

SOCIETY OF COMPOSERS, INC.

# 2018 SCI National Conference

**JOEL PUCKETT**, guest composer

**JAKE RUNESTAD**, guest composer

**HEARTLAND MARIMBA QUARTET**, guest ensemble

**ROB HUTCHINSON**, host

**MARCH 1–3, 2018**

University of Puget Sound  
Tacoma, Washington

*Featuring performances by*

Symphony Orchestra, Anna Wittstruck, conductor

Wind Ensemble, Gerard Morris, conductor

Adelphian Concert Choir, Steven Zopfi, conductor

Dorian Singers, Kathryn Lehmann, conductor

Clarinet Choir, Jennifer Nelson, conductor

Flute Choir, Wendy Wilhelmi, conductor

Faculty performers:

Catherine Case, Tim Christie, Tracy Knoop,

Dawn Padula, Alistair MacRae, Maria Sampen,

and Tanya Stambuk



PRESENTED BY UNIVERSITY OF PUGET SOUND SCHOOL OF MUSIC  
Additional funding provided by Matthew Norton Clapp Visiting Artist Endowment







SCHOOL OF MUSIC  
presents

## 2018 SCI NATIONAL CONFERENCE



March 1–3, 2018  
University of Puget Sound  
Tacoma, Washington

Rob Hutchinson, host  
Joel Puckett, guest composer  
Jake Runestad, guest composer

featuring performances by  
Puget Sound Symphony Orchestra  
Puget Sound Wind Ensemble  
Adelphian Concert Choir  
Dorian Singers  
Puget Sound Clarinet Choir  
Puget Sound Flute Choir

## Contents

Welcome from Rob Hutchinson, Conference Host	p. 3
Welcome from Keith Ward, Director, School of Music	p. 4
Biographical summary of Joel Puckett, guest composer	p. 5
Biographical summary of Jake Runestad, guest composer	p. 6
Concert programs	p. 7
Biographical information for composers and guest performers	p. 28

## Conference Schedule

### Thursday, March 1

6:30 – 7:30 p.m.	<b>Registration</b>	MUSIC BUILDING FOYER
7:30 p.m.	<b>Concert 1: Heartland Marimba Quartet</b>	SCHNEEBECK CONCERT HALL

### Friday, March 2

9–10 a.m.	<b>Registration and Coffee</b>	MUSIC BUILDING FOYER
10 a.m.	<b>Concert 2: Chamber Music 1</b>	SCHNEEBECK CONCERT HALL
Noon–2 p.m.	<b>Lunch Break</b>	
2 p.m.	<b>Concert 3: Electro-Acoustic Music</b>	SCHNEEBECK CONCERT HALL
3:30–4:30 p.m.	<b>Joel Puckett and Jake Runestad</b>	MUSIC BUILDING ROOM L1
4:30–7:30 p.m.	<b>Dinner Break</b>	
7:30 p.m.	<b>Concert 4: Symphony Orchestra</b>	SCHNEEBECK CONCERT HALL
9:30–10:30 p.m.	<b>Composers' Reception</b>	RASMUSSEN ROTUNDA, WHEELOCK STUDENT CENTER

### Saturday, March 3

9–10 a.m.	<b>Registration and Coffee</b>	MUSIC BUILDING FOYER
10 a.m.	<b>Concert 5: Chamber Music 2</b>	SCHNEEBECK CONCERT HALL
Noon–2 p.m.	<b>Lunch Break</b>	
2 p.m.	<b>Concert 6: Choral and Vocal Concert</b>	SCHNEEBECK CONCERT HALL
3:30 p.m.	<b>Concert 7: Chamber Music 3</b>	SCHNEEBECK CONCERT HALL
5–7:30 p.m.	<b>Dinner Break</b>	
7:30 p.m.	<b>Concert 8: Wind Ensemble Concert</b>	SCHNEEBECK CONCERT HALL

## CONFERENCE WELCOME

### Rob Hutchinson, Conference Host



Welcome to the 2018 SCI National Conference! I look forward to a weekend of thoughtful listening and fellowship with you, my fellow SCI composers.

Fifty-five composers will have works performed—this from the over 530 compositions submitted. I would like to thank my colleagues for listening to hours of recordings, selecting pieces, and preparing performances of challenging literature. A huge thank you also goes to University of Puget Sound students, who have devoted time to learning this music.

Much-appreciated colleagues who spent time selecting pieces for the conference include Karla Flygare, Kathryn Lehmann, Alistair MacRae, Gerard Morris, Jennifer Nelson, Dawn Padula, Maria Sampen, Judson Scott, Tanya Stambuk, Anna Wittstruck, and Steven Zopfi. I owe them a great deal of thanks.

I would also like to thank:

- Keith Ward, director of the School of Music, for supporting this endeavor.
- Kris Bartanen, academic vice president and dean of the university, for the Matthew Norton Clapp Visiting Artist Endowment, supporting the residencies of guest composers Joel Puckett and Jake Runestad.
- Carole Christensen, Leah Vance, and Pam Taylor in the music office for all of their help with programs, budgeting, and promotion.
- Nicole Mulhausen for overseeing the setup and scheduling of Schneebeck Concert Hall and for recording the concerts.

Finally, thank you to all of the composers!

Wishing everyone great experiences and camaraderie this weekend,

Rob Hutchinson  
Professor of Music  
School of Music  
University of Puget Sound

## WELCOME FROM THE SCHOOL OF MUSIC

**Keith Ward, Director**

School of Music

University of Puget Sound



Dear Attendees and Participants in the 2018 National SCI Conference:

I am delighted to welcome SCI back to the University of Puget Sound campus, this time serving as host for your national conference. As one of today's leading organizations promoting new and contemporary music, SCI brings with this conference the opportunity for all of us to celebrate the diverse and dynamic world of composition in the 21st century.

The School of Music has a long tradition of performing contemporary music. We participate in joint commissions frequently. We have performed such modern "classics" as *Pierrot Lunaire*, *L'histoire du Soldat*, and *Ionisation* to recent microtonal works. Last Fall we enjoyed a week-long residency by Xiang Ao, a composer of classical music, pop music, contemporary works, and film and television soundtracks from Sichuan Conservatory (China). We have hosted such groups as Seattle's TORCH ensemble. The newest repertoire for band is frequently featured in our concerts.

For an undergraduate liberal arts college, University of Puget Sound offers an unusually broad music program with four degree tracks (performance, music education, music with elective studies in business, and Bachelor of Arts), a music minor, and substantial participation by many students across campus. While we do not have a degree in composition studies, our students study composition at the advanced level, with some students undertaking senior recitals in composition. They have fared well after graduation, enjoying active careers in Los Angeles, the Netherlands, and elsewhere.

Hearing all the remarkable music that has been filling our rehearsal halls, practice rooms, and faculty studios in our preparations for this weekend, the conference promises to be a memorable event. I hope our hospitality will make you feel welcome and that the concerts, talks, and discussions in the hallways or over meals will contribute to your taking away much from this conference. I know we will.

Welcome!

Sincerely,

Keith Ward

**Guest Composer/Matthew Norton Clapp Visiting Artist**  
**Joel Puckett**  
**Composers Panel, Fri, March 2, 3:30pm, Room L1**



Joel Puckett is one of the most performed composers in America. Hailed as "visionary" (Washington Post) and "an astonishingly original voice" (Philadelphia Inquirer), his music has been performed by the leading artists of our day and is consistently recognized by organizations such as the American Composers Forum, BMI, Chorus America, National Public Radio, and the American Bandmasters Association.

Puckett's music attracts diverse performers and listeners through its emotional energy and commitment. Melding tradition with innovation, his distinctive style grows from his power to create transcendent experiences using charismatic musical language.

*Black Sox*, a full-length opera commissioned by Minnesota Opera, will premiere in the March 2019, with a libretto by Academy Award winner Eric Simonson. The work depicts the rise and fall of the 1919 Chicago White Sox. It is a tragedy ripe with power, romance and redemption, set against the backdrop of America's favorite pastime.

Puckett's earlier commissions have been premiered and performed worldwide, to exuberant critical acclaim. His flute concerto, *The Shadow of Sirius*, premiered in 2010 and has received more than 200 performances and been recorded multiple times, including 2015's Naxos Surround Sound disc, "Shadow of Sirius," which received a 2016 Grammy Nomination.

His double concerto for clarinet, flute and orchestra, *Concerto Duo*, was premiered by the Chicago Youth Symphony Orchestra in 2012, when Puckett was Composer-in-Residence. The Chicago Tribune's John von Rhein praised the piece, saying that it "soar[ed] in intertwining dialogues, jazzy and lyrical, with shimmering waves of post-minimalism." The soloists were the esteemed brothers Anthony McGill, Principal Clarinet of the New York Philharmonic, and Demarre McGill, Principal Flute of the Dallas Symphony.

Currently the Chair of Music Theory, Ear Training, and Piano Skills at the Peabody Conservatory in Baltimore, Puckett presents workshops nationwide and frequently serves as an adjudicator at competitions for rising composers. His music is represented by Bill Holab Music.

Learn more about Joel Puckett and listen to his compositions at [joelpuckett.com](http://joelpuckett.com).

Joel Puckett's residency at University of Puget Sound School of Music is supported by Matthew Norton Clapp Visiting Artist Endowment.

**Guest Composer/Matthew Norton Clapp Visiting Artist**  
**Jake Runestad**  
**Composers Panel, Fri, March 2, 3:30pm, Room L1**



**Jake Runestad** is an award-winning and frequently-performed composer of “highly imaginative” (Baltimore Sun) and “stirring and uplifting” (Miami Herald) musical works. Having collaborated with leading ensembles and organizations around the world, Jake has a versatile and prolific career creating works for orchestra, wind band, chorus, chamber ensembles, and opera. His visceral music and charismatic personality have fostered a busy schedule of commissions, residencies, workshops, and speaking engagements, enabling him to be one of the youngest full-time composers in the world.

Steeped in a belief that music has the power to initiate positive change, Jake creates musical works that are socially conscious and explore authentic human emotions and experiences. He was awarded a 2017 McKnight Fellowship, a 2016 Morton Gould Young Composer Award from the ASCAP Foundation for his extended work “Dreams of the Fallen,” and his works have received awards from the American

Composers Forum, ASCAP, the Peabody Conservatory, New Music USA, the Otto Bremmer Foundation, VocalEssence, the Virginia Arts Festival, the National Association for Music Education, the Association for Lutheran Church Musicians, and the American Choral Directors Association. Jake’s “The Peace of Wild Things” won the Nathan Davis Prize for Composition in 2012 and his “I Will Lift Mine Eyes” was voted one of Minnesota Public Radio’s Top 25 Choral Works in 2014.

In his relatively short career, he has received commissions and performances from leading ensembles and organizations such as Washington National Opera, the Netherlands Radio Choir, the Dallas Symphony Orchestra, the Santa Fe Desert Chorale, Seraphic Fire, the Louisiana Philharmonic Orchestra, the Philippine Madrigal Singers, Craig Hella Johnson and Conspirare, and many more. Reaching audiences around the world, his compositions have been heard in hundreds of performances from Taiwan to Finland to Argentina to Chicago’s *Orchestra Hall*, Los Angeles’ *Disney Hall* and New York City’s *Carnegie Hall*.

“Dreams of the Fallen,” Jake’s groundbreaking work for solo piano, chorus, and orchestra, was commissioned by a group of five orchestras from around the U.S.A. After its premiere at the National World War II Museum in 2013, the work has gained national attention in the *New York Times*, *Wall Street Journal*, *Huffington Post*, and *Symphony Magazine*.

A rising star in the national opera scene, Jake was recently commissioned by Washington National Opera for his third opera, “Daughters of the Bloody Duke” — a collaboration with award-winning librettist David Johnston. “Daughters of the Bloody Duke” had its premiere performance in November of 2014 at the Kennedy Center in Washington D.C. and was met with rave reviews from critics including Anne Midgette of the *Washington Post*. One of the few comedy operas written in recent years, this new work was “as much fun for the singers as it was for the audience” (*Washington Post*).

Jake Runestad holds a Master’s degree in composition from the Peabody Conservatory of the Johns Hopkins University where he studied with Pulitzer Prize-winning composer Kevin Puts. He has also studied extensively with acclaimed composer Libby Larsen. A native of Rockford, IL, Mr. Runestad is currently based in Minneapolis, MN and his music is published by JR Music. Find out more at [JakeRunestad.com](http://JakeRunestad.com).

Jake Runestad’s residency at University of Puget Sound School of Music is supported by Matthew Norton Clapp Visiting Artist Endowment.



## GUEST ENSEMBLE

### Heartland Marimba Quartet



The Heartland Marimba Quartet (HMQ) is Matthew Coley, Michael J. Jones, Joe Millea, and Andrew Veit. HMQ is a dynamic ensemble made up of four of the most creative forces in the percussion world today.

The performers of HMQ showcase their excitingly different backgrounds and styles of performance together in over 30 events a season. In concerts at universities, galleries, and performance halls; university master classes and high school presentations; and the many varied events of the annual Heartland Marimba Festival, HMQ is busy bringing the possibilities of the marimba to communities all over year-round. The members serve as the primary teachers to the students each summer at HMF. HMQ seeks to give a platform to the music of American composers in its programming, but performs works by composers worldwide.

Their future commission projects include large-scale works by Brett William Dietz and Jeffrey Holmes, and a concerto for marimba quartet and orchestra by Kevin Romanski. In the spring of 2018, HMQ will premiere the first concerto for quartet and wind ensemble by Paul Alan Price-Brenner with four different ensembles. Visit [HeartlandMarimba.com](http://HeartlandMarimba.com) for more information.

## Concert 1: Heartland Marimba Quartet

Matthew Coley, Abby Fisher,  
Michael J. Jones, Joe Millea

Thursday, March 1, 2018 • 7:30 p.m. • Schneebeck Concert Hall

*Multiverses* for marimba quartet Dorothy Hindman

*and then and then and then this* for percussion quartet \* Thomas Kotcheff

*No Discipline* for solo marimba Frank Felice

Matthew Coley, marimba

*Rivers of Rage* for marimba quartet Matthew Coley  
part i: turbulence

*Percussive Maintenance* for marimba quartet \* Daniel Bayot

### INTERMISSION

*Through a Technicolored Glass* for marimba(+) quartet \* Alex Berko

*Average Bureaucrats* for percussion quartet \*\* Pierce Gradone

*Serving Size 4 Bunnies* for percussion quartet Carl Schimmel

\* written for Heartland Marimba Quartet

\*\* premiere of quartet version for Heartland Marimba Quartet

## Notes

### **Dorothy Hindman**, *Multiverses*

The multiverse is the hypothetical set of multiple possible universes (including our universe) that together comprise all of reality. The idea of parallel universes corresponds to the concept of the multiverse. (*Wikipedia*)

The core idea of this work plays on the idea of the echo - distance, natural decay, and durational expectations - and then fulfills or denies those expectations. The intention with these unusual echoes is to create a musical environment that will give the listener a view into the multiverse: multiple versions of a single performer, performing the same work in an infinite number of universes, set apart by milliseconds and distance. *Multiverses* was made possible by a Seaside Institute Escape to Create residency, and is dedicated to the Institute's amazing personnel and volunteers: Marsha Dowler, Malayne DeMars, Karen Holland, Lynn Nesmith, and Nancy Holmes.

**Dorothy Hindman** is associate professor of Composition at the Frost School of Music.

**Thomas Kotcheff** is a Los Angeles based composer and pianist.

*and then and then and then this* is scored for a wide variety of percussion instruments from those found in the orchestra (snare drum, tom-toms, and cymbals) to found percussion (glass bottles, junk metal). The music is built upon rhythmic motives that continue throughout the piece to build and interlock with one another. The percussion instruments themselves and their unique timbres control the piece's formal construction — either sticking together in unison with alike instruments or fighting against the aggregate ensemble and tangentially popping out of the texture.

### **Frank Felice**, *No Discipline*

King Crimson has long been a favorite progressive rock group of mine, and their *Discipline* album from 1981 features two songs, *Discipline* and *Indiscipline*, which utilize polymetrical and minimalist material throughout. *No Discipline* was composed as a “tip o’the hat” to these two pieces (and indeed Frippertronics), and named after an embarrassingly common tenet of my play/work life, that of having a plan and then... well... wandering away from it... The work is a virtuosic piece for a soloist who must maintain independent lines between each hand, while also playing a Brufordesque kick bass drum part with one foot. (Of course, the piece can also be performed by two players on one marimba as well.) Composed for Alex Williams.

**Frank Felice** is currently an associate professor of composition and electronic music at Butler University in Indianapolis, Indiana.

**Matthew Coley** is an internationally acclaimed performer and the founding executive/artistic director of Heartland Marimba.

### **Daniel Bayot**, *Percussive Maintenance*

per·cus·sive main·te·nance

*noun* | /pə'kʌsɪv 'meɪnt(ə)nəns/

1. The use of physical concussion, such as a knock or a tap, in an attempt to make a malfunctioning device or person work. (*Wiktionary*)

**Daniel Bayot** is an Interlochen alumnus with a B.M. from Bowling Green State University.

**Pierce Gradone**, *Average Bureaucrats*

*Average Bureaucrats* (2011) was inspired by the eponymous painting by Salvador Dalí, which depicts a bent, defeated figure in a deserted landscape peppered with odd, seemingly unrelated objects. The music, in turn, reflects this depiction as small motives and patterns are presented as random objects surrounding a barren textural plain. As its title implies, this piece also explores the fruitless labors of navigating a massive, unrelenting bureaucracy, much like those depicted in Kafka's *das Schloss* (The Castle) and Terry Gilliam's *Brazil*. In these works, the bleak and sinister reality of a labyrinthine social structure is masked by a seemingly benign indifference that seems to inevitably lead to madness or death, always preferring euphemisms and meaningless adjectives to describe objects that may reveal the hideous face of an arbitrary dictatorship. *Average Bureaucrats* was commissioned by Line Upon Line Percussion.

**Pierce Gradone** is a Ph.D candidate at the University of Chicago.

**Alex Berko**, *Through a Technicolored Glass*

*Through a Technicolored Glass* explores a world of variation and fast-changing spectra. Contrary to many pieces that I have written, this work was an attempt at crafting something that was constantly evolving and reacting to preceding musical energy; finding excitement in the sharpness of transitions from one splotch of color to the next. The drum set that is created among the auxiliary percussion is meant to act as an extension to the marimbas and players themselves. I found that the sounds of various cymbals and drums offered a unique palate when combined with the color of the marimbas. My hope was to utilize these additional percussive instruments as a way to articulate certain gestures and textures created by the marimbas. Ultimately, this short work ends at a very different place than it starts. It is almost as if the piece has weaved and cut its way through this dense palate and ended up on the other side.

**Alex Berko** currently attends Indiana University's Jacobs School of Music pursuing a BM in composition with an outside concentration in piano and entrepreneurship.

**Carl Schimmel**, *Serving Size 4 Bunnies*

*Serving Size 4 Bunnies* was written for the Original Skin Percussion Project ([originalskinpercussion.com](http://originalskinpercussion.com)). The unusual title for this work was stolen from a box of seasonal marshmallow confections. Each of the four brief movements depicts a different anthropomorphized bunny, each of whom exists in a unique emotional state. *SS4B* is "serious music" only inasmuch as it is written out on paper and at times demands that the audience listen carefully. This is not of course careful-listening-music in the tradition of Babbitt and Wuorinen, and yet the casual concertgoer may be surprised to learn that the piece continuously uses the mathematical "Rabbit sequence" (1, 10, 101, 10110, 10110101, ...), which arises in the hypothetical reproduction of rabbits and which possesses many interesting properties, not the least of which is its relation to the Fibonacci sequence (add the digits of each term...). Then again, a glance through any bit of nonsense is sure to reveal some number play—think *Alice in Wonderland* and nursery rhymes.

**Carl Schimmel** is associate professor of music theory and composition at Illinois State University.

Full composer biographies begin on page 37

## Concert 2: Chamber Concert 1

Friday, March 2, 2018 • 10:00 a.m. • Schneebeck Concert Hall

*Nocturne* for violin and harp Alan Hankers

Timothy Christie, violin  
Catherine Case, harp

*Lullaby for an Evening Star* for harp Kurt M. Mehlenbacher

Kathryn Harms, harp

*but I don't WANNA go to bed!!* for bassoon Stephen Bachicha

Kelsey Tryon, bassoon

*Co.Ko.—un poco loco* for solo piano Texu Kim

Blair McMillen, piano

*Catharsis* for mezzo-soprano and piano Daniel Sitler

Alexandra Hegedus, mezzo-soprano  
Ariel Magno da Costa, piano

### INTERMISSION

*Romance* for oboe and piano Mark Dal Porto

Tracy Carr, oboe  
Mark Dal Porto, piano

*Doing the Right Thing* for trumpet and piano Kai Ono

Daniel Gerona, trumpet  
Kai Ono, piano

*Inventions for Alto Saxophone and Piano* Harry Bulow

Harry Bulow, alto saxophone  
Ellen Bulow, piano

*Action/Reaction* for percussion duo Mark Phillips

Harrison Rosenberg and Spencer Moore, percussion

## Notes

### **Alan Hankers**, *Nocturne*

In this piece, I explore the duality between the explicit and the abstract, and how they can interact. The piece opens with a very ethereal texture that is evocative of night. As this music progresses, a more animated texture emerges, transforming the material into a web of melody and color. *Nocturne* was commissioned by the Talis Festival & Academy and premiered in Saas-Fee, Switzerland.

**Alan Hankers** is a PhD candidate at Stony Brook University.

### **Kurt Mehlenbacher**, *Lullaby for an Evening Star*

This work is intended as an homage to Kathryn Harms. Sadly, her grandmother—a significant force in her upbringing—had passed away shortly before this project began, so it was my goal to create something that would honor their relationship and her memory. Additionally, Kathryn has an unfettered love for theme and variations, which drastically informed the construction of this work.

**Kurt Mehlenbacher** is an active composer, copyist, and concert producer in the Boulder, CO area.

### **Stephen Bachicha**, *but I don't WANNA go to bed!!*

This piece is an audio representation of a child whose parent has just told them to go to bed. The music suggests that the child is doing everything they can to avoid going to bed. The multiphonics and timbre trills are musical onomatopoeia representing temper-tantrums that a child who doesn't want to go to bed would throw. The musician is suggested to, "have fun with this piece for here is your chance to act like a complete child once again."

**Stephen Bachicha** received his Doctorate Degree from Rice University studying primarily with Art Gottshalk and Kurt Stallman.

### **Texu Kim**, *Co.Ko.—un poco loco*

Co.Ko., meaning "Contemporary Korea," it is a musical essay in three movements, about modern and contemporary Korea, in a slightly crazy way. Movement 1 is titled "Sangietto" and is based on sanjo a Korean traditional music (pretty modern, as it is from late 19c). A sanjo piece, typically 40-60 minutes long, encompasses a handful of sections with different tempi and prominent rhythmic patterns, getting gradually faster throughout the piece. This shortened sanjo in 5 minutes (therefore, sangietto), is based on the structure and rhythmic patterns of the tradition, intertwined with Western music, including rag time, symbolizing the deeply interspersed Western culture in contemporary Korea. Movements 2 & 3 parody K-pop ballad and dance music, respectively. Both begin with an extreme cliché of each genre and develops into something unpredictable in a slightly mocking way.

**Texu Kim** teaches music theory at Lewis & Clark College and Portland State University, both in Portland, Oregon.

### **Daniel Sitler**, *Catharsis*

"Catharsis: An Unsound Mind Wanders" (2016) is a creative presentation of mental illness and its effects on the human body, based on texts written by poet and mezzo-soprano Alexandra Hegedus. Each movement focuses on a different common mental illness: insomnia in movement I, depression in movement II, and anxiety in movement III presented through the fear of flying. The setting of the text to music is meant to enhance the evocative nature of the poetry, creating a sense of discomfort. The work's ultimate goal is to allow the listener to truly experience what it is like to suffer from these illnesses.

**Daniel Sitler** is a midwestern composer and string bassist.

**Mark Dal Porto**

*Romance* for Oboe and Piano is dedicated to my beloved wife and oboist Tracy who inspired the deepest feelings behind every note found in this piece.

**Mark Dal Porto** serves on the faculty of Eastern New Mexico University as professor of music and coordinator of Music Theory and Composition.

**Kai Ono**, *Doing the Right Thing*

Most of the time, most people think they are doing the right thing. This piece is about exactly that. This piece was commissioned by Daniel Gerona, a fine trumpet player. Much thanks to him for his advice as I wrote this work – he himself is half the piece.

**Kai Ono** just recently graduated from the University of Kansas with a BM in Piano Performance and Composition with distinction, and as a Presser Scholar.

**Harry Bulow**, *Inventions for Alto Saxophone and Piano*

*Inventions for Alto Saxophone and Piano* was completed in 2015 and consists of three basic sections: Allegro Moderato, Adagio Expressivo Ad Libitum and Allegro Moderato. The work is highly chromatic emphasizing the intervals of major and minor seconds, minor thirds, major sevenths and tritones. In large measure the work is a study on building expressive intense lines and coloristic harmonies by interconnecting and combining these intervals with each other. The first section is characterized by spatial notation that allows the performers to interact with each other without being rigorously tied to a particular meter or rhythmic orientation. This adds to its intensity and sense of freedom while still holding to clear defined points of arrival. The second section or invention is slow and features an increasingly intense contrapuntal line. The final movement is an aggressive Allegro Moderato starting off similarly to the first invention. The ostinato in the piano part has a jazz-like feel to it which is common among many of Bulow's other works. The composition ends on Bb which is where it began.

**Harry Bulow** is professor of music and head of the Patti and Rusty Rueff School of Visual and Performing Arts at Purdue University in West Lafayette, IN.

**Mark Phillips**, *Action/Reaction*

The original concept for this piece, encapsulated in the title, seemed so strong, yet flexible, that I decided to see how far I could go in refining it, while still keeping it abstract and unconfined to specific notes. I came up with a score where each player has a primary action, a secondary action, and a signal motive, as well as a primary reaction, a secondary reaction, and a signal reaction. All actions and reactions consist of a single gesture (e.g., a single sustained note, a short roll, an accelerando-ritardando figure on a single timbre, or 2–3 quick notes) on a specified instrument. All actions from one player require defined reactions from the other. Though the process and interplay of ideas in *Action/Reaction* are carefully specified, the exact pitches and many structural details of the piece are left to the performers.

Full composer biographies begin on page 37

## Concert 3: Electroacoustic Music

Friday, March 2, 2018 • 2:00 p.m. • Schneebeck Concert Hall

*While it was raining in the woods* for saxophone and computer Jacob Thiede

Jacob Thiede, saxophone and computer

*Ictus* for 2 channel fixed media Michael Smith

*16 veils* for bass clarinet and live mixer Jorge Variego

Jorge Variego, bass clarinet

*Dialogue* for flute and electroacoustic accompaniment Sue Jean Park

Chloe Upshaw, flute

*The Deep*s for fixed media Scott Blasco

*If your boy leads* for mezzo-soprano and electronics Daniel Eichenbaum

Dawn Padula, mezzo-soprano

*The Nice Model* for cello and synthesizer (vocoder) Charles Gran

Brian Kubin, cello  
Charles Gran, synthesizer/vocoder

### Notes

**Jacob Thiede**, *While it was raining in the woods*

*While it was raining in the woods* was created as a result of many trials and experimentations with live electronics. Ultimately, I would be influenced by certain choice-based games such as “Until Dawn” and “Life is Strange.” I wanted my music to be like an ongoing event, where every choice influences multiple aspects of the work (“consequential music,” if you will). The player chooses between diatonic pitches and “non” diatonic pitches to result in different alterations to the music.

**Jacob Thiede** is a composer, saxophonist and current PhD student at the University of North Texas.

**Michael Sterling Smith**, *Ictus*

*Ictus* combines rapid gestural motions with moments of relative clarity/calmness. The work was composed at the University of North Texas in 2015.

**Michael Sterling Smith** is currently pursuing his doctoral degree at the University of North Texas.



**Jorge Variago**, *16 veils*

*16 veils* is an interactive composition in which the bass clarinet and the live mixer performer interact to create, transform and develop a myriad of colors.

**Jorge Variago** is currently on the Music Theory/Composition faculty at the University of Tennessee, Knoxville.

**Sue Jean Park**, *Dialogue*

*Dialogue* was commissioned by flutist, Mirim Lee, a close friend of mine. The piece was inspired by “Prologue”, a poem by Korean poet, Yun Dong-Ju, from his collection, *Sky, Wind, Star and Poem*, written in 1941. I designed the music as a mixture of Asian and Western styles, using some extended techniques for the flute as well as imitating the sound of a Deageum, which is a large traditional bamboo transverse Korean flute. It has a unique timbre as well as a stylized performance tradition. Prologue by Yun Dong-Ju; translation by Alex Rose. “*I hope to live with a conscience until my dying day. And yet like the windblown leaf I have suffered. I must love all those close to with a heart that sings of the stars. And take the path I have been called walk. Even tonight, the stars are being ruffled by the wind.*”

**Sue Jean Park** is a DMA student at West Virginia University.

**Scott Blasco**, *The Deeps*

*The Deeps* articulates a single gesture divided into three contrasting sections, drawn from a recorded sample of boiling water. Though the source material is never completely obscured, it is filtered and altered in order to bring into super-real relief its contrasts and textural drama, evoking more profound imagery than its rather mundane beginnings might suggest.

**Scott Blasco** teaches composition, theory, and electronic music at Washington State University.

**Daniel Eichenbaum**, *If your boy leads*

*If your boy leads* by Elizabeth Savage

If your boy leads

a charmed life  
let him keep it

& riches of love  
suffering misses

let him  
keep it

if your boy loves  
stumbling

into riches of life  
suffering misses

let him keep  
if riches of suffering

love misses  
charms your boy

let him suffer  
stumbling love

riches of life  
charming your boy

& the stumbling  
of love

your boy leads  
let him

keep it  
your boy leads

**Daniel Eichenbaum** serves as associate professor of music at Fairmont State University in Fairmont, West Virginia.

**Charles Gran**, *The Nice Model*

A vocoder works by modulating a steady sound source, often a synthesizer rich in harmonics and noise, with the signal of a voice speaking or singing. I sing in this recording because it allows for certain harmonics to be reinforced. On a level, the text of this work was selected and metered because of the way it sounds when spoken (or sung). The phrases are mostly from various scientific writings on the model. The subject is complementary to the sound of the vocoder. I have also edited the verse to highlight the uncertainty in both the specific history of the Solar System and the scientific community's ambivalence to the model's ability to explain aspects of it.

The Nice Model is a hypothesis  
And not all scientists are convinced it's true  
Everyone now agrees that at least Some planets migrated  
Whether that set off  
A violent solar-system-wide paroxysm Is up for debate  
Charting the composition And orbits  
Of distant planets  
Should reveal  
Whether and how  
The key to testing The Nice Model  
Is Map-making  
There is a faint risk  
Of apocalypse  
The Sun incinerating the Earth  
None of this  
Is what you would expect From planets  
Born in a spinning disc Around a star

**Charles Gran** is an associate professor of theory and composition at Truman State University.

Full composer biographies begin on page 37

**Composers' Panel**  
**with Guest Composers**  
**Joel Puckett and Jake Runestad**

Friday, March 2, 2018 • 3:30 p.m. • Music Room L1

## Concert 4: Puget Sound Symphony Orchestra

Anna Wittstruck, director

Friday, March 2, 2018 • 7:30 p.m. • Schneebeck Concert Hall

*To Spring—An Overture*

Daniel Perttu

*Libro d'Ore* for solo violin and orchestra

Marilyn Shrude

Maria Sampen, violin

*Anadyr*

Scott Lee

INTERMISSION

*Concertino for Flute and Orchestra*

Gregory Yasinitsky

Colin Babcock, flute

Music from *West Side Story*

Leonard Bernstein  
Arranged by David Deacon-Joyner

Jazz combo:

Tracy Knoop, director of Puget Sound Jazz Orchestra, alto saxophone; Nic Casey '20, violin;  
Aric MacDavid '20, saxophone; Jack Day '21, trombone; David Imholz '20, trombone;  
Alonso Tirado '20, drums; Dr. Doug Davis, piano; Dr. Robert Hutchinson, bass

*Three Dance Episodes* from *On the Town*

Leonard Bernstein

## Notes

### **Daniel Perttu**, *To Spring—An Overture*

Commissioned by the Lakeland Civic Orchestra in Cleveland, Ohio, and recorded by the Moravian Philharmonic, this piece was written in honor of my daughters, Annika and Fiona Perttu. While I was writing this piece, I had the great pleasures of watching them grow and develop. Their spirits epitomize the season of Spring and are captured as well by the following poem by William Blake.

**Daniel Perttu** is associate professor at Westminster College in New Wilmington, Pennsylvania, where he serves as School of Music Chair.

### **Marilyn Shrude**, *Libro d'Ore*

*Libro d'Ore* (Book of Hours) celebrates the talents of two outstanding violinists, Ioana Galu and Maria Sampen, and the Central Ohio Symphony, all of whom were responsible for this commission. A one-movement tour de force for the instrument, *Libro d'Ore* loosely follows the idiosyncratic character of the Medieval Book of Hours, a collection of invocations, antiphons, hymns and psalms that were a prayerful aspect of everyday religious life in the Middle Ages. It also recalls the profound spirituality contained in the words and images of poet Rainer Maria Rilke, whose youthful Book of Hours is a favorite of mine. The composition opens with a series of repeated notes (ala recitativo) that appear frequently throughout the piece. The motive is passed among members of the orchestra and is often embellished with joyful melismatic flourishes. The composition's two static sections feature suspended harmonies that provide a calm respite amidst the many agitato sections. The dramatic orchestral tutti arrives at the two-third point of the piece and is an inevitable celebratory outburst. The final section is chaconne-like, as the droning rhythm and harmony support a fluid, nostalgic violin solo. The rhythm and melody grow in complexity until the final whispering fragments float into the silence.

*Libro d'Ore* (Book of Hours) is a consortium commission which includes violinists Ioana Galu and Maria Sampen and the following orchestras: Central Ohio Symphony, University of Puget Sound Symphony Orchestra, Bowling Green Philharmonia and the Sibiu Philharmonic Orchestra. The work was also supported by funds from the Ohio Arts Council and the Women's Philharmonic.

**Marilyn Shrude** is has consistently promoted American music through her many years as founder and director of the MidAmerican Center for Contemporary Music (1987–99), as chair of the Department of Musicology/Composition/Theory at BGSU (1998–2011) and as coordinator of the doctoral program in contemporary music (2006–present).

### **Scott Lee**, *Anadyr*

The name *Anadyr* refers both to a remote port town in Northeastern Russia and to the secret 1962 operation ("Operation Anadyr") in which Soviets deployed missiles and supporting forces to Cuba, prompting the Cuban missile crisis. The mission involved a complex campaign of deception, and was shrouded in secrecy. The name "Anadyr" itself was chosen in order to suggest anything but a movement of Soviet troops and missiles to the Caribbean. Only five senior officers knew of the actual deployment location, and kept their plans handwritten; the loading of men and material onto the ships occurred under cover of darkness; false structures were built on the ships, placed alongside agricultural equipment, to hide their defenses. Disinformation was fed to associates of President Kennedy and to the Communist Party of Cuba while accurate information was given to the Cuban

émigré community in Miami, Florida, since the Soviets knew that American intelligence services perceived them as unreliable. This work aims to evoke the deception and subterfuge that characterized this period in international dealings with Russia.

**Scott Lee** is currently a James B. Duke Fellow at Duke University where he is pursuing his PhD in Composition.

**Gregory Yasinitsky**, *Concertino for Flute and Orchestra*

*Concertino for Flute and Orchestra* was written in June and July of 2006 especially for my wife, Ann Marie Yasinitsky, and is dedicated to her.

My intention was to write something worthy of her considerable musical gifts. She has the ability to phrase music in the most exquisite way possible combined with a captivating sound and spellbinding technique. Also, she has a vibrant and exciting personality with an infectious enthusiasm for life and I hoped to capture something of that in my composition.

In addition to Ann's musicianship, I was inspired by the virtuosity, instrumentation and brilliant orchestration found in classical music, rich harmonies found in jazz, and rhythmic devices found in world music. The piece is in one movement with three distinct sections. The first is lively and optimistic, the second, slow, lyrical and heartfelt, and the third, fun and playful with a cadenza featuring dazzling flute fireworks.

Creation of the piece was supported in part by the Washington Idaho Symphony, Nick Wallin, Music Director; The Commission Project, Ned Corman, Director; Musicfest Northwest, Yvonne Goodwater, Flute Division Chairperson; the Spokane Symphony, Eckart Preu, Music Director; and the Coeur d' Alene Symphony, David Demand, Artistic Director.

**Gregory Yasinitsky** is Director of the School of Music at Washington State University.

Full composer biographies begin on page 37

## **Composers' Reception for SCI Members**

Friday, March 2, 2018 • 9:30 p.m. • Rasmussen Rotunda, Wheelock Student Center

## Concert 5: Chamber Concert 2

Saturday, March 3, 2018 • 10:00 a.m. • Schneebeck Concert Hall

*Delicacies* for string trio

Timothy Melbinger

Maria Sampen, violin  
Timothy Christie, viola  
Alistair MacRae, cello

*Petite Suite for Violoncello*

Blaise Ferrandino

Alistair MacRae, cello

*Pears on a Sill* for piano

Gregory Mertl

- ii. Spinning Waltz
- iii. Boatman's Song
- iv. Caitlyn's Goodbye

Heather Lanners, piano

*Idée Fixe* for solo flute

Doug Davis

Drew Shipman, flute

*Introspec 2* for piano

Steven Weimer

Steven Weimer, piano

### INTERMISSION

*Clarinet Clarinets Calling: Three Bagatelles for Clarinet Quartet*

Sheli Nan

- 1. Firefly
- 2. Trinket
- 3. Lost

#### B NATURAL CLARINET ENSEMBLE:

Jahrme Risner, clarinet; Lauren Woodyard, clarinet; Leykza Carreras, clarinet;  
Jennifer Nelson, clarinet; Kathleen Farrington, bass clarinet

*Danza Sueño* for flute quintet

Jeffrey Ouper

Emma Lenderink, Tuvia Eggebrotten, Chloe Upshaw, flutes;  
Drew Shipman, alto flute; Colin Babcock, bass flute

*Andooni* for clarinet, two violins, viola, and cello

Joshua Burel

Davis Hampton, clarinet  
Maria Sampen and Eunmin Woo, violins  
Timothy Christie, viola  
Alistair MacRae, cello

*Springbokkie* for flute, oboe, clarinet, horn, bassoon, and double bass

Aaron Israel Levin

Colin Babcock, flute; Madeleine Scypinski, oboe;  
Davis Hampton, clarinet; Savannah Schaumburg, horn;  
Kelsey Tryon, bassoon; Jesse Kuras, double bass

*blocks* for string quartet

Adam Scott Neal

Maria Sampen and Kaitlyn Seitz, violins  
Timothy Christie, viola  
Alistair MacRae, cello

## Notes

### **Timothy Melbinger**, *Delicacies*

*Delicacies* was completed in the summer of 2005 at my home in Natick, Massachusetts. An ad hoc trio of Biliana Voutchkova, Mark Berger and Ivan Lalev gave the premiere at the University of Massachusetts Dartmouth later that spring. It is cast in twelve short movements, lasting about ten minutes. I wrote the piece in response to the calls for scores from the “miniaturist” ensembles that keep popping up – who only play works of 100 notes or less. Each movement of the trio is exactly 100 notes (not counting trills or tremolos, which I counted as only two). What I hoped to accomplish was not twelve fragments or just beginnings, but twelve complete pieces with beginnings, middles and endings, of varying affect, color and length that complemented each other. Perhaps as a result of these restrictions in place, compositional process was one of my most focused and enjoyable of my career.

**Timothy Melbinger** currently teaches at Penn State Altoona.

### **Blaise Ferrandino**, *Petite Suite for Violoncello*

*Petite Suite for Violoncello* is presented in seven movements. Prelude, two Interludes, and a Postlude are alternated with a Waltz, a Moto perpetuo, and a Prayer. The “...lude” movements do indeed “play” with, and off, each other as well as being influenced by the respective contrasting movements. There is, as might be imagined, a rather involved scheme of pitch centers and processes which keep the entire edifice standing, but the study of these girders and trusses is better saved for a music architecture class. There is a central theme which is made manifest, transformed, in each successive interlude and, eventually, presented as a synthetic amalgam in the Postlude. The prayer stands as the structural and dramatic climax of the work.

**Blaise Ferrandino** is professor and division chair of music theory and composition at Texas Christian University where he has been since 1990.

### **Gregory Mertl**, *Pears on a Sill*

Unlike most of my music, which is in one movement and relies on dramatic shape spinning out over many sections, each movement to *Pears on a Sill* is self-contained. Contrast occurs, but often within the context of a more limited palette. There is emphasis on recurrence – of opening ideas, distinct passages from other parts of a movement – in either unanticipated or open-ended ways. Each part of the set is a character piece and, as such, evokes a particular mood. To set a mood, most movements use rhythmic figures that recur throughout. Here the challenge is to create flow and a sense of a process despite rhythmic consistency. The last and most rhythmically concise movement is, in fact, the most expansive and a fitting conclusion to the set. While the titles of the individual movements are specific, the title as a whole hints at the idea of a collection of pieces set side by side. *Pears on a Sill* was written for pianist Solungga Liu and is dedicated to a dear teacher and enduring friend, Anne Modugno.

**Gregory Mertl** has degrees from Yale University (BA 1991) and the Eastman School of Music (Ph.D. 2005) and was a 1998 Tanglewood Composition Fellow.



**Doug Davis**, *Idée Fixe*

Are all things colored by circumstance, carrying the weight of an unexpected turn toward grief or good fortune, staring at ruin or gazing at glory? Lucky for me, Mary Cervantes asked me to write a solo work to be played for the Cortona Prize in Italy. Mary is the most gifted daughter of my best friend and percussionist Ernie Cervantes. For Mary, I will get to work. I, now, am in my later, nostalgic years, but this was a different thing, clear, hard, and relentless in its obsessive hold on the two prongs of its being... Yes, an *idée fixe*, with the opening melodic “stone” ever persisting until it finds its equally insistent bass underpinning. The “two” relentlessly finding each other like lovers who are caught in an ever-continuing dance. This dance must end, soon the rhythm must yield to close. Struggle surfaces as motions fight to continue, to pull one more breath, and yet, calm appears, and calm assures, and calm allows the letting go. The opening ideas of *Idée Fixe* are the last that my wife of 33 years heard of my music. Completing this music was my fate, a last piece after she found her lasting peace.

**Doug Davis** is professor emeritus at California State University, Bakersfield, where he was selected the outstanding professor, served as department chair, and created multiple concert series of Guest Composers, the Bakersfield Jazz Festival and Legends of Jazz concerts.

**Steven Weimer**, *Introspec 2*

*Introspec 2* is the second work in a series of self-reflective pieces. It is based on an octatonic pitch collection that is essentially the major scale with an added tone. This collection is used as the central harmonic palette that plays out within a loose ternary structure. Additionally, the piece was composed for myself to perform and was designed to challenge my abilities as a pianist, which are amateur-level at best. To combat this shortfall, I used gestures that fit comfortably within my hand’s reach and employed repetition of certain acrobatic gestures to minimize the learning curve.

**Steven Weimer** is currently assistant professor of Music at Murray State University.

**Sheli Nan**, *Clarinet Clarinets Calling: Three Bagatelles for Clarinet Quartet*

These 3 bagatelles are meant to be, in classical (Beethoven) parlance, tempests in a teapot, complete moments in themselves. The first two, Firefly and Trinket, are short and rather sweet. The last, Lost, expresses the angst and corresponding hope that exist when one is lost in the woods. Ornaments are encouraged and slurs can be altered depending on consensus. Uncomfortable notes can be performed an octave lower or higher.

**Sheli Nan** composes music that defies boundaries. She composes from solo harpsichord and piano up to string quartets, chamber music and orchestra.

**Jeffrey Ouper**, *Danza Sueño*

*Danza Sueño* is one of many works I have written for flute ensemble. It was a study piece for me writing in a Latin style, inspired by Latin rhythm. My primary influence is the music of Astor Piazzolla, though there are some of my own creative choices that lead to it being more of a “Dance Dream” than a formal dance.

**Jeffrey Ouper** recently graduated with a D.M.A. in Music Composition at Arizona State University.

**Joshua Burel**, *Andooni*

*Andooni* means “without a home” and embodies the history and sentiment of the Armenian people after the genocide in 1915. “Andooni” was originally composed by an Armenian monk named Komitas (baptized Soghomon Sghomonian) in reference to the centuries of war surrounding Armenia’s kingdom since the year 301. The Persians, Mamelukes of Egypt, and Ottomans among others fought over Armenia’s land, dislocating Armenians from their historic homeland. Komitas’s song “Andooni” is now more closely associated with the Armenian Genocide of 1915.

This piece is written with the inspiration of Komitas’s original melody for “Andooni.” The work features microtones to create an aural perception of a changing pitch. Despite the fact that an open D string in the viola and octave D in the clarinet remain unchanged, the microtones performed in the other instruments give the auditory sensation that these constants are moving sharp and flat. This unsettling effect creates a feeling of instability, which I hope represents the central themes expressed in *Andooni*.

**Joshua Burel** is currently the assistant professor of music theory and composition at the University of Alabama in Huntsville.

**Aaron Israel Levin**, *Springbokkie*

A springbokkie is a South African drink named after the springbok, a medium sized antelope that inhabits southern Africa. I was inspired by the artful leap of this animal, a gesture that struck me as very musical. *Springbokkie* incorporates this gesture as rhythmic and melodic motifs, informed by the graceful and energetic movement of the springbok.

**Aaron Israel Levin** is currently pursuing his M.M. in composition at the Yale School of Music.

**Adam Scott Neal**, *blocks*

*blocks* refers both to “block chords” and to Stravinsky’s “block form.” It was written for Beo String Quartet.

**Adam Scott Neal** currently works at East Carolina University.

Full composer biographies begin on page 37

## Concert 6: Vocal and Choral Music

Saturday, March 3, 2018 • 2:00 p.m. • Schneebeck Concert Hall

*Prelude, Illusion, and Magic* for open instrumentation David Dean Mendoza

*Soul Journey – Three Whitman Songs* for mezzo-soprano and piano Ingrid Stölzel  
I. Grand is the Seen

*Three Songs of the Librarian* for mezzo-soprano and piano Robert Strobel  
1. Weave Me  
3. Loneliness

*Sufi Songs* for mezzo-soprano and piano Jay Batzner  
1. Rumi  
2. Bawa Muhaiyaddeen

Dawn Padula, mezzo-soprano  
Tanya Stambuk, piano

Spirit of Life Christopher Aspaas

Rise Up Jake Runestad

Dorian Singers  
Kathryn Lehmann, director  
Jinshil Yi, piano

*Salve Regina* for choir Jordan Alexander Key  
I. Pray for Us, Our Mother

Come to the Woods Jake Runestad

Jake Runestad's residency at University of Puget Sound School of Music is supported by Matthew Norton Clapp Visiting Artist Endowment.

## Notes

**David Dean Mendoza**, *Prelude, Illusion, and Magic*

*Prelude, Illusion, and Magic* was written in March of 2015 at the Banff Centre for male or female voice and open instrumentation.

**David Dean Mendoza** currently an adjunct professor of music at the University of Miami and at New World School of the Arts.

**Ingrid Stölzel**, *Soul Journey*

The moment I read Whitman's poem "Grand is the Seen," I knew I had to set these beautiful words to music. A soundworld arose immediately and as I was getting deeper into the writing process, the music flowed freely, as if Whitman's words themselves already had the music embedded in them and all I had to do was tap into the energy of it all. At times it felt truly magical and mysterious!

After finishing the first song and hearing the wonderful premiere by Mezzo Soprano Virginia Dupuy and pianist Shields-Collins Bray at the Abiquiu Chamber Music Festival in New Mexico, I realized I was not quite ready to let go of Whitman's words. I discovered two more wonderful poems from Whitman's *Leaves of Grass* that, although written at different times, seemed to belong together with "Grand is the Seen" to form a cycle. For me, these three poems create a beautiful journey, a journey of the soul from awakening to awareness to transcendence.

*Soul Journey – Three Whitman Songs* (2015) was commissioned by the Abiquiu Chamber Music Festival.

"Grand is the Seen"

Grand is the seen, the light, to me – grand are the sky and stars,  
Grand is the earth, and grand are lasting time and space,  
And grand their laws, so multiform, puzzling, evolutionary;

But grander far the unseen soul of me, comprehending, endowing all those,  
Lighting the light, the sky and stars, delving the earth, sailing  
the sea,

(What were all those, indeed, without thee, unseen soul? of what  
amount without thee?)

More evolutionary, vast, puzzling, O my soul!  
More multiform far – more lasting thou than they.

**Ingrid Stölzel** teaches composition at the University of Kansas and prior served as Director of the International Center for Music at Park University.

**Robert Strobel**, *Three Songs of the Librarian*

The work *Three Songs of the Librarian* paints a musical setting to Ina Coolbrith's expressive and contemplative poetry from *Songs from the Golden Gate* (published circa 1895). California's poet laureate in the early twentieth century, Ina Coolbrith wrote in a style that reminds one mildly of Walt Whitman. The basis behind my title lies in the fact that Coolbrith worked as a librarian in San Francisco. Each movement has a strikingly different musical affect. The first song, "Weave Me," reflects the ominous grief of unfulfilled desires. "Citron" paints the overwhelming,

surreal, and dizzying beauty of the natural and human world around Coolbrith. Finally, the stars, moon, and sea play a part in the music to the song, "Loneliness." The work was intended for Lisa Foltz, who performed the music March 24, 2016 in Tallahassee Florida at Longmire Recital Hall with Chad Spears, and recorded it in May and April by Adam Klein. As in some of my recent music, a twelve tone cantus firmus runs through each song, providing maximal harmonic variety.

**Robert Strobel** has a doctorate degree in composition from Florida State University, as well as degrees from the University of Missouri-Columbia (MM Composition), and the University of Northern Colorado (MM Oboe Performance, BM Composition and Oboe Performance).

**Jay Batzner**, *Sufi Songs*

I composed these two pieces for mezzo-soprano LaToya Lain and pianist Casey Robards. These texts about love made such an impact on me that I just had to share them with as many people as possible.

1. Rumi

Those who don't feel this Love  
pulling them like a river,  
those who don't drink dawn  
like a cup of spring water  
or take in sunset like supper,  
those who don't want to change,  
let them sleep.  
This Love is beyond the study of theology  
that old tricker and hypocrisy.  
If you want to improve your mind that way,  
sleep on.  
I've given up on my brain.  
I've torn the cloth to shreds  
and thrown it away.

If you're not completely naked,  
wrap your beautiful robe of words  
around you,  
and sleep.

2. Bawa Muhaiyaddeen

I hold you in my heart.  
I rock and sing you to sleep.  
You are everywhere in everyone,  
the holy baby in all of us,  
that plays there.  
The beautiful one,  
born when we love,  
the glowing child.  
You are the meaning that blooms in the heart.

**Jay Batzner** is on the faculty of Central Michigan University where he teaches music theory, composition, technology, and electronic music courses.

**Christopher Aspaas** is associate professor of choral/vocal music at St. Olaf College.

**Jake Runestad**, Rise Up

Commissioned by the 2016 ACDA Women's Choir Commission Consortium

Rise up!

There shall never be another season of silence.  
Deepen your sympathy then convert it to action.

Pray every single second of your life, not on your knees but with your work.

Think your best thoughts,  
speak your best words,  
do your best work.

There is so much yet to be done.  
Rise up!

*[Taken from speeches and writings by Susan B. Anthony.]*

**Jake Runestad, “Come to the Woods”**

Famed Scottish-American naturalist and conservationist John Muir had a giddy, child-like excitement for the natural world. After a youth spent in Scotland and Wisconsin, he found himself transformed by his first visit, around age 30, to California’s Yosemite Valley. With the vast mountainous landscape and the surreal size of the sequoia and redwood trees, these woods captured him and became his playground, his classroom, and his sanctuary.

Muir was an avid “saunterer” and a profound thinker who would venture into the woods for days with a bit of food and a book of Emerson poetry in hand. Inspired by the beauty of the wilderness and a lifelong love for words, Muir penned a vast collection of eloquent and vivid writings. In one quintessentially Muirian account, he is so fascinated by a storm that he climbs up a tall Douglas Fir to experience it more intensely.

“Come to the Woods” explores Muir’s inspirations and the transporting peace found in the natural world. Using a collage of fragments from Muir’s writings, the work ventures from the boisterous joy of a “glorious day,” to the quiet whispering of wind, to the rejuvenating power of a storm, to the calming “amber light” when the clouds begin to clear. I hope it captures the self-discovery and sustenance one encounters while exploring the outdoors and its vital importance in our lives. As Muir writes, “I only went out for a walk, and finally concluded to stay out till sundown, for going out, I found, was really going in.”

“Come to the Woods” was commissioned by Grammy-winning Conspirare and conductor Craig Hella Johnson.

**Jake Runestad’s** bio is on page 6.

Full composer biographies begin on page 37

## Concert 7: Chamber Concert 3

Saturday, March 3, 2018 • 3:30 p.m. • Schneebeck Concert Hall

*Dark Blessing* for violin, violoncello, and piano Tianyi Wang

Maria Sampen, violin  
Alistair MacRae, cello  
Tanya Stambuk, piano

*Preserve Me, O God* for medium voice and string quartet Frank Felice

Dawn Padula, mezzo-soprano  
Eunmin Woo, 1<sup>st</sup> violin; Dana Levy, 2<sup>nd</sup> violin;  
Jordan Goldstein, viola; Olivia Katz, cello

*Spirit's House* for bassoon Bonnie McLarty

Rose Rogers, bassoon

*Psalm Twenty Three* for soprano, cello, and piano Jacob Reed

Dawn Padula, mezzo-soprano  
Alistair MacRae, cello  
Tanya Stambuk, piano

### INTERMISSION

*Qin Rhyme* for solo piano Jianjun He

Sarah Chan, piano

*Rhapsody No. 1* for alto saxophone and piano Vaibhav Mohanty

Jake Tilton, alto saxophone  
Vaibhav Mohanty, piano

*Rejuvenated (Variations on a Youthful Theme)* for solo piano Matthew Jaskot

Matthew Jaskot, piano

*Connotations* for violin, cello, and piano Jason Haney

IV. The New Normal

Maria Sampen, violin  
Alistair MacRae, cello  
Tanya Stambuk, piano

## Notes

**Tianyi Wang**, *Dark Blessing*

A work inspired by the strings' various timbral colors, *Dark Blessing* explores an ethereal and ominous sonic realm, as if a dark rite is taking place. The beauty of darkness surrounds us all.

**Tianyi Wang** currently resides in Boston, Massachusetts, where he is continuing his music journey as a Graduate Diploma candidate.

**Frank Felice**, *Preserve Me, O God*

*Preserve Me, O God* is a piece that I promised to write for my wife shortly after hearing her sing as a soloist for the first time at the University of Minnesota. It had a long gestation, and I wrote nearly ten other false starts before completing this piece. I had asked her what her favorite sacred text was, and she replied that it was the sixteenth psalm. *The Good News Bible* lists this a "prayer of confidence," and my setting of the text reflects that along with my reading that David is claiming the Lord for his own throughout ("You are MY Lord"). This psalm also enumerates a number of those excellent things God gave to the psalmist (as well as mentioning the less-than-excellent sorrows that come to those who chase after other 'gods.'). The text is set largely syllabically for the soloist, accompanied by contrapuntal backgrounds and a bit of pedal-based tintinnabulation underneath them, utilizing a modal, accessible musical language. This seems to illustrate a kind of dialogue between soloist and quartet, somewhat like a congregation engaging in active, vocal participation with the preacher's reading. This exaltation, while restrained, is both emotional and reverent.

**Frank Felice** is currently an associate professor of composition and electronic music at Butler University in Indianapolis, Indiana.

**Bonnie McLarty**, *Spirit's House*

A language dies with its last native speaker. Current estimates place the total number of spoken languages at 6000-7000, with projected loss at 50-90% by 2100. This piece was inspired by reading about several different people who are the last native speakers of their particular language. I imagine the histories and stories of an entire culture that these people carry with them, the memories or "spirits" of an entire people group who is no longer living.

**Bonnie McLarty** is a doctoral student at the University of Kansas, studying composition with Forrest Pierce.

**Jacob Reed**, *Psalm Twenty Three*

This piece interprets the Twenty Third Psalm as a personal mediation, the setting and method of which is a contemplative walk through a valley. The opening pastoral imagery is reflected in the pacing and gentle figures of the music. As the spiritual conversation of the text deepens the music exposes more complex harmonic and melodic ideas to match. Still an intimate exploration of the spiritual remains.

**Jacob Reed** holds a Bachelor's in Music Education, and Masters degrees in Music Composition and Music Theory from the Ohio State University.



**Jianjun He**, *Qin Rhyme*

This piece was inspired by *qin-qiang*, the representative folk opera of Shanxi, a province in northwest China which was called *Qin* thousands of years ago. I studied and performed *qin-qiang* for several years in 1970's. Literally, *qin-qiang* means "tune of the *Qin*." The performance of *qin-qiang* is very passionate and sometimes seems not elegant. Thus it is described as "the ancient Chinese rock & roll." *Qin-qiang* has two types of tune: one, called *ku-yin*, means sad; the other, called *huan-yin*, means cheerful. Corresponding to this feature, this piece employs two thematic ideas: one is sad and the other cheerful. Although the piece is in many aspects related to *qin-qiang*, there is no direct quotation from *qin-qiang*. I am so familiar with *qin-qiang* that I could compose my own "tune of the *Qin*."

**Jianjun He** is currently professor of composition and theory at Jacksonville University.

**Vaibhav Mohanty**, *Rhapsody No. 1*

*Rhapsody No. 1* for alto saxophone and piano is a journey through harmonic and rhythmic elements generated from the fusion of classical, jazz, and traditional Indian music. The piece can be divided into four sections, each of which exhibits distinct textural and harmonic features. The first section is fast and spirited, featuring rapid, virtuosic passages for the saxophone supported by modal harmonies in the piano. The main theme is developed chromatically into a grand cadence from which the soft, rippling background to the second section emerges. Initially expressive and tranquil, the steady rhythm eventually builds into a vibrant passage that closes powerfully, but does not yield true resolution. The third section appears from the silence, initiating a conversational episode between the saxophone and piano. A saxophone cadenza follows, bringing together elements from the preceding sections. Eventually, the rhythmic drive of the first section is regained, and the main theme is heard in its true form once again, this time culminating in an energetic conclusion.

*Rhapsody No. 1* was written in 2017 and was premiered at Harvard University's 25th annual ARTS FIRST Festival.

**Vaibhav Mohanty** is currently studying at Harvard University.

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

*Rejuvenated (Variations on a Youthful Theme)* (2016) is a theme and variation form based on a simple pentatonic melody. Typically in this form, the theme is presented first and is followed by a series of variations. In this work however, the theme emerges in the middle of the piece and is surrounded by 7 variations. In the variations, a driving pulse is omnipresent and propels the music forward. The pulse is often grouped irregularly, in five or seven, which is reflective of the perfect fourth (5 half steps) and perfect fifth (7 half steps) based sonorities that are prevalent in the piece. Each variation is relatively short and linked together to provide a continuous narrative. In contrast, the theme is presented freely as if time has been stopped. The structure is as follows: Variation 1: With Persistent Pulse Variation 2: Syncopated and Jazzy Variation 3: Fleeting, Fading Away Variation 4: Dense, Like a Music Box Theme: Freely, Reflective Variation 5: With Driving Energy Variation 6: Bright and Playful Variation 7: With Relentless Energy

**Matthew Jaskot** is currently on the faculty at the College of the Holy Cross.

**Jason Haney**, *Connotations*

*Connotations*, for piano trio, was commissioned by Wanchi Huang and Carl Donakowski. The movement titles are all common business and economic buzzwords, those vacuous neologisms we see all the time, often used to bolster some questionable policy or action. Empty of true meaning, they make ideal vessels for musical material. There is much room to interpret the ways in which the music interacts with the buzzwords, so I won't espouse any particulars here. The four movements, titled Synergy, Strategic Dynamism, Austerity and The New Normal. *Connotations* was composed in 2013, thanks in part to a fellowship from the MacDowell Colony and a grant of educational leave from James Madison University.

**Jason Haney** is currently on the faculty of the School of Music at James Madison University.

Full composer biographies begin on page 37

## Concert 8: Puget Sound Wind Ensemble

Gerard Morris, director

Saturday, March 3, 2018 • 7:30 p.m. • Schneebeck Concert Hall

*Ignite!* for wind ensemble Eric Knechtges

*Falling Stars* for wind ensemble Chin Ting Chan

*Trains of Thought* for wind ensemble and prerecorded soundscape Alex Shapiro

Concerto for Four Marimbas and Wind Ensemble Paul Alan Price-Brenner

*Heartland Marimba Quartet:*  
Matthew Cole, Abby Fisher,  
Michael Jones, Joe Millea

### INTERMISSION

*The House of Life* for mezzo-soprano, chamber winds and percussion Robert Hutchinson  
I. Gracious Moonlight poems by Dante Gabriel Rossetti  
II. Severed Selves  
III. Mid-Rapture

Dawn Padula, mezzo-soprano

*that secret from the river* for wind ensemble Joel Puckett

Joel Puckett's residency at University of Puget Sound School of Music is supported by Matthew Norton Clapp Visiting Artist Endowment.

## Notes

**Eric Knechtges**, *Ignite!*

*Ignite!* represents the analogy between starting a fire and starting the creative process. Small initial ideas expand in range (using algorithmic processes relating to voice-leading and duration) to utilize the entire ensemble. However, the first grandiose announcement of arrival fizzles under its own weight, only to restart and follow a slightly different and accelerated path to a bombastic conclusion.

**Eric Knechtges** is currently associate professor of composition/theory at Northern Kentucky University.

**Chin Ting Chan**, *Falling Stars*

A falling star has nothing to do with stars. It is caused by tiny bits of dust and rock called meteoroids that swipe across Earth's atmosphere and burn up. The trail of light thus created is a meteor. Since the ancient times, humans have been fascinated by changes in the unreachable sky. Falling stars, especially, have motivated countless myths, the most common being that one's wishes can be granted.

On the contrary, the "falling" of a star depicts the death of an important person in Chinese Mythology. In Ancient China, each emperor was accompanied with a professional "star interpreter" who served to predict the kingdom's future by studying the messages from God. It all seems mythical today, where myths and legends are largely despised by modern science. But if the Moon can exert tidal force on the Oceans, whereas Man is composed mostly of water, a meteoroid approaching close to Earth's surface must affect the living beings in ways we are yet to understand. Perhaps the creation of this composition is infused with hidden meanings from such phenomenon.

**Chin Ting Chan** is currently assistant professor of music composition at Ball State University.

**Alex Shapiro**, *Trains of Thought*

A year before the first version of this piece was even conceived, my Vermont composer friend Dennis Bathory-Kitsz happened to post a short video on Facebook of a neighborhood Amtrak train zipping past his lens and microphone at full speed. There was something hauntingly beautiful about the particular chords and rhythms of that moment, and after replaying the clip several times I sensed that maybe sometime in the future, I could make use of these evocative sounds. I asked Dennis to return to the edge of the tracks and collect more audio samples. After I catalogued the pitches and patterns so that I could view them as musical elements, I stowed the edited files away, for an unknown, unimagined project—never guessing the amount of joy I'd get creating not one, but two iterations from the recordings.

Everyone experiences the elusive feeling of repeatedly pondering something, and— with or without our permission—sensing the concept rattle down an endless set of internal tracks. Soon those thoughts wander somewhere else, sometimes related, and just as often, not. Our psyches dance between that which is linear and that which appears from seemingly nowhere in a waking dream-state. Whether we're losing our train of thought as our focus derails, or are trying our best to hold on to it, our minds have tracks of their own.

**Alex Shapiro** is the Symphonic and Concert writer representative on the Board of Directors of ASCAP, and a board member of The Aaron Copland Fund for Music and The ASCAP Foundation.

**Paul Alan Price-Brenner** is currently an adjunct professor of music at Loras College, Divine Word College, and the Northeast Iowa Community College, all located in and around Dubuque, IA.

**Robert Hutchinson**, *The House of Life*

*The House of Life* songs were composed for my wife, Dawn Padula, for a premiere in London in June 2013 on the Song in the City concert series at St. Botolph-without-Bishopsgate. The three sonnets were selected from the same collection from which Ralph Vaughan Williams chose poetry for his *House of Life* song cycle.

**Robert Hutchinson** is professor of music at the University of Puget Sound.

**Joel Puckett**, *that secret from the river*

Hesse's quotation, poetic in its nature, incites a compelling philosophical quandary on the nature of reality and the perception of reality through time. The proposed observation harkens back to the flux doctrine of ancient Greek philosopher Heraclitus, who noted that one who stepped into the same river twice was surrounded by changed waters. Hesse's further exploration of this concept proposes a host of possibilities. Is our perception of time as a linear progression fundamentally flawed? Does anything remain the same over time, even as it changes significantly? Siddhartha's journey in the novel hinges on his epiphanies by the river, as it serves as a metaphor for his (and the reader's) life.

This quotation serves as the inspiration and soul of Joel Puckett's *that secret from the river*, which approaches the idea of the river from the abstraction of sound. The composer says of his creative process: "I have a very odd relationship with the past. I am constantly forced to confront past choices I've made in the form of the music I've written which I then experience in the present. When I hear music I've written, I am almost always overwhelmed by the feeling that I'm not actually the person who wrote it. And in a very real sense, I'm not; at least, not anymore. But when I hear it, I feel compelled to be grateful that the person who did write that music left the very best of himself in those notes and I go about my life trying to live up to them."

In a sense, the metaphor of Hesse's river is applied to the life of any person. Can any of us exist outside of the perspective of the absolute present, and are we still the same person as we were in the past or will be in the future? With art, the common predilection is to observe the creator's oeuvre through a synchronic lens, assuming all works are also of the artists themselves. In *that secret from the river*, Puckett deals with this concept in a personally meaningful way through a lengthy study in motivic reference and thick, seemingly mystical harmonies. The work as a whole is cast in two large sections: first, an exploration of pure harmonies that are made distorted and hazy through glissandi into sound masses, and second, a series of variants on a familiar harmonic motive. For much of the later portions of the piece, sections of the Hesse quotation are printed to accompany the score in a quasi-programmatic fashion. These fragments, positioned out of order, further lend to the concept of universal existence outside of time presented by the quotation itself.

The piece opens with a flash of keyboard instruments and thick clouds of harmony orchestrated into large alternating consorts of wind instruments building to a tremendous sonority that combines elements of both A major and minor. Out of the resonance emerges a solitary D which carries a

feeling of placidity from the previous tumult. The first large section begins in earnest here, as the pitch is expanded through its natural harmonic series. This meditation on D comes in and out of focus as it is increasingly distorted by intense neighboring dissonance (first by microtonal adjustment, and subsequently through ever multiplying collections of semitones). With each sequence, more instruments join and enrich the texture until the full ensemble contributes. Two repetitions of this contour follow, albeit with altered pitch content and order of entry, before receding away into an expansive largo bearing the quotation fragment "...there is no such thing as time..." This transitional segment, which concludes the first half of the piece, executes glacially paced chords that slowly sink down by half-steps while a gentle canon between flute and trumpet ambiguously hint at both minor and major modalities once more.

The second half of the work, which in the score is accompanied by the Hesse fragment "...not the shadow of the past," begins with a statement in the keyboards of a ringing harmonic progression. These harmonies hauntingly call to mind the principal harmonic motive in the "Eye of Shadow" movement from Puckett's flute concerto *The Shadow of Sirius*. The ensemble joins in and grows in intensity and dissonance through a nearly direct repetition of the opening measures of the piece before cascading into a series of variants on this harmonic idea. A return to the glissando clusters from early in the piece closes the section, this time accompanied by the Sirius chord progression (which descend in this iteration much as the closing chords in the first half of the work). A brief coda continues the descent, adding to the dissonance until being swept away to frame a tender consonance of D-flat major. The journey moves the listener through a broad landscape of sounds, diverse, nostalgic, and seemingly spiritual. We are asked to meditate on this river and these waters – even if similar – are ever-changing and accept these experiences as but a moment in the eternal continuum.

*that secret from the river* was commissioned by Northwestern University in celebration of the completion of the Patrick G. and Shirley W. Ryan Center for the Musical Arts and is dedicated to Mallory Thompson and the members, past and present, of the Symphonic Wind Ensemble.  
—Jacob Wallace

**Joel Puckett's** bio is on page 5.

Full composer biographies begin on page 37

## Biographical Information for Composers, Faculty, and Guest Performers

**Stephen Bachicha** holds degrees both in Music Composition and Restaurant management/Culinary Arts from Syracuse University, where he studied with Nic Scherzinger and Daniel Godfrey. At UNLV, he studied composition from Virko Baley and Jorge Grossman, and Conducting from Taras Krysa and David Weiller. He received his Doctorate Degree from Rice University studying primarily with Art Gottshalk and Kurt Stallman. Recently, his Cello Concerto, *Atlas non-finito*, inspired by the unfinished sculptures of Michelangelo, was premiered by the Houston Civic Symphony and cellist Norman Fischer. His orchestral work *Allusions, Illusions & Delusions* was selected as the winner of the 2014 Marilyn K. Glick Young Composers Competition by the Indianapolis Symphony Orchestra. His song cycle *New Mexico Fragments*, commissioned by Susanne Mentzer, was awarded 3<sup>rd</sup> place for the NATS Art Song Composition Competition. For two consecutive years, two solo flute pieces *Red Stiletos* and *N'Awlins Funks* were premiered at the National Flute Convention. In 2013, internationally acclaimed violinist, SoJin Kim premiered his *Four Scenes for Solo Violin*, and was on tour in Europe. Houston based Omni Brass premiered his work *Three Sculptural Impressions* at the MenilFest exhibit at the Menil Collection of Art. In addition to his compositional activities, Stephen is an Elementary and Middle School music teacher at St. Stephen's Episcopal School in Houston, as well as a middle school swim coach at Rice University.

**Jay C. Batzner** (b. 1974) is a composer and zazen practitioner. Jay is currently on the faculty of Central Michigan University where he teaches composition and music technology courses. He holds degrees in composition and/or theory from the University of Kansas, University of Louisville, and University of Missouri – Kansas City. He reads too many comic books and tries to find time for sewing and other various hobbies. Jay likes playing chess but loses a LOT of games. Jay's frequent interdisciplinary collaborations with choreographer Heather Trommer-Beardslee has led to several dance works based on student veterans, ecological succession, the Larry Craig scandal, and hyena behaviors. The hyena piece even includes puppets! As you might expect, there are scores and recordings available at his website: [jaybatzner.com](http://jaybatzner.com).

**Daniel Bayot** (b. 1995) composes chamber, choral, orchestral, electroacoustic, and film music of diverse aesthetics, aiming to satisfy the cerebral, visceral, and kinetic facets of a listener's experience. As a Hawai'i transplant and an Interlochen alumnus with a B.M. from Bowling Green State University, Daniel has collaborated with a variety of ensembles, including the LA-based collective wild Up, the Cleveland Chamber Symphony, Calliope's Call, the World Youth Wind Symphony, the Interlochen Philharmonic, members of the Toledo Symphony Orchestra, members of the World Youth Symphony Orchestra, and Honolulu-based chorus Melemai Kapu'uwaimai. His music has received recognition from numerous organizations, including the NFMC (Marion Richter American Music Composition Award), BMI (Student Composer Awards Finalist), SCI/ASCAP (Commission Competition Winner, Morton Gould Young Composer Awards Finalist), the LA Philharmonic (National Composer's Intensive), and the Interlochen Center for the Arts (Interlochen Fine Arts Award for Composition).

Fascinated by the art of storytelling, composer/pianist **Alex Berko** often writes music that combines cinematic elements with a uniquely and widely influenced harmonic pallet, containing a strong emotional narrative. Berko (b. 1995) is an American composer, pianist, and arranger from Cleveland, Ohio whose music has been performed in Asia, Canada, and throughout the United States. He has received performances by The Crossing Choir, NOTUS Contemporary Ensemble, Del Sol String Quartet, and Cape Symphony Orchestra, among many others, and has received recognition from ASCAP/SCI, BMI (Finalist), the American Choral Directors Association, the Cleveland Institute of Music, and more. Berko currently attends Indiana University's Jacobs School of Music, pursuing a BM in composition with an outside concentration in piano and entrepreneurship. Primary teachers include David Dzubay, Claude Baker, Keith Fitch, Aaron Travers, Don Freund (composition) and Jean-Louis Haguener, Edmund Battersby, and Sandra Shapiro (piano). Berko is a member of ASCAP.

**Scott Blasco** is a composer from eastern Washington, where he teaches composition, theory, and electronic music at Washington State University. Scott earned a doctorate in music composition at the University of Missouri-Kansas City, and a master's in theology and the arts at Fuller Theological Seminary. A composer of both electronic and acoustic music, he uses his work to explore interests in liturgy and theology, time and repetition, and simplicity and limited aleatory. Beyond music, Scott enjoys home brewing, a good Old Fashioned, building things, and attempting to converse with his wife while negotiating the carpet of Legos laid by his two young children. He has one of those website things at [scottblasco.com](http://scottblasco.com), with scores and recordings and whatnot.

**Ellen Bulow** (piano) holds a Performer's Diploma in Piano Performance from Trinity College of Music in London, England, a BM degree from the University of Hawaii and her MM in Piano Performance from Winthrop University in South Carolina. She will receive her DMA from Boston University later this year. She currently teaches at Purdue University.

**Harry Bulow** received his B.A. with distinction in music from San Diego State University (1975), and his M.A. and Ph.D. in music theory and composition from UCLA (1978, 1983). Bulow holds a Performer's Diploma in Saxophone Performance from Trinity College of Music, London, England. His principal composition teachers include Aaron Copland, Peter Mennin, Henri Lazarof, Roy Travis, David Ward-Steinman and Henry Mancini. His principal saxophone teachers include Gary Gray, Gene Corporon and Harvey Pittel. He is professor of music and head of the Patti and Rusty Rueff School of Visual and Performing Arts at Purdue University in West Lafayette, IN.

**Joshua Burel's** research is focused on underrepresented composers and social justice issues. He won the Theodore Presser Award for his work with Czech Composers and the Holocaust and an award from the University of Alabama in Huntsville for his project "Grażyna Bacewicz: Analysis Showcasing Contributions of Female Composers." He is the violinist of the ensemble What Is Noise that regularly tours throughout the US having made their Carnegie Hall debut in

2014. What Is Noise releases an album this year featuring Burel's piece *Roanoke. Andooni*, performed on this concert, was commissioned by Anastasia Christofakis for the 2015 Armenian Music Symposium. Joshua completed his D.M. at Florida State University, and M.M. and B.M. from Western Michigan University. His principal teachers have been Ladislav Kubik, Ellen Taaffe Zwilich, C. Curtis-Smith, Benjamin Sung, Renata Artman Knific, Amanda Walvoord Dykhouse, and Ellen Rizner. He serves on faculty at the University of Alabama in Huntsville.

**Catherine Case** (harp) teaches harp at University of Puget Sound and Pacific Lutheran University. She frequently performs as Principal Harp for the 5th Avenue Theatre and Northwest Sinfonietta and as substitute harpist for the Seattle Symphony, Pacific Northwest Ballet and Symphony Tacoma. Ms. Case has served as Principal Harp for the Sarasota Orchestra, Dayton Philharmonic, Singapore and Yucatan Symphonies. As Assistant Principal Harp with the São Paulo State Symphony Orchestra, she toured South America and recorded works of Villa-Lobos for BIS Records. A winner of the Ima Hogg National Young Artists Competition, Catherine performed Ginastera's Harp Concerto with the Houston Symphony Orchestra in 2001. She has also appeared as a soloist with the Vancouver Symphony (Washington), Breckenridge Music Festival Orchestra and the Shepherd School of Music Chamber Orchestra. This past summer, Catherine was invited to perform at the World Harp Congress in Hong Kong, where she premiered a chamber work by local composer, Gregory Youtz. While a member of the Oberlin Contemporary Ensemble, Catherine performed the world premiere of "In the White Silence" by John Luther Adams, which was later released on New World Records. Upon the recommendation of the composer, she performed "Athabaskan Dances" for harp and percussion at the 2006 National Harp Conference. She also appears on his Grammy nominated piece, "Become Ocean" with the Seattle Symphony. Ms. Case holds degrees from Oberlin Conservatory and Rice University. Her teachers include Alice Chalifoux, Joan Holland, Yolanda Kondonassis and Paula Page. Catherine serves on the board of the American Harp Society.

Hong Kong composer **Chin Ting (Patrick) Chan** (b. 1986) is currently assistant professor of music composition at Ball State University, Muncie, IN. He has been a fellow and guest composer at festivals such as the International Computer Music Conference, IRCAM ManiFeste and the Wellesley Composers Conference. He has twice represented Hong Kong abroad at the ISCM World Music Days Festival and UNESCO International Rostrum of Composers. He has worked with musicians and ensembles such as eighth blackbird, ensemble mise-en, Ensemble Signal and the S.E.M. Ensemble, with performances in more than twenty countries. Current projects include pieces for Ensemble intercontemporain, Hypercube and the Hong Kong Composers' Guild. He holds a D.M.A. degree from the University of Missouri–Kansas City as well as degrees from Bowling Green State University and San José State University. He is starting to serve as Submissions Coordinator with SCI this Spring. [chintingchan.com](http://chintingchan.com)

**Sarah Chan** (piano) has performed internationally, at the Kennedy Center for the Performing Arts, Carnegie Hall Weill Recital Hall, Berlin Philharmonie Kammermusiksaal, St.

James's Piccadilly-London, La Cité Internationale des Arts-Paris, Sala Atenu-Romania, Beifang Performing Arts Center, Ningxia Normal University Concert Hall, Merkin Concert Hall, Meany Hall for the Performing Arts, and Maryland Hall for the Creative Arts. Winner of The American Prize in Piano Performance, Chan trained at the Eastman School of Music (D.M.A.), Paris Conservatory of Music, Peabody Conservatory of Music (M.M.), Manhattan School of Music (B.M.), and the University of Michigan. Dr. Chan serves as assistant professor of music in Keyboard Studies/Music Theory at California State University, Stanislaus. She has given masterclasses at Beifang University of Nationalities, Ningxia Normal University, Charleston Southern University, University of Central Missouri, and Oklahoma City University. She adjudicates for The American Prize, United States Open Music, Classical Masters Music, and Frances Walton Music competitions.

Violinist and violist, **Timothy Christie**, enjoys a multifaceted career as performer, teacher, public speaker and recording artist. He is the Founder and Artistic Director of the Walla Walla Chamber Music Festival (WWCMF), a nonprofit organization in southeastern Washington presenting more than 40 public chamber music events annually. He also serves on the faculty of the School of Music at the University of Puget Sound in Tacoma, WA, and is a member of the Pacific Northwest Ballet Orchestra in Seattle and IRIS Orchestra in Memphis, TN. In demand as a recitalist and chamber musician, Christie regularly collaborates with some of the most exciting artists and ensembles in the industry, including Third Coast Percussion, Spektral Quartet, PRISM Quartet, PROJECT Trio, Sybarite5, Turtle Island Quartet, the Harlem Quartet, and The Westerlies. The solo violist of new music ensemble, Brave New Works, since the group's inception in 1997, Christie can be heard on recordings of William Bolcom's Piano Quintet and William Albright's Clarinet Quintet on AMP Records. Christie earned dual undergraduate degrees in Music and English Literature at the University of Michigan, and a Master of Music degree, also from U of M. His principal teachers include Andrew Jennings and Paul Kantor (violin), and Yizhak Schotten (viola).

**Matthew Coley** is an internationally acclaimed performer and the founding director of Heartland Marimba. He is also frequently at work on new compositions and has had works premiered and recorded by groups such as Clocks in Motion Percussion, University of North Texas and San Diego State University Percussion Ensembles, and Iowa/Hungary Percussion Project. Matthew has performed in over 35 US states, 10 countries, and as a soloist with organizations including the University of Alberta-Edmonton Wind Ensemble, Cedar Valley Chamber Music Festival, Sudar Percussion of Croatia, Kurpfalzisches Kammerorchester Mannheim, and Moldavian Philharmonic and Teleradio Symphony Orchestras. He has won several prizes from national and international competitions and holds percussion performance degrees from Northwestern University (DM and MM) and the University of North Texas (BM). Matthew is an endorsed artist by several percussion companies and his signature mallet percussion practice pad system is available through Beetle Percussion. Matthew's compositions are published by Innovative Percussion, Edition Svitzer Denmark, and Heartland Marimba Publications. More information can be found at [hearMatthewColey.com](http://hearMatthewColey.com).



**Dr. Mark Dal Porto** has had his works performed by many different instrumental and vocal ensembles in the US and abroad. His numerous commissions include those from the Orchestra of Southern Utah, the College Orchestra Directors Association, and the Pemigewasset Choral Society of New Hampshire. Dal Porto serves on the faculty of Eastern New Mexico University as professor of music and coordinator of Music Theory and Composition and frequently serves as a guest composer and conductor. A former student of Donald Grantham, Dal Porto received degrees from California State University, Sacramento, and the University of Texas at Austin. In 2015, Dal Porto was awarded certificates of excellence in band, choral, and orchestral composition from The American Prize organization. He was also awarded first prize in the CODA (College Orchestra Director's Association) 2013 International Composition Contest for his orchestral work *Song of Eternity*.

**Doug Davis** graduated from the University of Tennessee and Harvard University and wrote *Gifts Given*, 56 letters concerning his family and growing up in the midst of the first court-ordered school desegregation in 1956. While at Harvard, Leonard Bernstein selected Davis to be a member of the Norton Lectures Discussion Group. His compositions were recorded by jazz greats including Larry Coryell, Chick Corea and Bennie Wallace. During his tenure at CSU Bakersfield, Davis was selected the outstanding professor, won CSU's system-wide WANG award, created Guest Composer concert series, and directed the Bakersfield Jazz Festival for 30 years. Davis has written over 150 compositions. Orchestral works have toured the British Isles, been featured at festivals in Italy and Ukraine, and recorded in Philadelphia, Lviv, and Budapest. Presently, the Doug Davis Endowment supports performers of the music of his teachers, students, and champions and commissions the creation of new music annually.

Composer **Daniel Eichenbaum's** (b. 1977) music has been performed and published throughout the United States, Europe, and Asia. Recent works include *Pacific* (for the PEN Trio) and *If your boy leads* (for mezzo soprano Jenifer Weber), based upon poems by Fairmont State Professor of English Elizabeth Savage. His *Sinfonietta*, for wind ensemble augmented with string quartet, and his Trumpet Concertino were semi-finalists for the American Prize in wind ensemble composition. Other recent works include *Gagarin*, for clarinet and fixed media and *Record*, based upon the Voyager Golden Record, for SATB choir and fixed media. He currently serves as associate professor of music at Fairmont State University in Fairmont, West Virginia. His music is published by Southern Music, Reynard Music, and Warwick Brass, as well as recorded on the Capstone Records label. More information about Dr. Eichenbaum's music can be found at his website: [danieleichenbaum.com](http://danieleichenbaum.com).

**Frank Felice** is an eclectic composer who writes with a postmodern mischievousness: each piece speaks in its own language, and they can be by turns comedic/ironic, simple/complex, subtle/startling or humble/reverent. Recent projects of Felice's have taken a turn towards the sweeter side, exploring a consonant adiatonicism. His music has been performed throughout in the United States as well as abroad in

Brazil, Argentina, Japan, Greece, Italy, the United Kingdom, the Russian Federation, China, Austria, the Phillipines, the Czech Republic and Hungary. He is member of the SEAMUS, the American Composers Forum, NACUSA, The Society of Composers Inc., and the Christian Fellowship of Art Music Composers. Outside of music, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra. Frank currently teaches composition and electronic music at Butler University in Indianapolis.

**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. 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, large-ensemble pieces, a wide-ranging assortment of chamber music, an opera, and solo works. These include: *Sonata for Pianoforte and Violoncello*, *Symphony for Wind Ensemble*, *Quintet for Violin, Oboe, Horn, Trombone, and Piano*, and *Crossing the Plains* for soprano and piano.

**Daniel Gerona** (trumpet) is in the third year of his master's degree in trumpet performance at the University of Kansas, spending his third year studying abroad with Tobias Füller at the Lübeck Musikhochschule in Lübeck, Germany. While abroad, Daniel performed Bruno Maderna's chamber opera, *Satyricon*, at the Milan Conservatory in a collaboration with the University of Kansas and the Milan and Paris conservatories. In the summer of 2017, he was awarded a 3rd place prize at the Jinbao International Trumpet Competition in Tianjin, China. He received his BM in trumpet performance from Baylor University in 2015. His primary teachers are Steve Leisring, Wiff Rudd, Mark Schubert, Ryan Anthony, and Bert Truax.

**Pierce Gradone's** music reflects the strange brew of musical cultures that made up his childhood, from playing bluegrass in the hills of Appalachia, to sprinting the marathon of blinding-fast pentecostal shout music. Described as "gorgeous, expansive" (I Care If You Listen) and "engaging" (Chicago Tribune), his works explore the notion of music as an embodied art, emphasizing the somatic aesthetic experience by engaging with performative agency and virtuosity. His music has been performed by Eighth Blackbird, Ensemble Signal, Imani Winds, the Chicago Civic Orchestra, Pacifica Quartet, Quince Ensemble, Riot Ensemble, and Switch Ensemble, among others. He has received commissions and awards from the Fromm Music Foundation at Harvard University, American Modern Ensemble, Ensemble Dal Niente, Luna Nova, Line Upon Line Percussion, Ursa Ensemble, and URCAA. He currently resides in the South Side of Chicago, where he is a Ph.D candidate at the University of Chicago.

**Charles Gran** has a B.Mus. in composition from California State University Fullerton, as well as a Ph.D. in composition from The University of California, Los Angeles. His major teachers include Paul Chihara, Lloyd Rogers, Paul Reale, and Ian Krouse. He is an associate professor in the Department of Music at Truman State University (Kirksville, MO) where he leads the Theory and Composition area, and is director of the North Star Music Festival and the Electronic Music Working Group. His concert and theatrical compositions have been performed The Theatre Building (Chicago), Academy for New Musical Theater (Los Angeles), Glensheil (Johannesburg), The Colony Theater (Los Angeles), Skirball Cultural Center (Los Angeles), Armory Center for the Arts (Pasadena), Highways Performance Space (Santa Monica), Millikin University (Illinois), Colby College (Maine), Lane Community College (Oregon), Santa Monica College, and the University of Costa Rica.

**Jason Haney** teaches composition in the School of Music at James Madison University. His music can be heard on Centaur Records, Parma Recordings, and Capstone Records, and is published by Liber X Music. His works have been performed at Carnegie Hall, the Kennedy Center, the Scotia Festival, the Composers Inc. concert series in San Francisco, the Staunton Music Festival, and elsewhere throughout the US and internationally, by groups such as the New Millennium Ensemble, the Chester Quartet, the Sunrise Quartet, the Argus Quartet, the Indiana University New Music Ensemble, and the American Modern Ensemble. His Symphony No. 1 was premiered by the Freiberg Philharmonie in Germany, and later performed by the Indiana University Symphony. Recent commissions have come from the San Diego State University Symphony, tenor Gerhard Siegel, and the Berliner Kapella Composition Prize. He has earned residencies at the MacDowell Colony, the Ragdale Foundation and the Deer Valley Institute.

**Alan Hankers** is an award-winning composer and pianist currently residing in New York. His music focuses on creating sonic landscapes that explore the dichotomy between the explicit and the abstract. His works have been performed throughout the United States and Europe by ensembles such as the Texas State Symphony Orchestra, South Carolina Philharmonic Repertory Orchestra, North Shore Symphony Orchestra, Calidore String Quartet, Unheard-Of//Ensemble, and many others. He currently serves as Composer-in-Residence for Ensemble Edge, a chamber choir (with strings) based in Aarhus, Denmark. In addition to concert music, Alan has been an active film & television composer in New York City, where he freelances as a composer and assistant at various post production houses. Alan is currently a PhD candidate at Stony Brook University, where he teaches undergraduate courses in music theory. His principal teachers include Sheila Silver, Matthew Barnson, and Perry Goldstein.

**Kathryn Harms** (harp) is a versatile performer and innovative teacher based in Boulder, CO, who is committed to increasing the exposure, appreciation, and demand for harp in today's music scenes. An avid promoter of new music, Harms regularly collaborates with composers to encourage quality and inventive composition for the harp. In 2015, she was a

recipient of an American Harp Society, Inc. grant to commission a new work for harp and string quartet that embedded the harpist into the piece as a true chamber musician. In addition to her solo and chamber endeavors, she regularly performs with orchestras including the New Mexico Philharmonic and the Colorado Springs Philharmonic. Harms received her Master of Music degree from the University of Colorado Boulder as a student of Janet Harriman and her Bachelor of Music degree from Ball State University as a student of Elizabeth Richter.

A native of China, **Jianjun He** received his BA in violin performance from Northwestern National University, MA in music theory from The Arts Academy of China, and DMA in composition from West Virginia University where he studied composition with John Beall. His compositions, numbering over eighty for a wide variety of media, are enjoying growing success in Asia and the United States. CD recordings of his music are available on ERM, VMM, Mark Masters, New Ariel, Innova, Curvepoint, Navona, and Dadi labels. He is currently professor of composition and theory at Jacksonville University, and was a former faculty member at Ningxia University, Slippery Rock University, Stephen F Austin State University, and Casper College. He has also been conferred Honorary Professor by several Chinese institutions including Hunan Normal University, Yantai University, Ningxia University, and Beifang University for Nationalities.

Described as “bright with energy and lilting lyricism” (New York Classical Review), “dramatic, highly strung” (Fanfare), and “utterly rich with purpose and heart” (Huffington Post), **Dorothy Hindman's** compositions have been performed at Carnegie Hall, the United Nations, the American Academy in Rome, Amsterdam's Muziekgebouw, Havana Contemporary Music Festival, Australian Flute Festival, and many others. She has been commissioned by Bent Frequency, Empire City Men's Chorus, Goliard Ensemble, Caravel String Quartet, Corona Guitar Kwartet, and more. Awards and recognition include a 2017 Seaside Escape2Create Fellowship, Iron Composer 2015, a 2015 Artist Access Grant from the Miami-Dade County Department of Cultural Affairs, the Nancy Van de Vate International Composition Prize for Opera, International Society of Bassists Composition Competition, NACUSA, and more. Hindman's CDs include *innova's Tapping the Furnace* and *Tightly Wound* (Spring 2017). Publishers include Subito, NoteNova, and dorn/Needham. She is associate professor of composition at the Frost School of Music.

**Rob Hutchinson** (Ph.D. 1998 – University of Oregon) is professor of music theory and composition at University of Puget Sound in Tacoma, Washington. In 2013, his *House of Life* song cycle was premiered in London by mezzo-soprano Dawn Padula. *Pas de Quatre* for string quartet was commissioned for the Walla Walla Chamber Music Festival in 2010. His *Blues & Rhythm Changes* (2010) for alto saxophone and bassoon has been performed in New York City, Ohio, Kansas, Oregon, and Washington state. In 2009, Hutchinson's three-movement, 25-minute *Concerto for Violin and Wind Ensemble* was premiered by violinist Maria Sampen. In 2017, it was performed at the University of Wisconsin at Madison with Soh-Hyun Park Altino as soloist. *As the Blue Night Descends upon the World*, commissioned by Tacoma Concert Band, was selected

for performance at two regional Society of Composers conferences in 2008 and 2009. *Dancing on the Strand* for wind ensemble was presented at conferences in Virginia, Texas, and Oklahoma in 2004. *Jeux d'Enfants* was premiered by Charleston Symphony Orchestra in 2002.

**Matthew Jaskot** is a composer and pianist originally from Middletown, CT. He holds a DMA and MM in composition from the University of Maryland, College Park, and a BA in music from the College of the Holy Cross (Worcester, MA), and has studied composition with Osvaldo Golijov, Shirish Korde, Mark Wilson, and Tom DeLio. His works have been performed by the Kronos Quartet, Boston Musica Viva, Transient Canvas, the Xelana duo, the Great Noise Ensemble, the Fortunata Trio, the University of Maryland Symphony Orchestra, and the Boston Percussion Group, among others. Matt has participated as a composer/performer in a variety of conferences hosted by the Society of Composers, the College Music Society, and the National Saxophone Alliance conference, and festivals such as the West Fork New Music Festival, Connecticut Summerfest, and the Charlotte New Music Festival. Currently, Matt serves on the faculty at the College of the Holy Cross.

**Jordan Alexander Key** currently pursues his PhD in music composition at the University of Florida. His more significant recent projects include performances by the Boston String Quartet of his "String Quartet No. 1," the Bold City Contemporary Music Ensemble of his "Discursus Anachronismus," and the Vancouver Art Song Lab of his "God Ourselves," as well as his work with the Florida Players on theatrical music for Sarah Ruhl's *Melancholy Play*. Jordan also anticipates the display of his recent audio-visual projects as part of the Wolfsburg Kunstmuseum's new exhibit, "Never Ending Stories: The Loop in Art, Film, Architecture, and Music," in Germany during the Winter and Spring of 2018. As an academic, Jordan is currently working on two projects: one comparing the music 15<sup>th</sup> century composer Alexander Agricola and the paintings of contemporary artist, Hieronymus Bosch; the other focused on the aesthetic of mathematical irrationality in early and modern music.

**Texu Kim** (b.1980) has been serving as the Composer-in-Residence at Korean Symphony Orchestra since May 2014. His works have been performed by Minnesota Orchestra, National Orchestra of Korea, Seoul Philharmonic Orchestra, Ensemble Intercontemporain, Ensemble Modern, Alarm Will Sound, Ensemble Reconsil Vienna, New York Classical Players, AsianArt Ensemble Berlin, C4: Choral Composer/Conductor Collective, Red Clay Saxophone Quartet, among others. He has earned awards and honors from American Modern Ensemble, Copland House, SCI/ASCAP Commission Competition, Isang Yun International Composition Prize, to name a few. Having received a doctorate in music composition from Indiana University, Texu is now teaching music theory and composition at Lewis & Clark College and Portland State University, both in Portland, Oregon. His principal teachers are Unsuik Chin, David Dzubay, Sven-David Sandström, Claude Baker, and Sangjick Jun. He holds a master's and a bachelor's degree in composition from Seoul National

University, where he also earned a bachelor's degree in chemistry.

**Eric Knechtges** is currently associate professor of music at Northern Kentucky University. He holds a Doctor of Music degree from The Indiana University Jacobs School of Music, a Master of Music from Bowling Green State University, and a Bachelor of Music Education from Michigan State University. He has received awards from the Doc Severinsen International Composition Competition and the ASCAP/CBDNA Frederick Fennell Competition, and is also one of eighteen featured composers in Volume 4 of the series *Composers on Composing for Band*, edited by Mark Camphouse. He is a regular composer/arranger for the Cincinnati Men's Chorus and the Fillmore Wind Band.

A native of the Pacific Northwest, saxophonist **Tracy Knoop** is one of the best-known jazz artists and teachers in the region. After graduating from the Berklee School of Music in Boston, Massachusetts, he joined the world-famous Tommy Dorsey Orchestra and toured with them for ten years. Tracy has performed with such greats as Louis Bellson, Ray Charles, Natalie Cole, Bernadette Peters, Buddy Rich, and Mel Torme. He also has performed with the Temptations, Four Tops, and the Seattle Symphony. He can be heard on commercial recordings by the Charlie May All-Star Big Band, Keith Henson, Octet, Pony Boy All-Star Big Band, and the Tracy Knoop Quartet. He continues to perform and teach extensively throughout the Northwest and across the country.

**Thomas Kotcheff** is a Los Angeles based composer and pianist. His compositions have been described as "truly beautiful and inspired" (icareifyoulisten.com) and "explosive" (Gramophone magazine), and have been performed internationally by The Riot Ensemble, wild Up, Sandbox Percussion, Trio Appassionata, the Argus Quartet, the Lyris Quartet, USC Thornton Edge, The Oberlin Contemporary Music Ensemble, HOCKET, and the Aspen Contemporary Ensemble. Thomas has received awards and honors from the American Academy of Arts and Letters, the Presser Foundation, the Aspen Summer Music Festival, BMI, ASCAP, the New York Youth Symphony, the National Association of Composers USA, the American Composers Forum, and has been a composition fellow at the Los Angeles Philharmonic's National Composers Intensive, the Aspen Summer Music Festival and School, the Norfolk Chamber Music Festival, and the Bennington Chamber Music Conference. As a new music pianist, Thomas has dedicated himself to commissioning and premiering new piano works. He is the pianist and founding member of the Los Angeles based piano duo HOCKET and he holds degrees in composition and piano performance from the Peabody Institute and the University of Southern California. For more information visit [ThomasKotcheff.com](http://ThomasKotcheff.com).

**Dr. Brian Kubin** (cello) has been an active teaching performer for the past sixteen years and is currently an associate professor at Truman State University. Former principal teachers include Hans Jørgen Jensen, Tanya Remenikova and Julie Bevan. He studied chamber music and orchestral repertoire with John Sharp, John Pegis, Peter Slowik and the Vermeer Quartet and participated in master classes with Steven Doane, Paul Katz, and Timothy Eddy. Past faculty positions include Northern

Michigan University, College of St. Catherine, and Gustavus Adolphus College. Dr. Kubin has performed recitals and presented master classes in the Midwest, Italy and Costa Rica. He has been involved in several chamber ensembles including the Sheridan Chamber Players, which performed on the Dame Myra Hess concert series. Orchestral experience includes Kansas City Symphony, Minnesota Opera, Minneapolis Pops Orchestra, Skylark Opera, Pine Mountain Festival, Marquette Symphony, Chicago Civic Orchestra and the Quincy Symphony, where he is currently principal cello.

Canadian pianist, **Heather Shea Lanners**, has performed extensively throughout the United States, Canada, and Europe as an active soloist and chamber musician. Recent highlights have included solo performances at the Dublin International Piano Festival, and a performance of Beethoven's Emperor Concerto with the Bulgarian State Orchestra in Vidin, Bulgaria. As a collaborative artist, Ms. Lanners has been engaged as an Opera Coach at the Cleveland Institute of Music, the University of Akron and the Cleveland Opera on Tour. She has also served as a resident pianist at the Meadowmount School of Music and the Holland Summer Music Sessions. Ms. Lanners is currently assistant professor of piano at Oklahoma State University. Lanners received a Bachelors degree in Piano Performance from the University of Western Ontario, the Diplôme Supérieur en Musique de Chambre from the École Normale de Musique, and a Masters degree in Performance and Literature from the Eastman School of Music.

Composer **Scott Lee** writes concert music infused with the visceral sounds of popular music. Lee has worked with the Baltimore Symphony Orchestra, the North Carolina Symphony, the Portland Symphony Orchestra, Symphony in C, the JACK Quartet, yMusic, the Da Capo Chamber Players, Deviant Septet, chatterbird, ShoutHouse, and pop artist Ben Folds. Recent commissions include the Aspen Music Festival, loadbang, the Baltimore Classical Guitar Society, and the Raleigh Civic Symphony. Notable honors include a Charles Ives Scholarship from the American Academy of Arts and Letters, two ASCAP Morton Gould Young Composer Awards, winner of the Symphony In C Young Composer's Competition, and the grand prize in the PARMA Student Composer Competition. Lee is a James B. Duke Fellow at Duke University where he is pursuing his PhD in Composition, mentored by Scott Lindroth and Steve Jaffe. Lee also holds degrees from the Peabody Institute and Vanderbilt University.

**Kathryn Lehmann** is a member of the voice faculty and the conductor of the Dorian Singers at the University of Puget Sound. She is a graduate of Pacific Lutheran University and has taught public school vocal music at the elementary and secondary levels in the Clover Park and Puyallup school districts in Washington. As a public school educator, she directed performing groups at music educator conventions at the state and regional levels in the Pacific Northwest, gaining a reputation for her expertise in developing the voice in a choral setting. After earning a Master of Music degree in voice performance and pedagogy, Ms. Lehmann taught for three years on the voice faculty at Westminster Choir College in Princeton, New Jersey, where she served as vocal coach for the American Boychoir School and developed a training program

for young singers at Westminster Conservatory of Music. During her doctoral studies at the University of Colorado in Boulder, she studied choral conducting with Joan Catoni Conlon and Lawrence Kaptein. Ms. Lehmann came to Washington following eleven years in Oregon as Director of Vocal and Choral Activities at Oregon State University, conducting the OSU Chamber Choir, Madrigal Singers, and the Opera Workshop. From 2001-2007 she was the Director of Choral Activities at Pacific Lutheran University. PLU's Choir of the West performed at the National ACDA Convention in Los Angeles under Ms. Lehmann's direction.

**Aaron Israel Levin** (b. 1995) is a composer whose music is guided by the emotional dynamism of storytelling and drama. He draws from a variety of musical and non-musical influences to create compositions that are both personal and wide-ranging. His music has been heard across the country and abroad in venues such as Spectrum (New York) and Constellation (Chicago), with performances by Fifth House Ensemble, members of Bent Frequency, Pavia Winds (wind quintet), Kayleigh Butcher, the Grinnell Symphony Orchestra, and others. Levin earned his BA in music from Grinnell College in Iowa where he studied composition with Eric McIntyre and John Rommereim. He is currently pursuing his MM in composition at the Yale School of Music where his teachers have included Hannah Lash and Christopher Theofanidis.

Cellist **Alistair MacRae** has appeared as a soloist, chamber musician, and orchestral principal throughout North America and in Europe, Asia, South America, and the Middle East. He is Cordelia Wikarski-Miedel Artist in Residence at the University of Puget Sound, cellist of the Puget Sound Piano Trio, and Principal Cello of the Princeton Symphony Orchestra. He also performs with his wife, soprano Allison Pohl, in the voice and cello duo Soprello and is a member of the Artist Faculty at the Brevard Music Center. As a chamber musician and recitalist, he has performed in Carnegie Hall's Zankel and Weill Halls; at Palm Beach's Kravis Center for the Performing Arts; in New York City chamber music venues such as BargeMusic, Merkin Hall, the 92nd St Y, and Miller Theatre at Columbia University; at numerous colleges and universities; and on concert series throughout the United States. A passionate advocate for new music, Mr. MacRae has commissioned and premiered new works for both solo cello and chamber ensembles, collaborating closely with composers. He has given premiere performances of 21st-century pieces at Princeton, Yale, Columbia, and Harvard Universities; and has performed his own compositions and arrangements in the United States and Canada.

**Bonnie McLarty's** (b. 1983) work as a collaborative pianist and teacher shapes her compositions, which feature lyrical expression and dialog between performers. Bonnie is currently pursuing a doctorate in composition at the University of Kansas, studying with Forrest Pierce and Ingrid Stölzel. She received her master's in piano performance at the University of Wyoming, where she studied composition with Anne Guzzo and piano with Theresa Bogard. Recent works include *Dagny Builds A Train*, which won the 2017 Robert E. Foster Prize for wind ensemble composition at the University

of Kansas, and *Weather-telling*, a set of eight art songs with texts by contemporary Kansas poets.

**Blair McMillen** (piano) has established himself as one of the most versatile and sought-after pianists today. The New York Times has described him as “riveting,” “prodigiously accomplished and exciting,” and one of the piano’s “brilliant stars.” He has made numerous appearances at Lincoln Center and Carnegie Hall; and with orchestras such as the New York Philharmonic, St. Paul Chamber Orchestra, American Symphony Orchestra, and the Albany Symphony. In 2015 he undertook a 3-week tour of Brazil, sponsored by the US State Department. McMillen is pianist for the American Modern Ensemble and the six-piano “supergroup” Grand Band, among others. A major advocate for contemporary music, McMillen has premiered and recorded dozens of pieces by some of the most revered living composers in the world. He is the co-director of the Rite of Summer Music Festival, an outdoor contemporary music festival on NYC’s Governors Island. For 13 years, McMillen has been Artist-in-Residence at Bard College and Conservatory. He also serves on the piano faculty at the Mannes School of Music.

**Kurt Mehlenbacher** (b. 1985) is an active composer, copyist, and concert producer in the Boulder, CO area. He has studied at the University of Colorado Boulder, Arizona State University, the École Normale de Musique in Paris, and the University of Oregon. His principle teachers include Carter Pann, Daniel Kellogg, Roshanne Etezady, Rodney Rogers, Jody Rockmaker, Michele Merlet, and Robert Kyr. He has also studied bassoon with Steve Vacchi, and conducting with Robert Ponto and Gary Hill. Outside of the musical world, Mehlenbacher served as the cohort of a podcast with Elizabeth Kennedy Bayer titled *Train Wreck in Progress (TWiP)* from 2009 to 2012, focusing on promoting artists of all disciplines and discussing the obstacles they run into while following their creative process and currently serves on the operations and creative team for the Colorado Shakespeare Festival. Additionally, he is an avid coffee drinker and dabbles in the culinary arts.

Composer **Timothy Melbinger** resides in Hollidaysburg, Pennsylvania. He earned a Ph.D. in composition/theory at Brandeis University, where he studied with Martin Boykan, David Rakowski and Yehudi Wyner. He also holds degrees from the University of California at Irvine. Eleven of his works have been recorded commercially and can be heard on the Albany, Centaur, PnOVa and NineWinds record labels. Performances throughout the United States have featured such ensembles as Speculum Musicae, Alea III, ECCE, the Radius Ensemble, Arcadian Winds, Auros Group for New Music, the Altoona Symphony Orchestra and soloists Martin Jones and Andrey Kasparov. His accolades include an Aaron Copland Award, a California Octagon Prize, an Alea III Competition finalist, and commissions from the Massachusetts Music Teachers Association and SCI. Among the places he has taught are Harvard, Boston and Brandeis Universities, Providence College, and the University of Massachusetts at Dartmouth. He currently teaches at Penn State Altoona.

**David Dean Mendoza** (b. 1979) writes various styles of contemporary music. His works juxtapose the traditional with

the contemporary, the ancient with the avant-garde, and the accessible with the abstract. Sound sources often include silences, electronic sounds, non-Western instruments, and improvisation to produce something that has been described as ethereal and evocative. Since 2007, his works have been performed at festivals and conferences around the world including the New York City Electroacoustic Music Festival, SEAMUS, N\_SEME, and SCI local, regional, and national conferences. Residencies include: LIPM in Buenos Aires, the Conservatorium van Amsterdam, and the Banff Centre. David holds a DMA in Music Composition from the University of Miami, a MM from Florida International University, and a BM in Music Composition at Florida State University. David is currently an adjunct professor of music at the University of Miami and New World School of the Arts.

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

**Vaibhav Mohanty** (b. 1998) is a composer, arranger, and pianist from Charleston, South Carolina currently studying at Harvard University. His compositions span classical, world, and jazz domains and are performed across the United States and internationally. Vaibhav’s works have received many accolades, including awards from The American Prize, the Sul Ross State University Wind Ensemble Composition Competition, the National YoungArts Foundation, and the National Association for Music Education. His *Rhapsody No. 1* for alto saxophone and piano, recorded with Jake Tilton, will be released on Volume 32 of the Society of Composers, Inc. CD Series by Navona Records in 2018. Vaibhav is been a member of the American Society of Composers, Authors, and Publishers and the Society of Composers, Inc. His works are published by JPM Music Publications, Lighthouse Music Publications, C.L. Barnhouse Company, and Radnofsky-Couper Editions. He is currently Co-President of the Harvard Composers Association.

**Gerard Morris** serves as director of bands and department chair for winds and percussion at the University of Puget Sound School of Music. In 2016 he was honored as the recipient of the President’s Excellence in Teaching Award, as well as the United Methodist Church Board of Education Exemplary Teacher Award. Morris earned a Bachelor of Arts degree in music from Western Michigan University, a Master of Music Education degree from University of Colorado at Boulder, and a Doctor of Music degree in conducting from

Northwestern University. Morris's conducting credits include appearances at The Midwest Clinic, College Band Directors National Association Western/Northwestern Divisional Conference, Washington Music Educators Association State Conference, California Music Educators Association Bay Section Conference, Colorado Music Festival at Chautauqua, Steamboat Summer Music Festival, Heartland Marimba Festival, and as featured conductor on composer Neil Thornock's compact disc recording *Between the Lines*, a project that Morris also co-produced. Morris's conducting and teaching are informed by years of professional performing experience as principal euphonium with Boulder Brass and United States Marine Corps Band, Hawai'i. With these organizations he toured the United States, Australia, and Costa Rica as both an ensemble member and soloist.

**Sheli Nan** composes music that defies boundaries. Her Baroque and Classical training coupled with having lived all over the world produce a unique sound; a 21st century harmony. Giving credit to earlier musical iterations what she composes is fresh, invigorating, accessible and moving. Her music is performed locally, regionally, nationally and internationally. She composes from solo harpsichord and piano up to string quartets, chamber music and orchestra. Her choral music encompasses opera, (and librettos) Oratorios and Requiems.

**Adam Scott Neal** (b. 1981, Atlanta) is a composer whose work ranges from chamber music to video to tinkering with toys and homebrew electronics. Described as "exquisitely crafted" (Creative Loafing), his pieces reflect a fascination with objects and technologies – namely, their capabilities, limitations, and shifting cultural meanings. Adam's music is relatively minimal, encouraging listeners to focus on the little details that make instruments unique and beautiful. Groups for whom he has composed include Bent Frequency, Beo String Quartet, Chamber Cartel, Guidonian Hand, Iktus Percussion, and loadbang. His work regularly appears on acronymic festivals such as EMM, IHS, LAC, NACUSA, NYCEMF, SCI, and SEAMUS. Adam earned a PhD at the University of Florida and previous degrees at Queen's University Belfast and Georgia State University. He currently works at East Carolina University.

**Jennifer Nelson** received her undergraduate degree in Music Performance from USC as a student of Mitchell Lurie, and continued her clarinet studies at Temple University where she was a student of Anthony Gigliotti. Jennifer plays Principal Clarinet with Pacific Northwest Ballet and Auburn Symphony Orchestras. She also has a very active freelance career, including playing Broadway-style shows at the Fifth Avenue and Paramount Theaters, extra with Seattle Symphony and Seattle Opera orchestras, and records for various television and motion picture scores. She is Affiliate Artist Faculty in Clarinet at University of Puget Sound, and maintains a very busy private teaching studio in her home in north Seattle. Ms. Nelson has also traveled throughout the United States with the national touring companies of Phantom of the Opera and New York City Opera. In addition to her stateside concerts, orchestral and recital performances have taken her to Mexico, Japan, Germany, Liechtenstein, Austria, Honduras, and most recently, India.

**Kai Ono** is a composer-pianist, raised in the bustling suburbs of Irvine, California and currently living in the mosaic city of Queens, New York. He likes the color grey, the sound of laughter, and things that fly. Recently, he was a recipient of Downbeat Magazine's Undergraduate College Outstanding Composition for Big Band and the ASCAP Herb Alpert Young Jazz Composers Award for his piece "Everybody is with Everybody Else", which was performed at the Jazz at the Lincoln Center in New York City. On the classical side, he was a winner of both the National Federation of Music Clubs Student Composition Awards and the NFMC Emil and Ruth Beyer Composition Awards. A recent graduate of the University of Kansas as a Presser Scholar, he is eternally grateful to his composition mentors James Barnes, Dr. Forrest Pierce, Dr. Bryan Kip Haaheim, Dr. Ingrid Stölzel, and Dan Gailey.

**Jeffrey Ouper** is an emerging composer of the southwest and is the composer in residence with MAC & Company. He recently graduated with a D.M.A. in Music Composition at Arizona State University and has thoroughly researched music for scratch DJ & Orchestra. Jeff has written several works in many different genres ranging from traditional wind band settings to solo dance 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. 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.

**Dawn Padula**, mezzo-soprano, is a versatile performer of opera, oratorio, and concert repertoire. Opera roles include Carmen in *Carmen* (Kitsap Opera), Azucena in *Il Trovatore* (Puget Sound Concert Opera); Ruth in *The Pirates of Penzance* (Tacoma Opera), Cherubino in *Le Nozze di Figaro*, Suzuki in *Madama Butterfly*, Meg in *Falstaff*, Mercedes in *Carmen*, The Third Lady in *Die Zauberflöte* (Opera in the Heights, Houston), the Witch in *Hansel and Gretel* (The Living Opera, Dallas), Maddalena in *Rigoletto* (Lyric Opera Northwest, Seattle and Amarillo Opera), Loma Williams in *Cold Sassy Tree* (Amarillo Opera), Isabella in *L'Italiana in Algeri*, Erika in *Vanessa*, Bellino in *Casanova's Homecoming*, Marchesa Melibea in *Il Viaggio a Reims* (Moore's Opera Center), and the Sorceress in *Dido and Aeneas* (Ars Lyrica Houston). She has performed extensively as a concert soloist – performances of note include Penderecki's *Credo* (Houston Symphony), Mozart's *Requiem* (Houston Masterworks Chorus, Kent State University Choral Union, Varna International), Brahms' *Alto Rhapsody* (Orpheus Men's Ensemble of Houston, San Antonio Men's Chorus), Bernstein's *Chichester Psalms* (Bay Area Chorus of Houston), and Handel's *Israel in Egypt* (Houston Masterworks Chorus). Dr. Padula is the Director of Vocal Studies at the University of Puget Sound School of Music in Tacoma, WA, and holds a D.M.A. from the University of Houston Moore's School of Music (Houston, TX) and a M.M. from the Manhattan School of Music (New York, NY).

**Sue Jean Park** was born in Seoul, Korea, in 1980. She received her B.A. in music composition at Chungnam National University in Deajon, South Korea, and earned her M.M. in music composition at Eastern Michigan University. She has

studied composition with Soon Hee Park, Anthony Iannaccone, John Beall, Sarana Chou, and David Taddie. Her compositions cover a variety of genres that include solo, vocal, chamber, and orchestral pieces as well as electroacoustic works. Her musical style is a mix of contemporary Asian, American, and European influences. In 2006, she won prizes from two composition competitions: the 38th Seoul Music Festival, (Drums for Soprano and Piano) and the Pan Music Festival, (I danced for solo violin). Her recent piece, Dialogue for flute and electronic accompaniment was played on the West Virginia Public Radio broadcast network in 2016. In addition to being a DMA composition student at West Virginia University she is pursuing harp studies.

**Daniel Perttu's** music has been performed in Europe, Asia, South America, and in more than 30 states across the country. Performances of his music have occurred in numerous arts festivals, new music festivals, concert series, solo recitals, Society of Composers conferences, and College Music Society conferences. Perttu's music has been released on the Navona records label, an imprint of PARMA Recordings, and his music appears on six different albums. Critics have recognized the "modal strains [in his music] that recall the works of . . . Ralph Vaughan Williams and Ernest Bloch;" have characterized it as "blending mystery, action, and excitement;" and have praised it as being "majestic" and "lyrical." His music has been published by Editions Musica Ferrum, BRS Music, and Dorn Publications. He works as an associate professor at Westminster College in New Wilmington, Pennsylvania, where he serves as School of Music Chair.

**Mark Phillips** (Ohio University Distinguished Professor Emeritus) won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. *Violin Power* appears on the SEAMUS 2015 conference CD. The World Saxophone Congress commissioned and premiered *What If* for 101 saxophones. His music has been performed at Carnegie Hall, Kennedy Center for the Performing Arts, Wigmore Hall, the Festival Internacional de Música de Bogotá, the Blossom Music Festival, and numerous other festivals and conferences around the world. Commissioned for a Memphis premiere, *Dreams Interrupted* has received performances across the country. He has received orchestra performances by groups such as the St. Louis Symphony Orchestra, the Cleveland Orchestra, the NHK Radio Symphony Orchestra, and the Chautauqua Symphony Orchestra — and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists. More information is available at [www.coolvillemusic.com](http://www.coolvillemusic.com).

**Paul Alan Price-Brenner** can be equally described as a composer, an arranger, an educator, and a performer. He is currently an adjunct professor of music at Loras College, Divine Word College, and the Northeast Iowa Community College, all located in and around Dubuque, IA. When not teaching at the collegiate level, Price-Brenner works with youth as conductor of the Dubuque Youth String Ensemble and by maintaining a private violin/viola studio out of his home. Price-Brenner is also a member of The Dubuque Symphony Orchestra, The La Crosse Symphony Orchestra, The Clinton Symphony, and the Kipperton String Quartet. Price-Brenner

holds his Bachelor of Music Education (with an emphasis in composition and violin performance) from the University of Wisconsin – Madison, his Masters of Music in Composition (with extra studies in viola performance) from DePaul University, and his PhD in Music Composition (with extra studies in viola performance) from the University of Iowa.

Violinist **Maria Sampen** enjoys a vibrant musical career as a soloist, chamber musician, recording artist and teacher. She is in demand as a performer of both standard repertoire and of new and experimental works. Her concert engagements have taken her around the world, and she has played in Europe, Asia, and all over the United States and Canada. In addition to her busy performing schedule, Ms. Sampen is a dedicated teacher. She is associate professor of violin at the University of Puget Sound in Tacoma, WA. During her tenure at Puget Sound she has twice received the university's Thomas A. Davis Teaching Award for excellence in teaching. Her students have won top awards in national competitions including the Music Teacher National Association Competition, and the American String Teachers Association Competition. Ms. Sampen performs frequently with her new music group, Brave New Works ([bravenetworks.org](http://bravenetworks.org)), the IRIS Orchestra (Germantown, TN), and the Puget Sound Piano Trio. Her major teachers include Paul Kantor, Kenneth Goldsmith and Paul Makara.

**Jacob Reed** is a composer, jazz drummer and music educator. His music is inspired by the study of meaning, woven with contextually significant techniques and tailored with intent. As a pluralist, he draws on a diverse musical background to write with ease across many genres including orchestral, choral, electronic and jazz music. His commissions include writing for the Columbus, Ohio Bicentennial celebration "Finding Time," the McConnell Arts Center Chamber Orchestra, Trinity Church on Capitol Square and the Ohio Music Teachers Association. He received an Emerging Artist Fellowship from the Ohio State University Arts Initiative, and an evening of his work was produced by the Cultural Arts Center of Columbus. Reed is intrigued by the intersection of music with other arts and collaborates frequently with choreographers, writers and visual artists. He holds a Bachelor's in Music Education, and Masters degrees in Music Composition and Music Theory from the Ohio State University.

Praised by *The New York Times* as "vivid and dramatic," the music of **Carl Schimmel** is dense with literary and musical references, often humorous, and combines intensity of expression with a structural rigor which draws upon his mathematics background. Winner of the Bears Prize, the Lee Ettelson Award, and the Goddard Lieberson Fellowship from the American Academy of Arts and Letters, Schimmel has received honors and awards from many organizations, including MacDowell Colony, Yaddo, Copland House, New Music USA, and ASCAP. His works have been performed throughout North America, Europe, Australia, and Asia, by ensembles such as the Minnesota Orchestra, the Louisiana Philharmonic Orchestra, the Buffalo Philharmonic Orchestra, Alarm Will Sound, Da Capo Chamber Players, the Left Coast Chamber Ensemble, and many others. He is associate professor of music theory and Composition at Illinois State University.

**Alex Shapiro** (b. New York City, 1962) aligns note after note with the hope that at least a few of them will actually sound good next to each other. Her persistence at this activity, as well as arts advocacy volunteerism, wildlife photography, non-fiction music writing, public speaking, and the shameless instigation of insufferable puns on Facebook, has led to a happy life. Drawing from a broad musical palette that giddily ignores genre, Alex's acoustic and electroacoustic works are published by Activist Music LLC, performed and broadcast daily, and can be found on nearly thirty commercial releases from record labels around the world. Alex lives on Washington State's remote San Juan Island, and when she's not composing or rushing to catch a seaplane to the mainland, she can be found communing with the aquatic life, as seen on her music and photo-filled blog, [notesfromthekelp.com](http://notesfromthekelp.com) and her website, [alexshapiro.org](http://alexshapiro.org).

**Marilyn Shrude** earned degrees from Alverno College and Northwestern University, and has served on the faculty of Bowling Green State University since 1977. Among her more prestigious honors are those from the Guggenheim Foundation, American Academy of Arts and Letters, Rockefeller Foundation, Chamber Music America/ASCAP, Meet the Composer, Sorel Foundation (Medallion Winner for Choral Music 2011), and the National Endowment for the Arts. She was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music and the Cleveland Arts Prize for Music. In 2014 she was given BGSU's Lifetime Achievement Award. Active as a composer, pianist, teacher, and contemporary music advocate, Shrude has consistently promoted American music through her many years as founder and director of the MidAmerican Center for Contemporary Music (1987-99), as chair of the Department of Musicology/Composition/Theory at BGSU (1998-2011) and as coordinator of the doctoral program in contemporary music (2006-present).

**Daniel Sittler** (BMI) is a midwestern composer and string bassist. His musical style employs a wide variety of aesthetics and structures. Sittler enjoys composing music for instrumental, vocal, and electroacoustic mediums. His music has been performed at various SCI Conferences, N\_SEME, Ball State University Festival of New Music, and Charlotte New Music Festival. His music has been performed by members of 5th House Ensemble, Beo String Quartet, and Violet. He has studied with Eleanor Trawick, Michael Pounds, Keith Kothman, Daniel Swilley, Eli Fieldsteel, and Amelia Kaplan.

**Michael Sterling Smith** is a composer based in Denton, Texas. He holds a Bachelor of Music from the University of Delaware and a Master of Music from the University of Florida. His works have recently been shown at SEAMUS 2017, the SCI national conference at UF and WMU (2015 & 2017), N\_SEME (2016 & 2017), the Diffrazioni Festival (2016), EMM (2016), Ars Electronica Forum Wallis (2016), the Open Circuit Festival (2016), and the BGSU Graduate Student Conference (2016). His work *Ictus* was chosen as a finalist in the 2017 ASCAP/SEAMUS competition and the 2016 Open Circuit Festival call for electroacoustic works. Michael is a team member of the Score Follower/Incipitsify youtube channel. His current interests include the use of virtual reality to create immersive audiovisual experiences. He has studied composition with Paul Richards, Paul Koonce, Jon Nelson,

and Panayiotis Kokoras. He is currently pursuing his doctoral degree at the University of North Texas.

**Tanya Stambuk** is professor and director of keyboard studies and a member of the Puget Sound Piano Trio at the University of Puget Sound. She has performed with the Orchestre de Toulouse, the Virginia Symphony, Chicago Civic Orchestra in Orchestra Hall, Los Angeles Chamber Orchestra, Bergen Philharmonic, Lake Charles Symphony and Rapides Symphony Orchestra in Louisiana and the Seattle Symphony. Ms. Stambuk has been heard in recital at the Dubrovnik Summer Festival in Croatia, the Robert Schumann Festival in Germany, and the Auditorio Nacional Carlos Alberto in Portugal. Nationally, she has performed at the 92nd Street Y and Merkin Hall in New York City, Alice Tully Hall at Lincoln Center, Music Academy in Philadelphia, Phillips Collection in Washington DC, the Dame Myra Hess Series in Chicago, Benaroya Hall and Nordstrom Hall in Seattle. Composer Norman Dello Joio chose her to premier his revised *Fantasy Variations for Piano and Orchestra* in Florida and North Carolina. She has recorded the piano works of Norman Dello Joio on the Centaur label as well as the complete piano trios of composer Daron Hagen with the Finisterra Trio on the Naxos label. This recording was recognized by NPR as one of the Five Best American Contemporary Classical Releases. Ms. Stambuk is a Steinway Artist.

**Ingrid Stölzel** (b.1971) has been hailed "*as a composer of considerable gifts*" who is "*musically confident and bold*" by NPR's classical music critic. Her music has been described as "*tender and beautiful*" (*American Record Guide*) and as creating a "*haunting feeling of lyrical reflection and suspension in time and memory*" (*Classical-Modern Review*). At the heart of her compositions is a belief that music creates profound emotional connections with the listener. Stölzel's compositions are performed worldwide, including the Thailand International Composition Festival, Festival Osmose (Belgium), Vox Feminae Festival (Israel), Festival of New Music at Florida State (USA), Beijing Modern Music Festival (China), Festival of New American Music (USA), and SoundOn Festival of Modern Music (USA), among others. She is a recent winner of the Red Note Composition Competition, the Robert Avalon International Competition for Composers and the Ortus International New Music Competition. She is a composition professor at the University of Kansas. [ingridstolzel.com](http://ingridstolzel.com)

**Robert Strobel** (b. 1988) has composed works both electronic and acoustic. In 2017, his music was played or performed at the Source Song Festival, the New York City Electroacoustic Music Festival, the New Music Festival and University of Nebraska-Kearney, the TUTTI Festival, and the SCI Region VI conference. His work *Prairie Dog Rhapsody* received a special mention at the Alfred Schnittke Composer's Forum and Competition and as a result was published by Aldebaran Editions. Additionally, his work *Refugees* was recently selected for the SCI CD Vol. 32. Among the commissions he has received include the LDS Barlow Commission. Robert has a doctorate degree in composition from Florida State University, as well as degrees from the University of Missouri-Columbia (MM Composition), and the University of Northern Colorado (MM Oboe Performance, BM Composition and Oboe Performance).



**Jacob Thiede** is a composer, saxophonist and current PhD student at the University of North Texas. Recently, his music has been championed by the Red Clay Saxophone Quartet, the 15.19 Ensemble, STACKS Duo, and pianist Kris Carlisle. He received his BME at Murray State University and MM in music composition at the University of North Carolina at Greensboro. He has studied with Mike D'Ambrosio, Brian Ciach, and John Fannin at Murray State and with Mark Engebretson, Alejandro Rutty, and Steven Bryant at UNCG. As a saxophonist, he has studied with Scott Erickson and Steven Stusek. Current interests are grooves and rhythms in metal music, glitch, and the manipulation of sine tones. Jake studies composition with Kirsten Broberg and Andrew May as well as saxophone with Eric Nestler at the University of North Texas.

**Jake Tilton** (saxophone) is a saxophonist and student at Harvard College. Jake has studied with a wide variety of teachers for performance, including Vijay Iyer, the Parker Quartet, and Ken Radnofsky. Jake has been active in many Harvard groups including the Monday Jazz Band (led by Yosvany Terry), which he manages. Jake has been opened for or been featured in masterclasses and onstage with Esperanza Spalding, Jeff "Tain" Watts, Tia Fuller, Cassandra Wilson, United States Air Force Academy Falconaires, Eddie Palmieri, Army Field Band Jazz Ambassadors, and John Mackey, among others. He also performed in the 2014 NAfME All-National Concert Band. Jake gave the Boston-area premiere of John Adams's *Saxophone Concerto* in February 2017 with HRO, as the youngest saxophonist to play this piece with orchestra. Jake also performed John Williams's *Escapades* concerto with orchestra and premiered & recorded *Rhapsody No. 1*, composed by Vaibhav Mohanty, and published by RC Editions.

**Jorge Variego** was born in Rosario, Argentina. He is a former Fulbright Scholar and is currently on the Music Theory/Composition faculty at the University of Tennessee, Knoxville. Jorge has been a pioneer in the field of interactive computer music, having created and performed a great deal of works for clarinet and electronics in the US, Europe and South America. He participated in international music festivals such as MATA, SEAMUS, EMS, Sonoimágenes, Holland Festival, Festival de Jazz de Vigo, Via Stellae, ICMC, Big Ears and can be heard on his most recent releases with Albany Records, CMMAS and Parma Records. He was resident artist at the CMMAS, in Mexico, where he recorded his CD *Regress*, fully dedicated to new music for clarinet and electronic media by Argentine composers. In June 2013, he was resident artist at the Visby Centre for Composers, in Sweden, where he composed a new work commissioned by the Berner Musikkollegium. In July 2014 he premiered a new work for bass clarinet and orchestra commissioned by the Symphonic Orchestra of Rosario, in Argentina. Most recently, he presented new works in Switzerland, Spain, the Netherlands and Australia. In 2018, the University of Quilmes, in Argentina, will publish his book on algorithmic composition. He is the founder director of the UT Electroacoustic Ensemble, a student group dedicated to free improvisation with electronic media, co-directed the UT Contemporary Music Festival and the 2016 Nacusa-SCI Snapshot conferences at UT. [jorgevariego.com](http://jorgevariego.com)

Born in China, **Tianyi Wang** is an award-winning composer, conductor, and pianist, whose music vocabulary is diverse and

much inspired by subjects beyond music. Tianyi's repertoire spans over solo, chamber, choral, orchestral, electronic, as well as film scoring, his works have been performed internationally, including BMOP, CEME, Electroacoustic Barn Dance, MISE-EN New Music Festival, ACME, Collage New Music Composer Colloquium, Audiograft Festival, Ashmolean Museum, Ink&Coda, Et Lux Radio, SCI Regional and National Conferences. Mr. Wang is the winner of 2018 BMOP/NEC Composition Competition, 2017 Longy Orchestral Composition Competition, and a recipient of China National Arts Fund. His recent commissions include Alea III, Meitar Ensemble, Atlantic Music Festival, and Northeast Normal University. A semifinalist of the Symphony Number One Call for Score 4, Tianyi has also won *Gold Award* at 2016 Sanya International Choral Festival. Tianyi Wang's music will be released by ABLAZE Records in 2018. Tianyi Wang currently resides in Boston, Massachusetts, where he is a Graduate Diploma candidate at New England Conservatory of Music.

**Steven Weimer's** music has been performed by the JACK Quartet, Molly Barth, Fear No Music Quartet, saxophonist Sean Xue, Fairbanks Summer Arts Festival Chamber Players, CCM Wind Ensemble, CCM Chamber Players, Café Momus, and many others. Performances of his work span from Alaska to Bulgaria, with premieres at festivals such as June in Buffalo, Forum-Festival computer Music Space, North American Saxophone Alliance, Oregon Bach Festival Composers Symposium, Fairbanks Summer Arts Festival, and the Music Theory and Musicology Society Conference. His recent commissions include works for the Kentucky Music Teachers Association, Vandoren, Inc., and the CCM Orchestra Program. He has received first-place awards from the Eta Omicron chapter's Phi Mu Alpha Composition Contest, the CCM Concerto/Composition Competition, and was recently featured at the Music Now concert during Indiana State University's 2017 Contemporary Music Festival. Dr. Weimer is currently assistant professor of music at Murray State University in Kentucky.

**Anna Wittstruck** is an assistant professor and director of orchestra at the University of Puget Sound. Previously she was an acting assistant professor at Stanford University, serving as Interim Music Director and Conductor of the Stanford Symphony Orchestra and Stanford Philharmonia. She has also served as Acting Director of the Stanford Wind Symphony, assistant conductor of Stanford Orchestral Studies and the Princeton University Orchestra, and associate conductor of the Princeton Sinfonia. Wittstruck has conducted concerts across the United States, in Latin America, Europe, and in Asia, appearing as a guest conductor with the Harbin Symphony (China) and the Eastern Sierra Symphony. She has conducted concerts at Palacio de Bellas Artes in Mexico City, Teatro Nacional de Cuba in Havana (with Lizt Alfonso Dance Cuba and the Chamber Orchestra of Havana), the Rudolfinum in Prague, and the Musikzentrum Augarten in Vienna, as well as concerts in Berlin, Bad Elster, and Teplice. She conducted the first-ever symphonic concert on Catalina Island and returned the following three seasons. She received her Bachelor of Arts in Music from Princeton University with certificates in orchestral conducting and creative writing, and her Ph.D. in musicology from Stanford University. Conducting teachers include Kenneth Kiesler, Edwin Outwater, Michael Jinbo, Michael Pratt, and Jindong Cai.

**Gregory W. Yasinitsky**, Director of the School of Music at Washington State University, has an international reputation as a composer, arranger and saxophonist. He is a recipient of grants and awards from the National Endowment for the Arts, The Commission Project, Artist Trust and ASCAP. Yasinitsky has over 210 published musical works performed in over forty countries world-wide. His compositions and saxophone playing are featured on over fifty recordings. Yasinitsky has written music especially for David Sanborn, Clark Terry, Dave Liebman, and has performed with Randy Brecker, Sarah Vaughan, Ray Charles, and the San Francisco and Spokane Symphonies.

**Steven Zopfi** serves as Director of Choral Activities at the University of Puget Sound and is the Artistic Director of the Portland Symphonic Choir, the official chorus of the Oregon Symphony. He has served on the faculties of Penn State University, the University of Washington, and Pacific Lutheran University and choirs under his direction have appeared at local, state, and regional conferences of the American Choral Director's Association, the National Association for Music Education, and other professional organizations. Zopfi has guest conducted the Oregon Symphony and has performed with the New Jersey Symphony, the Prague Philharmonic, and the Colorado Symphony. His recordings have been featured on NPR and American Public Radio and his arrangements and editions are published by Colla Voce publishing. In 2015, he was named Outstanding Choral Conductor of the Year by the Washington Choral Director's Association. He is in frequent demand as a guest conductor, clinician, and adjudicator.





Est. 1888

UNIVERSITY of  
**PUGET  
SOUND**

School of Music



PHOTO BY JULIA KUSKIN

**FIND YOUR PLACE** in a remarkable community—perform in outstanding ensembles, audition for music scholarships regardless of your major, and study with an accomplished faculty.



[pugetsound.edu/music](https://pugetsound.edu/music)

UNIVERSITY OF PUGET SOUND | Tacoma, WA | [music.admission@pugetsound.edu](mailto:music.admission@pugetsound.edu) | 253.879.3228

