, Handel's *Messiah*, Mozart's *Requiem*, Poulenc's *Gloria*, Orff's *Carmina Burana*, Faure's *Requiem*, Haydn's *Mass in Time of War*, and Mozart's *Coronation Mass*. In Fort Wayne, Indiana, she was a frequent soloist with the Fort Wayne Bach Collegium, singing Bach masterworks including *St. John Passion*, *St. Matthew Passion*, *B Minor Mass*, and *Magnificat*. Equally at home in operatic roles, Prickett has sung the roles of Anna Maurant in Kurt Weill's *Street Scene*, Donna Anna in Mozart's *Don Giovanni*, Fiordiligi in Mozart's *Così fan tutte*, Dido in *Dido and Aeneas*, Lola in Douglas Moore's *Gallantry*, Diana in Offenbach's *Orpheus in the Underworld*, and Elisetta in Cimarosa's *Secret Marriage*. Prickett holds a Bachelor of Music degree from Texas Christian University and a Master of Music degree in Voice Performance from Michigan State University. She has previously served on the faculties at Weatherford College, Huntington University, and Indiana University-Purdue University Fort Wayne. She is currently pursuing a Doctor of Musical Arts degree from the University of Alabama.

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Gabriel Sánchez is the Collaborative Artist in Piano at the University of Texas at Arlington and Classical Keyboardist for the Dallas Symphony Orchestra. He was a top prize winner in the 1997 Casablanca International Piano Competition in Morocco and is a laureate of other international competitions, including the Marguerite Long, the Gina Bachauer, and the Paloma O' Shea Competitions. Robert Carlos Contreras Roman, Mexican music critic, wrote that Sanchez performed with "*gran passion y expresividad estilística*." Sánchez has performed throughout the United States and internationally in recital and as soloist with orchestra. He studied at London's Royal Academy of Music under a full scholarship and continued his studies at the University of North Texas under his beloved teacher and mentor, 1973 Van Cliburn Gold Medalist, Vladimir Viardo. Sánchez is also in high demand as a collaborative pianist and has partnered in recitals with musicians from some of the top orchestras in the world, including the Concertgebouw Orchestra, New York Philharmonic, London Symphony Orchestra, the Dallas Symphony Orchestra, and more. Recent MSR CD releases, all received with critical acclaim, include *Ballade*, *Works for Flute and Piano* (with Kara Kirkendoll Welch, flutist), *Scree* (with Elena Yarritu, flutist) and *Rêver en Couleurs* (with Lisa Garner Santa, flutist). At UTA, Sánchez performs with faculty and guest artists in recital and is a member of the Lyric Trio, along with violinist, Martha Walvoord and cellist, John Burton.

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Terri Sánchez is currently the Senior Lecturer in Flute at the University of Texas at Arlington and a Miyazawa Performing Artist. Legendary flutist Paula Robison writes, "Sánchez has a beautiful presence as a player, and her sparkling clear sound spins out and fills the air with poetry." Sánchez performs often with her husband, pianist Gabriel Sánchez, and is also a member of the Tessitura and FlutAria! trios. Sánchez performs on a Miyazawa Classic Rose Silver flute. Sánchez is a top prize winner in many national flute competitions, including 1st Prize, National Flute Association Orchestral Audition Competition, 2nd Prize, NFA Young Artist Competition (along with "Best Performance of Newly Commissioned Work"), 1st Prize, San Diego Flute Guild Artist Gold Competition, 2nd Prize, Myrna W. Brown Artist Competition, 2nd Prize, Upper Midwest Flute Society Young Artist Competition and Finalist, Walfrid Kujala Piccolo Competition. Dr. Sánchez has given pedagogy presentations that revolve around a positive, creative approach to flute performance at NFA Conventions, the Mid-Atlantic Flute Fair, the San Diego Flute Guild Festival, and many universities. Sánchez earned her DMA degree from the University of North Texas, Master's degree from Southern Methodist University and B.M degree from the University of Colorado at Boulder.

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John Solomons, Associate Professor of Piano at University of Texas at Arlington, has appeared with great success as soloist and chamber musician in the United States, Europe, and South America, performing in concert with the Emerson String Quartet, Cliburn winner Fabio Bidini, and under the direction of American conductor Gunther Schuller. Born in Colombo, Sri Lanka, Solomons began his piano studies at age four, and continued his studies in the U.S. with noted Brazilian pianist Luiz de Moura Castro from the age of eleven. Other primary teachers include Steven de Groote and Hartt School founder Moshe Paranov. Solomons holds degrees from Texas Christian University, the Hartt School of Music, and the University of North Texas where he earned his Doctor of Musical Arts degree under Adam Wodnicki. Grand prize winner of the 13th Bartok-Kabalevsky-Prokofiev International Piano Competition, John Solomons was praised by Gyorgy Sandor as "an exceptionally gifted artist, whose musical and pianistic achievements are of the highest order".

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PERFORMER BIOGRAPHIES

Equally at home in chamber music, art song, and opera, **Kate Stevens** has worked with distinguished artists in all genres, including Dawn Upshaw, Peter Sellars, Robert Spano, Essa-Pekka Salonen, and John Adams. She has appeared with the New York and Los Angeles Philharmonic Orchestras, Mostly Mozart and Vienna Festivals, and the Barbican Theatre. Living for several years in New York City, she performed in all major venues and served on the faculty of the Manhattan School of Music. Since returning to Fort Worth in 2012, Ms. Stevens has continued to collaborate with many artists including John Burton, Martha Walvoord, Ava Pine, and most recently Clifton Evans for a performance of the Rachmaninov Piano Concerto No. 2.

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Shauna Thompson is the Assistant Professor of Flute at Texas Christian University. She is currently coordinator of the Professional Flute Choir Competition for the National Flute Association and has previously served as co-chair for the Texas Flute Society's annual festival. Dr. Thompson has been a featured performer at the NFA's Chicago and Washington D.C. conventions and in 2014 she performed as soloist with the TCU Wind Symphony at the TMEA convention in San Antonio. Dr. Thompson is on faculty for the summer camp Froot Fire in Plano, TX and also performs in the DFW area as a member of Metroplex Flutes. Thompson holds a DMA and an MM in flute performance from the University of Cincinnati's College-Conservatory of Music where she studied with Brad Garner and a BM from Texas Tech University where she studied with Lisa Garner Santa. Prior to joining the TCU faculty Dr. Thompson served as Consortium Instructor of Flute at the University of Evansville and principal flute with the Evansville Philharmonic Orchestra. She has also previously served as principal flute of the Lubbock Symphony and second flute with the Midland Odessa Symphony Orchestra in addition to performing with the Cincinnati and Fort Worth Symphony Orchestras.

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Jack Unzicker is the Assistant Professor of Double Bass at the University of Texas at Arlington and is a sought-after performer and educator. He has extensive and varied experience in all performance areas, from early music to contemporary, solo, chamber, and orchestral, as well as jazz and electric bass. He maintains an active performing schedule, over 250 performances since his appointment at UT Arlington in 2012. In 2016, Dr. Unzicker was a featured soloist with the Dallas Chamber Symphony, performing Hindemith's *Trauermusik*. Other upcoming projects include a recording for commercial release in 2017, of an ongoing duo project. This duo project is a collaboration with Dr. Martha Walvoord, UT Arlington violin professor, and contemporary composers, designed to commission, perform, and record new works for violin and double bass. Composers include GRAMMY-award winner Michael Daugherty, Roger Briggs, Andrea Clearfield, Tom Knific, George Chave, and Daniel M. Cavanagh. Unzicker earned his Doctor of Musical Arts and Master of Music degrees from the University of North Texas, where he studied solo and orchestral performance, orchestral conducting, and jazz studies. Dr. Unzicker earned his Bachelor of Music degree from Western Washington University. Dr. Unzicker performs on instruments by Daniel Hachez and Albert Jakstadt, and a bow by Reid Hudson.

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Michael Varner teaches percussion at UTA, a position he has held for 23 years. As Coordinator of Percussion activities, he is involved in every aspect of percussion, including Percussion Ensemble, Marching Percussion, Marimba Ensemble, and a full schedule of private students. Varner frequently presents solo recitals of both time-honored and newly composed works for percussion. He is currently presenting recitals in preparation for the national release of a solo CD featuring newly commissioned works for marimba and multiple percussion. He regularly performs chamber music and studio work in the Dallas/Fort Worth area, including performances with the Fort Worth Symphony Orchestra. He has presented many clinics for the Music Educators National Convention and several state conventions. He presented percussion clinics across the U.S. on musicality and the snare drum and presented "Beyond time and technique: Discovering the "musical" snare drum" at the Kansas, Indiana, and West Virginia Music Educators State Conventions. Dr. Varner, a faculty member of the UTA Honors College, has presented numerous lectures on world music and has studied music and culture in Japan and China. While visiting Japan, he also presented clinics and performances on American traditional drumming. He is very active nationally in the field of marching percussion, both adjudicating and presenting demonstrations of innovations. Under his guidance, the UTA drum line has been nationally recognized and has competed in numerous marching exhibitions and Percussive Arts Societies International competitions. He has worked with numerous drum and bugle corps, including the DCI champion Chicago Cavaliers. Dr. Varner accepts frequent commissions from university and high schools across the United States and publishes many of his own compositions. He has released works through Southern Music, Studio Four, and Permuis Publications. He received his Doctorate in Percussion Performance from the University of North Texas and holds a Master of Music degree from the University of Michigan and a Bachelor of Music degree from Bowling Green State University, Ohio.

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PERFORMER BIOGRAPHIES

Dr. Martha Walvoord, Associate Professor of Violin at the University of Texas at Arlington, is an active chamber musician, educator, soloist and recitalist. Recent solo appearances have taken her to China, Hong Kong, Spain, Costa Rica, and across the US including her performance of the Beethoven Violin Concerto with the Qingdao Symphony Orchestra. Dr. Walvoord's Spain tours have taken her across the country. She has been invited to perform in Madrid's historic Auditorio del Centro Cultural Conde Duque, Girona's Casa de Cultura, and at the Universidad de Navarra in Pamplona. Dr. Walvoord is committed to the promotion of new music. She has commissioned, assisted, recorded, and premiered works by composers George Chave, Michael Daugherty, David Lefkowitz, and Matthew Tommasini. In May, Centaur Records released Dr. Walvoord's recording *American Prospectives: Works for Violin by Matthew Tommasini*. Originally from Michigan, Dr. Walvoord was the Concertmaster of the West Shore Symphony Orchestra in Muskegon, MI and held the position of Artist-in-Residence at Hope College in Holland, MI. Dr. Walvoord has performed chamber music with members of the Boston, Detroit, Dallas, and Fort Worth Symphonies. As an educator, Dr. Walvoord is the sole recipient of the TexASTA 2010 Marjorie Keller Young Teacher of the Year award. Dr. Walvoord maintains a full and active private and university studio of award- and competition-winning students. She is much in demand as a clinician, adjudicator and presenter. During the summer, Dr. Walvoord has taught at festivals in Hong Kong and across the United States. Walvoord earned her DMA and her MM at the University of Michigan and her BM at Rice University. Dr. Walvoord performs on a violin made by Francois Pique, Paris 1800.

PHONE NUMBERS AND DINING

HELPFUL PHONE NUMBERS

MUSIC DEPARTMENT OFFICE (817) 272-3471 (8 a.m. - 5 p.m. weekdays)
CAMPUS POLICE (817) 272-3381

RESTAURANTS CLOSE TO UTA

Babe's Chicken Dinner House

Relaxed local chain serving fried chicken & homestyle American sides in a rustic, 'kitschy' setting.
230 N Center St, Arlington, TX 76011

Chipotle Mexican Grill

Fast-food chain offering Mexican fare, including design-your-own burritos, tacos & bowls.
1390 S Cooper St #100, Arlington, TX 76013

Flying Fish

Laid-back eatery serving seafood with a Cajun twist, from fried catfish to po' boy sandwiches.
300 E Abram St #100, Arlington, TX 76010

The Tin Cup

Unassuming, laid-back sandwich stop with functional decor, many specialty panini & salads.
1025 W Abram St, Arlington, TX 76013

Twisted Root Burger Co.

Casual, college-vibe grill with gourmet beef, turkey & vegan burgers, plus spiked shakes.
310 E Abram St #100, Arlington, TX 76010

Jambo's Barbeque Shack

Serving up the best BBQ in Texas, run by an award winning pitmaster.
1724 W. Division, Arlington TX 76012

David's Barbecue

A Texas BBQ institution dating back to 1910, this family-run joint is best known for its brisket.
Village Park Shopping Center, 2224 W Park Row Dr, Pantego, TX 76013

Potbelly Sandwich Shop

Retro-style counter-serve chain known for made-to-order toasted sandwiches, salads & baked goods.
1301 S Cooper St, Arlington, TX 76010

Prince Lebanese Grill

Lebanese favorites whipped up in straightforward surroundings with a covered patio.
502 W Randol Mill Rd, Arlington, TX 76011

Pie Five

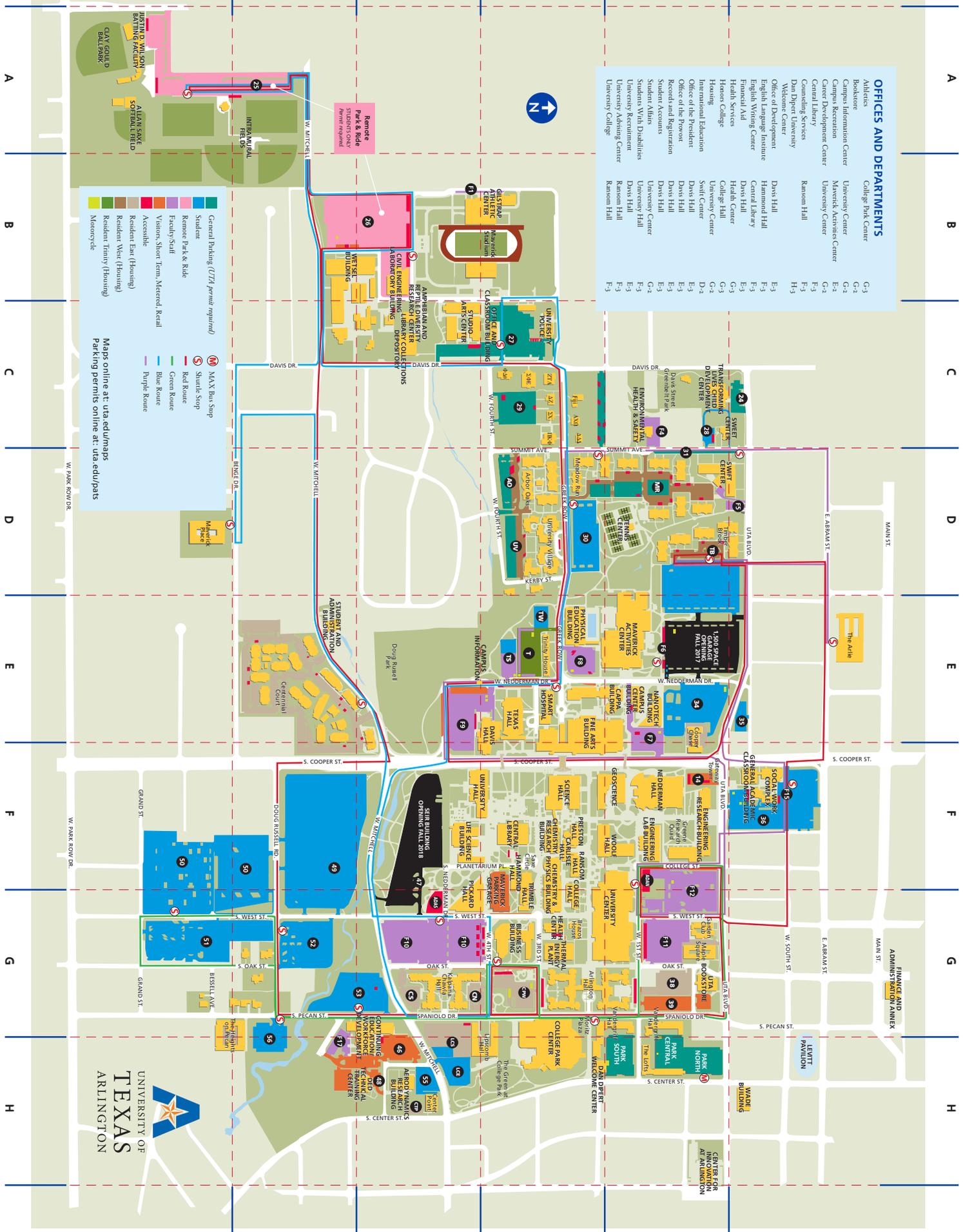
Sleek counter-serve chain serving design-your-own pizza baked in 5 minutes, plus salads.
501 Spaniolo Dr, Arlington, TX 76010

Grease Monkey

Casual, car mechanic-themed joint with burgers, beer, and live music.
200 N Mesquite St, Arlington, TX 76011

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Campus Recreation	University Center	F-2
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Central Library		
Counseling Services		
Dart-Diaper University		
Office of the President	Davis Hall	E-3
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English Writing Center	Davis Hall	E-3
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Honors College	University Center	C-2
Housing	University Center	D-2
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Office of the Provost	Davis Hall	E-3
Record and Registration	Davis Hall	E-3
Student Accounts	Davis Hall	E-3
Student Affairs	University Center	F-2
Students With Disabilities	Davis Hall	F-3
University Recruitment	Davis Hall	F-3
University Advising Center	Ransom Hall	F-3
University College		





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