



# In Beauty We Walk:

Changing Women & the New Musical Landscape

SEPTEMBER 15-18, 2011

IAWM CONGRESS • FLAGSTAFF, AZ USA



EVENT PROGRAM

IAWM CONGRESS 2011

# In Beauty We Walk:

Changing Women and the New Musical Landscape

**SEPTEMBER 15-18, 2011**

NORTHERN ARIZONA UNIVERSITY, FLAGSTAFF, ARIZONA, USA

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NORTHERN ARIZONA  
UNIVERSITY  
*College of Arts & Letters*

**School of Music**



**In Beauty We Walk: Changing Women & the New Musical Landscape**

## ACKNOWLEDGEMENTS

### SPECIFIC WORKS

*“Music and the Earth” presented by Lin Foulk was made possible by through the generous support of several people and programs at Western Michigan University and the performers would like to thank them: College of Fine Arts, School of Music, Horn Fund, Lee Honors College, Graduate College, Faculty Research Travel Fund, and individual contributions.*

*Jennifer Trost appears thanks in part to an “Individual Faculty Grant” from the Institute for the Arts and Humanities at The Pennsylvania State University.*

*The FSO performance of the first movement of the Concerto for Soprano Saxophone by Judith Cloud is made possible by the Intramural Grant Programs at Northern Arizona University.*

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### ORGANIZATIONS & BUSINESSES

*Arizona Hellenic  
Foundation*

*Flagstaff Photography Center  
(Jason Hasenbeck)*

*The Sorel Organization  
(Judy Cope, Exec. Director)*

*The Artist’s Gallery  
(Marsha Owen and  
Joni Pevarnik)*

*Flagstaff Symphony Orchestra  
(Laura Kelly, Exec. Director)*

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### NAU SCHOOL OF MUSIC STUDENT ORGANIZATIONS

*American Choral Directors  
Association, Student Chapter*

*Student Chapter of the National  
Association of Teachers of Singing*

*Sigma Alpha Iota, Delta Eta Chapter*

*Tau Beta Sigma, Alpha Chi Chapter*

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### INDIVIDUALS

*Wynette Birecki  
Martha Brady  
Jennifer Bosley  
Benita & Rich Boyd  
Roma Catalayud-Stocks  
Abbie Conant  
Luisa & Rick Dennstedt  
Sue Durling*

*Valarie Hannemann  
Joni & Kevin Haug  
Patrice Horstman  
The Rev. Ann R. Johnson  
Vera Markgraf  
Deon Nielsen Price  
William Osborne  
Krista Rodin*

*Lulu Santamaria  
Phyllis Schiller  
Deborah & Jim Schmelzle  
Elizabeth Schulze  
Arlene Shrut  
Cathy Small  
Judith Waidelich  
Elizabeth Waldo*



- |   |                                   |
|---|-----------------------------------|
| 1. Nativity of the Blessed Virgin Mary Chapel | 4. Ardrey Memorial Auditorium     |
| 2. Flagstaff Photography Center               | 5. Ashurst Hall                   |
| 3. Artist's Gallery                           | 6. High Country Conference Center |



The **International Alliance for Women in Music (IAWM)** is a global network of women and men working to increase and enhance musical activities and opportunities and to promote all aspects of the music of women.

**WEDNESDAY, SEPTEMBER 14**  
**PRE-CONGRESS TOUR & REGISTRATION**

<b>9:00 AM</b>	<b>EXCURSION TRIP TO THE GRAND CANYON NATIONAL PARK, SOUTH RIM</b> (optional)	
<b>4:00 PM-8:00 PM</b>	<b>REGISTRATION BEGINS</b>	<b>NAU CONFERENCE ROOM</b>
<b>10:00 AM-10:00 PM</b>	<b>IAWM ANNUAL MEETINGS</b>	
<b>8:45 AM-5:00 PM</b>	<b>REHEARSALS SCHEDULED</b>	<b>ASHURST HALL</b>
<b>9:00 AM-4:00 PM</b>	<b>REHEARSALS SCHEDULED</b>	<b>ARDREY MEMORIAL AUDITORIUM</b>
<b>7:00 PM-9:30 PM</b>	<b>OPEN REHEARSAL FLAGSTAFF SYMPHONY ORCHESTRA</b>	<b>ARDREY MEMORIAL AUDITORIUM</b>

**THURSDAY, SEPTEMBER 15**  
**OPENING DAY OF THE CONGRESS**

<b>8:00 AM-5:00 PM</b>	<b>CONGRESS REGISTRATION</b>	<b>NAU CONFERENCE ROOM</b>
<b>9:00 AM-2:00 PM</b>	<b>REHEARSALS SCHEDULED</b>	<b>ARDREY MEMORIAL AUDITORIUM</b>
<b>9:00 AM-9:30 AM</b>	<b>COMMENCEMENT CEREMONY</b>	<b>ASHURST HALL</b>
<b>9:30 AM-10:45 AM</b>	<b>CONCERT 1</b> <i>Featuring works by IAWM composers performed by the NAU Music Faculty, Students and Guests</i>	<b>ASHURST HALL</b>
<b>11:00 AM-11:30 AM</b>	<b>PAPER SESSION</b> Andrew Adams: "Voicing the silent language of the soul: The life and works of Clara Kathleen Rogers"	<b>HAVASUPAI (Student Union)</b>
<b>11:30 AM-11:40 AM</b>	<b>INFORMATION SESSION</b> Patricia Morehead: "Teaching Composition Online"	<b>HAVASUPAI</b>
<b>11:45 AM-12:15 PM</b>	<b>LECTURE-RECITAL</b> In Beauty We Walk: The Metamorphosis of "Butterfly Effects" by Elizabeth Vercoe Cynthia Green Libby, <i>oboe</i> Jeremy Chesman, <i>harp</i>	<b>ASHURST HALL</b>
<b>12:15 PM</b>	<b>LUNCH</b>	<b>STUDENT UNION</b>
<b>1:00 PM-2:00 PM</b>	<b>PANEL SESSION</b> The Symphony Orchestra: Adding Girls to the Boy's Band Maestra Elizabeth Schulze, Abbie Conant and William Osborne	<b>HAVASUPAI A</b>

WALK TO SCHOOL OF MUSIC BUILDING 37A

**2:00 PM-2:30 PM**     **ELECTROACOUSTIC LISTENING ROOM** (School of Music, Room 209)  
*Jongleur de sable*     Lissa Meridan  
*A Passage Through*     Kaja Bjørntvedt

**SPECIAL INSTALLATION**     **BEASLEY GALLERY**  
(2<sup>nd</sup> floor, School of Art across from SOM, Room 209)  
*Twenty Love Songs and a Song of Despair* by Margaret Schedel  
Installation for 21 iPod touches in custom enclosures with video and audio

**2:30 PM-3:45 PM**     **CONCERT 2**     **ARDREY MEMORIAL AUDITORIUM**  
*Featuring works by IAWM composers performed by the NAU Wind Symphony, the NAU Percussion Ensemble, IAWM performer members, NAU music faculty and guest artists.*

**3:45 PM-4:00 PM**     **WALK TO ASHURST FOR REFRESHMENTS**

**4:15 PM-5:30 PM**     **LECTURE-RECITALS**     **ASHURST HALL**  
Music and the Earth\*: Four Elements for horn and piano by Ann Callaway  
Lin Foulk, Kelsey Anthon, Jancie Philippus, and Molly Zebell, *horns*  
Helen Lukan, *piano*

Honeybee Works: A Suite for Solo Piano by Anna Rubin  
Margaret Lucia, *piano*  
Anna Rubin, *composer*

**4:15 PM-4:45 PM**     **LECTURE-RECITAL**     **ARDREY MEMORIAL AUDITORIUM**  
Music, She Wrote: Organ Compositions Reflecting Native American Culture and Spanish Influence  
Frances Nobert, *organ*

**5:30 PM**     **DINNER ON YOUR OWN**

**7:00 PM-9:30 PM**     **OPEN REHEARSAL FLAGSTAFF**     **ARDREY MEMORIAL AUDITORIUM**  
**SYMPHONY ORCHESTRA**

**8:00 PM-10:00 PM**     **CONCERT 3**     **ASHURST HALL**  
**Annual IAWM Concert**  
*Featuring performer and composer members of the International Alliance for Women in Music*

## FRIDAY, SEPTEMBER 16 DAY TWO OF THE CONGRESS

**8:00 AM-5:00 PM**     **CONGRESS REGISTRATION**     **NAU CONFERENCE ROOM**

**9:00 AM-5:00 PM**     **ELECTROACOUSTIC LISTENING ROOM** (School of Music, Room 209)  
**SPECIAL INSTALLATION**     **BEASLEY GALLERY**  
(2<sup>nd</sup> floor, School of Art across from SOM, Room 209)  
*Twenty Love Songs and a Song of Despair* by Margaret Schedel  
Installation for 21 iPod touches in custom enclosures with video and audio



- 8:00 AM-9:45 AM REHEARSALS SCHEDULED ASHURST HALL**
- 8:00 AM-9:30 AM REHEARSALS SCHEDULED ARDREY MEMORIAL AUDITORIUM**
- 8:15 AM-8:45 AM PAPER SESSION HAVASUPAI (Student Union)**  
Sarah O'Halloran: "Sharing breath and losing control:  
Reflections on Tanya Tagaq's Music"
- 8:45 AM-9:15 AM PAPER SESSION HAVASUPAI**  
Christina Reitz: "Appalachian Ballads:  
Educating America's Girls"
- 9:15 AM-9:45 AM PAPER SESSION HAVASUPAI**  
Elizabeth Keathley: "Listening to Nature and Culture:  
Women composers, technology, and the environment"
- 10:00 AM-11:00 AM LECTURE-RECITALS ARDREY MEMORIAL AUDITORIUM**  
Five Ceremonial Masks: Ruth Lomon  
Mary Kathleen Ernst, *piano*  
Ruth Lomon, *composer*  
  
The Sylvan Pieces: Cindy Cox  
Cindy Cox, *piano*
- 10:30 AM-11:15 AM LECTURE-RECITALS ASHURST HALL**  
Margaret Songs: Libby Larsen  
"Prairie Soundscapes: Settings of Willa Cather for Soprano and Piano"  
Colleen Gray, *soprano*  
Mary Kathleen Ernst, *piano*  
  
Sifting Through The Ruins: Libby Larsen  
Juline Gilmore, *mezzo-soprano*  
Diane Phoenix-Neal, *viola*  
Garold Whisler, *piano*
- REFRESHMENT BREAK
- 11:30 AM-12:30 PM CONCERT 4 ASHURST HALL**  
*Featuring performances by IAWM performers and IAWM composers*
- 12:30 PM LUNCH**
- 1:30 PM-2:00 PM PAPER SESSION HAVASUPAI**  
Nancy Hadden: "Changes in roles of women as performers,  
patrons, and composers in Renaissance Europe"
- 2:00 PM-2:30 PM PAPER SESSION HAVASUPAI**  
Jessie Fillerup: "Lucia on Sunset Boulevard"

WALK TO ARDREY MEMORIAL AUDITORIUM

**3:00 PM-4:00 PM**      **CONCERT 5**      **ARDREY MEMORIAL AUDITORIUM**  
*Featuring the NAU School of Music Chamber Orchestra, Nicholas Ross, director and IAWM performers*

WALK TO ASHURST FOR REFRESHMENTS

**4:30 PM-5:45 PM**      **CONCERT 6**      **ASHURST HALL**  
*Featuring performances by IAWM performer members and guests*

**5:30 PM**      **DINNER/ART WALK**      **FLAGSTAFF PHOTOGRAPHY CENTER**  
107 N San Francisco Street #3

**ARTISTS' GALLERY**  
17 N San Francisco Street

**7:00 PM-9:30 PM**      **OPEN REHEARSAL FLAGSTAFF SYMPHONY ORCHESTRA**      **ARDREY MEMORIAL AUDITORIUM**

**8:00 PM-9:45 PM**      **CONCERT 7**      **NATIVITY OF THE BLESSED VIRGIN MARY CHAPEL**  
*Featuring performances by Psallite, Women's Choir of London; NAU Shrine of the Ages Choir; Sedona Academy of Chamber Singers; IAWM performer members and guests*

*\*See walking directions on inside back cover*

## SATURDAY, SEPTEMBER 17 DAY THREE OF THE CONGRESS

*All events scheduled in the High Country Conference Center*

**7:30 AM**      **DELUXE CONTINENTAL BREAKFAST**

**8:00 AM-5:00 PM**      **CONGRESS REGISTRATION**      **LOBBY**

**8:30 AM-9:00 AM**      **BOOK PRESENTATION**      **AGASSIZ**  
*Roma Catalayud-Stocks: A Song in My Heart*

**9:00 AM-9:30 AM**      **PAPER SESSION**      **REES**  
Jennifer Kelly: "The importance of women composers in the recognition of video game music"

REFRESHMENT BREAK

**9:45 AM-10:15 AM**      **LECTURE-RECITALS**

**DOYLE**      "Music inspired by Indigenous Peoples of the Americas"  
Elizabeth Waldo, *ethnomusicologist, composer and violinist*

**FREMONT**      Music of Yvette Souviron  
Stela Brandão, *soprano*  
Rita Borden, *piano*



REFRESHMENT BREAK

**10:30 AM-11:00 AM PAPER SESSION REES**  
 Linda Dusman: "Why so slow?  
 The advancement of American women composers"

REFRESHMENT BREAK

**11:15 AM-11:45 AM LECTURE-RECITALS**  
**DOYLE** "Writing Music for Historical Documentaries  
 and other pedestrian adventures"  
 Sally Reid, *composer*

**FREMONT** "Pauline Viardot: Composer, Singer, Forgotten Muse"  
 portrayed by Katherine Eberle, *mezzo-soprano and piano*

**12:00 PM AWARDS LUNCHEON HUMPHREYS**

**2:00 PM EXCURSION** Trip to Sunset Crater/Wupatki (optional)

**2:00 PM-3:00 PM VISIT DOWNTOWN FLAGSTAFF**

**3:15 PM-4:45 PM CONCERT 8 HUMPHREYS**  
 "In Motion: New and Ancient Sounds for the Piano  
 from the 20th and 21st Centuries"  
*Featuring works by IAWM composer/performer members*

DINNER ON YOUR OWN

**7:30 PM CONCERT 9 ARDREY MEMORIAL AUDITORIUM**  
 Flagstaff Symphony Orchestra  
 Elizabeth Schulze, *conductor*  
*Featuring works by living women composers*

**10:00 PM GALA RECEPTION HIGH COUNTRY CONFERENCE CENTER**

**SUNDAY, SEPTEMBER 18  
 DAY FOUR OF THE CONGRESS**

**9:00 AM EXCURSION** Trip to the Grand Canyon National Park, South Rim (optional)

**9:00 AM-5:00 PM IAWM ANNUAL MEETINGS**





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**School of Music**



#### WELCOME

It is with great anticipation that I welcome all IAWM members, guests and the Arizona community to the IAWM Congress 2011, "In Beauty We Walk: Changing Women and the New Musical Landscape." I am especially pleased to share with visitors the strikingly spectacular beauty of this region in combination with an exciting schedule.

Preparations for the Congress began in the spring of 2009. Enthusiastic support came from Maestra Elizabeth Schulze, conductor of the Flagstaff Symphony Orchestra and from my colleagues and friends at the university. Nearly two years later we are ready to immerse ourselves in three days of an exhilarating program. Highlights include R. Carlos Nakai, the world's premier Native American Indian flutist, featured on the IAWM Annual Concert on Thursday night.

Countries represented include Latvia, Taiwan, Argentina, Thailand, China, Korea, Japan, London, Italy, Greece, Scotland, Ireland, Norway and Denmark. Many IAWM members have made the journey to Flagstaff signifying the importance of the international aspect of our organization.

Thanks are due to all IAWM members who submitted proposals to this Congress. That show of support was substantial, with hundreds of submissions. I would like to extend my gratitude to the teams of judges who examined scores, lecture-recitals, performances, papers and panels. I wish to thank the judges whose task of selecting scores involved numerous hours of listening and evaluation. Judges included Ruth Lomon, Anna Rubin, Martin Rokeach, Carol Kimball, Burr Cochran Philipps, Jennifer Kelly, Deborah Raymond, Deon Price, Eleanor Cory, Jennifer Russell, and Chad Hamill.

I invite you all to enjoy yourselves as you listen, watch, synthesize and acknowledge with pride the creative endeavors of those committed to showcasing the music of women composers.

A handwritten signature in cursive script, appearing to read "Judith Cloud".

Judith Cloud, Host  
IAWM Congress 2011





WELCOME TO THE IAWM CONGRESS IN FLAGSTAFF, ARIZONA.

This year marks the 30th anniversary of the First International Congress on Women in Music held in New York City in March 1981. We've had Congresses in New York, Los Angeles, Mexico City, Paris (France), Atlanta (Georgia), Bremen and Heidelberg (Germany), Utrecht (The Netherlands), Spain, Vienna (Austria), London (England), Miami (Florida), and Beijing (China). Each one offers an adventure and each was memorable in its own unique way. This one, too, promises a special experience for its participants with its theme: "In Beauty We Walk: Changing Women and the New Musical Landscape." How appropriate given the great natural beauty of this area of the United States and the aspirations of the International Alliance for Women in Music!

The Congress is indeed unique among professional meetings of musicians in that it combines performance with scholarship, lectures and discussions, and brings together composers, performers, musicologist, ethnomusicologists, theorists, producers, educators, journalists, music publishers, critics, professionals, and students—the entire spectrum of people from the world of music—to celebrate the accomplishments of women in music and to expand and sustain the efforts to create equality for women in terms of professional opportunities in music. The situation, particularly in Europe and in North America, has greatly improved in many respects since that first Congress in 1981, but there are still some challenges, particularly for women in music in the some of the so-called "Second" and "Third" World countries. This weekend offers an opportunity to recommit ourselves to this global advocacy work.

In my book, *The Passions of Musical Women: The Story of the International Congress on Women in Music* (2009), I wrote, "Women in music passionately want to be heard, to be performed, to be known. Women in music want to spread the word about the history of accomplishment of women in music. Women in music passionately desire to be taken seriously and to have the quality of their work recognized." It is this passion that brings us together once again—this time in Flagstaff.

At these meetings, we forge lifelong international friendships and contacts; renew old acquaintances and catch up on the news; we listen and respond to one another's work; we offer support and assistance; we make connections; we teach and we learn through our sharing. Be inspired, be rejuvenated, be joyful in the knowledge that there is an international community that supports your efforts and wishes you success. This is an oasis; drink deeply from the cool and healing waters. Know that you are not alone in your work in music; this organization is part of your personal support system.

Each Congress has its unique character due to the locale and the organizers. Many thanks to Judith Cloud, this year's Congress coordinator and The IAWM Congress Committee including Patricia Morehead, Chair, Anne Kilstofte, Deon Nielsen Price, Ursula Rempel, and Li Yiding. IAWM President Hsiao-Lan Wang has also been very involved in the advisory emails. We are truly grateful to Northern Arizona University and the Flagstaff Symphony Orchestra for hosting this gathering.

Jeannie Gayle Pool, Ph.D.  
Founder International Congresses on Women in Music  
IAWM Advisor and Honorary Member  
[www.jaygaylemusic.com](http://www.jaygaylemusic.com)



#### MESSAGE FROM THE PRESIDENT

As the president of the International Alliance for Women in Music, it is my distinct pleasure to welcome you to our 2011 Congress in beautiful Flagstaff, Arizona. I am extremely excited to present to you the numerous concerts and recitals, comprising solo, chamber music, wind ensemble and orchestral performances. There are also paper sessions of scholarly researches on topics of music by women and panel discussions to facilitate open communication among participants. I hope that you will find these presentations intriguing and inspiring.

The success of this congress owes much to our wonderful host Dr. Judith Cloud and her colleagues in the School of Music at Northern Arizona University. I would also like to thank all the performers, including the Flagstaff Symphony Orchestra and conductor Elizabeth Schulze, for bringing the music to life at the Congress.

IAWM has been promoting women's music and enhancing women's musical life since the 1970's. We continue to seek opportunities to not only benefit our members, but also to celebrate the many achievements of women musicians, past and present. For our returning participants, it is nice to see you again. For our new friends, I sincerely encourage you to explore our website as well as the Journal samples at the registration table. I believe you will find IAWM to be a welcoming community, where musical excellence and friendship meet.

Hsiao-Lan Wang





# City of Flagstaff

## WELCOME TO OUR COMMUNITY!

On behalf of the City of Flagstaff and your sponsors, Northern Arizona University and the Flagstaff Symphony Orchestra it is my great pleasure to welcome you to the International Alliance for Women in Music Congress.

The City of Flagstaff and the communities that surround us take great pride in our rich culture, history, beauty, arts, science, education and, of course, music. I think this fits so well with the goals and programs included in your conference.

Flagstaff boasts numerous scenic vistas and natural beauty. With a reputation for charming ambience, top-rated restaurants, a dynamic arts scene, diverse shopping, and friendly people, Flagstaff is a town worth exploring. Our unrivaled attractions, stunning scenery, cool mountain weather, and central location to many of the most treasured National Parks ensure that Flagstaff has something for everyone.

I hope your stay in Flagstaff will inspire, challenge, and encourage your musical talent and aspirations.

With Warmest regards,

A handwritten signature in black ink, appearing to read "Sara Presler".

Sara Presler  
Mayor of Flagstaff





DEAR CONGRESS PARTICIPANTS,

Welcome to the IAWM Congress 2011! Northern Arizona University is pleased to host this biennial event on its Mountain Campus. We are honored to share this celebration of the accomplishments of women musicians through the Congress's wide-ranging schedule of performances, lecture-recitals, panels, and paper presentations.

Northern Arizona University excels as a place of discovery, a research institution with a historically strong commitment to student learning. The university also assumes a leadership position in sustainable higher education that promotes human potential, community well-being, and environmental responsibility.

The artistic discovery and musical exploration that thread through the IAWM Congress 2011 will enrich our campus and enhance the distinctive qualities of our university.

Best wishes for a successful and rewarding event!

Sincerely,

John D. Haeger  
President





**NORTHERN ARIZONA  
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**School of Music**



DEAR CONGRESS PARTICIPANTS,

I am pleased to welcome members of International Alliance for Women in Music to the Northern Arizona University campus in Flagstaff. NAU is committed to fostering a campus community in which students gain the knowledge and tools necessary to succeed in an increasingly diverse world.

What better way to experience the diversity of artistic expression and intellectual inquiry than through the array of musical performances, lecture-recitals, and paper presentations offered in the IAWM Congress 2011!

The presence of the members of IAWM—performers, composers, scholars—provides a wonderful opportunity for students, faculty, and the community at large to experience the breadth and richness of the international musical community.

I offer my best wishes for a rewarding and successful Congress.

Sincerely,

Liz Grobsmith  
Provost and Vice President for Academic Affairs  
Northern Arizona University





DEAR COLLEAGUES,

On behalf of the students, staff, and faculty of the College of Arts and Letters, I am delighted to welcome you to Northern Arizona University. We are grateful for the artistic and intellectual stimulation your presence on our campus brings for expanding our musical horizons, for bringing us sounds and voices just possibly neglected in other venues, and for providing an opportunity to hear our own faculty and students performing along with new friends and colleagues. For these gifts, we sincerely thank you.

I hope that for the next few days you will have found a second home with us among the mountains and the Ponderosa pines. I hope too that you find with us an intellectual and artistic home, since the IAWM conference perfectly exemplifies our college's desire to bring together the arts and interpretive scholarship.

Best wishes for an exciting conference and a pleasant stay in Flagstaff,



Michael Vincent  
Professor and Dean, College of Arts and Letters  
Northern Arizona University







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**School of Music**



DEAR CONGRESS PARTICIPANTS,

The School of Music at Northern Arizona University welcomes the many performers, composers, scholars, and attendees to the IAWM Congress 2011. A sense of anticipation has grown over the past several months as we have prepared for this biennial congress.

A quick tally of performers from the NAU School of Music provides one measure of that enthusiasm: dozens of faculty artists, Elden Brass, Wind Symphony, Percussion Ensemble, Chamber Orchestra, Shrine of the Ages Choir, and a broad representation of student musicians. Joining them are the Sedona Academy of Chamber Singers and several professional musicians from the Flagstaff area and other points in Arizona.

I also recognize with appreciation the Flagstaff Symphony Orchestra and its artistic director Elizabeth Schulze for their celebration of women composers, which culminates this congress and opens the 2011-2012 FSO season.

Finally, congratulations and thanks go to congress host Judith Cloud and the local planning committee comprising our School of Music faculty. The Congress promises many rewarding and memorable experiences for members of the International Alliance of Women in Music, the NAU School of Music, and the Flagstaff community.

Sincerely,

Todd E. Sullivan  
Director of the School of Music  
Northern Arizona University



# CONCERT 1: OPENING CONCERT

Thursday, September 15 • 9:30-10:45 AM  
Ashurst Hall

## Fanfare for the Uncommon Woman, n. 5 (1993)

**Joan Tower** (New York)  
(b. 1938)

Stephen Dunn, *trumpet*  
Cindy Gould, *trumpet*  
Karen Gustafson, *trumpet*  
Dean Garner, *trumpet*

## Roundup

I. Fast

**Karen Thomas** (Seattle, WA)  
(b. 1957)

The Aeolus Saxophone Quartet:  
Rachael Falls, *soprano saxophone*  
Cole Belt, *alto saxophone*  
Liza Stegall, *tenor saxophone*  
Josh Lang, *baritone saxophone*

## Intim

**Santa Bušs** (Latvia)  
(b. 1981)

Emily McKay, *flute*  
Rebecca Scarnati, *oboe*  
Jeremy Reynolds, *clarinet*  
David Bruner, *bassoon*  
Nancy Sullivan, *horn*

## Fanfare Sonata

**Jean Coulthard**  
(1908-2000)

Karen Gustafsen, *trumpet*  
Jamila Hla Shwe, *piano*

## Winter Waltz

**Victoria Malawey** (St. Paul, MN)  
(b. 1977)

Jonathan Bergeron, *alto saxophone*  
Brian Lockard, *piano*

## Strain, Strive, Struggle

II. Intense, Ad libitum, rapidly  
III. Mysterious  
V. Agitated

**Ching-Yi Wang** (Taiwan)  
(b. 1980)

Andrea Graves, *flute*  
Kim Sullivan, *viola*  
Mary Ann Ramos, *cello*



**Six Forays**

1. Questioning with hesitation
2. Slowly and freely with rubato
3. Snappy and perky!
4. Tenderly, with much sensitivity
5. Nagging relentlessly
6. Agressively insistent

**Judith Cloud** (Flagstaff, AZ)  
(b. 1954)

Emily McKay, *flute*  
Jeremy Reynolds, *clarinet*

**To see a world** (William Blake)

**Rachel Fogarty** (Antioch, TN)  
(b. 1980)

Ricardo Pereira, *tenor*  
Andrea Graves, *flute*  
John Masserini, *clarinet*  
Frank Scott, *piano*

**L'Age Mûr**

**Jessica Rudman** (Brooklyn, NY)  
(b. 1982)

Emily McKay, *flute*

**Dos Pinturas Argentinas**

- I. Allegro ma non troppo
- II. Bright allegro

**Adriana Isabel Figueroa Mañas** (Argentina)  
(b. 1966)

**Raise the Roof!**

**Gwyneth Walker** (Braintree, VT)  
(b. 1947)

Elden Brass:  
Stephen Dunn, *trumpet*  
Cindy Gould, *trumpet*  
Nancy Sullivan, *horn*  
David Vining, *trombone*  
Alexander Lapins, *tuba*

**CONCERT 2**

Thursday, September 15 • 2:30-3:45 PM

Ardrey Memorial Auditorium

*Featuring works by IAWM composers performed by the NAU Wind Symphony the NAU Percussion Ensemble, IAWM performer members, NAU music faculty and guest artists.*

#@&%!\* (expletive deleted)

**Andrea L. Reinkemeyer** (Bangkok, Thailand)  
(b. 1976)

NAU Percussion Ensemble  
Steven Hemphill, *conductor*



**Wanderer Moon**

I. A Prelude  
III. Winter Trees

**Tonia Ko** (Bloomington, IN)  
(b. 1988)

Deborah Raymond, *soprano*  
Andrea Graves, *flute*  
John Masserini, *clarinet*  
Louise Scott, *violin*  
Mary Ann Ramos, *cello*  
Steve Hemphill, *percussion*  
Rita Borden, *piano*  
Nicholas Ross, *conductor*

**Kolyma Tale II**

**Violeta Dinescu** (Germany)  
(b. 1953)

**Caravan**

(arr. Carrie Koffman)

**Tanya Anisimova**  
(1966)

Klang par 2:

Wildy Zumwalt, *saxophone*  
Diane Hunger, *saxophone*

**Speech-a-dotes:**

**Songs and Anecdotes of Experience and Maturation**

Reminders  
Rapport  
Simple Things  
Signs  
Psychiatry  
Parting Words  
Not So Bad  
For Bess  
Goodnight  
False Story

**Maria Newman** (Los Angeles, CA)  
(b. 1962)

Diane Reich, *soprano*  
Scott Holden, *piano*

**Aurora**

**Lan-chee Lam** (Hong Kong, CHINA)  
(b. 1982)

Emily McKay, *flute*  
Ken Meyer, *guitar*

**Pretty Words** (Elinor Wylie)

**Dolores White** (East Cleveland, OH)  
(b. 1937)

Ricardo Pereira, *tenor*  
John Masserini, *clarinet*  
Maria Flurry, *marimba*

**Down By the Riverside**

**Dolores White**

Ricardo Pereira, *tenor*  
Rita Borden, *piano*

**Panta Rhei** (2010)

**Ingrid Stölzel** (Kansas City, MO)  
(b. 1971)

**Solstice**

**Linda Dusman** (Baltimore, MD)  
(b. 1956)

**SHOUTOUT**

**Roshanne Etezady** (Phoenix, AZ)  
(b. 1973)

NAU Wind Symphony  
Daniel Schmidt, *conductor*

## CONCERT 3: ANNUAL IAWM CONCERT

*Featuring performer and composer members and guests of the  
International Alliance for Women in Music*

Thursday, September 15 • 8:00 PM  
Ashurst Hall

**Dreaming in Colours**

1. Shades of Blue
2. Old Rose
3. Pale Yellow—Dark Red

**HyeKyung Lee** (Granville, OH)  
(b. 1959)

Nicolasa Kuster, *bassoon*  
HyeKyung Lee, *piano*

**Mountain Visions**

**Maria Niederberger** (Johnson City, TN)  
(b. 1949)

René Kubelík, *violin*

**From the Great Land**

- I. She is Left on the Ice
- II. Passion: The First Dream
- V. Lament
- VII. She Dies

**Judith Lang Zaimont** (Maricopa, AZ)  
(b. 1945)

Judy May, *mezzo-soprano*  
Jana Starling, *clarinet and Eskimo drum*  
Jan Meyer Thompson, *piano and Eskimo drum*

**Soliloquy**

**Elizabeth Bell** (Tarrytown, NY)  
(b. 1928)

Mary Ann Ramos, *cello*

**Erie, on the periphery**

**Beth Wiemann** (Bangor, ME)  
(b. 1959)

Jeremy Reynolds, *clarinet*  
Chen-Ju Chiang, *piano*

**Intermission**



**Four Songs of the Heart** (Kathleen Raine)

Lament  
Nocturn  
Purify  
The Healing Spring

**Judith Cloud** (Flagstaff, AZ)

(b. 1954)

Jennifer Trost, *soprano*  
Arlene Shrut, *piano*

**ReWeavings** (2010)

(Commissioned by the Abiquiu Chamber Music Festival)

1. Mizmaze
2. Warp and Weft
3. Navajo: Weaving the Yei
4. Penelope

**Ruth Lomon** (Cambridge, MA)

(b. 1930)

R. Carlos Nakai, *Native American flute*  
Keith Lemmons, *clarinet*  
Sally Guenther, *cello*  
Scott Ney, *percussion*  
Madeline Williamson, *piano, piano interiors and maracas*

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## CONCERT 4

Friday, September 16 • 11:30 AM

Ashurst Hall

*Featuring performances by IAWM performers and IAWM composers*

**Bed Riddance** (Ogden Nash)

**Lori Ardivino** (Alabaster, AL)

(b. 1960)

Melanie Williams, *soprano*  
Lori Ardivino, *Bb clarinet*  
Laurie Middaugh, *piano*

**Chatter** *World Premiere*

**Nicole Chamberlain** (Doraville, GA)

(b. 1977)

**An Unsubstantial Territory**

**Linda Dusman** (Baltimore, MD)

(b. 1956)

The Dahlia Flute Duo  
Mary Matthews, *flute and alto flute*  
Melissa Wertheimer, *flute and piccolo*

**Soliloquy**

**Dorothy Hindman** (Miami, FL)

(b. 1966)

Lori Ardivino, *clarinet*

**The Butterfly Upon**

**I'm nobody**

**Wild nights!**

(Settings of Emily Dickinson)

**Lori Laitman** (Potomac, MD)

(b. 1955)



**Beyond All Price**

from *The Scarlet Letter* (David Mason, librettist)

Diane Reich, *soprano*  
Scott Holden, *piano*

**Leyendas: An Andean Walkabout**

I. Toyos  
IV. Chasqui  
VI. Coqueteos

**Gabriela Lena Frank** (San Francisco, CA)  
(b. 1961)

The Tetra String Quartet  
Chrystal Smothers, *violin*  
Heidi Wright, *violin*  
Louis Privitera, *viola*  
Jenna Dalbey, *cello*

**CONCERT 5**

Friday, September 16 • 3:00 PM

Ardey Memorial Auditorium

Featuring the NAU School of Music Chamber Orchestra and IAWM Performers

**Chrysalis** *World Premiere*

**Anne Kilstofte** (Surprise, AZ)  
(b. 1954)

Stephen Dunn, Cindy Gould, Karen Gustafsen, Dean Garner, *trumpets*  
Nancy Sullivan, Lin Foulk, Kelsey Anthon, Jancie Philippus, and Molly Zebell, *horns*  
David Vining, James Bicigo, *trombones*  
Benjamin Cobb, *bass trombone*  
Alexander Lapins, *tuba*  
Steven Hemphill, *percussion*

**Fire and Ice**

**Theresa Martin** (Appleton, WI)  
(b. 1979)

**Live Wire**

Andrew Hudson, *clarinet*  
Brittany Hudson, *clarinet*  
Steven Naimark, *clarinet*

**Suite for Organ** (1995)

**CHANG Pei-lun Vicky** (Taiwan)  
(b. 1966)

**Mystic Moments for Organ** (2009)

**WANG An-Ming** (Chiana/US)  
(b. 1929)

**Miyabi** (Ballad for Pipe Organ, 1987)

**Arima Reiko** (Japan)  
(b. 1933)

Calvert Johnson, *organ*



**I (ai)**

IV. Quarter note= 48

**Eun Young Lee** (Chicago, IL)  
(b. 1967)

Jordan Pearson, *flute*  
Drew Worden, *percussion and vibraphone*  
Jeremy Chesman, *harp*  
Hannah Gray, *viola*

**Prelude for Horn and String Orchestra**

**Allison Sniffin** (Englewood, NJ)  
(b. 1960)

Nancy Sullivan, *horn*  
NAU Chamber Orchestra  
Nicholas Ross, *conductor*

**Seraphim** (1999 rev. 2002)

1. Blow your trumpets
2. Angells
3. Imagin'd corners

**Cecilia McDowall** (London, UK)  
(b. 1951)

Cindy Gould, *trumpet*  
NAU School of Music Orchestra  
Nicholas Ross, *conductor*

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## CONCERT 6

Friday, September 16 • 4:30-5:45 PM  
Ashurst Hall

*featuring performances by IAWM performer members and guests*

### The New Musical Landscape

**Canto il viadante nella notte**

**Notte di neve**

**Calma di mare**

**Canto di mare**

**Giulia Recli** (Italy)  
(1890-1970)

Julie Cross, *mezzo-soprano*  
Susan McDaniel, *piano*

**Black Lacquer**

**Wendy Wan-Ki Lee** (Hong Kong)  
(b. 1977)

Nicholas Villalobos, *double bass*

**The Mirror: 5 Miniatures for solo piano**

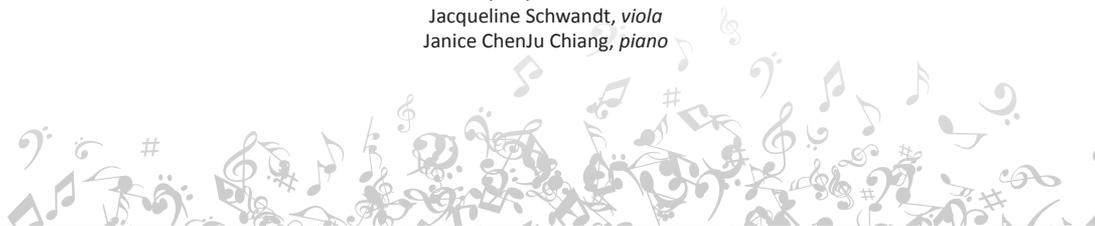
**Sofia Kamayianni** (Greece)  
(b. 1971)

Margaret Lucia, *piano*

**Ad Infinitum**

**Kye Ryung Park** (Fort Myers, FL)  
(b. 1974)

Jeremy Reynolds, *clarinet*  
Jacqueline Schwandt, *viola*  
Janice ChenJu Chiang, *piano*





**Restless Tiger**  
**La Loba, Wolf Woman**  
**Ready to Run**

**Mary Lou Newmark** (Los Angeles, CA)  
 (b. 1964)

Mary Lou Newmark, *electric violin, voice and soundscapes*

**Stabat Mater** *World Premiere*

**Line Tjørnhøj** (Denmark)  
 (b. 1960)

Lies'l Hill, *mezzo-soprano*  
 Cecily Merrill, *vocals*  
 Anjelica Jones, *double bass and vocals*

## CONCERT 7

Friday, September 16 • 8:00 PM  
 Nativity of the Blessed Virgin Mary Chapel

Sedona Academy of Chamber Singers  
 NAU Women's Chamber Choir  
 Ryan W. Holder, *conductor*

Psallite Women's Choir  
 Nancy Hadden, *conductor*

NAU Shrine of the Ages Choir  
 Edith A. Copley, *conductor*

IAWM performers

**Yonati**  
 From *Song of Songs*

**Karen Thomas** (Seattle, WA)  
 (b. 1957)

Sedona Academy of Chamber Singers  
 Ryan W. Holder, *conductor*

**To D. R. in Holloway**

**Eva Kendrick** (Providence, RI)  
 (b. 1976)

NAU Women's Chamber Choir  
 Ryan W. Holder, *conductor*

**Fantasy Improvisation "After Hildegard"**

Nancy Hadden, *Renaissance flute*

**Two Songs** (Emily Dickinson)  
 I have a bird in spring  
 Over the fence

**Sally Beamish** (Scotland)  
 (b. 1956)

**Nunc Dimittis**

**Jennifer Fowler** (London, UK)  
 (b. 1939)



**Three Spells** (Kathleen Raine)  
Spell Against Sorrow  
Love Spell  
Spell of Creation

**Judith Cloud** (Flagstaff, AZ)  
(b. 1954)

Psallite Women's Choir  
Nancy Hadden, *conductor*

#### AMERICAN SPIRITUALS IN A MODERN CONTEXT

**Midnight Child**

**Lesa Terry** (arr. Washington)  
(b. 1955)

**Things Bright**

**Anne Guzzo** (Laramie, WY)  
(b. 1968)

**When the Spirit Sings** *World Premiere*

**Gwyneth Walker** (Braintree, VT)  
(b. 1947)

Musica Harmonia  
Joan Griffing, *violin*  
Diane Phoenix-Neal, *viola*  
Beth Vanderborgh, *cello*

**Soft Footfalls** *World Premiere*

**Anne Kilstofte** (Surprise, AZ)  
(b. 1954)

**Paradise**

Text by Georges Herbert; *Vulgate Ps. 95 (96) v. 9*

NAU Shrine of the Ages Choir  
Edith A. Copley, *conductor*

**Hilary Tann** (Schuylerville, NY)  
(b. 1947)

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## CONCERT 8

Saturday, September 17 • 3:15-5:00 PM

High Country Conference Center

*featuring performances by IAWM performer members and guests*

### In Motion: New and Ancient Sounds for the Piano from the 20<sup>th</sup> and 21<sup>st</sup> Centuries

**Six Preludes, op. 15** (1922)

Quietly (*for left hand alone*)  
Allegretto grazioso  
Very fast  
Vigorous  
With deep feeling  
Exuberantly, passionately

**Marion Bauer** (New York, NY)  
(1882-1955)

**Preludes of Pace**

- I. Medium Piano
- II. Fast Piano
- III. Slow Piano

**Molly Joyce** (New York, NY)  
(b. 1992)

Becky Billock, *piano*

**Free and Unticketed** (2007)

**Stacey Barelos** (Joplin, MO)  
(b. 1978)

**Toccata II** (2000)

**Betty Wishart** (Buies Creek, NC)  
(b. 1947)

Jeri-Mae G. Astolfi, *piano*

**Petite Suite** *World Premiere*

**Kanako Okamoto** (Japan)  
(b. 1977)

- I. The forgotten pond
- II. The frog
- III. Mists and statues

Christina Eide, *piano*

**Temple Bell**

**Marcela Pavia** (Italy)  
(b. 1957)

Brian Lockard, *piano*

## CONCERT 9

Saturday, September 17 • 7:30 PM

Ardrey Memorial Auditorium

*Featuring the Flagstaff Symphony Orchestra*

Elizabeth Schulze, *conductor*

**Made in America**

**Joan Tower** (New York)  
(b. 1938)

**Shan Ko** (Mountain Song)

**Chiayu** (Durham, NC/Taiwan)  
(b. 1975)

**Andante con moto**

*from Concerto for Soprano Saxophone*

**Judith Cloud** (Flagstaff, AZ)  
(b. 1954)

Idit Schner, *soprano saxophone*

**Shakkei II**

*Arashiyama from Tenryu-ji*

**Hilary Tann** (Schuylerville, NY)  
(b. 1947)

Rebecca Scarnati, *oboe*

**Circuits**

**Cindy McTee** (Detroit, MI)  
(b. 1953)

**Peachtree Street**

**Jennifer Higdon** (Philadelphia, PA)  
(b. 1962)

**Three Latin American Dances**

- I. Introduction: Jungle Jaunt
- II. Highland Harawi
- III. The Mestizo Waltz

**Gabriela Lena Frank** (San Francisco, CA)  
(b. 1972)



## PROGRAM NOTES

### CONCERT 1

#### **Fanfare for the Uncommon Woman, no. 5**

**Joan Tower** (New York)

*Fifth Fanfare for the Uncommon Woman* (for four trumpets), written for Joan Harris, was commissioned by the Aspen Music Festival on the occasion of the opening of the Joan and Irving Harris Concert Hall on August 20, 1993. This fanfare is the fifth in a series dedicated to “uncommon” women — women who take risks and are adventurous in their actions and goals. (Joan Tower)

#### **Roundup**

**Karen Thomas** (Seattle, WA)

*Roundup* for saxophone quartet is dedicated to the Joseph Wytko Saxophone Quartet, and was premiered by them in Phoenix and in Oregon at the Ernest Bloch Music Festival in 1993. Since that time it has been performed in Fiuggi, Italy on the Il Symposium Festival Donne in Musica, and at two North American Saxophone Alliance Conferences, in addition to other performances throughout the U.S. The title refers to the notion of a composer “rounding-up” some ideas for a composition, and also bears a tongue-in-cheek reference to a cattle drive. The movements are titled by their respective tempo markings: *Fast, Not so fast, and Stampede*.

#### **Intim**

**Santa Bušs** (Latvia)

Breath, intonation and touch are among the most intimate and important aspects of human expression. Indeed the way in which we speak can reveal much more about our intentions than the words we use, breath and heart-rate can change with anxiety and perhaps reveal more about our most intimate thoughts than we would like to admit. Likewise the deeper we are touched the more individual our reaction is likely to be. In this sense, wind instruments seem to be most influenced by each musician’s individuality due to the intimate way in which the relationship between performer and instrument develops. In a work such as this five is a very important number. The five instruments form a unity of five equally important elements and the title is made up of a further five elements. Within this piece there are also several sub-systems. In particular the names of the five instruments are translated into five languages (Italian, French, German, English, Latvian) and similarities between these names are given a numerical expression. One may express one instrument in five languages or all five instruments in one language and this method was used to form a 5 x 5 grid from which information governing both temporal and harmonic aspects of the piece was derived. The title also forms the basis of a related system controlling the overall form of the piece as well as the relationships between the individual instruments.

#### **Fanfare Sonata**

**Jean Coulthard**

Jean Coulthard was born in Vancouver; she wrote her first compositions under the supervision of her mother. Her early professional training was at the Royal College of Music in London, where her teachers included R. O. Morris and Ralph Vaughan Williams. Very recent Coulthard works often explore a growing vocabulary of contemporary techniques - aleatory effects, microtones, musique concrète, tone clusters - all assimilated within the context of her personal voice.

#### **Winter Waltz**

**Victoria Malawey** (St. Paul, MN)

*Winter Waltz* was written in the middle of an Ohio winter when snow, ice, and cold temperatures made everything seem so bleak. Consequently, the theme in the alto saxophone is somewhat disjunct and bleak, but I attempted to balance that quality with a more upbeat and playful rhythmic structure. To this effect, I incorporated a waltz meter with a great deal of syncopation in both the piano and saxophone parts. The piece as a whole uses a traditional formal design of rounded binary.

#### **Strain, Strive, Struggle**

**Ching-Yi Wang** (Taiwan)

This piece represents my varied feelings when I first came to study in the United States in 2006. At that time one of my friends who was a first year Ph.D. Taiwanese student at UC Davis passed away suddenly. As a student far away from home as well, the news was a big shock to me. I felt a pang

of sadness and regret for a long time. It was also the first time that I realized the uncertainty of life. Studying abroad in a new environment with an unfamiliar culture is not an easy thing. However, I have nothing to do but carry through all of the difficulties. “STRAIN, STRIVE, STRUGGLE” is dedicated to my friend in another world and all of the exiles in the world.

**Six Forays for Flute and Clarinet**

**Judith Cloud** (Flagstaff, AZ)

The genesis of this diminutive composition, and its subsequent title *Six Forays for Flute and Clarinet* had its inception at a dinner party held by flutist, Emily McKay. Jeremy and Emily were planning a collaboration including a CD recording featuring flute and clarinet music, and wanted me to compose a piece for them. I decided against a formal plan, and began in a sense, to unravel sound organization from the inside out. Imagining myself an audience participant, I wanted to hear clarity through brevity. I definitely did not want to impose gimmickry, but did choose to play with slight pitch bending—something to arouse the listener, but not to bore her with 20th century musical clichés. The result is a six-movement piece, around six minutes long. Organizing the music through titles allows for imagination for both the listener and the performers.

Beauty of tone, magnificent musicianship, and virtuosity—these qualities in instrumentalists inspire all who create music. I am very grateful to Emily McKay and Jeremy Reynolds for commissioning me to write this music for them.

**To see a world** (William Blake)

**Rachel Fogarty** (Antioch, TN)

*To See A World* was commissioned by mezzo-soprano Sarah Martin. I determined to set the text simply, with a sentimental melody in a hymn-like fashion, in order to enhance the natural flow of the language and communicate the more complex meaning of the poem. Blake reminds that creation points to a Creator and that in everything around us we can see His hand and find beauty. I added the flute and clarinet in a later revision. In November of last year, this work was performed by the Cincinnati-based chamber ensemble, *Conundrum*, for the *5th Fresno New Music Festival* in Fresno, CA.

**L'Age Mûr**

**Jessica Rudman** (Brooklyn, NY)

*L'Age Mûr* (or the “Age of Maturity”) is a sculpture by Camille Claudel, depicting a young woman on her knees clasping the arm of a man who is being shepherded away by an old woman. The work is thought to express the grief Claudel experienced after her lover (and teacher) – the sculptor Rodin – ended their affair to remain with his wife. Though a more abstract interpretation of the sculpture’s meaning also exists, it is the work’s connection to that very concrete and personal situation that intrigued me. The depth of emotion found in the young woman’s face and figure inspired this eponymous composition for solo flute.

**Dos Pinturas Argentinas**

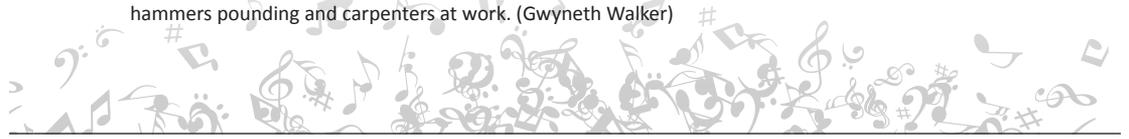
**Adriana Isabel Figueroa Mañas** (Argentina)

*Dos Pinturas Argentinas* (Two Argentinian Paintings) is a work for brass quintet. Through these pieces, you can hear rhythms and colors of Argentinian music as folklore and tango, representing paintings with scenes typically Argentinian. These pieces were composed especially for professional musicians who wish to be engaged in the essence of Argentinian music through chamber music.

**Raise the Roof!**

**Gwyneth Walker** (Braintree, VT)

*Raise the Roof!* was commissioned by the Chandler Cultural Foundation, Randolph, Vermont in 1987 to celebrate the restoration of Chandler Hall—a community concert hall and theater. Much local pride and effort was given to providing the Randolph residents with this performance space. And the spirit was that of American “Barn Raisings.” Thus, *Raise the Roof!* was inspired by the energy of the community renovation activity. The hand and foot tappings are derived from the rhythms of hammers pounding and carpenters at work. (Gwyneth Walker)



## CONCERT 2

#@&%!\* (expletive deleted)

**Andrea L. Reinkemeyer** (Bangkok, Thailand)

#@&%!\* (expletive deleted) for Percussion Quartet was premiered in Ann Arbor, Michigan in December 2000. This dynamic piece exhibits a heightened state of frenetic energy through explosive outbursts and a bubbling undercurrent of churning rhythmic figures. It explores disparate musical influences like popular and world music, while highlighting the flexibility and virtuosity of the percussion ensemble. The title reflects the demanding physicality of the individual parts and the tricky ensemble work. In fact, I was once told that the expletive should have been inserted!

### **Wanderer Moon**

**Tonia Ko** (Bloomington, IN)

I. A Prelude

III. Winter Trees

The journey of composing *Wanderer Moon* started with an encounter with William Carlos Williams' "Summer Song", the text for the second movement. When I began to look for companion texts, I came across "Winter Trees" and noticed Williams' unconventional way of dealing with the seasons. Summer mornings, traditionally joyful times, are viewed with skepticism. Cold winter nights are no longer bitter and dreary, but somehow a comfort. This odd pairing is paralleled in "A Prelude" where the image of an expansive sea is juxtaposed with its tiny brittle creatures. It is interesting that I would end my exploration of Williams' poetry back at the sea, where my island homes, Hawaii and Hong Kong, lie.

The instrumental music depicts much of the poetic meaning I found in the texts. In "A Prelude", swelling gestures of the ocean waves contrast with the pointed music of the sea creatures. The last movement, "Winter Trees", consists entirely of a descending harmonic progression that portrays the constancy and contentedness of the winter night. The vocal line soars above the instrumental texture but is strongly integrated with the music beneath it. The singer emerges imperceptively from the instruments and at other times, generates future musical ideas.

#### I. A Prelude

I know only the bare rocks of today.  
In these lies my brown sea-weed,—  
green quartz veins bent through the wet shale;  
in these lie my pools left by the tide—  
quiet, forgetting waves;  
on these stiffen white star fish;  
on these I slip bare footed!  
Whispers of the fishy air touch my body;  
"Sisters," I say to them.

*from Al Que Quiere! (1917)*

#### III. Winter Trees

All the complicated details  
of the attiring and  
the disattiring are completed!  
A liquid moon  
moves gently among  
the long branches.

Thus having prepared their buds  
 against a sure winter  
 the wise trees  
 stand sleeping in the cold.

from *Sour Grapes* (1921)  
 Text by William Carlos Williams

**Kolyma Tale II**

**Violeta Dinescu**

Kolyma is a town in north-eastern Siberia, in which an estimated three million people died in a Soviet forced-labor camp during the Stalin regime. The author Varlam Shalamov survived the Gulag after being interred there for seventeen years. His *Kolyma Tales* is a collection of 54 short stories depicting his time in the camp. They are exquisitely crafted, powerful, and moving, capturing the lives of ordinary people trapped in terrible circumstances. Violeta Dinescu composed this little duo after reading those tales and being extremely touched by them.

**Caravan**

**Tanya Anisimova** (arr. Carrie Koffman)

Caravan is us on our life path. We are all in a way caravan keepers. To keep our goods safe means to stay true to ourselves, in spite of many obstacles that await us on our path, like hamsin, the deathly sand storm.

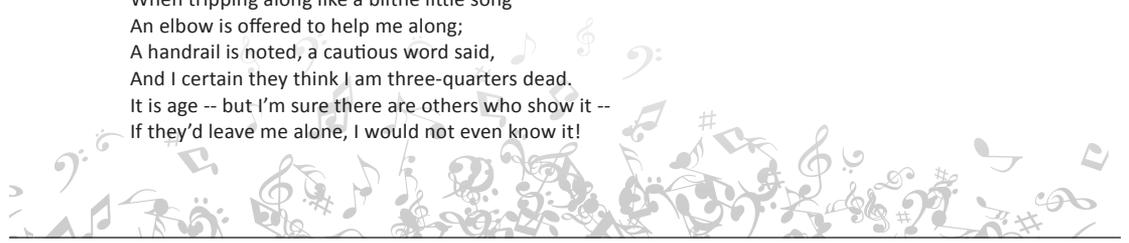
**Speech-a-dotes:**

**Maria Newman** (Los Angeles, CA)

Commended and recognized by the United States Congress, American composer Maria Newman, is the 2011 recipient of an Annenberg Foundation Composition Fellowship, and six Mary Pickford Foundation Composition Fellowships. Nominated by NPR's inimitable Jim Svejda, ("The Record Shelf Guide to the Classical Repertoire"), for two Pulitzer Prizes and two Grawemeyer Awards in Music Composition, Newman has held the Louis and Annette Kaufman Composition Chair at the Montgomery Arts House for Music and Architecture in Malibu, California since 2006. Newman's scintillating song cycle, "Speech-a-Dotes," is a collection of art songs and musical anecdotes based on the poetry of Louise Moss Montgomery, telling of experiences of maturation, late life, reflection and loss, from the perspective of an elderly and eccentric southern belle. From the constant reminders of that protagonist's twilight years and ailments, to the passing of her closest friends, to the lessons she teaches her beloved children and grandchildren, our heroine regally sees both the nobility and humor in her aging existence. These eclectic musical illustrations provide the listener with a sense of the heroine's satisfaction in her chosen pathways in life, and, through the close of the work, (in which she bids a metaphorical "goodnight" to a deceased friend), our eccentric southern belle still finds hilarity in her own subsistence. Louise Moss Montgomery served as Poet Laureate of Mississippi from 1973 until her passing in 1978. She was the maternal grandmother of composer Maria Newman.

REMINDERS

I am an old lady -- the signs of it show  
 In the care and concern of the people I know  
 Who dash madly forward as soon as I'm there  
 To let down a window or pull up a chair.  
 When tripping along like a blithe little song  
 An elbow is offered to help me along;  
 A handrail is noted, a cautious word said,  
 And I certain they think I am three-quarters dead.  
 It is age -- but I'm sure there are others who show it --  
 If they'd leave me alone, I would not even know it!



#### RAPPORT

We have things in common  
That form a human tie,  
He has emphysema --  
and so have I!  
When we go out to parties  
Some gaiety to try,  
He's certain to be nodding --  
And so am I!  
We're really quite adoring  
And I will tell you why;  
That guy is edging eighty --  
And so am I!

#### SIMPLE THINGS

Today I've done the simple things I'd dreamed  
of doing through the formal weeks when I  
was occupied with dull propriety.  
I wrote a little tinkling verse that gleamed  
and glittered in my consciousness. I raked  
a littered lawn, quite lost in autumn rapture,  
and swaying rhythmically, seemed to capture  
a something long forgotten. Then I baked  
a creamy custard pie like any cook.  
I washed a neighbor's dishes --- darned a sock.  
For thirty rounded minutes by the clock  
I held communion with a certain Book.  
No matter what the shallow ones would say,  
I lived a lovely lifetime --- just today!

#### SIGNS

The top is off the powder box;  
The towel rack is strung with socks.  
There's polish on the bathroom floor  
And pancake make-up on the door.  
It all adds up to certain knowledge---  
That girl I love is home from college!

#### PSYCHIATRY

The dose was strange and the fee was steep  
But I lost an obsession I meant to keep!

#### PARTING WORDS

Alack! Alas!  
All things must pass  
And man must go  
To dust -- and so  
I won't be back --  
Alas! Alack!





#### NOT SO BAD

I saw her die -- a gentle, forward nod,  
a little sigh, a final, fleeting breath --  
and going out to meet her Maker, God,  
she softly sank into the arms of Death!

#### FOR BESS

Tuck her in carefully,  
Dimming the light;  
Tearfully, prayerfully,  
Tell her goodnight.  
Let all the pillows be  
Piled at her head  
Under the willow tree  
Deep in her bed,  
Silently sleeping there  
Under the sod.  
You who are weeping there,  
Leave her with God!

#### GOODNIGHT

The giant, Night, pulled his greatcoat about him,  
Turned down the light,  
And went to bed.

#### FALSE STORY

My bust is on the table;  
My hair is hanging high.  
My teeth are in the tumbler --  
O, poor denuded I!

My lashes came from Kasten's,  
My fingernails from Kress.  
I pick myself to pieces  
Whenever I undress.

My spectacles discarded,  
Of vision I'm bereft  
And when I'm all dissembled  
There's really nothing left!

#### Aurora

Lan-chee Lam (Hong Kong, China)

*Aurora* means the natural light displays in sky, usually at night and closed to the polar zone. It is named after the Roman goddess of dawn. My composition describes this natural phenomenon by using flute and guitar to highlight the beauty of aurora. The music is divided into three main sections, *Mystery of the Northern Lights*, *Dance of the Spirits* and *Ionized Gas*. It begins with a slow opening like improvisation, concentrating on the dialogues between the two instruments with guitar harmonics and flute multiphonics. After the transition passage with flute ascending scales, the music turns to a dance with a playful character. Finally, it ends with a coda, recalling the opening material and dissolves in distance.

**Pretty Words** (Elinor Wylie)

**Dolores White** (East Cleveland, OH)

*Pretty Words* is a light textured musical setting of Elinor Wylie's poem for tenor/soprano, clarinet-Bb, and marimba that captures the poet's lucid, gem-like brilliance and lyrical voice. The eclectic musical language, sensitive rhythmic flow and expressive nuanced phrasing shapes the descriptive musical setting. Though her life was short, I believe that Elinor Wylie stands as one of America's popular modern poet. (Dolores White)

**Down By the Riverside**

**Dolores White**

*Down By the Riverside* is a contemporary musical setting of one of the Jubilee Emancipation Negro Spirituals/Songs. This song of jubilation expressed American Negroes' happiness upon learning they were free. They could lay down their burdens and fears and "study war"- the struggle to obtain freedom-no more.

(Taken from "No Man Can Hinder Me" *The Journey from Slavery to Emancipation through Song*, by Velma Maia Thomas.)

Gonna lay down my sword and shield  
Down by the riverside

Gonna stick my sword in the golden sand;  
Down By the riverside  
Ain't gonna study war no more.

Gonna put on my long white robe;  
Down By the riverside

Gonna lay down my sword and shield  
Down by the riverside  
Ain't gonna study war no more.

Gonna shake hands around the world;  
Down by the riverside  
Ain't gonna study war no more.

**Panta Rhei**

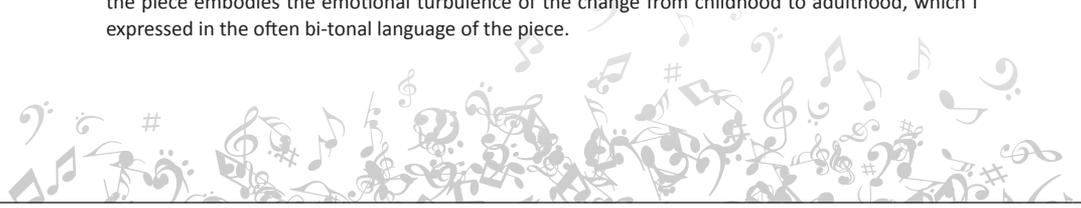
**Ingrid Stölzel** (Kansas City, MO)

*Panta Rhei* (2010), from the Greek "everything flows," is a term that is attributed to the Greek philosopher Heraclitus (c.535-c.475 B.C.). He believed that permanence was an illusion of the senses, that the world is permanently becoming and that all things are in constant flux. For me, music encapsulates this concept. For one, music only exists in time and therefore is in constant flux. There is also no permanence; one can never experience a piece the same way twice, nor is it possible to perform a work exactly the same. Heraclitus beautifully sums up this concept by saying that one can never step into the same river twice. I find this comforting and exciting as a listener and as a composer. *Panta Rhei* was commissioned and premiered by the UMKC Wind Symphony, Steven D. Davis, conductor.

**Solstice**

**Linda Dusman** (Baltimore, MD)

*Solstice* was commissioned by the Hanover, Pennsylvania Southwestern High School Symphonic Band, Carey Crumling, director, in 1997. The title refers to my reflections, while composing it, on the often turbulent weather that characterizes the change from season to season. As a larger metaphor the piece embodies the emotional turbulence of the change from childhood to adulthood, which I expressed in the often bi-tonal language of the piece.



## SHOUTOUT

**Roshanne Etezady** (Phoenix, AZ)

Written in 2009, SHOUTOUT is a shiny, exuberant piece meant to “make known” the “presence” of the performing ensemble – an optimistic, colorful fanfare, heralding exciting things to come. The unifying rhythmic motive of the piece, two short, staccato notes in quick succession, is based on the pronunciation of the word “shoutout.” An opening section prominently featuring this rhythmic figure melts into a section characterized by rolling piano figures and solo lines in the ensemble. The final section of the piece is a rollicking dance, digging deep and grooving hard.

## CONCERT 3

### Dreaming in Colours

**HyeKyung Lee** (Granville, OH)

*Dreaming in Colours* was commissioned by Nicolasa Kuster and Kristin W. Jensen for the 2005 Meg Quigley Vivaldi Competition for the young women bassoonists. Each movement has its own distinctive colors. They can be paletteed into any kind of color depending on a performer’s interpretation. The first movement is hopeful, cheerful, the second dreamy, illusionary, and the third nonchalant, realistic, even angry. In dreams there is no limit to our imagination.

### Mountain Visions

**Maria Niederberger** (Johnson City, TN)

The four movements of *Mountain Visions* represent scenes from my environment. I live in East Tennessee, where I am surrounded by the Blue Ridge Mountains. These ancient, tree covered hills offer a spectacular sight each spring, when pink and white blossoms explode and each fall, when the leaves turn. The Smokey Mountains are a rich wildlife habitat. In the nearby Bays Mountain Park, there is a refuge for wounded and stranded wild life, which includes creatures ranging from snakes and birds to mammals like wolves and wild cats. I am providing visual images from my surroundings to depict the character of each movement. However, the listener shouldn’t expect to find a cinematic one-on-one relationship with each musical event.

### From the Great Land

**Judith Lang Zaimont** (Maricopa, AZ)

The title of the work comes from the translation of the word “Alaska,” which is “the great land.” In the past, it is said, when there was hunger in the land, old Eskimo people who could no longer contribute usefully to the family were left on the ice to die. These songs explore this experience through the mind of just such an abandoned old woman. Some elements of native musical timbres, created by traditional western musical means, are found here: the two instrumentalists double on the Eskimo drum, the singer speaks, and the clarinetist plays with the mouthpiece attached to the lower half of the clarinet. Although the uneven rhythms are at times suggestive of native chant, musical treatments were not drawn from actual elements of traditional Eskimo song.

### Soliloquy

**Elizabeth Bell** (Tarrytown, NY)

*Soliloquy for Solo Cello* is subtitled “A Collection of Reflections” -- reflections implying both those in a mirror, or in slightly disturbed water, and those that occur in one’s thoughts while day-dreaming. The row is not used strictly, and is unusual in being almost entirely scalar; it is presented in its downward version in the first twelve notes. The work is dedicated to my oldest son, Stephen Drake, a professional cellist who gave it its premiere in 1980, and has played it many times since -- as have other cellists around the world. (Elizabeth Bell)

### Erie, on the periphery

**Beth Wiemann** (Bangor, ME)

*Erie, on the periphery* was written during a residency at the Ragdale artist colony, after having driven through a lake-effect snow storm on the way to Illinois. The work, while basically lyrical in tone, becomes more and more percussive over the course of the piece. So, while the opening texture of the clarinet/piano duo is relatively traditional and homophonic, with sustained lines in both parts,

by the end of the work the clarinet and piano are trapped in unison staccato playing - essentially, the work ices over over time. The piece was premiered by Ben Finland and Marilyn Nonken in New York in 2007.

### **Four Songs of the Heart**

**Judith Cloud** (Flagstaff, AZ)

Kathleen Raine, British poet and William Blake scholar, died at the age of 95 in 2003. She was a beautiful woman and intelligent but was not successful in love relationships. In her poetry we hear a profound sorrow in her voice, one that was only recognized in 1992 with the Queen's gold medal for poetry. These songs were composed for soprano Jennifer Trost and pianist Arlene Shrut. (Judith Cloud)

### **Lament**

Where are those dazzling hills touched by the sun,  
Those crags in childhood that I used to climb?  
Hidden, hidden under mist is yonder mountain,  
Hidden is the heart.

A day of cloud, a lifetime falls between,  
Gone are the heather moors and the pure stream,  
Gone are the rocky places and the green,  
Hidden, hidden under sorrow is yonder mountain,  
Hidden, hidden.

O storm and gale of tears, whose blinding screen  
Makes weather of grief, snow's drifting curtain  
Palls th'immortal heights once seen.  
Hidden, hidden is the heart,  
Hidden, hidden is the heart.

### **Nocturn**

Night comes, an angel stands  
Measuring out the time of stars,  
Still are the winds, and still the hours.

It would be peace to lie  
Still in the still hours at the angel's feet,  
Upon a star hung in a starry sky,  
But hearts another measure beat.

Each body, wingless as it lies,  
Sends out its butterfly of night  
With delicate wings, and jewelled eyes.

And some upon day's shores are cast,  
And some in darkness lost  
In waves beyond the world, where float  
Somewhere the islands of the blest.

*(Nocturn: in the Roman Catholic Church a part of matins originally said at night.)*



### **Purify**

Purify my sorrow,  
Weeping rain,  
Clouds that blow  
Away over countries where none know  
From whose heart world's tears flow.

### **Purify**

My sorrow, bright beams  
Of the sun's light that travels forever away  
From here and now, where I lie.

### **Purify**

Heart's sorrow in the dust, in the grave  
And furrow where the corn is sown,  
End and beginning.

### **Purifier I cry**

With the breath of the living,  
Loud as despair, or low  
As a sigh, voice  
Of the air, of the winds  
That sound forever in the harmony of the stars.

### **The Healing Spring**

Patiently the earth's wounds close.  
The womb heals of its sons  
As bark over a torn branch grows.

That we were ever one, my blood  
Obedient to the spring, forgets,  
And growth obliterates the past  
That lies within my heart like death.

Oh Love forgive the happiness  
That overgrows and seals my grief.

Kathleen Raine (1908-2003)

### **ReWeavings** (2010)

**Ruth Lomon** (Cambridge, MA)

1. 'Mizmaze' is an intricate network of pathways enclosed by hedges or plantations.
2. 'Warp and Weft' has two textures running through the movement to create a musical 'warp and weft'. The pizzicato of the 'cello throughout the movement is intertwined with the melodic lines of the other instruments.
3. 'Navajo: Weaving the Yei' refers to the Navajo rugs that have the figures of the Yei, Navajo deities, woven into the rugs. You will hear references to songs of the Navajo and some chants.
4. 'Penelope's Web' is a proverbial expression for work which is ongoing but never completed. The myth gave me a frame for the changing textures of this movement, building a thick texture with all the instruments and thinning to long solo flute passages accompanied by vibraphone tremolo chords.

## CONCERT 4

**Bed Riddance** (Ogden Nash)

**Lori Ardivino** (Alabaster, AL)

*Bed Riddance*, 2010, a song cycle for soprano, clarinet and piano is taken from selected poems by Ogden Nash from his book of the same title, *Bed Riddance, A Posy for the Indisposed*. The five writings I have chosen represent Nash's denial of being accused of being a hypochondriac, which he "firmly if pettishly denies"!

### I. Platitudinous Reflection

A good deal of superciliousness  
Is based on biliousness  
People seem to be proud as peacocks  
Of any infirmity, be it hives or dementia praecox.

### II. Crossing the Border

Senescence begins  
And Middle age ends  
The day your descendants  
Outnumber your friends

### III. The Germ

A mighty creature is the germ  
Though smaller than the pachyderm  
His customary dwelling place  
Is deep within the human race.  
His childish pride he often pleases  
By giving people strange diseases.  
Do you, dear reader, feel infirm?  
You probably contain a germ.

### IV. Requiem

There was a young lady of Natchez  
Whose garments were always in patches  
When comment arose  
On the state of her clothes  
She replied, When Ah itches, Ah scratches.

### V. Bed Riddance

What's the diagnosis?  
Mononucleosis?  
Influenza Asian?  
Contusion or abrasion  
Bronch- or laryngitis?  
Hiccups, hepatitis?  
Perhaps a fractured tibia?  
A bug picked up in Libya?  
Demanding treatment surgical,  
Or patently allergic?  
Whatever be his ailment,  
The patient needs regalement,  
He's perishing of ennui;

We can't allow that, can we?  
 Where can we find a medium  
 To dissipate his tedium?  
 Why, here it is – BED RIDDANCE!  
 What a happy co-in-cid-ence!

**Chatter** (*World Premier*)

**Nicole Chamberlain** (Doraville, GA)

*Chatter* is a flute duet which uses percussive extended technique such as beatboxing, flutter tonguing, pizzicato, and jet whistle to mimic incessant talk that is often shared between two people who have some exciting news to share. Each part seems to interject the others thought much like two friends who can finish each others' sentences. Like a conversation between two friends, the emotional tone changes as the piece progresses. Once the excitement of telling the news is shared, there is reflection and debate over the news. Two friends will often hash out how the situation could affect them and loved ones, but through encouragement and support, the friends are able to help each other reach a positive outlook on the situation.

**An Unsubstantial Territory**

**Linda Dusman** (Baltimore, MD)

*An Unsubstantial Territory* is dedicated to the inHale Duo. Its color and texture reflect the sunsets on Folly's Cove in Cape Ann, Massachusetts and while composing it I contemplated the following passage from Virginia Woolf's "The Waves": "But when we sit close together, ...we melt into each other with phrases. We are edged with mist. We make an unsubstantial territory." In its use of piccolo and alto flute, two of the most difficult-to-tune members of the flute family, it is also conceived as a tuning etude.

**Soliloquy**

**Dorothy Hindman** (Miami, FL)

*Soliloquy for Clarinet* (1991, rev. 1993) is one in a series of solo pieces by the composer modeled formally upon the dramatic soliloquy. These works employ ideas which recur throughout the piece as though in conflict, sometimes resolving at the close, and other times remaining unresolved, suggesting a continuing drama. The soliloquies are usually virtuosic, exploring ideas idiomatic to the instrument. The *Soliloquy for Clarinet* explores one main idea, which is treated to continuous development, by turns lyrical, then angular. Secondary ideas interplay with the first, until a truncated restatement of the original idea brings closure to the conflict.

**The Butterfly Upon**

**Lori Laitman** (Potomac, MD)

**I'm nobody  
 Wild nights!  
 Beyond All Price**

(Settings of Emily Dickinson)

Lori Laitman is one of America's most prolific and widely performed composers of art song. "It is difficult to think of anyone before the public today who equals her exceptional gifts for embracing a poetic text and giving it new and deeper life through music." (*Journal of Singing*) Laitman graduated from Yale College and received her M.M. in flute performance from the Yale School of Music. Initially, she focused on composing music for film and theatre, but in 1991 Laitman started composing for voice. Albany Records released her debut CD, "Mystery — The Songs of Lori Laitman" in August 2000, "Dreaming" in May 2003 and "Becoming a Redwood" in October 2006, all to critical acclaim. Laitman's songs have been recorded on such other labels as Channel Classics, Gasparo, Capstone and Naxos.

**The Butterfly Upon**

The Butterfly upon the Sky,  
 That doesn't know its Name  
 And hasn't any tax to pay  
 And hasn't any Home  
 Is just as high as you and I,

And higher, I believe,  
So soar away and never sigh  
And that's the way to grieve —

**I'm nobody**

I'm nobody! Who are you?  
Are you nobody, too?  
Then there's a pair of us--don't tell!  
They'd banish us, you know.  
How dreary to be somebody!  
How public, like a frog  
To tell your name the livelong day  
To an admiring bog!

**Wild nights!**

Wild nights! Wild nights!  
Were I with thee,  
Wild nights should be  
Our luxury!  
Futile the winds  
To a heart in port,  
Done with the compass,  
Done with the chart.  
Rowing in Eden!  
Ah! the sea!  
Might I but moor  
Tonight in thee!  
(Emily Dickinson)

**Leyendas: An Andean Walkabout**

**Gabriela Lena Frank** (San Francisco, CA)

*Leyendas: An Andean Walkabout* for String Quartet draws inspiration from the idea of *mestizaje* as envisioned by the Peruvian writer Jose Maria Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions. "Toyos" depicts one of the most recognizable instruments of the Andes: the panpipe. One of the largest kinds is the breathy *toyo* which requires great stamina and lung power, and is often played in parallel fourths or fifths. "Chasqui" depicts a legendary figure from the Inca period, the *chasqui* runner, who sprinted great distances to deliver messages between towns separated from one another by the Andean peaks. The *chasqui* needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the *charango*, a high-pitched cousin of the guitar, and the lightweight bamboo *quena* flute, both of which are featured in this movement. "Coqueteos" is a flirtatious love song sung by gallant men known as *romanceros*. As such, it is direct in its harmonic expression, bold, and festive. The *romanceros* sing in harmony with one another against a backdrop of guitars which I think of as a *vendaval de guitarras* ("strum of guitars").

## CONCERT 5

**Chrysalis**

**Ann Kilstofte** (Surprise, AZ)

*Chrysalis*, or the Gold Chrysalis, in this case, is the cocoon so often referred to when a caterpillar moves through its stages to become a butterfly. The piece is ever-changing much like the chrysalis, whether or not this is apparent to the eye, until the transformed creature emerges in all its splendor, drying off its wings, to become a stunning, colorful butterfly. (Anne Kilstofte)



### Fire and Ice

**Theresa Martin** (Appleton, WI)

In Sept. of 2009 on a trip to Arizona, a friend introduced me to the *Twilight* series by Stephenie Meyer. Needing something to read on the plane, I borrowed the first two books and began the first *Twilight* novel on the way home. I was immediately hooked and finished the second book within a week. A couple weeks later I acquired the next two books and devoured them as well. Since then, I have read and thoroughly enjoyed them a second time. Admittedly, I felt rather ridiculous about my fervor for a teen novel series, but I loved it because it reminded me of being young and in love, and it mirrored my own passion I felt toward my spouse.

After reading the *Twilight* series, I was musically inspired by the star-crossed lovers, Bella and Edward, and the paradox of their unique relationship. *Fire and Ice* represents, in my mind, the passionate and precarious bond of Bella (warm, delicate, breakable, slow, and clumsy) and Edward (frozen, indestructible, and extraordinarily strong, fast and graceful) and the struggles they must face in their challenging relationship.

*Fire and Ice* was commissioned by Andy Hudson for his wife, Brittany on the occasion of their wedding.

### Live Wire

The inspiration for *Live Wire* is actually the title itself. I thought of it when brainstorming musical ideas for another clarinet duet, *Fire and Ice*. When researching the title, I learned that “Live Wire” has been a 1992 film, a 1980’s teen talk show on Nickelodeon, several computer software programs, a wrestling television program in the late 1990’s, an orange-flavored soft drink, a British train operator magazine, a comic book superhero in DC Comics *universe*, a 2004 album title by a Christian rock band, a 1964 Martha and the Vandellas single, and a song by Mötley Crüe from their 1981 album. I was disappointed that my title was not as original as I thought; nonetheless, its long history proves its success as a flashy and succinct title. I decided the world was finally ready for my version of “Live Wire,” this time for two clarinets.

The piece has five sections which are introduced individually in the beginning and then return or are juxtaposed simultaneously in the later half of the piece. The inspirations for the music were fallen high-voltage power lines, the fast flow of electricity, alternating and direct currents, escaping sparks of electricity, and dangerous electrical shocks. *Live Wire* is written for my two dear friends, Bob Spring and Jana Starling, whose energy on stage is always electrifying.

### Suite for Organ

**CHANG Pei-lun Vicky** (Taiwan)

**Pei-lun Vicky Chang (b. 1966)**, is music director at St. John’s Evangelical Lutheran Church, Lancaster NY, CHANG completed her doctorate (organ) at the University of Cincinnati, master’s at the Manhattan School, and bachelor’s (piano) at Fu Jen Catholic University, Taiwan. She has performed at Chiang Kai-Shek Cultural Center, Taipei, and in Beijing. The organ pieces heard in Concert 5 are based on Taiwanese folk melodies. Chang writes: *Cloudy Sky* features the folk tune with ostinato patterns accompanying the melody. *Raining Night’s Flower* has four sections, featuring ornamented first and last phrase of the tune, homophony, triplets raindrops, and a canonic trio.

### Mystic Moments for Organ (2009)

**WANG An-Ming** (China/US)

**An-Ming Wang (b. 1929)** Born in Shanghai, WANG studied at Central China University, Wesleyan Conservatory, and Columbia University. Her works for keyboard, vocal, chamber, choral, and orchestra, have been featured at Charleston’s Spoleto Festival, International Conference on Women in Music in Atlanta, and Kennedy Center. Repetition, imitation, variation, and sequence are her primary means of development.

*Mystic Moments* probes the deeper meanings of life. It opens with a mystical theme. A chorale-like section emerges signaling the blessing of the soul. It closes with the repeat of the mystical theme.”

**Miyabi** (Ballad for Pipe Organ, 1987)

**Arima Reiko** (Japan)

Trained at Tokyo National University of Fine Arts, **Reiko ARIMA** (1933) was professor of composition at Tokyo College of Music from 1961-2004 where she taught and influenced many Japanese composers active today. She has composed many works for organ. Her family was among the first to adopt Christianity in Japan. She writes about the background of Miyabi: "400 years ago my ancestor ARIMA Harunobu sent four boys to Notre Dame in Paris, Toledo in Spain, Lisbon in Portugal, and many other places. Following the course [that] these four boys toiled along, this piece has been played at many churches around the world, in addition at Mejiro Cathedral, Tsukiji Honganji, and others in Tokyo ... I intended to create a graceful image of gagaku [Japanese traditional court music], but it came to have a different texture while I was writing." The form of Miyabi is basically a rondo, with a return of the opening material about half-way through and again just before the end. The first, angular and chromatic theme is stated at the outset and features half-steps and a tritone, followed by "a heavenly voice" set as adjacent thirds and triads. A brief fughetto interrupts the ballad before the "heavenly voice" returns. Harmonically, Arima uses polytonality to great advantage in building chord structures.

**I (ai)\***

**Eun Young Lee** (Chicago, IL)

IV. Quarter note= 48

This piece is inspired by my poet friend Sharon Charde and particularly her poetry "*Branch in his hand*" which was written after her young son's sudden death. Such a loss is the worst anyone can experience in their lives. My music is dedicated to Sharon Charde and all mothers who had to endure the terrible experience of sending their children before them. This is my prayer for them that they can maintain Hope and Happiness in spite of their tragic loss. This piece was commissioned by a dear friend, percussionist Yu-Chun Kuo, a native Taiwanese. Her favorite Taiwanese folk tunes, "望春風 (Mang-Chun-Poong)" and "雨夜花 (Woo-Ya-Hwa)" are used in this piece. It was completed at MacDowell colony in May 2010 and was premiered at one of her D.M.A. recitals at the Cincinnati School of Music on June 1st, 2010. (Eun Young Lee)

\*"ai" means "a child" in Korean

**Prelude for Horn and String Orchestra**

**Allison Sniffin** (Englewood, NJ)

Prelude for Horn and Strings was commissioned by hornist Jeff Scott (Imani Winds) for his Master's recital at Brooklyn College/City University of New York and subsequently premiered with hornist Scott Brubaker (Metropolitan Opera Orchestra) and the conductor-less string ensemble, Galatea. All material for the piece derives from the opening bars. Intervals of fifths and fourths evoke the sound of the natural horn.

**Seraphim**

**Cecelia McDowall** (London, UK)

I wrote Seraphim in memory of the broadcaster and journalist, Adam Raphael, who died in 1999 after a courageous battle with cancer. He was a man of great intellect, energy and kindness with a wonderful sense of fun, even when he was so ill. He was aware, of course, of the connection between his name and the Seraphim, the highest in the angel hierarchy, and he asked that the Handel aria with trumpet solo, Let the Bright Seraphim, should be played at his memorial service. In *Seraphim* I have used some motivic detail from the Handel arias. Other musical ideas for each of the three movements were suggested by text from one of John Donne's Holy Sonnets, (no.4):

*At the round earths imagin'd corners, blow*

*Your trumpets, Angells, and arise, arise*

*From death, you numberlesse infinities*

*Of soules*

In the opening movement, 'Blow your trumpets,' the strings present a fast-moving, light textured background to the trumpet solo, which, at times, is sustained and at others moves with great agility. In 'Angells', the trumpet solo weaves long phrases into the linear violin solo line, supported by the ethereal sound string harmonics and ringing tones of the bowed vibraphone. In the more earthy 'Imagin'd Corners' the trumpet solo makes use of the arpeggio shapes from the aria, Let the Bright Seraphim, leading the work to an exuberant conclusion.

## CONCERT 6

### Ad Infinitum

Kye Ryung Park (Florida)

Commissioned by and dedicated to the Chihara Trio, *Ad infinitum* is written for clarinet, viola, and piano. The Latin title (translated “without end,” or “without limit”) is descriptive of the intense performance energy required to play the piece. *Ad infinitum* is based on three pitch classes (C, D, and E), which are derived from the first letters of the trio members’ last names: Costa, Deighton, and Elisi. At first, I referred to my composition as the “Do-Re-Mi trio,” a personal and affectionate nickname. The first-repeated opening dissonant chord in the right hand of the piano part consists of C, D, E against E-flat in the bass. Within this dissonant chord, the three instruments are inseparable and in combination set up an exciting rhythmic opening for the trio. Later, the three notes are treated in a melodic fashion by both viola and clarinet in a slow section.

*Ad infinitum* is in five sections and is reminiscent of a rondo form with three distinct musical ideas: A-B- A’-C-A’. The repetitive and non-thematic “A” returns and builds powerfully in both rhythm and energy (“without limit”) transforming itself into a more obsessive character. The texture of the “B” section is lighter, slightly more lyrical and contains fewer dissonances. With chorale-like piano figurations, the slower “C” section provides a lyrical contrast. In the final “A” section, I further develop my obsession with “Do-Re-Mi.”

### Canto il viadante nella notte

Giulia Recli (Italy)

#### Notte di neve

#### Calma di mare

#### Canto di mare

**Giulia Recli** (1890-1970) was an Italian composer and music critic. She studied humanities, singing and piano and took composition lessons with Ildebrando Pizzetti and Victor de Sabata. She received several important awards, including the “Arti” prize of Trieste, and many public honors. She was the first Italian woman to enter the symphonic repertory and to attract the attention of such institutions as the Teatro alla Scala, Milan and the Metropolitan Opera, New York. She was also a music critic and vice-secretary of the Sindacato Musicisti Italiani. Among her large output, covering many genres, the lyric opera *Cento ducati e Belluccia* (after *Giulio Cesare Croce*) and the ballet *Piume d’oro* are particularly noteworthy, as are many of her songs (of which there are more than 200). The songs are often grouped into cycles and include Spanish, Greek and Persian themes. (Paola Damiani)

### Canta il Viadante nella Notte

(J. W. von Goethe 1749-1832)

Su tutti i monti è pace  
Nelle cime degli alberi  
Appena senti un alito sfiorar...  
Gli augelli nel bosco tacciono,  
Attendi, Attendi!  
Fra poco tu pur riposerai.

### Notte di Neve

(Alberto Musatti, 1882-1960)

Come in fiocchi di silenzio  
Nella notte vien la neve  
E la tenebra la beve.  
Gitta l’agile suo culmin l’alta torre solitaria

### The Wanderer’s Night Song

On all the hills there is peace  
In the treetops  
Scarcely a breath is felt grazing over...  
The wood birds are silent,  
Look out, await!  
Soon you will find your rest.

### Night of Snow

Like flakes of silence  
In the night the snow comes  
And the darkness drinks it up  
It shoots nimbly toward the top  
of the high solitary tower

Dentro al brulichio dell'aria  
Mentre morbidi si posano  
Mille fiocchi con le piane ali  
Sovra le campane  
Ed insegnano ai sonori bronzi il semplice piacere

Di tacere, di tacere!

### **Calma di Mare**

(Goethe)

Sull'acqua silenzio profondo,  
Senza movimento riposa il mare,  
Afflitto vede il barcaiol liscia superficie ovunque

Non canto, silenzio di morte incombe!  
Nell'infinito lontano non un'onda muove.

### **Canto di Mare**

(Goethe)

La nebbia si squarcia, il cielo è sereno,  
Il vento rigonfia la candida vela!  
Affrettate, affrettate!  
L'onda ci porta, l'orizzonte avvicina!

Ecco: vedo la mia terra! Ah!

*Translations by Julie Cross*

Into the swarming air  
While softly they touch down,  
Thousands of flakes with their soft wings  
Over the bells  
And teaching the resonant bronze  
the simple pleasure  
Of silence, of silence!

### **Calm at Sea**

Profound silence over the water,  
Without movement the ocean rests,  
The sailor anxiously watches the  
smooth horizon...  
Not a song, the silence of the dead threatens!  
In the distant infinity not one wave is moving.

### **Song of the Sea**

The fog is breached, the sky is calm,  
The wind billows out the white sail!  
Hurry! Hurry!  
The wave carries us up,  
the horizon approaches!  
Here it is: I can see my homeland! Ah!

### **Black Lacquer**

The earliest seeds of this work were planted in 2008. This was the time when many of us were deeply affected by the tragedies of the severe earthquake in Sichuan, a province in Southwest China. On top of a typical piece of exquisite Chengdu lacquerware exists a layer of gloss (lacquer) that serves to resist corrosion and helps to maintain the overall beauty of its colored drawings or carvings. The impenetrable power of lacquer, metaphorically analogous to the unbreakable bond between us and our dear ones, is what I wish to capture in this piece. The “shiny” harmonics, the “nerve-wrecking” pizzicati, as well as other unique timbres produced by the double bass have been used to express the depths of human emotion musically—empowering us to move past our sorrow, and turning our pain to strength. This piece was premiered by Xu Li (principal bassist of Macao Orchestra) on October 14, 2010 at Lee Hysan Concert Hall, The Chinese University of Hong Kong. (Wendy Wan-Ki Lee)

**Wendy Wan-Ki Lee** (Hong Kong)

### **Restless Tiger**

**La Loba, Wolf Woman**

**Ready to Run**

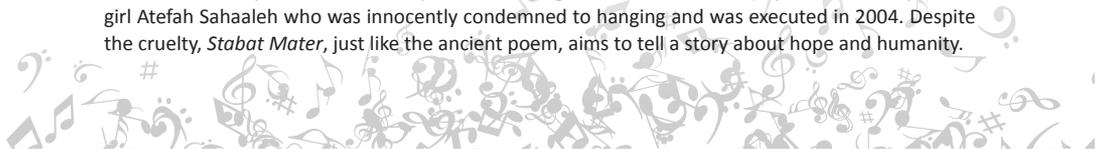
(Composer will speak about the work from the stage)

**Mary Lou Newmark** (Los Angeles, CA)

### **Selections from *Stabat Mater***

Line Tjørnhøj's *Stabat Mater* is an operatic reframing of an ancient religious poem about the mourning mother Mary facing her son's death on the cross at Golgata. Tjørnhøj has moved the scene from old Jerusalem to the present Iran and replaced the dying Jesus with the true story about the 16 year old girl Atefah Sahaaleh who was innocently condemned to hanging and was executed in 2004. Despite the cruelty, *Stabat Mater*, just like the ancient poem, aims to tell a story about hope and humanity.

**Line Tjørnhøj** (Denmark)



## CONCERT 7

### Yonati

Karen Thomas (Seattle, WA)

From *Song of Songs*

*Yonati* is a setting of verse 14 from Canticle 2 of the *Song of Songs (Song of Solomon.)* It is one of two settings for unaccompanied mixed choir from the *Song of Songs*, all composed for Seattle Pro Musica. Each of the settings uses a different language – *Yonati (O my dove)* in Hebrew; and *You have ravished my heart* in English. The two settings together form a set titled *Song of Songs*, which was awarded the Almqvist Composition Competition prize in 2010. *Yonati* was premiered by Seattle Pro Musica on May 14, 2010.

### Yonati (O my dove)

Yonati bekhagvei hasela  
beseter hamadregah  
hareini et-marayikh hashemiini et-kolekh  
ki-kolekh arev umarekh nave.

Translation:

O my dove, that art in the clefts of the rock,  
in the secret places of the stairs,  
let me see thy countenance, let me hear thy voice;  
for sweet is thy voice, and thy countenance is comely.

### To D. R. in Holloway

Eva Kendrick (Providence, RI)

“To D.R. in Holloway” is a folk and gospel influenced choral piece set to a poem by British suffragette Joan Lavender Guthrie, a.k.a. Laura Grey. Joan was an impassioned young woman who joined the suffragette movement at age eighteen, and who was labeled a “militant” for participating in protest events, hunger strikes, and being linked to the group which had planted a bomb under the coronation chair of King George. She was incarcerated at least four times. Although the newspapers of the time painted a picture of a notorious woman who repudiated her family, visited night clubs, died of a drug overdose, and “had lost all sense of shame,” to the suffragettes, Joan was a figure of courage and inspiration, who was awarded the Medal of Valor by her peers. This poem, which is filled of hopeful imagery, was most likely dedicated to another suffragette who was incarcerated in the all-female prison Holloway. The song was originally commissioned by the Boston-based female *a cappella* quartet Anthology for their concert series Songs of Protest and Social Unrest.

### Fantasy Improvisation “After Hildegard”

As a specialist on the Renaissance flute, Nancy Hadden has developed her own solo improvisations, modeled on Medieval and Renaissance practices, in which performers devised ornamented instrumental fantasies based on chant or popular song tunes. Her short fantasy improvisation ‘After Hildegard’, is based around the Dorian medieval plainchant melody, ‘Concupivit rex’, and is written in 16th-century style, but with a 21st century twist.

### Two Songs

Sally Beamish (Scotland)

I have a bird in spring  
Over the fence

### I have a bird in spring

I have a bird in spring  
which for myself doth sing the spring decoys,  
and as the summer nears - and as the rose appears -  
Robin is gone.

Yet I do not repine  
knowing that bird of mine -though flown -  
learneth beyond the sea melody new for me,  
And will return.

Fast in a safer hand  
held in a truer land - are mine,  
and though they now depart, tell I my doubting heart  
They're thine.

In a serener bright, in a more golden light  
I see  
each little doubt and fear, each little discord here  
Removed.

Then will I not repine  
knowing that bird of mine - though flown -  
shall in a distant tree, bright melody for me  
Return.

### **Over the fence**

Over the fence - strawberries grow -  
over the fence I could climb - if I tried,  
I know - berries are nice!

But if I stained my apron -  
God would certainly scold!

Oh, dear - I guess  
if he were a Boy -  
he'd climb -if he could!

(Emily Dickinson)

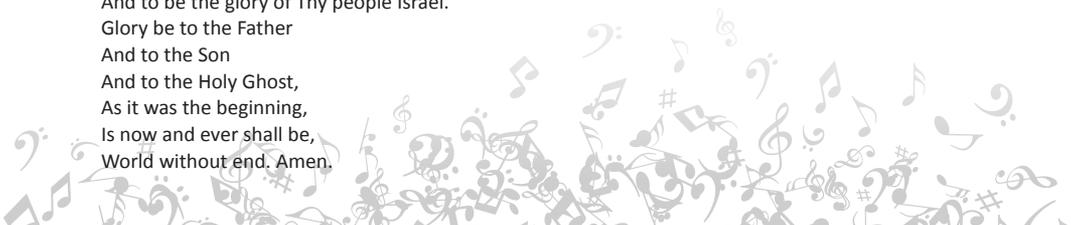
### **Nunc Dimittis**

**Jennifer Fowler** (London, UK)

*Nunc Dimittis* was commissioned by Women in Music (UK) in 2002. A version for SATB has been performed in Bath, Melbourne and Oxford; the version for SSA received its first performance by Psallite at St. Bartholomew's chapel, London, in April, 2011.

**Jennifer Fowler** (b. 1939) is a British composer of Australian birth. Since 1969 she has been living in London where she works as a free-lance composer.

Lord, now lettest Thou Thy servant  
depart in peace  
according to Thy Word,  
for mine eyes have seen Thy salvation  
which Thou hast prepared  
before the face of all people.  
To be a Light to light on the Gentiles  
And to be the glory of Thy people Israel.  
Glory be to the Father  
And to the Son  
And to the Holy Ghost,  
As it was the beginning,  
Is now and ever shall be,  
World without end. Amen.



**Three Spells** (Kathleen Raine)

**Judith Cloud** (Flagstaff, AZ)

In Kathleen Raine's obituary of 2003, she was described as a "singular poet who stood as a witness to spiritual values in an age that rejected them." Her "master" was William Blake, and she believed as Yeats, that "poetry and religion are the same thing." These settings were composed for Psallite and received their premiere performance in 2009 in London. (Judith Cloud)

**Spell Against Sorrow**

Who will take away  
Carry away sorrow,  
Bear away grief?

Stream wash away  
Float away sorrow,  
Flow away, bear away  
Wear away sorrow,  
Carry away grief.

Mists hide away  
Shroud my sorrow,  
Cover the mountains,  
Overcloud remembrance,  
Hide away grief.

Earth take away  
Make away sorrow,  
Bury the lark's bones  
Under the turf,  
Bury my grief.

Black crow tear away  
Rend away sorrow,  
Talon and beak  
Pluck out the heart  
And the nerves of pain,  
Tear away grief.

**Love Spell**

By the travelling wind  
By the restless clouds  
By the space of the sky,

By the foam of the surf  
By the curve of the wave  
By the flowing tide,

By the way of the sun,  
By the dazzle of light  
By the path across the sea,  
Bring my lover.

By the mist and the rain  
By the waterfall  
By the running burn,



By the clear spring  
By the holy well  
And the fern by the pool  
Bring my lover.

By the sheepwalks on the hills  
By the rabbit's tracks  
By the stones of the ford,  
Bring my lover.

By the long shadow  
By the evening light  
By the midsummer sun  
Bring my lover.

By the lark's song  
By the blackbird's note  
By the raven's croak  
Bring my lover.

By the voices of the air  
By the water's song  
By the song of a woman  
Bring my lover.

By the touch of hands  
By the meeting of lips  
By love's unrest  
Bring my lover.

By the quiet of the night  
By the whiteness of my breast  
By the peace of sleep  
Bring my lover.

By the blessing of the dark  
By the beating of the heart  
By my unborn child,  
Bring my lover.

### **Spell of Creation**

Within the flower there lies a seed,  
Within the seed there springs a tree,  
Within the tree there spreads a wood.

In the wood there burns a fire,  
And in the fire there melts a stone,  
Within the stone a ring of iron.

Within the ring there lies an O,  
Within the O there looks an eye,  
In the eye there swims a sea,

And in the sea reflected sky,  
And in the sky there shines the sun,  
Within the sun a bird of gold.





Within the bird there beats a heart,  
 And from the heart there flows a song,  
 And in the song there sings a word.

In the word there speaks a world,  
 A world of joy, a world of grief,  
 From joy and grief there springs my love.

Oh love, my love, there springs a world,  
 And on the world there shines a sun,  
 And in the sun there burns a fire,

Within the fire consumes my heart,  
 And in my heart there beats a bird,  
 And in the bird there wakes an eye,

Within the eye, earth, sea and sky,  
 Earth, sky and sea within an O  
 Lie like the seed within the flower.

Kathleen Raine

**Midnight Child**

**Lesa Terry** (arr. Washington)

Lesa Terry has achieved international fame as a violinist, composer, teacher and lecturer. Her own compositions are “cross-over” music of highest order, deeply infused with the spirit of jazz, and are equally substantial enough to serve as stand alone concert works. “Midnight Child” is based on the traditional Negro Spiritual “Motherless Child”, with the solo violin serving as the nameless but universal child’s voice. The middle section of the work features all three instruments with its rhythmical improvisations and uniquely expressive idioms. Ms. Terry has written of this piece: “In making this music my own, it provides link to my own experience in striving to transform and transcend barriers- I feel a calling to bring Negro Spirituals back to the forefront. When I traveled to the South, I saw the pain expressed by those songs still alive in people, and I felt an urgency to tell their haunting stories on my violin .....to continue the work of my ancestors through a new perspective and a contemporary idiom.” Ms. Terry serves as the founder and musical director for the Women’s Jazz Orchestra and currently resides in Van Nuys, CA. (Diane Phoenix-Neal and William R. Trotter)

**Things Bright**

**Anne Guzzo** (Laramie, WY)

*Things Bright* (2011) refers to the constant motion and energy of my former backyard chickens, which were a continual source of joy and humor for me. The piece is in a modified scherzo and trio form, with each thematic repetition varied and extended from the original version. The larger sections of the form are variants of previous material. For example, the frenetic opening scherzo melody is turned upside-down to form the bluesy melody of the trio. The title references the hymn, “All Things Bright and Beautiful,” which is finally quoted in the d-section of the trio. The piece was written for Musica Harmonia, a group dedicated to peace and cultural understanding through music.

**When the Spirit Sings** *World Premiere*

**Gwyneth Walker** (Braintree, VT)

*When the Spirit Sings* is a set of three American spirituals arranged for string trio. The intent was to select songs with a variety of character – soulful, energetic, mournful and rhythmic – and present them in new ways through idiomatic string writing. The “voices” of the strings are well-suited to the language of spiritual songs. In all three movements, the original tunes are shared between the strings, with the other players providing accompaniment. And then, “excursions” away from the basic melody occur. In “My Lord, What a Morning,” a middle section moves into the minor mode, with the violin playing a variation of the theme marked “soulfully.”

The viola follows with a further “offshoot” of the melody. This leads to a closing section which crosses back and forth between the major and minor modes (in blues style). One might hear an expression of the lyrics “My Lord, what a morning, when the stars begin to fall!” in the cascades of descending scales. The second movement is an arrangement of the very poignant spiritual, “Were You There When They Crucified My Lord?” The strings are muted, with sorrow. A background pattern introduced by the viola and cello may be heard as sobbing rhythms. Motives similar to these are heard throughout this movement. Patterns which express sobbing or falling tears form the essence of the music. At the end, the viola and violin ascend, as the soul rising to heaven. “This Train” is an energetic, rhythmic movement. Although the energy is controlled at the start, activity increases by the second verse (viola theme), as the “outer” instruments scurry up and down the track. Later, chords build up in pyramid fashion with a crescendo and accelerando leading to a fully energetic finale. The train then slides (in glissando) to a halt at the end. “This Train” was created while the composer was rising her local train, the “Vermont,” to a concert in New Haven, CT. The “Vermont” derailed upon the return trip. But the music is expected to stay ‘on track!’

**Gwyneth Walker** (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council as well as the 2008 “Athenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury (VT) Athenaeum. Walker’s catalog includes over 200 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. The music of Gwyneth Walker is published by E.C. Schirmer (choral/vocal music) and Lauren Keiser Music (orchestral/instrumental music).

#### **Soft Footfalls**

*Soft Footfalls* centers around the breathtaking rock formations and sites of the southwest that inspired Kevin Crossley-Holland to write this beautiful poem. This is an elegy to the spirit of the rock and the people who lived there in the form of sound sculpture. The piece begins as if one were merely walking up to this formation, and, as one moves closer, begins to hear a song that is always present. The music is constructed to sound like the water falling and dripping, over and over, and the footsteps taken, over and over. The chromatic twists and undulating ostinato symbolize the continuous footsteps which created these grooves, and the passage of water, running, flowing, and enhancing these grooves. Upon leaving it is much the same. The piece does not end so much as one merely walks away from it, out of earshot. (Anne Kilstofte)

**Anne Kilstofte** (Phoenix, AZ)

#### **Paradise**

George Herbert’s beautiful poem, “Paradise” (tr.: walled garden) has long appealed to readers both for its sentiment and for its successively “pruned” end-rhymes. In this setting by Hilary Tann, Herbert’s poem is framed by phrases in Vulgate Latin that are gradually “pruned” to a bell-like echoing figure. “Paradise” was first performed June 15 2008, by Tenebrae c. Nigel Short, at the Gregynog Festival in Wales. The US premiere took place March 1 2009, by the Harvard University Choir, c. Edward Jones. (Hilary Tann)

**Hilary Tann** (Schuylerville, NY)

#### **Paradise**

I Bless thee, Lord, because I GROW  
Among thy trees, which in a ROW  
To thee both fruit and order OW.



What open force, or hidden CHARM  
 Can blast my fruit, or bring me HARM,  
 While the inclosure is thine ARM.

Inclose me still for fear I START.  
 Be to me rather sharp and TART,  
 Then let me want thy hand and ART.

When thou dost greater judgments SPARE,  
 And with thy knife but prune and PARE,  
 Ev'n fruitfull trees more fruitful ARE.

Such sharpness shows the sweetest FREND:  
 Such cuttings rather heal then REND:  
 And such beginnings touch their END.

*Adorate Dominum  
 in atrio sancto eius*

George Herbert (1593-1633)  
*Vulgate, Ps. 95(96), v. 9*

## CONCERT 8

### Six Preludes, op. 15 (1922)

**Marion Bauer** (New York, NY)

Marion Bauer (1882-1955) was an American composer, teacher and writer on music. She exchanged English lessons for harmony lessons with Nadia Boulanger, as her first American pupil. Bauer spent many productive summers at the MacDowell Colony where she met several other important American women composers such as Amy Beach, and becoming a close friend and supporter of Ruth Crawford. She taught and lectured widely, including at Juilliard, and, as the first woman on the faculty of the Music Department, at New York University (1926-51). She was widely respected for her ability to communicate about modern music and she considered education very important. She experimented widely in her musical style; the result was music in a range of idioms and moods. In the 1920s she was described as a 'radical member of the musical left wing'; by the 1940s her style had become more impressionist. She used an intense harmonic language; sincere and eloquent slow movements were her particular forte. She wrote a large collection of vocal and instrumental, chamber and orchestral works. Bauer participated in many American musical organisations, including co-founding the American Musical Guild in 1921. (Women of Note)

### Preludes of Pace

**Molly Joyce** (New York)

*Preludes of Pace*, for solo piano, was written for Austin-based pianist Michael Schneider for the 7th Annual San Angelo Piano Festival in San Angelo, Texas. The piece consists of three preludes incorporating different tempos or speeds: I. Medium Piano, II. Fast Piano, and III. Slow Piano. As the names suggest, each prelude explores the different musical possibilities within each pace. Each of the three preludes are individually dedicated to pianists of whom I know personally and have come to deeply admire; Becky Billock, Kunal Lahiry, and Michael Schneider, all of whom I cannot thank enough for their consistent interest and dedication to my music.

### Free and Unticketed (2007)

**Stacey Barelos** (Joplin, MO)

I'm aware of certain elements in this piece that "sound like" the music of other composers. Although there are no quotes, I felt I was still getting something for "free." I suppose this happens in any composition, but on a less conscious level. Typically, I resist these sorts of similarities, but I decided

not to fight here and explore the influences on a more conscious level. “Free and Unticketed” also speaks to my advice for audience members unfamiliar with modern music. There should be no prerequisites for having an opinion about music, no matter how complex. I’m frustrated when someone says, “I don’t know, should I like it?” To say, “I liked the fast part” is just as valid as “The quartal harmony sounds similar to Schoenberg’s Op. 9.” Lastly, I’m hoping the phrase is not copyrighted by the UW-Madison or any other concert giving institution so that the piece is truly “free and unticketed.” (Stacey Barelós)

**Toccata II (2000)**

**Betty Wishart** (Buies Creek, NC)

Betty Wishart received degrees from Queens University and the University of North Carolina-Chapel Hill, and pursued additional study in New York City. Her major teachers were Richard Bunker Evans, Roger Hannay and Donald Waxman. Wishart’s music has been performed throughout the United States, and in England, France, Italy, South Korea, and Japan. She has received awards from Delta Omicron, American Pen Women, American College of Musicians, annual ASCAP Plus awards since 1998, and has been recognized in numerous publications including *Who’s Who in Music and Musicians*. Most recently, she received a 2009 Regional Artist Project Grant from the Arts Council of Fayetteville/Cumberland County.

*Toccata II* is a virtuosic piece that plays with seconds, sevenths and fourths in various rhythmic combinations. The sixteenth-note driving rhythm is often punctuated by eighth-note “pauses” and sections with quarter-note chords that provide breaks to the listener as well as the performer. The piece also uses triplet sixteenths for repeated notes, adding urgency to the driving rhythm. It is a work that requires not only fast fingers, but also excellent wrist technique.

**The Mirror**

**Sofia Kamayianni**

This piece was commissioned by the “Living Composers Project” (London, 2007) for a concert where all the pieces had the same commitment, five short miniatures for solo piano. “The mirror” was inspired by a poem with the title “It is me” written by a greek poet-psychologist, Eirini Protopapadaki. Vagueness, detection, conflicts, shadows, contradictions, senses: each miniature follows a path related to these terms.

**Petite Suite**

**Kanako Okamoto** (Japan)

My *Petite Suite* was written in 2007 at the request of Michael Kieran Harvey, who asked me to compose a 15 minute work for piano solo, inspired by some exotic material such as Japanese haiku. I chose the most famous haiku by Basho Matsuo (1644-1694):

Furuike ya  
kawazu tobikomu  
mizu no oto

Old pond—  
a frog jumping in—  
sounds of water.

I can picture the scene and almost hear the sounds. (Kanako Okamoto)

**Temple Bell**

**Marcela Pavia** (Italy)

The creation of *Temple Bell* is part of the Milan Centro di Musica Contemporanea’s Project comprised of solo piano pieces inspired by Haiku poems. *Temple Bell* is based on the homonymous Baisho poem whose images and temporal development are closely related to the music. Resonances and resonant objects are part of the technical and poetic features of the piece and of most of my work from recent years.



## CONCERT 9

### Made in America

Joan Tower (New York)

*Made in America*, a 13-minute commission from a consortium of 65 small American orchestras is a fantasy on “America the Beautiful” in which the full tune hardly ever appears complete, instead offering a starting point for a mini-concerto for orchestra whose orchestral color matches the colors and landscape of the United States.

### Shan Ko (Mountain Song)

Chiayu (Durham, NC/Taiwan)

*Shan Ko*, employs material derived from Hakka music. There are various types of Hakka mountain songs, with an abundance of lyrical content. The song-type associated with my piece is called *Lao-shan-ko* (old mountain songs), which are among the oldest and simplest of Hakka folk song-types. I am particularly drawn by its use of the minor triad and the *libre* feeling of the original tune. As a result, many minor triads juxtaposing with the predominantly pentatonic harmony are deployed to explore various timbres between different instrumental groups in the piece. Many times, the melodic fragments are stretched and heavily decorated. Sometimes the echoes of those fragments are produced between instruments. It is the spirit of freedom and spacious acoustics in the mountains that I have tried to capture. (Chiayu)

### Andante con moto

Judith Cloud (Flagstaff, AZ)

from *Concerto for Soprano Saxophone*

*Concerto for Soprano Saxophone* was commissioned and premiered by Swedish saxophonist Anders Paulsson in 1998 with the Northern Arizona University Orchestra, Robert Baldwin conducting. I knew of Paulsson’s expertise and artistry as I had composed my cantata *Feet of Jesus* with his playing in mind. The first movement contains thematic material that is repeated and developed in the second and third movements. I wanted to take advantage of the melodic potential of the soprano sax, exploring nuances of color throughout the range. There are slight suggestions of jazz elements. This first movement introduces the sound of the soprano saxophone and suggests what is to come later on with more challenging technical passages. (Judith Cloud)

### Shakkei II

Hilary Tann (Schuylerville, NY)

*Arashiyama from Tenryu-ji*

#### Shakkei

*Shakkei*, a term used in Japanese landscape design, means “borrowed scenery.” Two well-known examples of shakkei underlie the oboe concerto. The first movement, marked “slow and spacious”, is inspired by Mount Hiei as viewed from Shoden-ji, a temple with a dry landscape garden. The second movement, marked *leggiero*, is inspired by the hills of Arashiyama as viewed from Tenryu-ji, a temple with a lush stroll garden. In musical terms, the spare landscape of the first movement is complemented by an “overgrown” second movement. In both movements the composer could not resist lightly borrowing from Debussy’s *Nuages* since the idea of borrowing was part of the identity of the piece and a *cor anglais* was at hand. (Hilary Tann)

### Circuits

Cindy McTee (Detroit, MI)

*Circuits* was originally written in 1990 for the Denton Chamber Orchestra of Denton, Texas. The title, *Circuits*, is meant to characterize several important aspects of the work’s musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of 16th notes at a constant tempo of 152 beats per minute. The inclusion of jazz elements and the playful manipulation of musical materials using syncopation, sudden transposition, and juxtaposition are also characteristic of the work. (Cindy McTee)

### **Peachtree Street**

**Jennifer Higdon** (Philadelphia, PA)

*Peachtree Street* is the final movement from “City Scape,” what Jennifer Higdon calls a “metropolitan sound picture written in orchestral tones.”

“*Peachtree Street*, is a representation of all those roadways and main arteries that flow through cities (Peachtree Street is the main street that runs through downtown Atlanta, the city of my childhood). Every main street that runs through a city is loaded with the energy and bustle of commerce, reflecting the needs and wants of its citizens through businesses. Because there is so much diversity in city streets, I’ve created a movement that explores the diverse sections of the orchestra, their relationships, and their combination in creating a larger voice.” (Jennifer Higdon)

*This work was commissioned and premiered in 2002 by the Atlanta Symphony Orchestra, Robert Spano, Music Director.*

### **Three Latin American Dances**

**Gabriela Lena Frank** (San Francisco, CA)

- I. Introduction: Jungle Jaunt
- II. Highland Harawi
- III. The Mestizo Waltz

This introductory scherzo, **Jungle Jaunt** opens in an unabashed tribute to the Symphonic Dances from *West Side Story* by Leonard Bernstein before turning to harmonies and rhythms derived from various pan-Amazonian dance forms. These jungle references are sped through (so as to be largely hidden) while echoing the energy of the Argentinian composer Alberto Ginastera who was long fascinated with indigenous latin american cultures.

**Highland Harawi** is the heart of *Three Latin American Dances*, and evokes the Andean *harawi*, a melancholy adagio traditionally sung by a single bamboo quena flute so as to accompany a single dancer. As mountain music, the ambiance of mystery, vastness, and echo is evoked. The fast middle section simulates what I imagine to be the “zumballyu” of *Illapa*~ a great spinning top belonging to *Illapa*, the Peruvian-Inca weather deity of thunder, lightning, and rain. *Illapa* spins his great top in the highland valleys of the Andes before allowing a return to the more staid *harawi*. The music of the Hungarian composer, Bela Bartok, is eluded to.

As if in relief to the gravity of the previous movement, the final movement **The Mestizo Waltz** is a lighthearted tribute to the “mestizo” or mixed-race music of the South American Pacific coast. In particular, it evokes the “romancero” tradition of popular songs and dances that mix influences from indigenous Indian cultures, African slave cultures, and western brass bands.





## ELECTROACOUSTIC WORKS AND SPECIAL INSTALLATIONS

### **Jongleur de sable**

Lissa Meridan (France)

*"If we shadows have offended, think of this and all is mended: that you have but slumber'd here, while these visions did appear. And this weak and idle theme, no more yielding than a dream." (A Midsummer Night's Dream, Shakespeare)*

Jongleur de sable is a lullaby 'sung' by familiar summer evening sounds recorded at my home: everyday sounds that mark the rhythm of daily life, a kitchen clock, the bells of the mairie, evening birds, the mesmeric soundscape heard as one falls asleep. These sounds are plucked from reality and seep into the world of the dreamer.

Fragments of my orchestral works, also find their way into the dream like distant memories. Disembodied, distorted, they have moved into another dimension of time, a place in between waking and sleeping, where they are woven into the fabric of a hypnotic dreamscape. (For Scarlett...)

### **A Passage Through**

Kaja Bjornvtedt (Norway)

*A connection between two people, a pathway from one world to another. 'A Passage Through' is a homage to all those who have, and still are, fighting for the permission to come and go freely somewhere, to someone.*

This piece is a play with the connections between sounds found in nature and natural phenomena, such as the overtone scale, with sounds produced by an acoustic instrument; in this case the Alto Flute.

*Thanks to Carla Rees for beautiful flute recordings.*

### **Twenty Love Songs and a Song of Despair**

Margaret Schedel (Coram, NY)

*Installation for 21 iPod touches in custom enclosures with video and audio*

This multi-media collaborative installation/video is inspired by Pablo Neruda's poetic cycle of the same name. Twenty Love Songs and a Song of Despair explores the connection between sound and sculpture, movement and image, expectation and revelation. By transubstantiating poetry into sound and image, the audience senses the construct of the perception and manipulation of time, embodying Neruda's phrase "love is so short, forgetting is so long."

In the installation, twenty-one sculptures housing sound and video players activated by the participants, allowing the audience to choose a multi-threaded path through a physical, yet virtual experience. Music is choreographed and video is composed in this contemporary version of the romantic aesthetic which seduces both visually and aurally. Neruda's poems are rich not only with static visual ideas but also with shifting imagery, movement and sonic descriptions. These ideas are expressed by multiple visual artists working in conjunction with Margaret Schedel.



## LECTURE-RECITALS

### CYNTHIA GREEN LIBBY

In Beauty We Walk: The Metamorphosis of *Butterfly Effects* For Oboe and Harp

#### Butterfly Effects

Elizabeth Vercoe (b.1941)

Mourning Cloak  
Common Jezebel  
Question Mark  
Monkey Puzzle  
Psyche

Cynthia Green Libby, *oboe*  
Jeremy Chesman, *harp*

A native of Washington, DC, Elizabeth Vercoe has been called “one of the most innovative composers working in America today.” (*Washington Post*) In honor of her 70<sup>th</sup> birthday in 2011, this lecture-recital will open with a Power point presentation about the metamorphosis of *Butterfly Effects*, originally written for flute and harp for premiere in Thailand in 2009 and arranged in 2010 for oboist Cynthia Green Libby and harpist Jeremy Chesman. Along with the butterflies themselves, a quotation from the Chinese philosopher, Zhuangzi, was the starting point for the music: ‘Am I a human who dreamt of being a butterfly or am I now a butterfly who dreams of being human?’ The Taoist philosopher’s dream illustrates, among other lessons, his sense of oneness with all living beings. Like “Changing Woman”, the Navajo creation figure, the overarching principle of metamorphosis dominates the work. Women throughout the ages have adapted to their environments in sometimes astonishing ways: so, too, the butterfly. For example, *Monkey Puzzle*, in a kind of mimicry of the confusing antennae and pseudo antennae of the insect, flutters along to the middle of the piece and then proceeds backwards to the beginning in what is known as retrograde motion. *Common Jezebel* is a sultry tango that becomes increasingly chromatic and contrapuntal, requiring the harpist to do some fancy footwork. *Psyche*, a word meaning breath or soul in Greek, is a quietly exuberant movement with quotes from the earlier ones, reminding us again of the oneness of all living beings.

### LIN FOULK

Music and the Earth: *Four Elements for Horn and Piano* by Ann Callaway

#### Four Elements

Ann Callaway (b.1941)

Wind Fantasy  
Water Portrait  
Earth  
Fire Music

Lin Foulk, Kelsey Anthon, Jancie Philippus, and Molly Zebell, *horns*  
Helen Lukan, *piano*

Ann Callaway’s *Four Elements for Horn and Piano* explores special timbral possibilities, which involve both traditional and extended techniques for both the horn and piano. Various rhythms and densities during the composer’s improvisations and consultations with hornist Jeffrey Langford (who premiered the work) suggested to the composer the phenomena of nature, the first one of which was wind itself. In the first movement, “Wind Fantasy,” the music proceeds in gusts, featuring rapid changes from stopped to open notes, valve glissandi, and pitch-bending in the horn and tone clusters and glissandi both on the strings and on the keys for the piano. “Water Portrait” progresses from smooth droplets falling into a quiet pool through a small current of bi-tonal ostinato and into a raging cataract. “Earth” begins underground, where compressed, rocky strata are evoked by three layers of



slowly grinding counterpoint in the piano's lowest register, until the horn blasts out its primitive "song at the surface of the earth." In "Fire Music," Callaway's inspiration came from the flickering "Magic Fire Music" from Wagner's *Die Walkure* juxtaposed with bebop. In this lecture-recital presentation a professor and three female horn students will each present a movement of the piece with the pianist. The connection between the horn and nature and how this piece effectively depicts nature in music will be discussed.

**Ann Callaway** (b. 1949) began her musical training in Baltimore with Grace Newsom Cushman and continued at Smith College with Alvin Etler. She received graduate degrees from the University of Pennsylvania and Columbia University, where she studied with George Crumb, Jack Beeson, and George Edwards. Her music has been broadcast on both coasts of the United States and she is the subject of a documentary produced by Swedish Radio. Callaway has received a Guggenheim Fellowship, commissions from the National Endowment for the Arts and the American Guild of Organists, and has held residencies at the MacDowell Colony, Yaddo, and the Leighton Artist Colony in Banff. Her works have been performed by the Seattle Symphony, the Cleveland Chamber Symphony, and the Saint Louis Symphony Orchestra. She has composed many chamber and orchestral works, in addition to several song cycles and works for chorus.

#### MARGARET LUCIA

Honeybee Works: A Suite for Solo Piano by Anna Rubin (b. 1946)

#### Honeybee Works

Swarm  
Honeyamber  
Sting  
Hive

**Anna Rubin** (b. 1946)

Margaret Lucia, *piano*  
Anna Rubin, *composer*

*Honeybee Works* is a suite of four solo piano pieces. Written between in 2009-2010, the pieces are entitled Swarm, Honey Amber, Sting, and Hive. Their titles reflect the composer's years' long interest in honeybees, about whom she has composed another text-based work. In these pieces, the metaphor suggested by the bees' activities suggest pianistic techniques, challenges and compositional challenges. "Swarm" is a study in cluster harmonies and their rapid iteration. "Honey Amber", reminiscent of Messaien harmonies, consists of rich, tonally-suggestive chords which defy resolution. "Sting" explores single-line melodies which are passed from hand to hand along with rapidly iterated pedal points. The last piece, "Hive", reflects the symmetrical structure of the hive. The pianist plays oddly symmetrical successions often based on the structure of the hand. These works are challenging for the pianist and generally avoid both contrapuntal and homophonic writing, instead variously focusing on the enormous range of timbral variation available on the instrument as well as motoric rhythms and registral displacement of figures.

#### FRANCES NOBERT

Music, She Wrote: Organ Compositions Reflecting  
Native American Culture and Spanish Influence

#### Fiesta (1966)

Inspiration for Diemer's *Fiesta* came from an annual Spanish parade and festival held in Santa Barbara. The work employs dance rhythms, frequent meter changes, a flashy cadenza and a vigorous coda.

**Emma Lou Diemer** (b. 1927)

**Two Traditional American Indian Songs (1976)**

Corn Grinding Song – Sun Dance

Urner's interest in American Indian Tribal music influenced many of her compositions. Her sensitive settings of *Two Traditional American Indian Songs* display stark poetic beauty, restraint and primitivism.

**Catherine Urner (1891-1942)****When We Are Living (1993)***Somos del Señor: Spanish Melody*

The setting of the Spanish melody comes from Diemer's volume of *Eight Hymn Preludes for Organ*. This diverse collection is based on melodies from Israel and various parts of the United States. The arrangement of *Somos del Señor* is in ABA form with a melody that is accompanied by a jaunty rhythm.

**Emma Lou Diemer****Many and Great, O God, Are Thy Things (1993)**

Lacquiparle: Native American Melody

*Many and Great, O God, Are Thy Things*, also from *Eight Hymn Preludes for Organ*, is based on a Native American (Dakota) melody. A driving ostinato occurs throughout.

**Emma Lou Diemer****Aria (2002)***written on St. Valentine's Day for Marilyn MacKenzie Skjold*

Diemer writes: "*Aria*, written on St. Valentine's Day, is a tonal piece that should be played calmly but with expression. The solo stop could be a warm Krummhorn, Clarinet or Oboe, or another stop of the organist's choosing."

**Emma Lou Diemer****Tango Toccata (2001)**

Decker's *Tango Toccata* is based on a chorale tune composed by Melchior Vulpius in 1609. The work opens and closes with toccatas with the theme in the pedal. The second, lyrical section centers around two modal centers. The tango then appears and becomes more embellished as it develops.

**Pamela Decker (b. 1955)**Frances Nobert, *organ*

**Catherine Urner (1891-1942)** was born in Mitchell, Indiana in 1891. She received an undergraduate degree in music from Miami University (Oxford, Ohio) with prior training at Goucher College and Peabody Conservatory. Post-graduate work was started at the University of California, Berkeley in 1914. It was at the Berkeley campus where she became involved in composing. She studied advanced composition and orchestration with the renowned Charles Koechlin in France and became active as a composer and concert singer. American Indian lore was one of Catharine Urner's main interests. In 1938, Catherine Urner married the composer, pianist and organist, Charles Rollin Shatto. The two collaborated on many projects, and until Urner's untimely passing in 1942, she devoted herself to prolific composition, singing, teaching and choir.

**Emma Lou Diemer (b. 1927)** received degrees in composition from the Yale School of Music and the Eastman School of Music (Ph.D.), with further study of composition and piano under a Fulbright Scholarship in Belgium and composition study at the Berkshire Music Center (two summers). Her music has been published since 1957 and includes major works in many genres: symphonic, chamber, keyboard, choral, vocal, electronic. She has received an ASCAP award annually since 1962 for performances and publications. She was composer-in-residence with the Santa Barbara Symphony 1990-92. Recordings include the piano concerto (MMC Recordings--Czech Radio Symphony), an organ concerto (Albany Records--Czech National Symphony), *Santa Barbara Overture* (MMC Recordings--London Symphony), marimba concerto (Slovak Radio Symphony), *Suite of Homages* (CRS--Halle State Philharmonic Orchestra), *Poem of Remembrance* for clarinet and chamber orchestra (CRS--St. Petersburg Symphony), and various chamber, choral, and vocal works. Diemer is a keyboard performer, with recent appearances as pianist and as organist in concerts of her own works.

**Pamela Decker** (b. 1955) is Professor of Organ/Music Theory at the University of Arizona in Tucson, Arizona. She also serves as organist at Grace St. Paul's Episcopal Church in Tucson. Compositions by Pamela Decker have been performed by American, Canadian, European, Asian, and Australian artists, and have been heard in at least nineteen countries. She has had performances of her works in Moscow, Paris, Hamburg, London, and Vienna; performances in the United States have been too numerous to list. Her keyboard works have been performed at national and regional conventions of the American Guild of Organists and in many other festivals and conferences. As a recording artist she has released commercial recordings on the Loft, Albany, Arkay, Bainbridge, and CRI labels. She maintains an active career as composer, performer, professor, and church musician.

**MARY KATHLEEN ERNST**  
Five Ceremonial Masks (1980)

**Five Ceremonial Masks**

- Changing woman
- Dancer
- Spirit
- Clown
- Talking power

**Ruth Lomon** (b. 1930)

Mary Kathleen Ernst, *piano*  
Ruth Lomon, *composer*

Pianist Mary Kathleen Ernst and composer Ruth Lomon collaborate in a lecture-performance unveiling the sounds and figures of the secret Yeibichai Night Chant ceremonies of the Navajo, which Dr. Lomon was privileged to witness. Lomon's five part composition, FIVE CEREMONIAL MASKS, was inspired by Navajo masks used in the Yeibichai Night Chant Ceremonies. During the ceremony, the Navajo world is made visible and audible through ritual. A healing ceremony, it calls for the participation of singers, impersonators of divinities, initiates, and dancers. The use of sandpainting completes the Navajo microcosm. CHANGING WOMAN represents Mother Earth and the changing seasons. It is a movement of rapid mood changes, containing elements of the following four movements. DANCER and CLOWN are architectural. DANCER filters each chord structure that underscores the strident rhythmic features. CLOWN cavorting and ranging, is an important figure in Navajo ceremonies, providing a balance to the solemn gods. SPIRIT (III) leaves the performer much freedom. This movement has unusual piano sonorities and timbres created on the strings of the piano. TALKING POWER (V) is Changing Woman's grandfather, dignified and eloquent.

**CINDY COX**

**The Sylvan Pieces**

**Cindy Cox** (b. 1961)

The *Sylvan Pieces* are five short works for piano, each about 2-4 minutes in length. The lecture will begin with a brief introduction to the general materials and working method that I use, and then speak specifically with short comments about each piece in the cycle before playing it. When the *Sylvan Pieces* were begun I had been taking long walks in a nearby botanical garden. I particularly love the redwood grove there, and had been spending my afternoons there thinking long and hard about how living processes might be embodied in music. In time, these five etudes gradually took their form like the growth of plants—sending out shoots, branching, always growing, always in creation.

Each movement began life as an improvisation. The overall form is in the shape of a spiral, radiating out from the center from the initial C-sharp tone through D, E-flat, E, and F, in an escalating

registration cutting across the entire range of the piano. Each has a different composition problem to work through, and as always in my piano music, harmony and resonance are paramount issues.

For me, the piano is my musical “home”, and these particular pieces are very personal in character as compared to my other compositions. After some thought, I settled on the title partly because of its connection to nature, but primarily because I live on Sylvan Avenue. The *Sylvan Pieces* are dedicated to the memory of my piano teacher, the great Mozart and Schubert interpreter, Lili Kraus.

#### NANETTE KAPLAN SOLOMON

Prairie Soundscapes: Settings of Willa Cather for Soprano and Piano

#### My Antonia

Libby Larsen (b. 1950)

Colleen Gray, *soprano*  
Mary Kathleen Ernst, *piano*

Libby Larsen is one of America’s most prolific and performed living composers. Her catalogue of over 400 works spans virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Larsen’s music has been acclaimed for its dynamic, deeply inspired, and vigorous contemporary American spirit. She has been hailed as “the only English-speaking composer since Benjamin Britten who matches great verse with fine music so intelligently and expressively.” In choosing texts, Larsen has turned on numerous occasions to that great chronicler of women in the American West- Willa Cather. This lecture-recital will focus on two of those settings- *Margaret Songs* (1998) and *My Antonia* (2000). They both exemplify the above description, in their evocative portrayals of the rhythms, sounds, and ambience of the American prairie. The performers have received the composer’s praise for their interpretations of her works. In *Margaret Songs*, *Three Songs from Willa Cather*, Larsen brilliantly captures the excitement of early train travel in “Bright Rails” (from Cather’s *Going Home*), the contrast between overcivilized New York and the magnificence of natural landscapes in “So Little There” (from Cather’s *Eric Hermansson’s Soul*) and the power of nature over love in “Beneath the Hawthorne Tree” (from Cather’s *The Hawthorn Tree*). Larsen adapted the text for the song cycle *My Antonia* from the eponymous Willa Cather novel. The seven songs, titled “Landscape- From the Train”, “Antonia”, “Landscape II- Winter”, “The Hired Girls”, “Landscape III-Prarie Spring”, “Antonia in the Field”, and “Landscape IV-Sunset” convey both the strong determination of Antonia, as well as the hope and desolation of the novel’s Nebraska setting. Furthermore, the fact that the text is written in the male narrator’s (Jim Burden) voice (as is the novel) and yet sung by a soprano, underscores the fluidity of gender roles suggested by Cather’s characters.

#### JULINE GILMORE

#### Sifting Through the Ruins

Libby Larsen (b. 1950)

- I. A Listing
- II. To the Towers Themselves
- III. Don’t look for me anymore (*from the “wailing wall” at Grand Central Station*)
- IV. Untitled
- V. Someone Passes

Juline Gilmore, *mezzo-soprano*  
Diane Phoenix-Neal, *viola*  
Garold Whisler, *piano*

American composer Libby Larsen is one of the most active, prolific composers living today. Although she is known for composing in many musical genres, her vocal works are among her most recognized compositions. When selecting song texts, Libby Larsen carefully chooses poems that speak to her

personally, both in the rhythm of the language and in the text's depth of meaning and spirit. *Sifting Through the Ruins* (2005) is a set of five songs for mezzo soprano, viola, and piano composed in memory of the lives changed forever by the attacks on New York City's World Trade Center on September 11, 2001. The texts for this cycle came from letters, poems, and notebooks left on the streets of New York City, in places such as Union Square and Grand Central Station, by people who were living or working in New York City at the time of the terrorist attacks. Critics laud Larsen's ability to create a synthesis of music and text, and this study will examine Larsen's compositional devices in *Sifting Through the Ruins*, as well as pedagogical aspects including performance practice and preparation.

**Libby Larsen** (b. 24 December 1950, Wilmington, Delaware) is one of America's most performed living composers. She has created a catalogue of over 400 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Grammy Award winning and widely recorded, including over fifty CD's of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory. As a vigorous, articulate advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum, which has become an invaluable aid for composers in a transitional time for American arts. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony and the Colorado Symphony.

#### ELIZABETH WALDO

Possibilities for New Concert Music inspired by Native American and Indigenous Peoples

This musical potential offers an opportunity to fuse Old World concepts with the already existing music of New World peoples. The result becomes a contemporary music potential, though still in its infancy, called "mestizo," the process of which is called "mestizaje." In the hands of innovative composers sensitive to studying history, archaeology, some existing pre-Columbian instruments, native languages, historical documents and sites, results can be developed into new art forms for ensembles, chambers and symphony orchestras.

Elizabeth Waldo, *ethnomusicologist, composer and violinist*

#### STELA BRANDÃO

Music of Yvette Souviron (1914-2011)

#### Carnavalito

Gaúcho Mensajero  
La Belle Mer  
Al Banco Solitario  
Poème

**Yvette Souviron** (1914-2011)

Stela Brandão, *soprano*  
Rita Borden, *piano*

Born in Buenos Aires in 1914 to a family of French Basques descendents, **Yvette Souviron** (1914-2011) made her musical studies in her native Argentina, graduating in piano and voice. She performed in Radio, TV and Theatres in Buenos Aires, Central and North America. She was acquainted with important composers such as Eduardo Fabini, Alberto Ginastera and Carlos Guastavino, whose first songs were introduced by her to the musical élite of Buenos Aires. She premiered the Five Brazilian Folkloric Songs by Ernani Braga, accompanied by the composer himself. In Cuba, she met pianist and

composer Ernesto Lecuona, with whom she performed many times. Her radio program in Havana was broadcast throughout the Caribbean and Mexico. Escaping Castro revolution, Yvette fled to Florida and later took residence in New York City. She made a career as a *singer-pianist* in fancy hotels and cruises. Author of both lyrics and music, Yvette had two songs included in Patricia Caicedo's Latin American Anthology, published by Tritò Editorial in Spain, and she was listed among Argentinean composers in Maya Hoover's "A Guide to the Latin American Art Song Repertoire", published in 2010 by the Indiana University Press.

### SALLY REID

#### Writing Music for Historical Documentaries and other Pedestrian Adventures

The advent of desktop video production systems permits every historian to fancy herself a film maker. Composers should not overlook new opportunities to compose for historical documentaries both in the academy and in the marketplace. This presentation will explore ways in which writing for the documentary differs from writing for film and provide examples of the sequencing techniques and tricks employed in creating convincing orchestral realizations. The discussion will cover issues of synchronization, sequencing, track variations and work flow as well as matters of musical style and orchestration. Orchestral sound libraries, music production libraries, online audio resources and royalty free music will be surveyed and various legal issues, including the granting of exclusive or non-exclusive rights, will be considered.

#### ***Examples of explored techniques:***

*The use of sound effects and the emulation of such effects in the music:*  
merging the music with the sound environment of the visual image.

*Extending length or increasing the number of tracks:*  
writing new counter-melodies, varying orchestration, texture, etc.

*Doctrine of the single affection:*  
Music which supports a single emotive result throughout:  
limiting sudden changes, dramatic crescendos, etc.

All these topics will be illustrated with examples from my own orchestral realizations and documentary settings.

Sally Reid, *composer*



**KATHERINE EBERLE**

Pauline Viardot: Singer, Composer, Forgotten Muse

**Utios sung in Russian**  
**Der Doppelgänger excerpt**  
**Der Jüngling und das Mädchen**  
**Madrid**  
**La Danse**  
**Ici-bas excerpt**

Pauline Viardot  
 Franz Schubert  
 Pauline Viardot

portrayed by  
 Katherine Eberle, *mezzo-soprano, piano*

**Pauline Garcia Viardot** (1821-1910) was born in Paris to a Spanish family of singers. Her art songs have become an important part of the repertoire. Eberle portrays Viardot in an original performance, featuring a monologue by playwright Maggie Conroy, interspersed with songs by the composer. Eberle sings and accompanies herself on piano, as she tells of Viardot's work and lifelong interaction with famous writers and composers of her time. This one-woman show offers a unique real time experience of an important historical figure, revealing the impact performers and composers had on society during their lifetimes and their impact on us today.

As a young woman, she trained as a pianist. Her father, Manuel Garcia, also gave her singing lessons and after his death in 1832 her mother took over. In 1837 16-year-old Pauline Garcia gave her first concert performance in Brussels and in 1839, made her opera debut as Desdemona in Rossini's *Otello* in London. In 1840, she married Louis Viardot, an author and the director of the Théâtre Italien in Paris, who would eventually manage her career. Renowned for her wide range and her dramatic roles on stage, Garcia's performances inspired composers such as Frederic Chopin, Hector Berlioz, and Camille Saint-Saëns. While she never considered herself a composer, she composed a number of songs and assisted with the writing of music for roles that were created specifically for her. After retiring from the stage, she wrote an opera titled *Le dernier Sorcier*. She spoke fluent French, Italian, Spanish, English, German and Russian, and composed songs in a variety of national techniques. Such was her popularity that writer George Sand made her into the heroine of her 1843 novel "Consuelo."



## PAPER SESSIONS

ANDREW ADAMS

Voicing the Silent Language of the Soul:  
The Life and Works of Clara Kathleen Rogers (1844-1931)

Upon its publication in 1893, *The Philosophy of Singing* by Clara Kathleen Rogers was greeted as a major contribution to the literature on vocal technique. An unnamed reviewer in the *New York Times* wrote in May of that year, "Every singing teacher and student of singing should peruse it carefully...for its high and valuable thought upon the purpose of vocal art." And in 1894 a contributor to the *Musical Times and Singing Class Circular* in London noted, "This volume...is worthy of the attention of every vocalist and teacher. To the student it will impart knowledge of the greatest importance; to the experienced vocalist it will provide food for profitable thought..."

Like her pedagogical works, Rogers's songs were received with almost universal acclaim during her lifetime. In *Art-Song in America* (1930) William Treat Upton wrote, "Of all the composers under consideration at this time there was no one who so unerringly caught the mood of the text as Clara Kathleen Rogers. There is a spontaneity about her songs whose equal is far to seek in the songs of her day, and her skill in interpreting the various moods seems always equal to her needs."

Although her numerous compositions and nine volumes of writings have been almost completely forgotten, this paper will demonstrate that contemporary singers and pianists will find much that is worthy of study in the works of this gifted and prolific woman.

**Clara Kathleen Rogers** (née Barnett) was born in Cheltenham, England on January 14, 1844. At the age of twelve she began studies in piano and voice at the Leipzig Conservatory, but could not pursue her first passion as the institution did not offer composition studies to women. While still a teenager, she made her operatic debut in Turin (under the stage name Clara Doria) and went on to sing leading roles throughout Italy from 1863 to 1867. After four subsequent years as a concert performer in her native England, she traveled to the United States where she toured across the country. Settling in Boston in 1873, she performed at Trinity Church and appeared with the Harvard Symphony Society. Upon her marriage in 1878 to Henry Munroe Rogers, a prominent Boston attorney, Rogers abandoned her public performing career. She channeled her energies into writing and composition, publishing nine books (three on vocal technique, three on lyric diction, and three memoirs), and composing a violin sonata, a string quartet, and approximately eighty songs. Beginning in 1902, she was a professor of singing at the New England Conservatory of Music where she taught for nearly three decades. She died on March 8, 1931.

SARAH O'HALLORAN

Sharing Breath and Losing Control: Reflections on Tanya Tagaq's Music

Tanya Tagaq is best known as an improvising vocalist whose practice centers on techniques of Inuit throat singing. Most of her performances and recordings are collaborations involving musicians from a wide range of styles including violinist Jesse Zubot, cellist Cris Derksen, percussionist Jean Martin, beat boxer Shamik, and most famously Bjork, and the Kronos Quartet. In its traditional form Inuit throat singing (called *Katajjaq* in Inuktitut) is a musical game played by pairs of women, which involves an extremely wide range of vocal sounds, created using both inhalation and exhalation, spanning a spectrum between voiced and unvoiced. Tagaq's vocal practice uses the sounds of *Katajjaq* in combination with speech, and other kinds of vocalization as part of a highly expressive and theatrical performance style.



This paper uses Audre Lorde’s conceptualization of the erotic as ‘a resource within each of us that lies in a deeply female and spiritual plane’, which involves combining sensation with deep feeling, is ‘a measure between our sense of self and the chaos of our strongest feelings’, and includes a deep and joyful sharing with others to discuss Tagaq’s complex relationship with traditional forms of Inuit throat singing, her distinctive vocal style, her collaborations with other musicians, and reception of her work.

**CHRISTINA REITZ**

Appalachian Ballads: Educating America’s Girls

In the mountainous Appalachian region, the Scots-Irish immigrants continued the ballad tradition of their homelands. Traditionally, Appalachian ballads were performed by women for a variety of reasons that include both entertainment and morality lessons for their daughters.

The educational aspect focused primarily on training their young, single women to be cautious of men and the possible dangers involved for women while selecting a mate. This research will explore several ballads and examine the morals of the story that were passed on to women. *The Willow Tree* is an American look at the Blue Beard legend with a surprise ending in which the woman drowns her suitor and escapes the fate of his previous wives. In addition, *The Gambling Suitor* instructs young girls to not be fooled by a man’s words and certainly not one who has a reputation with gambling. These two ballads are humorous looks at a genre that often ended in murder or sexual assault; while disturbing by today’s standards, this repertoire displays a musical way of educating women in the ways of the world.

**ELIZABETH KEATHLEY**

Listening to Nature and Culture: Women Composers, Technology, and the Environment

In her pioneering essay “Is Female to Male as Nature Is to Culture?” (1974), anthropologist Sherry Ortner argued that societies worldwide tend to view women as closer to the domestic sphere, reproduction, and therefore nature more generally, while they tend to view men as closer to the public sphere, culture, and technology. Women composers of the late twentieth and early twenty-first centuries have been among the most obvious groups to challenge these stereotypes: not only have they assumed a creative role with great cultural prestige (i.e., composer), but they have often used the newest technologies in innovative and artistic ways, sometimes inventing entirely new systems, approaches, and musical genres.

But many of these female cultural innovators have also retained strong ties to nature, not so much because they are women as because they are conscious of the environment and humans’ place within it. This presentation focuses on the environmental sound compositions of New Zealand-American composer Annea Lockwood (b. 1939) and German-Canadian composer and sound ecologist Hildegard Westerkamp (b. 1946). While their work has significant differences, it also has important similarities: to the extent that their compositions and soundscapes draw people’s attention to active *listening* to the environment, they ask for a type of human-environment interaction that has been largely overshadowed by *looking* at the environment. Basing my evidence on both their compositions and their writings, I argue that Lockwood and Westerkamp use technology to engage the environment sonically in a more attentive and caring way that leads easily to environmental.



## NANCY HADDEN

### Changes in Roles of Women as Performers, Patrons and Composers in Renaissance Europe

It is curious that although many women achieved fame as musical patrons, poets, singers and instrumentalists during the 16<sup>th</sup> century, female composers were rare. Maddalena Casulana (1540-90) and Francesca Caccini (born ca. 1580) are two exceptions that prove the rule. During the 17<sup>th</sup> century things began to change; a small number of women achieved recognition not only as performers but also as composers, and a few even published their own music. The Venetian noble-woman Barbara Strozzi (1619-77) is well-known today for the beautiful vocal music she composed. Many others were nuns and remain obscure today; they wrote only sacred pieces which were performed inside convent walls. This raises questions about the difference in the roles and education of women during the Renaissance and early Baroque periods, and why convents seem to have provided a more fertile environment than courts?

The presenter will explore the changing role of women in music during the 16<sup>th</sup> and early 17<sup>th</sup> centuries, through their activities as performers, patrons and composers. Why did women perform but not compose music during most of the 16<sup>th</sup> century? How were women educated in music? What influence did they have as performers and patrons? Which male composers wrote music for women and how was it uniquely 'women's music' (for example, the repertoire for the famous '3 singing ladies' of Ferrara)? How and where did a few women become published composers? Recorded examples will demonstrate the quality and individuality of women making music at the courts and convents of Renaissance Europe.

## JESSIE FILLERUP

### Lucia on Sunset Boulevard

Once, while watching Lucia di Lammermoor descend a flight of stairs in her bloodstained dress, I thought, *this is Lucia's Norma Desmond moment*. Norma, the aging star of the film *Sunset Boulevard*, had killed her lover before similarly retreating to fantasy, descending a staircase while enacting the role of Salome. Nineteenth-century audiences grew to embrace the "vampiric" Lucia along with her ever-expanding cadenza, but the gloss of Norma Desmond suggests another phase in the reception of this operatic heroine: vampire to campy vamp.

This paper considers the perceptual disjunctions that emerge when modern tropes obscure our view of nineteenth-century operatic heroines. Lucia-as-Norma invites us to reflect on operatic incongruities that we willfully ignore, from middle-aged women playing ingénues to Lucia's mad scene engaging the heightened theatricality of camp. External to the narrative, these reflections may engage an ironically distanced mode of perception, threatening our affective responses to the work and dampening our sympathy for its characters.

I argue that the Norma Desmond moment need not be ironic or alienating, since it evokes precisely what is at stake in many operatic narratives: the perception and representation of women. Scholars from Susan McClary to Carolyn Abbate have suggested that women assert agency and freedom from operatic constraints through certain types of singing—coloratura for Lucia, chromatic dances for Carmen, or the virtuosity and visceral power of the singer's voice itself. But Lucia-as-Norma gains freedom of another kind as she transcends time, genre, and performance practice, inviting us to perceive her anew.

**BOOK PRESENTATION**  
**ROMA CATALAYUD-STOCKS**  
 A Song in My Heart

Author and songwriter Roma Calatayud-Stocks will present her debut novel which includes a CD with a musical score, *A Song in My Heart*, the literary and musical realization of many years of study, research, composition and artistry. She will share the inspiration for the story as well as her expertise on Mexican and American musical history at the turn of the 20<sup>th</sup> Century in Mexico City and Minneapolis/St. Paul, Minnesota. For more information please visit [www.RomaStocks.com](http://www.RomaStocks.com)

**JENNIFER KELLY**

The Importance of Women Composers in the Recognition of Video Game Music

Concert halls around the world are filled to capacity for live performances of video game music. With the success of this burgeoning musical field, traditional music circles are just beginning to acknowledge the power of this new genre. Excitingly, there is already a presence of women in video game composition. Composers such as Yoko Shimomura and Winifred Phillips are writing for popular games, winning awards, and living successful careers in music. Women's contributions to video game music may pave the path for equal representation within this growing field of composition.

This paper examines the existence of women in the infancy of the video game music genre, their compositional success, and projected issues for the future. To provide context, the paper first discusses brief background information on the invention and progression of video game music. The paper further explains the gaining respect for game music in the 21st century as shown through music industry awards, progressive university music programs, and live concert productions with symphony orchestras. The "legit" musical world is beginning to accept video game music as a viable and respectable field of composition. The composers in this new field are playing to an audience of millions, and women are there at the beginning. With this early female presence, we may witness the imminent possibility of equal gender representation within video game music composition.

**LINDA DUSMAN**

Why So Slow? The Advancement of American Women Composers

Despite small advances in numbers of women on composition faculties in higher education in the United States, according to anecdotal information the number of women composers entering undergraduate and graduate programs in composition is declining. Clearly it is time again to examine why the field of music composition does not foster for women engagement in this fundamental act of music creation, as an important source of talent remains untapped in our profession.

Building on earlier studies by the College Music Society, Barkin (1980), and Hontos (2001), the paper establishes a clear need for further baseline statistical research on the presence of American female students in composition programs in higher education. Beyond these numbers, and based on interviews with active women composers and current graduate students, the paper hypothesizes about invisible barriers that discourage women from entering and succeeding in the profession. Research presented in sociologist Virginia Valian's *Why So Slow: The Advancement of Women* (1998), and a study from the National Academy of Sciences (2006), prompted important gains for women in science and engineering. Using their constructs of gender schemas and accumulated advantage as a lens through which to read the interviews I conducted, I analyze American women's experiences in graduate composition education. Based on this research, the paper proposes the types of environments, both personally and professionally, that best would foster the development of young women composers.

## BIOGRAPHIES

**Andrew Adams** is the Assistant Professor of Piano at Western Carolina University. He earned the Bachelor of Music in Piano Performance from the Kansas City Conservatory of Music and the Master of Music in Vocal Coaching and Accompanying from the University of Illinois. In April 2005, he completed his Doctorate in Piano Performance at the University of Colorado. For six summers (1996-2001) he was a vocal coach at the Utah Festival Opera Company in Logan, Utah and was the Head Coach for the 2000 summer season. Dr. Adams served as Vocal Coach and Director of Collaborative Piano at Iowa State University from 2003 to 2006. He serves on the editorial board of and has published six articles in *The Journal of Singing*, the official publication of the National Association of Teachers of Singing. Co-authored with Dr. Bradley Martin, his first book is entitled *Hanon Restored: Charles-Louis Hanon's Five-finger Exercises Restored to His Original Design* (Stipes Publishing). A second book, *The Rachmaninoff Common-tone Series: A Guide for Keyboard Performers*, is under review by Neil Kjos Music in San Diego, California. An active accompanist and chamber musician, he has accompanied recitals throughout the United States and in Russia.

The **Aeolus Saxophone Quartet**, based in Flagstaff, Arizona, was formed four years ago under the instruction of Dr. Jonathan Bergeron. The current members are Rachael Falls (soprano), Cole Belt (alto), Liza Stegall (tenor), and Joshua Lang (baritone). As undergraduates, they have performed in several different venues such as churches, weddings, and recital halls, and have recently had the opportunity to perform internationally in Germany and Poland. The quartet has attended a few workshops including the Rascher Saxophone Quartet Workshop at Florida State University and, most recently, the Mana Saxophone Quartet Workshop at the Hot Springs Music Festival in Arkansas. Two original works for the quartet have already been written and performed with more on the way, and the quartet, while having already studied several of the canonical works for saxophone quartet by Glasunov, Glass, Dubois, Ticheli, Von Koch, Lukas, Margroff and more, plans on expanding its repertoire.

Internationally-known cellist and composer **Tanya Anisimova** (1966) is successfully combining her concerts with her composing and recording projects. Her chosen lifestyle is conducive to her multifaceted creativity. She and her husband artist Alexander Anufriev follow a simple, creative lifestyle in harmony with the life of the spirit at their home/studio in the Blue Ridge Mountains of Virginia. In addition to her diverse musical activities, Tanya enjoys painting landscapes, still lifes, and portraits.

**Kelsey Anthon** is a senior horn performance major at Western Michigan University. She has performed at music festivals in Switzerland and Italy and was selected to perform with the WMU orchestra horn section in a masterclass with the Cleveland Orchestra horn section at the International Horn Symposium in Denver, Colorado. She has already performed many solo works by female composers and in 2008 performed a challenging new work written especially for her by WMU student Jonathan Cook.

**Lori Neprud-Ardovino** is Professor of clarinet and saxophone, music history and chamber music at the University of Montevallo, Montevallo, AL. She is clarinetist with the Magnolia Trio and is a founding member and alto saxophonist with the Cahaba Saxophone Quartet. Dr. Ardovino is an active performer in the Birmingham area, an active clinician, adjudicator, and writes CD reviews for the *Clarinet*, official journal of the International Clarinet Association. Dr. Ardovino has been a guest recitalist at a number of colleges and universities. Additionally, she is an active composer and has had her works performed across the United States, Canada and Japan. She was recently chosen as the Alabama Music Teachers Association Commissioned Composer for 2010. She is an advocate for new music and is currently a composer/performer member of the Birmingham Art Music Alliance. As part of this organization, she has premiered numerous works on both clarinet and saxophone. She is a member of many professional organizations such as the Music Teachers

National Association, Birmingham Music Teachers Association, Alabama Music Educators Association, Alabama Bandmasters Association, International Clarinet Association, North American Saxophone Alliance, International Alliance for Women in Music, National Association of Composers, USA, and National Association of Wind and Percussion Instructors. Dr. Ardovino is Artist/Clinician for the G Leblanc Corporation.

Pianist **Jeri-Mae G. Astolfi**, a native of Canada, maintains an active and diverse musical career. An avid performer of repertoire ranging from the renaissance era to the present, her keen interest in new music has led to the commission, premiere, and performance of many new works, both solo and collaborative, which have been featured on live radio broadcasts and on commercial recordings. Her passion for the creation and integration of new works is frequently recognized by invited participation in professional regional and national forums where she lectures on, performs, and premieres new literature for piano. Astolfi also frequently serves as a clinician, adjudicator, coach, and masterclass instructor and is an active member in various local, state, and national music associations including governing roles for the Wisconsin Music Teachers Association and PianoArts organizations. The recipient of numerous awards, scholarships, and grants, Astolfi's professional activities have taken her throughout Canada, the United States, and abroad. Advanced degrees in piano performance are from the University of Alberta, McGill University, and the University of Minnesota where she studied with pianist, Lydia Artymiw. Currently an Associate Professor of Music at the University of Wisconsin Oshkosh, Astolfi previously taught at Henderson State University in Arkansas.

**Stacey Barelos** is a pianist and composer. As a composer, Stacey's music has been heard in the U.S. and Europe. Her work, "Phobia" arranged for the Accent Ensemble in Cincinnati, was featured on their 2009 summer tour in Italy and Switzerland. Currently, Stacey Barelos is Assistant Professor of Piano and Music Theory at Missouri Southern State University in Joplin, MO. She graduated with a DMA degree in piano performance from the University of Wisconsin- Madison in 2008. She also holds degrees from Bowling Green State University in Bowling Green, Ohio and Luther College in Decorah, IA.

**Sarah Bayley** (Psallite) currently works as an osteopath treating children and adults. She had the good fortune to attend Wells Cathedral School, a specialist music school and to study music at university which introduced her to the enjoyment of choral singing as well as the broad range of repertoire, a pursuit to which she returned when she joined Psallite in 2009.

**Sally Beamish** (b. 1955) has received commissions from the USA, Japan, Australia, Scandinavia and Europe, and her music has been broadcast worldwide. She studied viola at the Royal Northern College of Music, where she also received composition lessons from Anthony Gilbert and Sir Lennox Berkeley. She went on to study in Germany with the Italian violist Bruno Giuranna. Although she always considered herself primarily a composer, for a decade her career centered on performing as a violist, particularly as a member of the Raphael Ensemble, with whom she made four discs of string sextets. In 1989 she received an Arts Council Composer's Bursary, and moved from London to Scotland, where her career as a composer began to flourish. She received a steady stream of commissions, and in 1994 and 1995 was Sir Peter Maxwell Davies' assistant on the SCO composers' course in Hoy. In 1994 she received the prestigious Paul Hamlyn Foundation Award for outstanding achievement in composition. In 2001 she was the recipient of an Honorary Doctorate of Music from Glasgow University, for her services to musical life in Scotland.

**Elizabeth Bell**, born in 1928 in Cincinnati, Ohio, graduated from Wellesley College (Music) in 1950, and from Juilliard (Composition) in 1953. She was music critic of the Ithaca Journal, 1971-1975; one of the founders, a former officer, and currently a director of New York Women Composers; and a member of Board of Governors of American Composers Alliance, 2000-2004. She has had commissions from the New York State Council on the Arts, the Bradshaw/Buono duo, the Inoue Chamber Ensemble, North/South Consonance, the Putnam Valley Orchestra, and Vienna Modern Masters. Awards have been:

the Delius Prize (Keyboard), 1994; first prize (1986), and grand prize (1996) in the Utah Composers Competition; many Meet-the-Composer grants. There are three all-Bell CD's: "The Music of Elizabeth Bell", MMC 2082; "Snows of Yesteryear", N/S R 1029; and "A Collection of Reflections", N/S R 1042. Other recordings are on CRS, Classic Masters, VMM, and North/South Records. There have been six all-Bell concerts, including two to celebrate her 75th birthday: NYC 10/12/03, and Yerevan, Armenia, 4/28/04. Performed worldwide, she is a member of BMI, ACA, SCI, AMC, NACUSA, and other professional organizations.

**Jonathan Bergeron** joined the faculty of Northern Arizona University in 2000 where he teaches saxophone lessons, coaches saxophone quartets, and directs the NAU Saxophone Orchestra. As a soloist and chamber musician, Dr. Bergeron has performed concerts throughout the United States and in countries such as Austria, Germany, Poland, and Ireland. He has also won numerous awards from national and international competitions such as the Carmel International Chamber Music Competition, the Music Teachers National Association Collegiate Artist and Chamber Music competitions, and the Coleman Chamber Music Competition. At a recent concert in Poland, Bergeron received the following praise: "Bergeron's unhindered alto saxophone playing captivated the audience with his beautiful, noble tone... lovely to the ear. Bergeron executed complicated and elaborate passages brilliantly with flawless octave leaps and high altissimo. His tone and vibrato provided the audience with a palate painted with many colors" (Twoja Muza Magazyn Muzyczny). Dr. Bergeron's saxophone studio continues to receive worldwide attention. His students have received national and international awards such as Grand Prize at the Coleman International Chamber Music Competition, national first prize at the MTNA Chamber Music Competition, and national second prize at the M.T.N.A. Collegiate Artist Competition.

**James Bicigo** is a Yamaha Performing Artist on trombone and is an active international performer and clinician. Bicigo is Associate Professor of Music at the University of Alaska Fairbanks where he teaches low brass and music composition. He is a member of Borealis Brass and has with them released their CD *Roman Holidays* that is a compilation of music composed for Borealis Brass by women composers for that ensemble to perform in Italy.

**Becky Billock** is an active recital soloist and chamber musician. She has appeared as soloist with regional orchestras in Oregon and California and has performed solo and chamber recitals in numerous locations throughout the U.S., including several tours of Northwest cities, and appearances on the Seattle radio station Classical KING FM 98.1, the Pittsburgh radio station WQED 98.3FM, and American Public Media's *Performance Today*. Ms. Billock also concertizes, lectures and adjudicates frequently in western Pennsylvania where she lives with her husband Jonathan Aldrich and her two young daughters, Sierra and Evelyn. She holds degrees from Walla Walla College (BA), University of Redlands (MA), and University of Washington (DMA), where she studied respectively with Leonard Richter, Louanne Long, and Craig Sheppard. Since focusing her dissertation on contemporary women composers, Ms. Billock has been a proponent of women's music and later this season will release a CD of piano music by American women.

**Kaja Bjorntvedt**, a Norwegian composer and performing musician, developed an early interest in both classical and contemporary music. She studied music for several years in Norway before moving to England to obtain a bachelor's degree in piano performance. Since then she has been working as a freelance pianist and composer, writing music for stage productions as well as chamber and orchestral music. She completed a master's degree in composition at Trinity College of Music, London, in 2009. While at TCM she won the International Composition Competition 09 Chromatico and received numerous other scholarships and awards. Apart from composing for various ensembles, Bjorntvedt also creates electro acoustic soundscapes for various settings within contemporary dance, theatre, art installations and films. Her growing interest in collaborating with other artists led her to co-found Midnight Orange Productions in 2008 where she serves as artistic director and composer. The company creates and performs original work mixing music and movement. Her music has been

performed at Kings Place, Sadler's Wells, The Place, Blackheath Halls and other locations in London. It has also been played at The Norwegian Theatre, Svelvik Theatre, and The Grieg Music Academy in Norway, and has been broadcasted on Norwegian National Radio. Among her publications are a series of books with piano pieces for six hands.

**Rita Borden** joined the Northern Arizona University School of Music faculty in 1995 where she teaches piano, accompanying and chamber music. Ms. Borden is an active collaborator on faculty recitals and with guest artists on the NAU Guest Artist Series. She has extensive experience as a collaborative pianist, including performances with the San Diego Symphony, Pacific Symphony, Chamber Music Sedona, San Diego Master Chorale, Pacific Chorale, Flagstaff Symphony, and the Flagstaff Festival of the Arts. Ms. Borden coordinates the piano accompanying/chamber music emphasis at NAU and supervises the piano scholarship accompanying students. She has over twenty-five years of experience in all areas of the accompanying field including a staff accompanist position at California State University-Fullerton (1980-1989) and has accompanied many workshops and auditions such as the USC Piatigorsky Seminar, National Cello Institute, Metropolitan Auditions and Richard Miller Seminar. She has been on the faculty of the NAU Music Camp, Idyllwild Arts and USC-ISOMATA. Ms. Borden earned her Bachelor of Music Education from the University of Northern Colorado and her Master of Music in Accompanying from the University of Southern California. Her teaches include Gwendolyn Koldofsky, Brooks Smith, Malcolm Hamilton, and Nina Scolnik.

Soprano **Stela Brandão** started her musical studies in her native Brazil, completing them in New York City. She earned a Master of Music degree in Vocal Performance from Brooklyn College, and a Doctoral degree in Music Education from Teachers College, Columbia University. In New York, she coached and attended Master Classes of renowned artists like Nico Castel, Dalton Baldwin, Eleanor Steber, Arlene Shrut, among others. As a recitalist, she performed in various venues in New York City, including Weill Recital Hall at Carnegie Hall and the United Nations. She toured the US and Canada with Canadian Baritone Donald Bell and pianist Eugene Plawutsky. In 1998 she was invited to sing with the National Orchestra of Ecuador, conducted by Alvaro Manzano. She has also performed in Belgium, Spain and France. Her doctoral dissertation, which focused the vocal repertoire by Brazilian composer Heitor Villa-Lobos, opened the doors to many invitations to teach, coach, lecture and perform Brazilian repertoire in the US and Europe. She was the Brazilian specialist in the Barcelona Festival of Song during four consecutive years. She was also invited to teach at the Granada Festival, in Spain. Her article about Brazilian Lyric Diction was published by NATS Journal in 2003. She collaborated in other publications, like the Brazilian chapter of Maya Hoover's "A Guide to Latin American Art Song Repertoire", published by Indiana University Press. Stela is a member of NATS and the Brazilian Singing Association and she actually lives in Chicago, Illinois.

Singer and choral conductor **Andrea Brown** (Psallite) first studied singing at St Andrews University, later going on to the RSAMD and winning a scholarship to the Guildhall School of Music and Drama. As a singer she has performed and recorded in Europe and the UK with the Academy of Ancient Music, Chapelle du Roi and Ex Cathedra. Andrea is currently Director of Music at Morley College in London, where she conducts the Morley Chamber Choir.

**David Bruner** holds a Bachelor of Fine Arts in Music from Carnegie Mellon University, and two masters degrees (Bassoon performance, and Library & Information Science) from The University of Texas at Austin. His bassoon playing took him to professional positions with the Mexico City Philharmonic and the Orchestra of the State of Mexico in Toluca. Upon leaving Mexico, he pursued dual careers as a bassoonist with the Austin Symphony and Austin Lyric Opera Orchestra, and as a librarian at Southwest Texas State University. In 1997, David moved to Flagstaff to be a librarian at Northern Arizona University, and joined the Flagstaff Symphony that spring. He is currently the second bassoonist and contrabassoonist with the Flagstaff Symphony, and is employed by NAU as a Management Analyst.

**Santa Bušs** (b. 1981) was born in Limbaži, Latvia. She studied at the Music College of Cēsis (piano, organ, composition), Latvian Academy of Music (music theory class (2001–2005), composition class (2002–2009)) and Hochschule für Musik und Theater Hamburg (composition). Bušs has attended many mastercourses such as: Workshop for Baltic States young composers in Dundaga, Latvia (2002), 2nd and 3rd International Workshop for young composers in Dundaga (2004, 2006), Composition workshop and marimba Masterclass with Keiko Abe in Villecroze, France (2007), Off-Programme for students *The Next Generation* at the festival *Donaueschinger Musiktage* (2006, 2007, 2008) in Germany, 4th and 5th International Workshop for young composers in Mazsalaca, Latvia (2008, 2010). She has perfected her knowledge at individual masterclasses with composers Veli–Matti Puumala, Wolfgang Heiniger, Ole Lützw-Holm, Benjamin Thigpen, Heinz Holliger, Bill Brunson, Saed Haddad among others. Bušs is active also in the field of music science and publishing. In 2004 was published her book *Operas libretu leksikons*. In 2007 she was awarded Arnolds Sturms Prize in Composition. Bušs has been composer in residence at the Le Ville Matte – Music programme in Teulada, Italy (2010). Since 2010 she is member of Latvian Composers Union. Her music has been performed in Canada, France, Germany, Italy, Latvia, Lithuania, Slovenia and UK.

**Roma Calatayud-Stocks** is an author and songwriter. With bachelor's and master's degrees from the University of Minnesota, she turned to a professional career in music, in 1998, when she recorded her original compositions, and released her debut album *Carnival of Life*. In 2002, Roma, was the creator, artistic director, and producer of Latin Renaissance, a fundraiser for the Minnesota Orchestra Volunteer Association and Casa de Esperanza. The concert, at Orchestra Hall in Minneapolis, showcased the diversity of Latin music since the nineteenth century. For the next years, she continued producing cultural events, and took additional classes in music history and fiction writing at the University of St. Thomas. *Roma's debut historical novel, "A Song in My Heart,"* published in June 2011, is the literary and musical realization of many years of study, research, composition, and artistry. The musical score, with fourteen songs and instrumentals, to *A Song in My Heart* was composed by Roma Calatayud-Stocks. The audio CD contains new and never premiered compositions in popular twentieth-century musical styles with classical, jazz, and latin influences. For further information, music samples, and reviews, please see: [www.RomaStocks.com](http://www.RomaStocks.com).

**Nicole Chamberlain** (b. 1977), born Nicole Randall, is a composer and flutist living in Atlanta, GA. Her works have been performed from Alias Chamber Ensemble in Nashville, TN to flutist, James Strauss in Recife, Brazil. The bulk of Nicole's work is for the concert setting, but she has also set some films to music, winning 'Best Original Score' for the 2003 Atlanta 48 Hour Film Project for the musical 'Storyboard in A Major'. Nicole was awarded Atlanta Pen Women's Composer of the Year 2008 and her work 'Mangosteen' is featured on a new cd of works compiled by the Georgia Chapter of the National Museum of Women and Agnes Scott College. Nicole has been commissioned by the Atlanta Opera to write a children's opera to be premiered in the Fall of 2011. Nicole currently balances her time composing, teaching, performing, and working as a music engraver.

**Jeremy Chesman** is Associate Professor of Music and University Carillonist at Missouri State University. While primarily a carillonneur and organist, he is also an active harpist. He performs regularly with the Springfield Symphony, and has published articles in *The Harp Column*. He began his harp studies at Interlochen Arts Camp in Michigan while attending as an organ student. Since then, his primary teachers have been Lynne Aspnes and Alice Chalifoux. At the University of Michigan, he served as a graduate student instructor in harp, as well as played with the Michigan Pops Orchestra, Michigan Opera Orchestra, and performed in numerous chamber ensembles. In addition to his performance activities on the harp, he also has an active studio as the only Suzuki harp teacher in Missouri.



Pianist **Janice ChenJu Chiang**, a native of Taiwan, joined Northern Arizona University as staff accompanist since 2007. She has performed extensively as recitalist and chamber musician both in Taiwan and in the United States. Dr. Chiang has been an official accompanist for many festivals and competitions including National Association of Teacher of Singing, Tucson Vocal Art Festival, SongFest Festival and Curry Music Summer Camp at NAU. She has performed in the Conference of North American Saxophone Alliance and in master classes for esteemed artists Graham Clark, Carol Kimball, Ani Kavafian, Marina Piccinini, Amy Porter, Graham Johnson, Martin Katz, and Pulitzer-prize recipient John Harbison. As a collaborative pianist, she has appeared in concerts with violinist Fritz Gearhart, clarinetist Keith Lemmons, soprano Faye Robinson and the Concertmaster of Phoenix Symphony Orchestra Steven Moeckel. Prior to her Doctorate in Piano Performance from the University of Arizona, Dr. Chiang holds a Bachelor's in piano from Soochow University and a Master's in Piano Performance from Fu-Jen Catholic University. She is also pianist with Kayenta Trio, a chamber group of clarinet, viola and piano.

Composer **Judith Cloud's** (b. 1954) gift for vocal writing originates out of her own experiences as an accomplished mezzo-soprano soloist. Her songs have been described as "eminently singable, displaying a rich harmonic palate with an audience-entrancing sense of vocal line that is both dramatic and beautiful." Her growing oeuvre features many vocal and choral pieces, as well as works in a wide range of other genres, including a concerto for soprano saxophone and orchestra. Cloud has been composer in residence with the "Escape to Create" in Seaside, FL for two seasons. Recordings include *Feet of Jesus*, for soprano and baritone soloists, soprano saxophone, chorus and organ, with the BIS label on "Spirituals," released in 1997 by the Saint Jacob's Chamber Choir; *(In)Habitation: Settings of Margaret Atwood Poetry by American Women Composers* by the Stempel-Beaudette duo; and *Letting Escape A Song*, the debut recital of seven of her vocal works, showcasing poems by Betty Andrews, Neruda, Ronsard, Raine, Bishop, Perry Brass, Francisco Alarcón and contemporary Brazilian poets. In October 2009, Cloud won first place in the prestigious Sorel Medallion Competition with her work *Anacreontics* for chorus and guitar, with a performance in Zankel Hall-Carnegie. Inspiring students with her teaching as well as her compositional talents, she was awarded "Teacher of the Year" for the College of Fine Arts in 2004.

**Abbie Conant** was solo trombonist of the Royal Opera of Turin, Italy from 1979 to 1980. From 1980 to 1993 she was solo trombonist of the Munich Philharmonic. Since 1993 she has been Professor of Trombone at the Staatliche Hochschule für Musik in Trossingen, Germany. The International Trombone Association Journal has featured Abbie Conant in a cover article and described her as "in the first rank of world class trombonists". She has recorded a highly acclaimed CD of trombone and organ music and performs internationally as a concerto soloist, recitalist, improviser and performance artist. This work has taken her to most of the large state theaters in Germany, where she has performed to great critical and public acclaim. In 1996 the 4200 members of the International Trombone Association elected her as their President elect. Her involvement with Pauline Oliveros and Deep Listening have supported her compositional talents and have resulted in a series of music theater works concerning the Holocaust which have been performed in Germany to large audiences with critical success. For her most recent project, entitled "The Wired Goddess and her Trombone, she is working with composers to create works for computer and trombone based on the theme of the goddess.

**Edith A. Copley** is Professor of Music and Director of Choral Studies at NAU where she conducts the Shrine of the Ages Choir and teaches undergraduate and graduate conducting and choral literature. Dr. Copley also conducts the Master Chorale of Flagstaff that performs major choral/orchestral works with the Flagstaff Symphony Orchestra (FSO). Dr. Copley has conducted numerous works with the FSO, including Britten's War Requiem, Orff's Carmina Burana, Brahms' German Requiem, and Bach's Mass in B Minor. She served as resident conductor for the FSO's 50th anniversary season. Dr. Copley received advanced degrees in choral conducting from the College-Conservatory of Music, Cincinnati and her BA in music education from Luther College in Iowa. Dr. Copley is a life member of ACDA,

and is currently past-president of the Western Division. Her awards include: NAU School of Music Centennial Teacher of the Year Award (1999), Arizona Music Educator of the Year (2004), Arizona ACDA Outstanding Choral Director Award (2007), and the Flagstaff Viola Award for Music (2011). She has her own choral series with Santa Barbara Music Publications, is in high demand as a clinician/guest conductor in the US, and has conducted international festivals in Germany, the Netherlands, Japan, Luxembourg, Tasmania, Australia, China, and Turkey.

Radical, traditional, original, archetypal, **Cindy Cox** (b.1961) derives her “post-tonal” musical language from acoustics, innovations in technology, harmonic resonance, and poetic allusion. She has received awards and commissions from the American Academy of Arts and Letters, the Fromm Foundation, the National Endowment for the Arts, the American Composers Forum, ASCAP, Meet the Composer, and the Gemeinschaft der Künstlerinnen und Kunstfreunde International Competition for Women Composers. She has been a Fellow at the Tanglewood Music Center, the Aspen Music Festival, the MacDowell Colony, and the Civitella Ranieri and William Walton Foundations in Italy. Recent performances have taken place at the American Academy in Rome, the Festival Architecture et Musique in Angers, France, the Kosmos Frauenraum in Vienna, the REDCAT/Cal Arts Theater in Los Angeles, Carnegie and Merkin Halls in New York City, the National Gallery in Washington, the Library of Congress, the Kennedy Center, the Los Angeles Philharmonic Green Umbrella series, and by notable ensembles such as the Kronos Quartet, the American Composers Orchestra, the National Symphony, the Alexander Quartet, the Paul Drescher Ensemble, the San Francisco Contemporary Music Players, and the Women’s Philharmonic. Cindy Cox is presently the Chambers Chair Professor at the University of California at Berkeley.

**Sophie Cox** (Psallite) has always loved performing. After an academic start at Cambridge, she squandered all respectability on a chequered career as actress, typesetter, political folk singer, feminist and round the world cyclist. On her return she retrained doubly as therapist and musician. Nowadays she works in an NHS hospital and in private practice as therapist, singing and sometimes conducting on weekends, dabbling in psychotherapy research and dreaming of music and text yet to be crafted together.

Mezzo-soprano **Julie Cross** is Assistant Professor of Voice at University of Wisconsin-Whitewater and serves as Treasurer for the International Alliance for Women in Music. She and pianist Susan McDaniel recently recorded a CD entitled *Songs of Forgotten Women*, featuring the music of Giulia Recli, Mathilde von Kralik, Bertha Frensel Wegener-Koopman, and Adela Maddison. She has performed with the Opera Theatre of St. Louis, Chautauqua Institution, South Beach Chamber Ensemble, and other groups throughout the U.S. Her performance of Aunt Hannah in William Mayer’s *A Death in the Family* was recorded on the Albany Records label and received positive acclaim in the *New York Times*. She has degrees from Oberlin Conservatory (B.M.), Manhattan School of Music (M.M.), and the University of Michigan (D.M.A.), and has studied additionally at the Centro Studi Italiani in Urbania, Italy. Her teachers were Daune Mahy, Hilda Harris, Marlena Malas, George Shirley, and Shirley Verrett. Before coming to Whitewater, she taught at Barry University, Florida International University, and the University of Michigan.

Praised as “truly a great chamber music experience” and “consummate musicians,” the **Dahlia Flute Duo** is sought after as performers, lecturers, and clinicians. Mary Matthews and Melissa Wertheimer formed the Duo at the Peabody Institute of the Johns Hopkins University. The ensemble has been featured at The National Flute Convention, Mannes’s Festival for Contemporary Music, Artscape, the Academy Art Museum, the Harmony Hall Series, the Baltimore Book Festival, and First Night Dover. The ensemble has also performed as guest artists at the Baldwin-Wallace College Conservatory in Ohio. Additional performances include publicity events held by Baltimore’s Wide Angle Youth Media and the Baltimore Office of Promotion and the Arts. Consistent grant recipients, the Dahlia Flute Duo strives to share their love of classical and contemporary flute music with a wide array of audiences. They were awarded a Creative Baltimore Artist Grant, co-sponsored

by the Baltimore Office of Promotion and the Arts, the Maryland State Arts Council, and the Office of the Mayor of Baltimore City. The Duo also received a Yamaha In-Residence Fellowship from the College Music Society and three Peabody Career Development Grants. In demand as conference presenters and performers, the Dahlia Flute Duo has been featured at the College Music Society National Conference, the Flute Society of Washington's Mid-Atlantic Flute Fair, and the Rochester Flute Association's Rochester Flute Fair.

**Jenna Dalbey** has been playing cello for over 15 years and is originally from Columbus, Ohio. As a member of the Tetra String Quartet, she is living her dream of playing and teaching chamber music in the community. She is currently working on her Doctorate from Arizona State University in cello performance while establishing a career as an educator and performer in the Phoenix area. She is on faculty at Scottsdale Community College, Rosie's House: A Music Academy for Children, and she is a Cello Teaching Assistant at ASU. In addition, she maintains a private studio of many wonderful up and coming cellists! While working on her Masters at the University of Maryland, she studied closely with the Guarnari String quartet and made an appearance with the Verge ensemble on the Library of Congress concert series. She has also worked with the Chiara, St. Lawrence, Kronos, and Juilliard String Quartets. She has played in masterclasses for Steven Isserlis, Bernard Greenhouse, and Joel Krosnick as well. She is thankful for her wonderful cello teachers Thomas Landschoot, Evelyn Elsing, and Peter Wiley, all of which have supported and inspired her love for chamber music and education.

**Stephen Dunn** is assistant professor of trumpet at Northern Arizona University, where he joined the faculty in 2005. In addition to teaching trumpet, he directs Jazz Ensemble II and performs with the Elden Brass Quintet. Previous to his appointment at Northern Arizona University, Mr. Dunn served on the faculties of University of Oregon, Lamont School of Music at the University of Denver and Fort Lewis College in Durango, CO. Mr. Dunn is an active performer in the Phoenix and Flagstaff areas and performs with the Music in the Mountains Festival Orchestra in summers and in the Dunn/Pennington trumpet and percussion duo. Dunn has performed with numerous professional orchestras, including the Eugene, Utah and Phoenix symphony orchestras, and has traveled as a soloist throughout the U.S. and in Germany. Dunn can be heard on a recent recording of trumpet and percussion works entitled "Old News" on the Equilibrium label. He has also recorded with the Denver Brass, Oregon Brass Quintet, Music in the Mountains Festival Orchestra, and for several motion picture soundtracks. Mr. Dunn holds degrees from Arizona State University (D.M.A.), Northwestern University (M.M) and University of North Texas (B.M. Ed.) He has engaged in additional musical study at the Yale Summer School of Music and the Freiburg Music Hochschule in Freiburg, Germany.

**Linda Dusman's** compositions and sonic art explore the richness of contemporary life, from the personal to the political. Recent premieres include her piano trio *Diverging Flints*, *Skra* for clarinet and fixed media, and *Triptych of Gossips* for soprano and violin. Her work with actress Wendy Salkind on writings of Gertrude Stein will be released in 2011. Her music has been awarded by the International Alliance for Women in Music, the State of Maryland (in both the Music: Composition and the Visual Arts: Media categories), and in February 2009 she was in residence at the Virginia Center for the Creative Arts as a Mid-Atlantic Arts Fellow. Her compositions are published by I Resound Press and Silent Editions, and are recorded on the NEUMA, Capstone, and New Albany labels. As a frequent contributor to the literature on contemporary music and performance, Dr. Dusman's articles have appeared in the journals *Link*, *Perspectives of New Music*, and *Interface*, as well as a number of anthologies. She was a founding editor of the journal *Women and Music: A Journal of Gender and Culture*, and is as an associate editor for *Perspectives of New Music*. Recently, she founded *I Resound Press*, a digital press/archive for music by women composers. Dr. Dusman is a Professor of Music at the University of Maryland, Baltimore County (UMBC), and served as Chair of the Music Department there from 2000-2008. Prior to her tenure at UMBC, she held the Jeppson Chair in Music at Clark University in Massachusetts.

**Katherine Eberle** is a versatile mezzo-soprano soloist. Her career includes a wide array of professional and collegiate engagements in both the United States and abroad. She specializes in oratorio, chamber music, art song, and opera. In the past twenty years Eberle has performed in more than one hundred professional engagements with orchestras, choral organizations, and chamber music groups. Concert credits include solo performances with the symphonies of Detroit, Lansing, and Saginaw (Michigan) and Atlanta, Macon, Rome, and Valdosta (Georgia). She has given over one hundred solo recitals as a guest artist in eighteen states as well as in Brazil, the Netherlands, Russia, St. John and St. Thomas, Virgin Islands, and Canada. She made her New York debut at Weill Recital Hall, Carnegie Hall in 1994. She was an Artistic Ambassador for the United States Information Agency doing solo concert tours in South America (in 1995 she appeared in Argentina, Ecuador, Peru, Trinidad, and Tobago) and in Korea in 1997. Eberle earned degrees from the Baldwin-Wallace Conservatory (BME), the University of Cincinnati (MM), and the University of Michigan (DMA). She has taught at the University of Iowa since 1991. In addition to the standard repertoire, Eberle's CD recording *From a Woman's Perspective* is available on the Vienna Modern Masters label. Her DVD, *Pauline Viardot: Singer, Composer, Forgotten Muse* is available through [www.amazon.com](http://www.amazon.com) and at her e-store at: [www.keberle.com](http://www.keberle.com)

**Mary Kathleen Ernst** has been hailed by critics as a pianist who "clearly rates among the best." Among her many awards are top prizes at Spain's Jose Iturbi International Piano Competition and a United States Information Service award for Outstanding Artistic and Human Qualities. In the United States, Ernst has been presented by the Kennedy Center, National Gallery of Art and Library of Congress in Washington, DC, Lincoln Center and Carnegie Hall in New York City, National Public Radio and Television, Voice of America, and overseas by the United States Information Service and the Spanish Ministry of Culture. She has received major grants from the National Endowment for the Arts, Lila Wallace-Reader's Digest, the Washington DC Commission on the Arts and Humanities, and the Virginia Commission for the Arts. Ernst has emerged as one of the champions of new American music. Fanfare magazine praised her as "a vigorous advocate" of music by women composers. She has premiered American works in European capitals of Barcelona, Copenhagen, Limerick, London, Ljubljana, Madrid, Paris, Valencia and Vienna. Her fourth CD, *Tower of the Eight Winds*, music of Judith Shatin, has been recently released on the Innova label. A graduate of the Juilliard School, Ernst served on the faculties of the University of Virginia and Shepherd University in West Virginia. She is active in bringing music to all levels of education.

As a young musician, **Roshanne Etezady** (b. 1973) studied piano and flute, and developed an interest in many different styles of music, from the musicals of Steven Sondheim to the 1980's power ballads and Europop of her teenage years. Etezady's works have been commissioned by the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival and at the Atlantic Center for the Arts. Performers and ensembles including Rêlache, Amadinda Percussion Ensemble, Ensemble De Ereprijs, and the Dogs of Desire have performed Etezady's music throughout the United States and Europe. As one of the founding members of the Minimum Security Composers Collective, Etezady has helped expand the audience for new music. An active teacher, Etezady has taught at the Interlochen Arts Camp, Yale University, Saint Mary's College, and the Crane School of Music at SUNY Potsdam. She has given masterclasses at Holy Cross College, the Juilliard School, and the Norfolk Chamber Music Festival. Etezady holds academic degrees from Northwestern University and Yale University, and she has worked intensively with numerous composers, including William Bolcom, Martin Bresnick, Michael Daugherty, and Ned Rorem. She completed her doctorate at the University of Michigan in March, 2005.

**Rachael Falls** is a native of Flagstaff, Arizona. She has studied under the instruction of Dr. Jonathan Bergeron at Northern Arizona University and has performed extensively in various styles of music, though mainly pursuing the saxophone classically. She received additional instruction from members of the Tetraphonics Saxophone Quartet, members of the MANA Saxophone Quartet, and

from Christina Rall of the Rascher Saxophone Quartet at the latest Rascher Quartet Workshop. She has a large passion for solo Alto and Soprano saxophone, as well as quartet and saxophone orchestra. Rachael is finishing her undergraduate degrees in Saxophone Performance and Music Education and plans on pursuing her Master's in Conducting and possibly Saxophone Performance.

**Jessie Fillerup** is Assistant Professor of Musicology at the University of Mary Washington in Fredericksburg, Virginia. She has presented research on Ravel, opera, music history pedagogy, and *fin-de-siècle* French music at national and international conferences. She is the recipient of an NEH "Enduring Questions" grant, which supports the development and teaching of a course that explores a pre-disciplinary question in the humanities. Currently she serves as Review Editor for the *Journal of Music History Pedagogy*.

A versatile percussionist, **Maria Flurry** treats audiences to a blend of consummate musicianship and captivating performance style. Ms. Flurry is an award-winning concerto performer and was educated at Interlochen Arts Academy, Peabody Conservatory, and the University of Michigan. She has performed with the Detroit, Baltimore, Spokane, Phoenix, Toledo, and Annapolis Orchestras as well as with orchestras across southeast Michigan. Ms. Flurry has also been guest timpanist with the Michigan Opera Theater, Mannheim Steamroller, Phoenix Symphony and she served as principal timpanist with the Flint Symphony Orchestra for over a decade. She currently is principal percussionist with the Flagstaff Symphony. Ms. Flurry is a founder of Chaparral Arts, Inc., a 501(c)3 organization supporting the arts in Arizona. She is also founder and artistic director of the Chaparral MusicFest, a music festival incorporating contemporary music of all styles.

**Rachel DeVore Fogarty** (b. 1980) received her Master of Music in composition and Bachelor of Music in piano from Belmont University where she studied with William Pursell, Deen Entsminger, and Linda Ford. In 2010, her work *From Nashville to Dalton*, was selected to be featured at *New Voices at CUA* in Washington D.C, and was an award winner in Boston Metro Opera's *Contemporary AmericanaFest* competition. She was a selected composer for the *Fresno New Music Festival* where Cincinnati-based chamber ensemble *Conundrum* performed *To See a World* in November 2010. As a member of the Nashville Composers Association, she was featured on *Live in Studio C* on NPR performing chamber ensemble selections from her concert work *Spoon River*, based on the Edgar Lee Master's anthology. Fogarty was honored as a finalist in the *Meistersinger Choral Composition Competition*, a runner-up in the *2010 Sacra/Profana Choral Composition Competition*, and recently won the *Joe Shepley Choral Composition* with the Namaste' Women's Choir in Los Angeles, CA. In May 2011, her work *Dignus Est* was premiered at the *2011 London Contemporary Church Music Festival*. Ms. Fogarty currently resides in Nashville, TN with her husband, Musical Theater composer, Kevin Fogarty.

**Lin Foulk** is Associate Professor of Music at Western Michigan University, where she teaches horn and is a member of the Western Brass Quintet and Western Wind Quintet. She has recently performed with Boston Brass, Monarch Brass, the Fontana Chamber Ensemble and performs regularly with the Grand Rapids, Kalamazoo, Battle Creek, and Southwest Michigan Symphony Orchestras. Dr. Foulk received degrees from the University of Wisconsin–Madison and the University of Missouri–Kansas City. Especially interested in music with horn by female composers, she has performed and presented lectures on works by women extensively throughout the United States, Canada, and as a Guest Artist at the International Horn Symposium in Valencia, Spain. Recently she has presented her lecture-recital and power-point presentation "Women in Orchestras in the 21<sup>st</sup> Century" at several universities across the country and she hosted WMU's Women Composer Festival in 2009. She currently serves on the Board of the International Women's Brass Conference (she will co-host the organization's next conference in 2012) and from 2002-2008 she served on the Board of the International Alliance for Women in Music. Her solo CD "Four Elements: Works for Horn and Piano by Female Composers" was released in 2004 along with an annotated guide to works for horn and piano by female composers, which helps

performers program works by women. She maintains a website at [www.linfolk.org](http://www.linfolk.org), which lists over 1,000 solo and chamber works with horn by female composers.

Identity has always been at the center of **Gabriela Lena Frank's** (b. 1961) music. Born in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has traveled extensively throughout South America and her pieces reflect and refract her studies of Latin-American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own. She writes challenging idiomatic parts for solo instrumentalists, vocalists, chamber ensembles, and orchestras. Frank attended Rice University in Houston, Texas, where she earned both a BA (1994) and MA (1996). She studied composition with Paul Cooper, Ellsworth Milburn, and Sam Jones, and piano with Jeanne Kierman Fischer. Frank credits Fischer with introducing her to the music of Ginastera, Bartók, and other composers who utilized folk elements in their work. At the University of Michigan, from which she received a DMA in composition in 2001, Frank studied composition with William Albright, William Bolcom, Leslie Bassett, and Michael Daugherty, and piano with Logan Skelton.

**Dean Garner** studied with renowned trumpet instructor James Stamp and received his Bachelor of Music and Master of Music in trumpet performance at the University of Redlands. When he was 19 he started a professional career with the Redlands, San Bernadino and Riverside Symphonies. He later went on to play principal trumpet with the Redlands Festival Orchestra under the baton of Carmen Dragon. With his symphony career he participated in performances with such artist as Andre Watts, Benny Goodman, Victor Borge and Doc Severenson. Dean makes his home in Flagstaff with his wife, Martha.

Mezzo-soprano **Juline Gilmore** has appeared in performances with the Las Vegas Philharmonic, Arkansas Symphony, Southern Nevada Musical Arts Society, Omaha Symphony, Las Vegas Desert Chorale, Henderson Symphony Orchestra, and the Southwest Symphony. Her passion for contemporary music led to collaborations with several important American composers, including Libby Larsen, Virko Baley, and Lori Laitman. She has appeared in over thirty leading operatic and musical theater roles for Opera Omaha, Central City Opera, Opera Theater of St. Louis, and Des Moines Metro Opera. Young Artist programs include two seasons with Opera Omaha, and summers with Opera Theater of St. Louis and Central City Opera. She was second place winner of the 2004 NATSAA Competition, and the 1996 Central City Opera Studio Artist of the Year. Dr. Gilmore received her DMA from the University of Nevada Las Vegas where she also taught as adjunct voice faculty. Dr. Gilmore received her BM in Vocal Performance from New Mexico State University, and her MM from the University of Missouri Kansas City Conservatory. She maintains a private voice studio in Henderson, Nevada and remains active as a concert artist and master class clinician throughout the western United States.

**Sue Glanville's** (Psallite) first career was in theatre as an actor, and her sense of identity remains that of a performer. She is now a family lawyer but spends most of her non-working time singing in amateur choirs of all sorts, from choruses to ensembles, and with Psallite for 11 years. She shares her house in London with tenants who have become close friends, and enjoys her garden and her cat. Psallite meets each week in her kitchen.

**Cait Goddard** (Psallite) showed early promise on the piano but adolescence put an end to that. She is trained as a Psychiatrist and works with elderly people in South East London. She joined Psallite in 1996, initially singing alto but has gradually moved upwards. In 1998 Cait adopted Alice from China - followed by Grace in 2001. Since then life has been hectic and singing in Psallite has been an important sanity break.

**Cindy Gould** has been a member of the Flagstaff Symphony Orchestra since 1985 and became principal trumpet in 2001. Additionally she serves as the librarian and personnel manager of FSO as well as office manager. She also maintains a private studio and freelances in the northern Arizona area. She is a member of the NAU Elden Brass (faculty brass quintet) and also performs with the Flagstaff Symphony Brass Quintet. Ms. Gould received her Master's Degree in trumpet performance and literature from the Eastman School of Music and Bachelor of Music Education degree from the University of Montana. She has taught trumpet and liberal studies classes at Kansas State University, Wright State University and Northern Arizona University. She is an alumna of the Aspen Music Festival. While living in Cincinnati she was a member of the Cincinnati Ballet Orchestra, Cincinnati Chamber Orchestra, Hamilton Symphony Orchestra, and Ohio Valley Brass Quintet. Additionally she regularly performed with the Cincinnati Symphony, Cincinnati Opera and Cincinnati May Festival Orchestras. In Seattle she was a member of the Washington Brass Ensemble, Bellevue Philharmonic, and Washington Wind Symphony and additionally performed with the Seattle Symphony and Evergreen Brass Quintet. She has also performed in the 1996 and 1998 Arizona Opera productions of Wagner's Ring Cycle. Her teachers include Louis Ranger, Susan Slaughter, Marie Speziale, and Philip Collins.

**Andrea Graves** currently performs with the Flagstaff Symphony Orchestra, Ponderosa Players, and Northern Arizona University New Music Ensemble. She also maintains a private teaching studio in Flagstaff. Andrea has performed throughout the United States, in Central America and in the United Kingdom as a Yamaha Performing Artist. Her *Progress Press* publications feature new works for alto flute and piano and her recordings are with *Crystal Records* and *Mark Moore Productions*. She has performed at numerous Conventions of the National Flute Association and is currently a member of the Low Flutes Committee. Her previous faculty appointments include Western Illinois University School of Music, Texas Wesleyan University, Oklahoma Arts Institute, Blue Lake Fine Arts Camp, and Interlochen Arts Camp. In 2007, Andrea joined the Northern Arizona University Division of Enrollment Management and Student Affairs developing collaborative programs for Campus Dining, the High Country Conference Center and most recently for Educational Support Services. She holds degrees from Texas Tech University (BM), The Juilliard School (MM), and The University of North Texas (DMA), with continuing studies in psychology and communications.

**Colleen Gray**, soprano, is associate professor of music at Slippery Rock University where she teaches voice, language diction, vocal pedagogy and opera performance. She holds a DMA in Vocal Performance and Literature from West Virginia University, a MM in Vocal Performance from Duquesne University, and a BS in Music Education from West Chester State College. Dr. Gray has also earned a performance certificate from the Accademia Vocale di Lucca, Italy, and completed an apprenticeship with the Pittsburgh Opera Center. Dr. Gray's awards include winning the Jewish Community Center Emerging Artists Competition, the West Chester State College Concerto Competition, the Pottstown Philadelphia Orchestra Competition and the Pittsburgh Concert Society Artist Competition. Dr. Gray has performed extensively in Europe and the United States. A frequent performer for music conferences, Dr. Gray has presented numerous lecture-recitals at the International Conferences of the College Music Society, including those in Zagreb, Croatia; Bangkok, Thailand; Alcalá de Henares, Spain; Muelle, Costa Rica; Limerick, Ireland and Kyoto, Japan as well as numerous national CMS conferences throughout the United States and Canada. She has also taken a special interest in performing the music of women composers and has performed frequently for the International Festival of Women Composers and other women's conferences.

**Hannah Gray**, violist, is a music education major at Northern Arizona University and plans to graduate Fall 2012. Since her time at NAU she has been involved in the orchestra advisory board and Sigma Alpha Iota. She joined SAI in the spring of 2010 and has taken the role of rush chair. She very much enjoys being active in SAI and believes it will help her become a better musician. She is grateful for the opportunity to perform during the IAWM Congress 2011.

Violinist **Joan Griffing** is the concertmaster of the Shenandoah Valley Bach Festival Orchestra and the Shenandoah Symphony Orchestra. She is also a member of the Virginia Symphony. Griffing earned her bachelor's and master's degrees in music from Indiana University, where she studied with Tadeusz Wronski, and her D.M.A. in violin performance from The Ohio State University. She has performed as concertmaster with the AIMS Festival Orchestra in Austria and Italy as well as with the Coronado, Grand Teton, Norfolk, and Spoleto festivals in this country. Dr. Griffing spent the 2003-04 year in Atlanta studying Baroque violin and performing with the Baroque ensemble Ritornello. Her recent international appearances include a three-week tour of Taiwan in 2004 with the Atlanta Pops Orchestra, a series of guest recitals and master classes in the state of São Paulo, Brazil, in May of 2006, a presentation at the International Viola Congress in Adelaide, Australia, in June of 2007, and a series of chamber music recitals and master classes in the northeastern part of Brazil in August of 2007 and November of 2008. She is a founding member and tours regularly with the chamber music group Musica Harmonia, formed to promote peace and cultural understanding through musical collaboration. She holds the position of professor of music and chair of the music department at Eastern Mennonite University.

**Sally Guenther** received her Bachelors degree at Indiana University where she studied with Janos Starker and Masters degree at The Juilliard School of Music, studying with Harvey Shapiro. She also attended the Taos School of Music, Music Academy of the West and International Congress of Strings. After engagements with several US orchestras, including with the Cincinnati, Fort Worth and Syracuse symphonies (as principal cellist), and the Metropolitan Opera Orchestra, she became solo cellist of the Bergen Philharmonic Orchestra in Norway, a position she held for twenty years. Guenther was also active in Norway as a pedagogue teaching at the Grieg Academy of Music, and was a founding member of the contemporary chamber ensemble, BIT 20, an internationally recognized group which records and travels extensively in Europe and Asia. Since moving full-time to New Mexico in 2006, Guenther devotes herself to chamber music, travelling widely in the Southwest area and participating in chamber music festivals in Santa Fe, Taos, Abiquiu, Los Alamos, and Breckenridge, Colorado. She is also devoted to teaching and has recently been appointed to the faculty of the new Santa Fe School for the Arts. In addition she has played with the New Mexico Symphony, Santa Fe Pro Musica and Santa Fe Symphony orchestras.

**Karen Gustafson** is Assistant Professor of Music at the University of Alaska-Fairbanks, where she teaches trumpet and conducts the Wind Symphony and Trumpet Ensemble. She is an internationally known trumpet performer and clinician having recently performed concerts and recitals in Italy, Canada, and across the United States. Other performance credits include the Bach Chamber Players of St. Paul, Minnesota Orchestra, Windsor Symphony, Phantom of the Opera Orchestra (Toronto), Enid Symphony, Niagara Symphony, and the Shaw Festival Orchestra. Dr. Gustafson serves as a guest artist in the Fairbanks Summer Arts Festival and has performed at the UNESCO World Forum on Music, the International Women's Brass Conference, the World Saxophone Congress, and the International Trumpet Guild Conference. She is heard on NPR's 'Intermissions' as well as PBS and CBC Radio Canada. She has been guest soloist with several bands and orchestras in the United States and Canada and has given solo recitals in Alaska, Oklahoma, Kansas, Michigan, Minnesota, Illinois, Ontario, and Saskatchewan.

**Anne Guzzo** (b. 1968) is an award-winning composer and director of New Frontiers Festival of contemporary music based in Laramie, Wyoming. Guzzo earned her Ph.D. from UC Davis where she studied composition with Ross Bauer and Pablo Ortiz. Guzzo is a 2011 Wyoming Arts Council Fellow in Composition, and was a Fellow at the 2010 at the Cortona Sessions. Her music for Theater Amoeba director, Denise Rinehart's solo show, *Ci Piacciamo*, was premiered at the 2010 Made In Woman festival in Bologna, Italy and The Adzel Duo (Mariam Abram of the Imani Quintet and KU's Stephanie Zelnick, clarinets) commissioned Guzzo's new duo, *Color of Honey*. Her compositions have been heard at numerous festivals, including the the ArtPoint Festival near Frankfurt Germany, the International Cello Encounter in Rio de Janeiro, Brazil, and the Oregon Bach Festival Composers



Symposium performed by NYC ensemble, Fireworks. Her music has also been performed by the Divan Consort, the Emyrean Ensemble, Telling Stories, the Cheyenne Symphony, Third Angle in Portland, Oregon, and a number of other groups. Guzzo teaches theory and composition at the University of Wyoming. Research interests include the music of Shulamit Ran, the cartoon music of Carl W. Stalling, and silent movie music.

**Nancy Hadden** enjoys a multi-faceted career as a Renaissance and Baroque flautist, singer, conductor, teacher and musicologist. Born in Columbus, Ohio, she is now based in London England. She has performed all over the world as a soloist and with her ensembles Circa 1500 and Zephyrus Flutes, and has earned critical acclaim for her expressive playing and engaging programmes. She holds a BMus in performance (flute and voice) from Ohio Wesleyan University, an MA in music history from Penn State and studied early music at Washington University in St. Louis before moving to London in 1978. She has made some 35 CDs, several winning Gramophone 'record of the year' nominations and 'critics choice' awards. She is currently professor of early flutes at Strasbourg Conservatoire, completed a PhD from University of Leeds, and is an AHRC Fellow at Southampton University. Her Stoke Newington women's choir, Psallite, recently recorded a CD, *Ceremonies of Carols*, with medieval carols and Britten's *Ceremony of Carols*.

**Anita Hanawalt** teaches online music and women's studies classes at the University of Maryland University College, Troy University (Alabama), the University of La Verne and Glendale Community College (California), serves as Members' News Editor for the Journal of IAWM, accompanies the Concert Singers at Glendale Community College and is the Organist at First Presbyterian Church of Monrovia. Her educational background includes an MM in Organ Performance from Westminster Choir College and a Ph.D. in Music Cultures from Union Institute and University. She enjoys designing online classes almost as much as she enjoys teaching them.

**Steve Hemphill**, Professor of Music and Director of the Percussion Studies Program at Northern Arizona University since 1991, earned the B.M. and M.M. degrees from the Eastman School of Music and the D.M. from Florida State University. Dr. Hemphill has taught at the State University College at Geneseo, NY, the University of Rochester, the University of Wyoming (serving as Assistant Director of Bands), and at Florida State University (as a visiting professor). His performance credentials include the Atlanta Symphony Orchestra, the Rochester Philharmonic, the Orquesta Sinfonica Municipal and Ballet de Caracas of Caracas, Venezuela (principal timpanist), the Savannah Symphony, the Tallahassee Symphony (principal percussionist), the Phoenix Symphony, the Flagstaff Festival of the Arts Orchestra (principal percussionist) and the Wagner Ring Cycle Orchestra-Arizona Opera (principal percussionist). He has performed in Japan, Malaysia, Indonesia, Korea, Hong Kong, the Philippines, and Europe. Currently, he performs as principal timpanist of the Flagstaff Symphony Orchestra. Through various venues, Dr. Hemphill has performed with Freddie Hubbard, Gladys Knight and the Pips, Shirley McLaine and Roger Williams, among other collaborations. He has recorded on the Telarc, Grenadilla, Orion, Mercury Golden Imports, and Toshiba EMI labels. Dr. Hemphill is a recent past president and vice-president of the Arizona chapter of the Percussive Arts Society, and is Associate Producer/Director (with Mark Yancich) of The Art of Timpani instructional video series.

Pulitzer-prize winner **Jennifer Higdon** (b. 1962) has become a major figure in contemporary classical music. She has composed in a range of genres, from orchestral to chamber and from choral and vocal to wind ensemble. Hailed by the Washington Post as "a savvy, sensitive composer with a keen ear, an innate sense of form and a generous dash of pure esprit," the League of American Orchestras reports that she is one of America's most frequently performed composers. Higdon received the 2010 Pulitzer Prize in Music for her *Violin Concerto*. Higdon enjoys more than several hundred performances a year of her works. Her orchestral work *blue cathedral* is one of the most performed contemporary orchestral works, having been performed by more than 250 orchestras since its premiere in 2000. Her works have been recorded on over three dozen CDs. Her *Percussion Concerto* won the Grammy for Best Contemporary Classical Composition in January, 2010. Other CDs including her music that

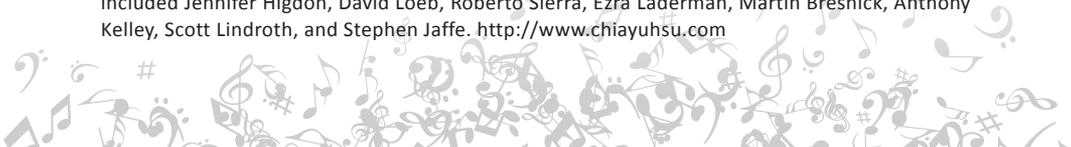
have won Grammys: *Higdon: Concerto for Orchestra/City Scape*, *Strange Imaginary Animals*, and *Transmigration*. Dr. Higdon currently holds the Milton L. Rock Chair in Composition Studies at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

**Lies'l Hill** is a senior Choral Education Major at NAU. She has been involved in many ensembles over the years, including Women's Chorale, Chamber Singers, Northern Voices and High Altitude jazz ensembles, Sedona Academy of Chamber Singers, and Shrine of the Ages choir. She has also been seen in NAU Opera's productions of *The Threepenny Opera* and *Die Zauberflöte* (Second Lady). Lies'l is a current student of Deborah Raymond. She would love to thank Debi, Dr. Ryan Holder, and especially Dr. Judith Cloud for this amazing opportunity.

**Scott Holden** holds music degrees from the University of Michigan, Manhattan School of Music and the Juilliard School where he was awarded the Horowitz prize. In addition to his American schooling, he studied for a year at the Liszt Academy in Budapest as a Fulbright Scholar. He has performed in over 35 different American states, including concerts in Carnegie Hall, the Kennedy Center and Lincoln Center. He has also performed in Austria, Belgium, Canada, China, England, France, Germany, Holland, Hungary, Italy, Mexico, Russia, and Vietnam. He is currently the department chair of piano and organ studies at BYU where he is an associate professor. As a member of the American Piano Quartet, he has made many international tours. He has recorded for various labels including Bridge, Parma, and Tantara Records who recently released his CD of piano music of Vladimir Dukelsky-Vernon Duke.

**Ryan W. Holder** is the Associate Director of Choral Studies at Northern Arizona University, where he directs the Women's Chorale, Northern Voices and High Altitude, teaches undergraduate and graduate conducting and choral methods, supervises choral student teachers, and serves as the adviser for the NAU student chapter of the American Choral Directors Association. Ryan received his doctoral degree in the Fall 2007, from the University of Miami. Dr. Holder holds bachelors and masters degrees from Southern Oregon University and University of Northern Colorado, respectively. Before coming to NAU in the fall of 2006, Ryan taught in the Oregon public school system for five years. His choirs have won awards in both vocal jazz and traditional choral music, including first prize in the women's choir division at the Vienna Youth and Music Festival in 2001. He is also the director of music at the Church of the Red Rocks in Sedona and the Children's Chorale of Flagstaff. Dr. Holder serves as the Arizona State R & S Chair for Youth and Student Activities as well as the ACDA National Committee on Technology.

Born in Banciao, Taiwan, **Chiayu** (b. 1975) is an active composer of contemporary concert music. Chiayu has been interested in deriving inspirations from different materials, such as poems, myths, and images. Particularly, however, it is the combination of Chinese elements and western techniques that is a hallmark of her music. Chiayu's music has been recognized with awards from the music+culture (2009 International Competition), the Sorel Organization (2<sup>nd</sup> International Medallion Choral Composition Competition and recording grant), the International Harp Society (7th USA International Harp Composition Competition), ASCAP (Morton Gould Young Composer Awards), the Maxfield Parrish Composition Contest, and the Renée B. Fisher Foundation, among others. Her orchestral works have been performed by the London Sinfonietta, the Detroit, the San Francisco, the Toledo Symphony Orchestras, the Nashville Symphony, the American Composers Orchestra, and the Cabrillo Festival Orchestra. Chamber works have appeared on programs of the Aspen Music Festival Contemporary Ensemble, Eighth Blackbird, Prism Quartet and Ciompi Quartet. Chiayu received her Bachelor of Music from the Curtis Institute of Music, Master's degree and Artist Diploma from Yale University and Ph.D. at Duke University. Her teachers have included Jennifer Higdon, David Loeb, Roberto Sierra, Ezra Laderman, Martin Bresnick, Anthony Kelley, Scott Lindroth, and Stephen Jaffe. <http://www.chiayuhsu.com>



**Andrew Hudson**, a master of music candidate at Northwestern University, was awarded first prize at the 2008 MTNA National Senior Woodwind Competition and first prize in the 2008 Southern MTNA Chamber Music Competition with the clarinet quartet *10th & Broadway*. In 2009, he was named the Presser Scholar by the International Presser Foundation and the Schwob School of Music. He won the Jaqueline Avent Memorial Grand Prize and Scholarship of the Sewanee Summer Music Festival Concerto Competition in both 2009 and 2010 becoming the first person to win that prize two years in a row. He also won the 2009-2010 Schwob School of Music Concerto Competition, performing Adams' "Gnarly Buttons." Andrew has performed with the Huntsville, LaGrange, Columbus (GA) Ballet and Auburn (AL) Symphony Orchestras. He can be heard on "American Jazz Concertos" by the Hot Springs Festival Orchestra on Naxos, including II/Bass clarinet on "Rhapsody in Blue." Andrew has twice attended the Belgian Clarinet Academy, and is currently on the Artist-Faculty of the Tennessee Valley Music Festival. 2011 engagements include being named a finalist in the Couer d'Alene Symphony Young Artist Competition and a performance with *10<sup>th</sup> & Broadway* at the 2011 International Clarinet Association's "ClarinetFest" in Los Angeles, California.

**Brittany Hudson**, a master of music candidate at Southern Illinois University Carbondale was named the winner of the 2009 Illinois Music Teachers National Association Woodwind Competition. In 2010, she won the Southern Illinois Concerto Competition and performed Scott McAllister's "Black Dog" with the Southern Illinois Wind Ensemble. In the summer of 2010, Brittany premiered Theresa Martin's "Fire and Ice" at the 2010 Sewanee Summer Music Festival. She has also served as a teaching assistant to professor and composer Dr. Eric Mandat at Southern Illinois University. Brittany has served on the faculty of the 2009 Southern Illinois Music Camp teaching clarinet and theory. In 2007 she won the Georgia Music Educators Association Music Educators Award. An avid researcher, Brittany presented her paper "Teaching the Treble Staff in General Music: Which Methods Lead to Better Learning" at both the 2009 North Texas Biennial Research Symposium and at the 2009 Indiana Music Educators Conference. Her association memberships include the International Clarinet Association, Mu Phi Epsilon, the Music Educators National Conference, MTNA and the National Society of Collegiate Scholars. Brittany has studied with Eric Mandat, Lisa Oberlander and John Marco and played in masterclasses for Robert Spring, Nathan Williams and Linda Bartley.

**Diane Hunger**, a native of Germany, received a *Diplom-Saxophonlehrer* with excellence from the *Musikhochschule Frankfurt/Darmstadt* in 2008 and a MM in Performance, *summa cum laude*, from SUNY Fredonia in 2009. She is currently pursuing a DMA at Eastman School of Music and is an adjunct instructor for saxophone at SUNY Fredonia. Previously she taught at the *Musikschule Mainz-Hechtsheim* and the 7th International Saxophone Festival in Szczecin, Poland. Diane Hunger is a recognized soloist and was a winner in the 2011 Eastman Concerto Competition, finalist in the annual Fredonia Concerto Competition in 2009, and national prizewinner in the German competition *Jugend musiziert* in 2003. Recently she was heard as soloist with the *Eastman Graduate Chamber Orchestra*, the symphony orchestra from the *Akademie für Tonkunst*, the *Frankfurter Orchestergesellschaft*, and the *Wandsbeker Sinfoniker*. In addition, she has played with the *Mannheimer Bläserphilharmonie* as well as the *Landes-Polizei-Orchester Hessen*. Diane is active internationally as a chamber musician, having toured Spain with the Linda Bangs Saxophone Orchestra and recorded for the Bavarian broadcast station. She recently performed a series of concerts in Germany, Poland and the Netherlands with the duo *Klang par2* and is presently working with composers to expand the repertoire for two saxophones. Diane Hunger is RICO Performing Artist.

Charles A. Dana Professor Emeritus of Music, Agnes Scott College, and Organist, First Presbyterian Church, Marietta, Georgia, **Calvert Johnson** earned the doctorate and masters in organ performance at Northwestern University and BA (Music) at Kalamazoo College. Through the Fulbright-Hays program he studied at Toulouse Conservatoire (Premier Prix). He also studied in Spain, Netherlands, Italy, Germany, Japan and Korea. Johnson has performed in Japan, Mexico, Honduras, and throughout the USA and Europe. He has recorded for Albany, Calcante, and Raven labels. He is

known for his performances of music by black, Asian, Hispanic and female composers. Hildegard, ClarNan, Wayne Leupold Editions, and G. K. Hall publish his editions of music by women. He has written critically acclaimed volumes on Spain, Italy, England, and Netherlands (Historical Organ Techniques and Repertoire: An Historical Survey of Organ Performance Practices and Repertoire, Wayne Leupold Editions). National Treasurer of the American Guild of Organists, Johnson has been President of the Southeastern Historical Keyboard Society, Chair of the Board of the ArtReach Foundation, Chair of the Committee on Cultural Inclusion of the College Music Society, and Chair of the annual MLK, Jr. Concert of the Anti-Racism Commission of the Episcopal Diocese of Atlanta.

**Anjelica Jones** is a Choral Music Education major starting her Junior year at Northern Arizona University in this Fall. Anjelica joined choir her junior year of high school and has been highly active in them ever since. She has performed in nearly every vocal ensemble at NAU and has participated in the Sedona Academy of Chamber singers for two years. Anjelica started playing the bass in the sixth grade and it will always be something that she loves.

**Molly Joyce** (b. 1992) is a nineteen-year old composer from Pittsburgh, Pennsylvania. She currently attends The Juilliard School in New York City, studying with Pulitzer Prize winning composer Christopher Rouse. She has studied at many conservatories, most recently the Royal College of Music in London with Timothy Salter. She has also studied privately with Missy Mazzoli and Richard Danielpour. Molly is also the recipient of many awards including a 2010 ASCAP Morton Gould Award and was a finalist in the National Foundation for Advancement in the Arts 2010 Young Arts Competition.

**Sofia Kamayianni** (b. 1971) has written music for small and larger ensembles, for several plays and short films. Has special interest in multimedia projects. After 2001 she has been involved in electroacoustics with works for combination of acoustic instruments and tape/electronic devices. A consistent special focus in Sofia Kamayianni's activities to date has been on music and multimedia works, highlights of which include her play 'Rabila Co' (contemporary music, dance, poetry and images, Athens 2003), her experimental project 'MESA sto mesa' of 2006 (actress, video, flute, cello and recorded tape), the collaborative music theatre work 'The Storytelling Project', which was commissioned and funded as part of the 'European Capital of Culture: Patras 2006', Greece. These productions, as well as the project "3x3: Contemporary Music from Greece and the USA" took place under the auspices of the artistic society Spiza, of which she is a founder member. Compositions of her have been performed in Greece, England, Italy, Holland and USA (UMBC, UVA, WEALR). She has cooperated with several ensembles (Kamerata Chamber orchestra, Kreutzer Quartet, Greek National Radio Orchestra, "Kroussis" Ensemble, L' Anima etc) and soloists. Personal recordings include the CD 'The Dock' (for 6 musicians and actress, 1999) and music on greek poetry "On the stars' aura" released in 2008.

**Elizabeth L. Keathley** holds a Ph.D. in Music and a Certificate in Women's Studies from Stony Brook University in New York. She teaches courses in Twentieth-Century Music, Music and Gender, and other topics at the University of North Carolina, Greensboro. She has published articles relating to gender, ethnicity, and musical modernism, and is currently writing a book on women in Arnold Schoenberg's circle. Under contract with Oxford, she and Marilyn McCoy are translating the correspondence between Schoenberg and Alma Mahler.

**Jennifer Kelly** is Assistant Professor and Director of Choral Activities conducting ensembles, teaching Women in Music, and Neuroscience of Music. Prior to Lafayette, Dr. Kelly was Associate Professor and Director of Choral Activities at Los Angeles Valley College, and conductor of the Philharmonic Orchestra at Kadima Conservatory. She obtained her doctorate from UCLA, under Donald Neuen, Susan McClary, and Robert Winter, and has presented her research in the U.S., U.K. and China. Publications include *Choral Journal*, *International Alliance of Women in Music*, and *The Kapralova Society*, and she is featured conducting Amy Beach's *Gaelic Symphony* on Robert Winter's *Interactive*

DVD *From the New World*. Dr. Kelly is currently completing a manuscript on living American women composers to be published by the University of Illinois Press.

**Eva Kendrick** (b. 1976) is a composer and vocalist. She is very active in the Boston and Providence music communities, serving as Chair of the Music Theory/Composition and Voice Departments at the Community Music Center of Boston, where she is composer-in-residence, and as Music Director of First Parish Medfield. She maintains a private voice studio and is in high demand as a freelance composer. Recent commissions include Dinosaur Annex, Rialto Arts, the New Gallery Concert Series, the Community Music Center of Boston Orchestra, and the American Shakespeare Theatre. Kendrick enjoys working with filmmakers and poets, and has created several film scores and large scale song cycles and orchestral works. She received a M.M. in Composition with Distinction from the Longy School of Music and a B.M. in Vocal Performance from Rhode Island College. Awards include ASCAPLUŞ awards, a Subito Grant from the American Composers Forum and an Honorable Mention in the 2010 International Alliance of Music New Music Search Competition in the Judith Lang Zaimont Prize category. A recording of her chamber piece *Disir*, based on the Norse Poetic Edda, will be released in 2011.

From symphonic to solo works, **Anne Kilstofte's** (b. 1954) music saturates the concert hall with color. Her work has been performed internationally to great acclaim throughout Europe, Asia, Australia, and North America and has received awards and honors from national and regional institutions throughout the United States including ASCAP, the Fulbright Foundation, the American Composers Forum, the Jerome Foundation, and the McKnight Foundation. In a recent study Anne Kilstofte was singled out among six American Composers Forum composers that "represent[ed] a level of artistry and craftsmanship offered by few composers [and] recognized to be among the best that the American Composers Forum - from its thousands of members - has to offer." She is a composer of orchestral, operatic, chamber, vocal, theatre and choral music and music critics have stated that "*her display of exceptional variety of tone color, conjuring landscapes - sometimes misty, sometimes luminous, yet always atmospheric which truly sets her music apart.*" Dr. Kilstofte was a Fulbright Senior Scholar in 2004-2005 in Estonia teaching composition, while researching and interviewing Estonian composers, such as Veljo Tormis and Arvo Pärt. Tormis was effusive after hearing a concert of her music stating that she was one of the few composers "who understood how to write for large acoustical spaces, allowing the sound to flow out." Ms. Kilstofte holds a Ph.D. in music theory and composition from the University of Minnesota, studying with Pulitzer-prize winning composer Dominick Argento, acclaimed professor Judith Zaimont, and Libby Larsen. She currently teaches in the Maricopa County College System in Glendale, Arizona.

**Tonia Ko** (b. 1988) was born in Hong Kong and raised in Honolulu, Hawaii. Her music reflects and embraces her multi-cultural upbringing. As a composer, Tonia has made valuable contributions to the contemporary music scene in notable institutions. Her music has been performed by ensembles including the Buffalo Philharmonic Orchestra, Eastman Philharmonia, Eastman Wind Ensemble, Luna Nova New Music Ensemble, New York Treble Singers, and Hawaii Youth Opera Chorus. She has participated in festivals such as the American Conservatory at Fontainebleau, Brevard Music Center, UNL Chamber Music Institute and the Warren Benson Forum for Creativity. A three-time winner of the Lois Lane Prize, Tonia has also received recognition from the Belvedere Festival and Chinese Fine Arts Society of Chicago. Tonia is currently a first-year Master's student at Indiana University's Jacobs School of Music, where she also serves as an Associate Instructor of Music Theory. She completed her undergraduate degree at the Eastman School of Music, graduating with highest distinction. Her teachers include Claude Baker, Aaron Travers, Robert Morris, Ricardo Zohn-Muldoon, Carlos Sanchez-Gutierrez, David Liptak, and Donald Womack. A devoted pianist, Tonia has studied with Vincent Lenti and is a current student of Shigeo Nerjiki. She is also a member of the IU Contemporary Vocal Ensemble and an alumna of the Hawaii Youth Opera Chorus, an organization with which she sang and danced hula for eleven years.

Violinist **René Kubelík** is a member of a famous family of musicians. His musical education began at the age of four at the Music School of Prague. From his great-uncle, conductor Rafael Kubelík, he received valuable artistic inspirations at an early age. In 2000, he graduated from Gradow's soloist class at the Conservatory of Mannheim. During his studies in Mannheim, Kubelík regularly attended international master classes and worked with famous violinists such as Ruggiero Ricci, Ida Haendel and most notably Roman Totenberg, who himself had studied with the renowned violinist Carl Flesch. Kubelík, who received numerous scholarships, was permitted to perform on several valuable violins from the state collection of Baden-Württemberg. René Kubelík has earned prizes and awards at competitions like the International Competition Andrea Postacchini in Fermo/Italy (1996) and the Beethoven piano-triocompetition in Mannheim (1998). He was invited to perform on German (ZDF), Czech and Japanese television as well as for the radio stations SDR and the Radio Plzen. Beside his regular solo and chamber music appearances in Germany, several tours – not least with the New Kubelík Trio – took him to Switzerland, Slovakia, the Czech Republic, Austria, Spain, Italy, Russia and Japan. In the process he played with the Heilbronner Sinfonieorchester, the Kurpfälzisches Kammerorchester, the Southwestern Philharmonic Orchestra, the Moravian Philharmonic Orchestra Olomouc, the Philharmonic Orchestra Kolín and the Collegium Musicum St.Gallen.

Bassoonist **Nicolasa Kuster** joined the faculty of the University of the Pacific in the fall of 2008. From 2000 to 2008, Ms. Kuster was Principal Bassoonist of the Wichita Symphony Orchestra, on the faculty at Wichita State University's School of Music, and bassoonist with the Lieurance Woodwind Quintet. She is a Founding Director of The Meg Quigley Vivaldi Competition for young women bassoonists from the Americas. Ms. Kuster has held positions in the Tulsa Philharmonic Orchestra, the Rhode Island Philharmonic, the Virginia Symphony, and the Civic Orchestra of Chicago, and has performed as a soloist in the USA, Panama, Italy, and Kazakhstan, as well as at the International Double Reed Society conferences in Buenos Aires and Texas. Currently she is Principal Bassoon of the New Hampshire Music Festival where she has performed for six seasons. She has been a guest artist at the Anchorage Music Festival, Ameropa Chamber Music Festival and Solo Course in Prague, Czech Republic and spent five seasons with the Spoleto Festival, Italy, making multiple recordings on the Chandos label with the Spoleto Festival Orchestra. Kuster was Visiting Professor of Bassoon at the Oberlin Conservatory in Fall of 2002. Ms. Kuster holds B.M. and B.A. degrees from Oberlin College and Conservatory where she studied with George Sakakeeny. She did graduate work at DePaul University studying with Bruce Grainger while she was a member of the Civic Orchestra of Chicago.

Composer **Lan-chee Lam** (b. 1982) is the winner of the prestigious award, Grand Prix of the 19<sup>th</sup> George Enescu International Composition Competition (Symphonic Section) in Romania, 2009. Born in Hong Kong and graduated from the Chinese University of Hong Kong and University of Toronto, studied composition with Prof. Chan Wing Wah, Ka Nin Chan and Gary Kulesha. Her music has been performed in Asia, North America and Europe. Other awards includes top prizes in 2008 Luxembourg International Composition Competition and Nieuw Ensemble's Second Chinese Composers' Competition. Her music has been performed by MacMillan Singers, Hong Kong City Chamber Orchestra, Luxembourg Sinfonietta, Nieuw Ensemble, L'orchestra de la francophonie canadienne and Nouvel Ensemble Moderne. Miss Lam has received commissions from University of Toronto Celebration for the Arts Festival, Laurel Ensemble, Madawaska Quartet, Arraymusic, Arpatombora, New York Transit Ensemble, Chinese Music Virtuosi, Hong Kong Sinfonietta and ChromaDuo. She was invited to present works at major music festivals, including the 6<sup>th</sup> Annual Concert New Music Festival, the 3<sup>rd</sup> Cortona Contemporary Music Festival, Beijing International Congress on Women in Music, Florida State University New Music Festival, IMPULS Contemporary Music Festival, National Arts Center Young Composers' Program, New Music Sessions, Asian Contemporary Music Festival, Yogyakarta Contemporary Music Festival and Europalia Festival.

Born in Phoenix, Arizona, **Josh Lang** currently lives and studies saxophone in Flagstaff, Arizona and is in the process of earning his two Bachelor's degrees in Music Performance and Music Education at Northern Arizona University. He has worked with several saxophonists including Tina McReynolds,

Monica Shriver, Adam Roberts, Dr. Scott Zimmer, Elliot Riley of the Rascher Saxophone Quartet, members of both the Mana Saxophone Quartet and the Tetraphonics Saxophone Quartet, and Dr. Jonathan Bergeron. Inspired by many different types of performers and driven by a desire to be a well-rounded musician, he has always strived to keep up consistent practice in various styles of music for saxophone as well as arrange and compose regularly. He is an avid performer and advocate of classical music for the saxophone in both chamber and solo settings and supports and plans on contributing to the composition of new music in this area.

**Alexander Lapins** teaches applied tuba and euphonium, coaches chamber music, and is a member of the Elden Brass Quintet at Northern Arizona University. A diverse performer, Dr. Lapins is the only tubist to have held fellowships at both the Tanglewood Music Center and the Henry Mancini Institute. Dr. Lapins performed as a member of many orchestras and brass quintets throughout Indiana for several years, and was a first-call substitute/extra musician with the Indianapolis Symphony and Chamber orchestras. While in Indianapolis, he was also a first-call studio musician, and can be heard on hundreds of recordings for Hal Leonard, Warner Brothers, Disney, Plank Road, Sacred Music Services, and a variety of other publishers and record companies. Dr. Lapins has been featured at several regional International Tuba and Euphonium Association conferences, the 2010 international ITEA conference and at the United States Army Band tuba conference. He has also performed with the Guy Lombardo Orchestra, The New Sousa Band, Harvey Phillips' Tubacompany, and Charleston, Chicago, Cincinnati, and Flagstaff symphony orchestras. Dr. Lapins has graduate degrees in tuba performance from Indiana University and the University of Michigan, and a Bachelor's degree in Music Industry from James Madison University.

**Eun Young Lee** (b. 1967) received the first prize at Tsang-Houei Hsu International Music Composition Award; the 2008 Max Di Julio Prize at the Nevada Encounters of New Music (N.E.O.N.) Festival; won the SCI/ASCAP student composition commission (2006,2009,2010); a recipient of the MacDowell Colony Fellowship 2010, Gerald Oshita Memorial Fellowship for the 2010 Djerassi Resident Artist Program, Virginia Center for the Creative Arts Fellowship, and Yaddo 2011. Her music is chosen for broadcasts through Art of the States, EBU and KBS and is featured in the SCI Journal of Music Scores (Vol. 41) and CD series (No. 23). Prominent ensembles – including New York New Music Ensemble, eighth blackbird, Pacifica String Quartet, ALEA III, Timetable Percussion, Emyprean Ensemble- have performed her music. Her music is featured in festivals/concerts in many countries. She is a PhD candidate at the University of Chicago where her teachers include Shulamit Ran, Marta Ptaszynska, Jan Radzynski, Bernard Rands, and computer music with Howard Sandroff and Kotoka Suzuki.

**HyeKyung Lee** (b. 1959) is currently teaching at Denison University in Granville, Ohio. She received her doctoral degree in composition and a Performance Certificate in Piano Performance from the University of Texas at Austin in 1998. Her recent awards include the *UnCaged* Toy Piano Competition, Renee B. Fisher Composers Award, Athena Chamber Composition Competition, Indianapolis Chamber Orchestra Composers Competition, and three awards (Nancy Van de Vate Prize for Orchestral Music, Search for New Music Prize, Piano Trio Composition Competition) from International Alliance for Women in Music among others. Her music can be found on Innova Recordings, Vienna Modern Masters Recordings, Aurec Recordings, Capstone Recordings, Mark Custom Recordings, New Ariel Recordings, SEAMUS CD Series Vol.8, and Equilibrium recordings (for which she performed the piano with saxophonist Todd Yukumoto).

**Wendy Wan-Ki Lee** (b. 1977) is currently an Assistant Professor of Music Composition at the Chinese University of Hong Kong. She received her Ph.D. and M.M. from the University of Michigan; and B.M. from the University of Toronto. Prior to CUHK, she has held teaching positions at the Oberlin College Conservatory of Music and State University of New York at Binghamton. As a composer, Wendy is the recipient of numerous commissions and honors, including those from the American Academy of Arts and Letters, Aspen Music Festival, Banff School of Arts, Florence Gould Foundation, Hong Kong Arts Development Council, Hong Kong Composers' Guild, and Government of Canada. Her music is

published by Ozarks Music Press. As a pianist, Wendy received FTCL and LTCL of the Trinity College of Music in London; and ARCT of the Royal Conservatory of Music in Toronto. She has premiered many pieces by living composers, as well as conducted pedagogical workshops and lecture-recitals at various universities and music conservatories. As a theorist, Wendy has been invited to present lectures at numerous international conferences, such as those organized by the Asian Composers' League, College Music Society, International Society of Contemporary Music, Arts in Society, and MidAmerican Center for Contemporary Music.

**Dr. Anthea Lehmann** is a full time hospital consultant physician. She is a keen amateur musician, trained to quite a high level on the cello while growing up in Geneva and during her medical studies at Oxford and Newcastle, and she enjoys playing string trios and quartets in her spare time. Her introduction to early music was through singing with Psallite which she has done almost continuously since its beginnings about 15 years ago.

**Keith Lemmons** serves as a Presidential Teaching Fellow, Professor of Clarinet, and Music Undergraduate Advisor at The University of New Mexico, where he has taught since 1984. He combines an international reputation as a sought after soloist, clinician, chamber and orchestral musician with a distinguished teaching career. At UNM he has been designated a Presidential Teaching Fellow, received the UNM Teacher of the Year Award and the Burlington Northern Award for Faculty Achievement. He has been enthusiastically acclaimed by critics and audiences alike for his performances in orchestra, chamber music and solo recital appearances. He has appeared at prestigious music and clarinet festivals, symposiums and universities in Colombia, Portugal, Sweden, Brazil, Canada, Mexico, Puerto Rico and throughout the United States. Lemmons is principal clarinet with Santa Fe Pro Musica, the Taos Chamber Music Group, Los Alamos Fuller Lodge Ensemble, Serenata of Santa Fe, Ay! Clarumba Clarinet Quartet and regularly plays with the Roswell Symphony and Opera Southwest. He is a founding member of Trio New Mexico, the New Mexico Winds Woodwind Quintet and Trio ClariVoce, all artist faculty Ensembles-in-Residence at UNM. Mr. Lemmons has performed with the New Mexico Symphony, Santa Fe Symphony and the Santa Fe Chamber Music Festival Outreach Program.

**Cynthia Green Libby** serves as professor of oboe at Missouri State University and as principal oboe of the Springfield (MO) Symphony Orchestra. She studied at the Hochschule fuer Musik-Berlin, the Banff Centre School of Fine Arts in Canada and earned a DMA and Performer's Certificate from the Eastman School of Music. Her oboe editions and compact discs are available on the Hester Park and MSR Classics labels at [www.vivacepress.com](http://www.vivacepress.com) and [www.msrd.com](http://www.msrd.com). The release with the Slovak Radio Symphony was voted "Best Classical Recording of 2008" (MusicWeb International). Over the past three decades she has been privileged to premiere over twenty oboe works by leading American, British, Scandinavian, and Ukrainian composers including Barbara Harbach, Zhanna Kolodub, Libby Larsen, Karin Rhenqvist, Rhian Samuel, Joan Tower, Elizabeth Vercoe, Gwyneth Walker, and others. Libby's articles celebrating women in music have appeared in *The International Alliance of Women in Music Journal*, *The Journal of the International Double Reed Society*, the *Grove Dictionary of American Music* and *Norton/Grove Dictionary of Women Composers*.

**Brian Lockard** graduated with a B.M. in Piano Performance from Northern Arizona University, where he studied with Dr. Frank Scott. While at NAU, Brian was chosen as a Presser Scholar, won the NAU Solo Competition, was recognized as the Distinguished Senior for the School of Music and Outstanding Music Student for the College of Arts and Letters, and won the Arizona division of the MTNA Steinway and Sons Collegiate Artist Competition. Brian then studied with Steinway Artist John Owings at Texas Christian University and completed a M.M. in Piano Performance. Brian currently accompanies a wide variety of performances with NAU faculty and students and is studying opera coaching with NAU Opera. This summer he will perform with the NAU faculty chamber group Kokopelli at the International Double Reed Society Conference, and will record an album of song transcriptions for solo piano.



**Ruth Lomon** (b. 1930) has secured an international reputation as a composer of significant renown, including her appointment in 1998 as Senior Composer/Scholar in Residence at the Women's Studies Research Center of Brandeis University in Boston. Her compositions include orchestral, chamber, vocal and solo works as well as multimedia. She has been awarded commissions and grants from the Massachusetts Council on the Arts, New England Foundation for the Arts, New Mexico Arts Division, Professional Music Teachers of NM, and National Endowment for the Arts. She has held residencies at the Wurlitzer Foundation in Taos, Yaddo, and the MacDowell Colony. As a fellow of the Bunting Institute, Radcliffe/Harvard, she composed *Songs of Remembrance*, a song cycle on poems of the Holocaust and has had numerous performances including the U. S. Holocaust Memorial Museum, Washington, D.C. the IAWM Congress in London, England, and most recently, in Moscow at the Moscow Conservatory. Ruth also received the Miriam Gideon Composition Award, and the Chicago Professional Musicians Award. Ruth has deep ties to New Mexico, being instrumental in early advocacy for women composers in our state throughout the '80s and '90s as a member of the NM Guild of Women Composers. Her *Concerto for Trumpet and Orchestra* was recently recorded for CD by former principal trumpet of the Boston Symphony Orchestra, Charles Schuleuter. In November, 2010, a gala *festschriften* of performances of Ruth's music was held in Cambridge, MA commemorating her 80<sup>th</sup> birthday.

Pianist **Margaret Lucia** received bachelor's and master's degrees in piano from Indiana University and a doctorate from the University of California, San Diego. She has premiered several new music works, appearing at festivals and in concert throughout the United States as well as in Japan and Europe; her recording of works by Cuban women composers will be published later this spring. In June of 2003, she performed at Carnegie Hall's Weill Hall in New York City with tenor Dr. Jon Robert Cart in a joint recital featuring vocal and solo piano music of Spain and Latin America; they performed there again in May 2005. She also performed chamber works by Joaquin Turina in Spain in 2005, and appeared at the National Museum of Women in the Arts in Washington, D.C.. In addition, Margaret Lucia has performed music by women at numerous venues, most recently in Zurich and Quebec, as well as in the United States. While in California, she was the pianist in chamber music seminars with Rafael Druian and a performer with the San Diego Museum of Art Chamber Ensemble and SONOR, a contemporary music ensemble. Her teachers have included the late Aube Tzerko at UCLA and the Aspen Music Festival, and Marion Hall, Gyorgy Sebok, and Gunther Ludwig at Indiana University. Currently Professor in the Department of Music and Theatre Arts at Shippensburg University in Pennsylvania, she has also taught at the University of Redlands, the University of California, San Diego, and Grinnell College, Iowa.

A native of Chicago, **Helen Lukan** is in great demand as a freelance pianist in the Southwest Michigan area. She received her Bachelor of Music from Bradley University, majoring in piano, under the instruction of Edward Kaizer and a Master of Music in Piano Performance with a minor in Jazz Studies from Western Michigan University where she studied with Phyllis Rappeport and Dr. Robert Ricci. She has served as the accompanist for the Kalamazoo Bach Festival Choir, the studio accompanist for The Farrell Ballet Theatre at Kalamazoo College and she served 12 years as the accompanist for The Kalamazoo Singers Choir. Presently, Helen is a featured soloist for special gatherings for the President of WMU, the accompanist for The Department of Dance at Western Michigan University, solo pianist for corporate events at The Fetzer Center, and is a regular substitute pianist for the Kalamazoo Symphony Orchestra, the South Bend Symphony Orchestra, the Grand Rapids Symphony Orchestra and the Battle Creek Symphony Orchestra. Currently, at WMU and in the greater Kalamazoo area, she accompanies faculty members and students, a diverse range of soloists from vocal performers to brass and wind instrumentalists, performing music from every genre.

**Victoria Malawey** (b. 1977) is Assistant Professor of Music at Kenyon College where she teaches courses in music theory, composition, and gender studies. In addition to composing, her research interests include the analysis of songs, popular music, music theory pedagogy, and gender studies.

In 2007, she completed the Ph.D. in music theory at the Jacobs School of Music at Indiana University with her dissertation titled “Temporal Process, Repetition, and Voice in Björk’s *Medúlla*,” which won the Dean’s Dissertation Prize in 2009. She studied composition with Robert Lombardo at Roosevelt University and Sven-David Sandström at Indiana University. Jeanné Inc. has published her music, and she has had pieces performed locally and internationally.

**Adriana Figueroa Mañas** (b. 1966) graduated in 1997 from the school of music of the National University of Cuyo, where she earned the title “Licenciada in Music and Flute”. She completed Masters courses in Latino-American music at the University of Cuyo in Mendoza, Argentina and also took several courses in jazz, improvisation, chamber music composition and orchestration, including contemporary orchestration techniques. Adriana is the saxophonist in the “West Jazz Band”, a traditional jazz band that was created seventeen years ago. She has participated in some very important performances in Mendoza, as well as jazz festivals in other provinces of Argentina. Adriana is a member of the International Alliance of Women in Music (IAWM) as a unique composer representing Argentina. She is member of **FADEC** (Argentinian Foundation of Women Composers) in Buenos Aires. This organization disseminates the music of women composers in Argentina. She currently teaches music, composition, orchestration, flute and sax. Many of her works have been premiered around the world, and have become part of the repertoires of orchestras, groups, and musicians in Argentina, Brazil, Canada, Germany, Italy, Spain, Uruguay, Chile, Colombia, Australia, China, Suecia, and the United States. She is the recipient of prizes and honorable mentions in Argentina, Italy, the United States and other countries.

**Theresa Martin** (b. 1979) is a composer of energetic, melodious, and rhythmically driven music and often draws her inspiration from literature, images, nature, and personal experiences. Her most recently composed orchestral works include *City of Ambition* for full orchestra, inspired by historic photographs of New York City, and *Dark Life of the Night Girl* for narrator and orchestra, based on a text by MacArthur award-winning author Thylia Moss. She enjoys writing chamber music, and, given her expertise in clarinet performance, is frequently commissioned to write for the instrument. Her two most recent clarinet duets include *Live Wire* and *Fire and Ice*. Studying both composition and clarinet performance, she completed her DMA in composition at the University of Michigan, where she studied composition with Michael Daugherty, William Bolcom, and Evan Chambers and clarinet with Deborah Chodacki. She received two masters degrees from Arizona State University in 2004, studying composition with Randall Shinn, James DeMars, Rodney Rogers, and Jody Rockmaker and clarinet with Robert Spring. She currently resides in Appleton, WI with her husband Josh and her son, Aidan.

Clarinetist **John Masserini** is an active performer and teacher who accepts several invitations each year to perform at universities, conferences, and performing arts venues as recitalist, chamber musician, and collaborative performing artist. Dr. Masserini’s international performance invitations include the International Clarinet Association Conferences in 2003 (Salt Lake City, Utah), 2005 (Tokyo, Japan), 2006 (Atlanta, Georgia), and 2009 (Porto, Portugal); 2006 International Double Reed Society Conference (Muncie, Indiana); *Collision 2006*: A Symposium on Interarts and Interdisciplinary Practices (Vancouver, British Columbia); and 2009 performances on University of Calgary’s *Dance at Night* series. Dr. Masserini is currently working with longtime collaborator Melanie Kloetzel, Associate Professor of Dance at the University of Calgary, on a grant-funded project that combines music, dance/movement, and various forms of media. Dr. Masserini is currently the Associate Professor of Clarinet at Northern Arizona University, Associate Director for Graduate Studies in the School of Music, and second clarinet with the Flagstaff Symphony. Dr. Masserini earned a Doctor of Musical Arts and Master of Music in Clarinet Performance from Michigan State University where he studied with Dr. Elsa Ludewig-Verdehr and earned a Bachelor of Music in Clarinet Performance from the University of New Mexico where he studied with Professor Keith Lemmons.

**Mary Matthews**, flutist is a Doctoral Candidate and Adjunct Faculty Member at the Hartt School of Music in Hartford, Connecticut. She holds a Master of Music Degree from the Peabody Institute of the Johns Hopkins University and a Bachelor of Music Degree from the Baldwin-Wallace Conservatory. She began her formal flute studies in the Eastman Preparatory Program where she graduated with distinction in performance. Ms. Matthews has won numerous competitions including the Kathryn E. MacPhail Young Artist, the Firelands Symphony Orchestra Young Artist and the Baldwin-Wallace Concerto Competitions. She received an Honorable Mention in the 2010 Mary Graham Lasley Young Artist Competition and was a finalist in the 2010 Coeur D'Alene Young Artist Competition, the 2009 William C. Byrd Young Artist Competition and the 2009 JC Arriaga Chamber Music Competition. In 2007, she was invited to perform with the Baldwin-Wallace Bach Festival chamber orchestra at the 75th anniversary Bach Festival in Severance Hall. In addition to her instruction at the Hartt School of Music, Ms. Matthews is also on faculty at the Hartt Community Outreach School, the Dahlia Flute Duo Summer Masterclass and teaches from her private studio in Manchester, CT. Ms. Matthews is a founding member of the award-winning Dahlia Flute Duo.

A native of Illinois, mezzo-soprano **Judy May** holds the position of coordinator of the voice faculty in the School of Music at Arizona State University. A winner of the Mu Phi Epsilon International Competition, she has performed recitals extensively both in the US and abroad. In addition to her appearance at Carnegie Hall with the Manhattan Philharmonic, she has been featured with the Phoenix Symphony, Sapporo Symphony (Japan), Central Wisconsin Symphony, the Aspen Chamber Symphony with Luciano Berio conducting and at the Grand Teton Music Festival. A versatile interpreter of modern music, she has several world premieres to her credit, including *Spiral II* by Chinery Ung in Japan and *Dream Sequence* by Arthur Weisberg. Professor May performed songs by John Duke with Mr. Duke at the piano. Before her appointment in 1986 to the voice faculty at Arizona State University, Professor May was on the faculties of Westminster Choir College, the University of Wisconsin/Stevens Point and the University of Southern Mississippi. Judy May holds degrees from the University of Illinois and The Juilliard School.

**Susan McDaniel** has appeared widely as a soloist and chamber musician, including recitals in France, Germany, Switzerland, and the Czech Republic. She studied piano with Jill Timmons and accompanying with Warren Jones. Ms. McDaniel has been a member of the music staff at Seattle Opera, Utah Festival Opera, the San Diego Opera Ensemble, and Manhattan School of Music. She was also the music director for Off-Center Opera's productions of *Black Water* and *Il re pastore*, of which *Seattle Weekly* wrote: "...Pianist Susan McDaniel plays with the sort of confidence and richness that makes you not miss the orchestra." Currently based in her home state of Oregon, she teaches at Linfield College.

Born in London, **Cecilia McDowall** (b. 1951) has been described by the International Record Review as having "a communicative gift that is very rare in modern music". Often inspired by extra-musical influences, her writing combines a rhythmic vitality with expressive lyricism and is, at times, intensely moving. She is the recipient of many awards and commissions, including *Five Seasons*, a choral and instrumental work composed for the Bournemouth Sinfonietta Choir. This exciting and unique project involved the composer and the novelist and poet, Christie Dickason, taking up mini residences at five organic farms (under the auspices of the Soil Association). The brief for the commission was to "celebrate the organic landscape". CDs of McDowall's music include the Chandos recording of the highly renowned American choir, Phoenix Chorale; this recording, *Spotless Rose* (Hymns to the Virgin Mary) won a Grammy award in February, 2009, and was nominated for Best Classical Album. Cecilia McDowall is currently composer-in-residence at Dulwich College. Oxford University Press signed Cecilia McDowall as an Oxford composer last year.

**Emily McKay** is Assistant Professor of Flute at Northern Arizona University, principal flutist of the Flagstaff Symphony Orchestra, and flutist of the Kokopelli Ensemble. Formerly, Dr. McKay served as Associate Instructor of Flute and Chancellor's Doctoral Fellow at Indiana University. Dr. McKay has

presented master classes throughout the United States in and China, and has performed as concerto soloist with the Flagstaff Symphony Orchestra and the Verde Valley Sinfonietta. In addition, Dr. McKay has served on the faculties of Elizabethtown College, York College of PA, and Westchester University. She received her DM from Indiana University, her MM from Carnegie Mellon University, and her BM from Penn State University.

**Cindy McTee** (b. 1953) has been hailed by critics as a composer whose music reflects a “charging, churning celebration of the musical and cultural energy of modern-day America,” and who “brings to the world of concert music a fresh and imaginative voice.” McTee has received numerous awards for her music, most significantly: the Detroit Symphony Orchestra’s third annual *Elaine Leeborn Memorial Award*; a *Music Alive Award* from Meet The Composer and the League of American Orchestras; two awards from the American Academy of Arts and Letters; a Guggenheim Fellowship; a Fulbright Fellowship; a Composers Fellowship from the National Endowment for the Arts; and a BMI Student Composers Award. She was also winner of the 2001 Louisville Orchestra Composition Competition. McTee has been commissioned by the Detroit, Houston, Amarillo, Dallas, and National Symphony Orchestras, Bands of America, the American Guild of Organists, the Barlow Endowment, the College Band Directors National Association, and Pi Kappa Lambda. Her music has been performed by leading orchestras, bands, and chamber ensembles in Japan, South America, Europe, Australia, and the United States in such venues as Carnegie Hall, the Kennedy Center, the U.S. Capitol Building, and the Sydney Opera House. In 2010, she retired from the University of North Texas as Regents Professor Emerita.

**Cecily Merrill** grew up in Mesa, Arizona. She is pursuing a bachelor’s degree in Vocal Performance under the direction of Margaret Gunderson. She has thoroughly enjoyed being part of the NAU opera program, performing in the choruses for *Three Penny Opera* and the Elixir of Love, as well as playing the part of Second Lady in *The Magic Flute*. She has also grown a lot as a jazz musician by participating in NAU’s jazz ensembles Northern Voices and High Altitude. Cecily has also enjoyed performing in the Shrine of the Ages choir and the semi-professional choir Sedona Academy of Chamber Singers. Cecily hopes that in the future she will be able to instruct in voice privately, perform in professional choirs, and perform with Arizona Opera.

The Washington Post refers to **Kenneth Meyer** as, “A thinking man’s guitarist – he focuses on the inner structure of a piece...and plays with impressive gravity and power.” The Buffalo News has called him, “Impeccably articulate with superb technique.” In addition to winning the top prize at the MTNA Collegiate Artist Competition, Meyer’s commitment to the music of his generation’s leading composers has garnered awards from the Barlow Endowment, Argosy Foundation and the Hanson Institute for American Music. He holds the Doctor of Musical Arts degree from the Eastman School of Music and directs the guitar studies program at Syracuse University.

Pianist **Laurie Middaugh** received the Bachelor of Music degree in piano performance at the University of Montevallo, where she was an honor graduate and a student of Joan Cowan. She completed the Master of Music degree in Piano Performance at UM. She is currently instructor of music and musical theater at the University of Montevallo and is finishing the DMA in Piano Performance at the University of Alabama. For the past several years, Ms. Middaugh has served as an accompanist for student and faculty recitals, operas, revues, musical theater productions, and chamber ensembles. She has served as Musical Director for musical theater productions at the University of Montevallo. She has served as keyboardist for the Alabama Symphony and is called upon in the Birmingham area as an accompanist for area professionals. She has served as organist at several churches in Montevallo and is currently organist and choirmaster at the Church of the Holy Comforter. She resides in Montevallo with her husband Ben and daughter, Lauren.

**Kyoko Murai** (Psallite) was born in Tokyo and started to develop her musical interests when she was four. After completing her Bachelor of Music degree in Japan, she moved to England to study at the

Guildhall School of Music and gained a Master of Music degree. This was where she met Nancy - who was then teaching at the Guildhall - as a student in her Renaissance music class! Kyoko teaches music and has sung with English Concert, The Orchestra the Age of Enlightenment and English Voices. She enjoys Yoga and Classical Ballet.

Clarinetist **Steven Naimark** was one of only two Americans selected for one of the 57 slots to compete in the 2008 Prague Spring International Music Festival and Competition. He has been a winner in numerous competitions, including the 2008 Georgia MTNA Young Artist Competition; the Atlanta Community Symphony Orchestra's Ruth Kern Memorial Concerto Competition; the Columbus State University Concerto Competition, and others. Steven has performed as principal clarinet of the Lyric Opera Theatre of Tempe, AZ and the Lagrange Symphony Orchestra of Lagrange, GA. He has also performed at music festivals including the Norfolk Chamber Music Festival, Atlantic Music Festival, Hot Springs Music Festival, and Belgian Clarinet Academy. In 2007, he performed with internationally acclaimed pianist John Kimura Parker as part of his residency at the Schwob School of Music. Steven was invited to perform at the 2011 International Clarinet Association Convention with the "10<sup>th</sup> & Broadway" quartet. He is currently working as a full time studio teacher in the greater Dallas, TX area, and performing locally. Steven has studied with Robert Spring, Lisa Oberlander, Anthony Taylor and Eddy VanOosthuysen.

Of Navajo-Ute heritage, **R. Carlos Nakai**, is the world's premier performer of the Native American flute. Originally trained in classical trumpet and music theory, Nakai was given a traditional cedar wood flute as a gift and challenged to see what he could do with it. Since 1983, he has released over 35 albums. In addition to his solo appearances throughout the United States, Europe, and Japan, Nakai has worked with guitarist William Eaton, flutist Paul Horn, composers James DeMars and Phillip Glass and various symphony orchestras. While well-grounded in the traditional uses of the flute, Nakai has explored new musical settings including new age, world-beat jazz and classical. His cross-cultural collaborations have included an album with the Wind Travelin' Band, a Japanese folk ensemble and Tibetan flutist and singer Nawang Khechog on several productions including "In A Distant Place." Nakai has earned two gold records for "Canyon Trilogy" and "Earth Spirit" and has received eight Grammy® nominations. Nakai's career has been shaped by a desire to communicate a sense of Native American culture and society that transcends the common stereotypes presented in mass media. He was awarded the Arizona Governor's Arts Award, an honorary doctorate from Northern Arizona University and has been inducted into the Arizona Music & Entertainment Hall of Fame. Nakai will be a featured performer with Chamber Music Sedona in their 29<sup>th</sup> season. Mr. Nakai is the featured soloist October 8 and 9 as Chamber Music Sedona begins its 29th season including the world premier of James DeMar's "Tarot" for Native American Flute and string quartet.

Composer **Maria Newman** (b. 1962) was born into one of the most famous and influential musical families in Hollywood. The youngest daughter of the nine-time Academy Award-winning composer/conductor, Alfred Newman, she grew up surrounded by great music and fine musicians. She graduated from both the Eastman School of Music and Yale University with high honors and has since become known as a serious composer in the field of concert music. The recipient of many honors and awards, including fifteen consecutive ASCAP Awards and numerous Composition Grants, she was honored with the Debut Award from the Young Musicians Foundation in 2001 and was named Variety's 1997 Composer of the Year. She has been commissioned by numerous organizations and has developed a large library of original works for chamber ensemble (vocal and instrumental), orchestra, chorus, ballet, and opera/oratorio. Ms. Newman has served as Composer-in-Residence at the Icicle Creek Music Center in Washington for ten years and has held residency positions with numerous prestigious orchestras and institutions. A lover of sacred music, she holds the position of Composer-in-Residence and Director of Traditional Music at the Pacific Palisades Presbyterian Church in Los Angeles.

**Mary Lou Newmark** (b. 1964) is an electric violinist, composer, and poet living in Los Angeles. In December 2006, "Street Angel Diaries," Ms. Newmark's multimedia work about the homeless, premiered in a full theatrical production at the Theatre@Boston Court in Pasadena, California. Philip Brandes (LA Times) applauded Mary Lou's "modernistic musical sketches on her neon-lit electric violin -- picture Laurie Anderson on a good hair day, but aiming more at emotions than intellect." In 2003, the Montpelier Chamber Orchestra commissioned Ms. Newmark to compose an electric violin concerto. "Canto de Luz -Song of Light" was premiered to a standing room only audience in Montpelier Vermont with the composer as soloist. Ms. Newmark revised the score and added a new cadenza for her June 2010 performance with the Culver City Chamber Orchestra. Ms. Newmark's numerous awards include the Bettylou Scandling Hubin Award in Music Technology (2009), election into the prestigious ACME of Mu Phi Epsilon (2007), and nomination for the Herb Alpert Foundation's Alpert Award in the Arts for Music (2004). Mary Lou has a traditional classical background with undergraduate and graduate degrees in violin performance from SMU and USC, and a Masters degree in composition from UCLA. Her website is [www.greenangelmusic.com](http://www.greenangelmusic.com).

**Scott Ney** is Associate Professor of Music and Director of Percussion Studies at the University of New Mexico. Since his move to Albuquerque in 1998, Professor Ney has become prominent in the region's rich musical life. He performs regularly with the New Mexico and Santa Fe Symphony Orchestras and has worked with the Santa Fe Opera, Opera Southwest, and Chatter, as well as several other chamber ensembles. Prior to living in New Mexico, Scott lived in Seattle and California, working as an educator and freelance artist. During these seven years he performed as a classical musician with the Seattle Symphony Film Recording Orchestra, Sacramento Symphony Orchestra, Modesto Symphony Orchestra, Bellevue Philharmonic, and the Federal Way Philharmonic. In 1995 Professor Ney became a member of the Music in the Mountains Festival Orchestra in Nevada City, California. In addition to his collegiate teaching, Professor Ney was the Assistant Director of Bands at Clovis High School and the Director of Percussion at the Buchanan Educational Center. From 1998 to 2001, Ney taught at the United States Percussion Camp in Charleston, Illinois. Principal teachers include Tom Collier at the University of Washington, Johnny Lane at Eastern Illinois University, and Arthur Press at The Boston Conservatory. Professor Ney is an artist endorsing Pearl/Adams Percussion, Zildjian Cymbals, and ProMark Sticks.

Composer **Maria A. Niederberger** (b. 1949) was the Winner of the 2006 Miriam Gideon Prize from the International Alliance for Women in Music for her song cycle "Full Pockets," She is Professor of Theory and Composition at East Tennessee State University. In 2007, the university recognized her for her compositional work as a "Notable Woman." Niederberger has fulfilled commissions for contemporary music ensembles including the Emyrean Ensemble (CA), Ensemble Opus Novum (Switzerland), the Roosevelt Ensemble (Washington, D.C.), Ensemble Passages Européens and the "Nationalprojekt" (Switzerland). Professional performers such as Juhani Palola, Finland, Patrizio Mazzola and Klaus Durrer of Switzerland, René Kubelik of Germany, Deborah Pitman, Eugene Jones, and Susan Narucki and the Commonwealth Clarinet Quartet of the USA have requested works from her and performed them with success. Niederberger received a performance by the Luzerner Kantorei und Sinfonie Orchester, Switzerland in 2000. She studied at the University of California at Davis and earned a Ph.D. from Brandeis University in Massachusetts. Scholarships, fellowships and grants from the National Endowment for the Arts of Switzerland, the American Music Center, the Schindler Foundation, SUIA, ETSU, and others have supported her compositional work. She has been resident artist at Dorland Mountain, Villa Montalvo, and in Boswil. Niederberger served two terms on the IAWM Board and chaired the Annual IAWM New Music Concerts for four years. Her publishers include MAGNON (Switzerland), Capstone, MMB Music, Inc., ERM Media (US), and Schweizer Musik Edition (Switzerland).

**Frances Nobert** is Professor Emerita of Music at Whittier College, President of the Ruth and Clarence Mader Memorial Scholarship Fund and Immediate Past Region IX Councilor for the American Guild of Organists (AGO). She has served as Treasurer, Vice- President and Board Member for the IAWM. Dr.

Nobert earned the degrees BM from Salem College, MM from Syracuse University and DMA from the University of Southern California. As a recipient of a Fulbright Grant, she studied organ, harpsichord and piano in Germany. Her organ teachers have included John Mueller, Helmut Walcha and Arthur Poister. For many seasons she sang with the Los Angeles Master Chorale under the direction of Roger Wagner. She has performed for conventions of the AGO and the Organ Historical Society, as well as for national and international festivals and conferences related to the position of women in the music profession. She has appeared as recitalist in many American cities and in Australia, China, Denmark, England, France, Germany, Holland, Italy, Korea and Spain. Dr. Nobert is listed in numerous volumes of *Who's Who* and was selected as an *International Woman of the Year* in 1996-97. She may be heard on Organ Historical Society's recordings of the *Organs of Maine* and on the Raven-label release, *Music, She Wrote: Organ Compositions by Women*. Her website, [www.francesnobert.com](http://www.francesnobert.com), features lists of organ repertoire by women.

**Sarah O'Halloran** (b. 1983) comes from Ireland and is a doctoral student in composition at the University of Virginia. Her current compositional work focuses on relationships between music and the continuum of drama and story telling, especially in multi-media contexts. As an undergraduate Sarah studied Music and English at University College Cork, graduating in 2004, two years later she completed an MPhil in Musicology focusing on issues of sexual, gender and national identities in Gerald Barry's operas. In 2007 she finished an MA in Sonic Arts at Queens University Belfast where she focused on composition. Before moving to the US Sarah was based in Cork, Ireland where she lectured in music part-time at UCC, and was co-director of the Quiet Music Festival, which brought Alvin Lucier and Pauline Oliveros to Ireland for the first time. Sarah's work includes concert pieces, improvisation, installations, and sculptures. Her music has been performed at international festivals including Gaudeamus (Netherlands), Huddersfield Contemporary Music Festival (UK), and Ostrava Days (Czech Republic).

**Kanako Okamoto** (b. 1977) studied at Aichi Prefectural University of Fine Arts and Music where she received a Masters Degree in Composition. Her piano solo piece 'Crystal Vision' was published in 2000 (JFC-0015). The CD of the piano music of Kanako Okamoto is released by Australian classical music label MOVE (MD3319). Her works have been performed at the 20<sup>th</sup> Asian Composers' League Festival, Federation Music Week in Melbourne 2001, The 7<sup>th</sup> Evening of ACL/ISCM in Tokyo 2002, 2002 ACL Forum in Seoul, 2003 International Festival of Women in Music Today Seoul, 14<sup>th</sup> International New Music Week in Bucharest Romania 2004, Live Broadcast by ABC Classic FM production in Hobart 2005, Menin Gate Concert in 2005 Australia, Music promoting live performance in University of Glasgow 2005, Japan-Australia Exchange Concert in Melbourne 2006, Port Fairy Spring Music Festival 2006, Australian National University 2006 and 2007, Kawai Keyboard Series 2007, Kentaro Noda piano recital in Tokyo 2007, East meets West- in Australia 2007, Perth International Arts Festival 2008, National Gallery of Australia Canberra 2008, SOUND workshop concert at Victorian College of Arts 2008, Weaving Japanese Sounds 2009 annual Concert in NY, Canberra Youth Orchestra concert 2010 and 2011.

**William Osborne's** music has been performed in over 155 cities in America and Europe. His European venues have included the Munich Biennale, The Stuttgarter Tage für Neue Musik, The Hamburg State Opera, The Bavarian State Opera, The Freiburg Theater Festival, The State Theater of Kassel, Frankfurt's Theater am Turm, Munich's Gasteig Cultural Center, and Nuovo Forme Sonare in Rome. He has written numerous scholarly articles about women in music, including "Sounding the Abyss of Otherness: Pauline Oliveros' Deep Listening and the Sonic Meditations, published in *Women Making Art* (New York: Lang 2000.) His article "You Sound Like A Ladies' Orchestra: A Case History of Sexism Against Abbie Conant In the Munich Philharmonic" led to a 90 minute documentary film about Abbie's experiences broadcast nationally on German State Television. His article "Art Is Just An Excuse: Gender Bias In International Orchestras" was published in the *Journal of the International Alliance for Women In Music*, where it initiated international protests against the Vienna Philharmonic

and worldwide press coverage. In 1998 he was given a Special Recognition Award by the International Alliance for Women in Music for his services to women in music.

As a resident of both Asia and the United States, **Kye Ryung Park** (b. 1974) has worked to integrate many aspects of multi-cultural musical elements into her own artistic identity. She is recognized for her compositions for solo, small and large ensembles. Her music compositions have been played at numerous music festivals and conferences including the International Festival of Women Composers, Nevada Encounters of New Music, Pan Music Festival, June in Buffalo and College Music Society's Regional and National Conferences as well as the International Music Festival in Norcia, Italy. Recently her piano suite *Reminiscences* was broadcast on KGCS radio in Missouri. Park's music has been published in the United States, Korea, and Italy. Kye Ryung's expert research involves the music of Benjamin Britten and stylistic pluralism. Her paper was presented at the College Music Society's International Conference in Thailand. Her current interdisciplinary research and performance project, *Asian Women in Comfort* deals with incorporating Western elements into Asian music and dance. Kye Ryung earned her PhD and master's degrees in music composition and theory from UCLA after also completing her bachelor's degree in music composition at Seoul National University. She is currently teaching at Edison State College in Fort Myers, Florida.

**Marcela Pavia** (b. 1957) received her degree in Composition from the Universidad Nacional de Rosario, Argentina. She has participated in master courses with Dante Grela, Francisco Kropfl, Franco Donatoni, György Ligeti, Ennio Morricone and Henri Pousseur. In addition, she has been an composer in residence at the Virginia Center for the Creative Arts and in the city of Aarau, Switzerland at the invitation of the Aargauer Kuratorium and the Culture Department of Stadt Aarau where she worked on a trio commissioned by the Fluckiger-Laderach-Ruestsche Trio. Her works have received awards at many competitions such as the Miriam Gideon Prize (IAWM), 7° Composition Competition "Onde Musicali" di Taranto; the Dundee Guitar Festival, and the International Composition Competition of the Percussive Arts Society, Italy. Her works have been published by Sconfinate (Milano), Edizioni Curci (Milano), by Bèrben Edizioni Musicali (Ancona), Editions Delatour, (France) and have been performed in prestigious halls and festivals such as the World Bass Clarinet Convention (Rotterdam), the 2008 Beijing Congress on Women in Music, the 2008 International Computer Music Conference at Belfast (Sonics Arts research Centre Queen's University), Kansas University, California State University, and the 10° New York Guitar Seminar. Since 2010 she has been a faculty member at the Soundscape Festival Maccagno 2010 and President of LIMINA Association. She has been commissioned by the Ensemble Barcelona Nueva Musica, the Fondazione Adkins Chiti, the Duo 46, Thomas Rosenkranz (piano), the FramDuo, Patrik Kleemola, Omar Cyrulnik, New Made Ensemble, the Ann Ku and Robert's Bekkers' duo.

**Jordan Pearson** is a senior at Northern Arizona University, studying flute performance with Dr. Emily McKay. She has also studied with Phoenix Symphony members Brian Gordon and Viviana Cumplido. She is a winner of the National Flute Association Collegiate Flute Choir competition in 2010 and is a recipient of the Presser Foundation Undergraduate Scholar Award.

**Ricardo Pereira**, A Brazilian tenor with a flexible lyric tenor voice, made his professional operatic debut in 1992 in the world premiere of Ronaldo Miranda's opera *Don Casmurro* at the Teatro Municipal de São Paulo. He received his Doctorate of Musical Arts and Masters in Music in Vocal Performance degrees from the University of California, Santa Barbara, where he studied with Elizabeth Mosher. Other studies include work with renowned Italian Maestro Elio Battaglia. His performance repertoire includes Chamber Music, Art Song, Opera and Oratorio and world premieres of works by contemporary composers. His main research interest is the art song with emphasis in the Brazilian "*canção*" and the songs of Ernani Braga. Dr. Pereira is an Associate Professor of Voice at Northern Arizona University's School of Music where he has been teaching since 2001.



After working in advertising, **Jackie Pettward** (Psallite) spent a number of years bringing up her three children. She then trained in aromatherapy, and subsequently worked both from home and on a voluntary basis at the Medical Foundation for survivors of torture. She now enjoys spending time with her four grandchildren in the UK and in Greece, and is currently learning Greek. A keen amateur artist she exhibits regularly with a local art society.

**Jancie Philippus** is a graduate assistant at Western Michigan University and a member of the Graduate Wind Quintet and Western Winds. She received a BME degree from the University of Texas-Austin and was a finalist in the 2009 International Horn Symposium Solo Competition. In the summer she works as a counselor and sectional instructor at Blue Lake Fine Arts Camp.

Violist **Diane Phoenix-Neal** performs regularly as a collaborative chamber musician and as a soloist, in addition to her roles as an educator and a clinician. She currently teaches violin and viola at Guilford College and is Assistant Professor of Music at Fayetteville State University. An active performer, she serves as a principal artist with the Carolina Chamber Symphony Players and is a founding member of the chamber ensemble Musica Harmonia, which presented its second concert tour to Brazil in 2008. Her performances have taken her to concert stages worldwide, including China, North Africa and more recently to music festivals in Brazil and Australia where she performed for the International Viola Congress in 2007. Highlights of her chamber music and solo recitals include performances at the Eastern Music Festival, Carnegie Hall and at Kennedy Center (New York String Orchestra), at Salle Pleyel in Paris, at the Gulbenkian Foundation in Lisbon, and at the music festivals of Spoleto, Banff and Evian (France). Her varied and vibrant soloist appearances include performances with the Shenandoah Valley Bach Festival, the North Carolina Symphony, and the Picardie Orchestra of France. Dr. Phoenix-Neal holds degrees from the Juilliard School, UNC School of the Arts and UNC-Greensboro.

**Jane Pickering** (Psallite) was brought up in Leeds in the north of England. She studied physiotherapy in Edinburgh and worked there, in various London hospitals and in Bergen, Norway. She eventually gave this up to become a careers guidance adviser for young people with disabilities and subsequently took up a career teaching English as a second language to adults in London. She enjoys singing in amateur choirs and is a useful member of string quartets as a viola player.

Known for his versatility as a violist, **Louis Privitera** maintains a balanced career as both a chamber musician and educator. Having grown up in Phoenix, Louis attended Arizona State University where he completed a Bachelor's degree in viola performance. Upon graduating, Louis made his way to Baltimore, Maryland where he earned a Master's in performance from the Peabody Conservatory of Music in 2010. He has performed with The Phoenix Symphony, Phoenix Opera, The Mid-Atlantic Symphony and the Bel Cantanti Opera orchestra. Recently he published an article for the Summer 2006 American Viola Society Journal, recounting his experience at the 34th International Viola Congress in Montreal, Canada. As a member of the Tetra string quartet, Louis is getting the incredible opportunity to fuse his two passions: education and chamber music. Louis currently maintains a private studio and is the Instructor of Viola Studies at Arizona School for the Arts. As a chamber musician, Louis has attended a variety of music festivals, including the UNL Chamber Music Institute, Green Mountain Chamber Music Festival, and the Zephyr Chamber Music Festival in Courmayeur, Italy. Louis has also participated in masterclasses and workshops with the Chiara, Brentano, St. Lawrence, and Juilliard String Quartets.

**Psallite Women's Choir**, directed by Nancy Hadden, began over 15 years ago with nine friends who wanted to sing medieval and renaissance music together. They have grown to 14-16 singers, among them teachers, doctors, therapists, artists, a barrister, and a few trained musicians. They sing several concerts a year in London, and have released a CD, *Ceremonies of Carolles*, (CRD Records), of Britten's Ceremony of Carols and Medieval settings of the same poems, arranged by Nancy Hadden.

**Mary Ann Ramos** has been on cello faculty at Northern Arizona University since Fall of 2010. Dr. Ramos has soloed with such orchestras as the Gateway Festival Orchestra, the University City Symphony, the Alton Symphony, and the Kirkwood Symphony. On May 19, 2010, she was invited to be the featured soloist at the Official State Luncheon hosted by Joe Biden and Hillary Clinton in honor of the President of Mexico's visit to Washington D.C. Ms. Ramos holds prizes in various competitions, among them the Mexican National Cello Competition and the Music Teachers National Association. This summer she will be on faculty at the Sphinx Performance Academy in Chicago, IL and Oberlin, OH. Previous summer festival engagements have included Festival du Chambre du Larzac (France), Festival Artistico Coahuila (Mexico), PhoenixPhest (Michigan), Insbrook Institute (Missouri), Chamber Music Encounter (Missouri), Rocky Mountain Summer Conservatory (Colorado), Peaks to Plains Advanced Chamber Camp (Colorado) and Chamber Music Connection (Ohio). She completed her Bachelor's degree at New England Conservatory as a student of Laurence Lesser, her Master's degree at Cleveland Institute of Music as a student of Richard Aaron, and her Doctorate at University of Michigan as a student of Anthony Elliott.

Soprano **Deborah Raymond** has sung extensively in Europe and the United States. Her roles include Salome, Marie/Wozzeck, Tosca, Cio-Cio San, Mimi, Nedda, Tatiana, Donna Elvira, and Gerhilde, performing in Dresden, Deutsche Oper Berlin, Aachen, Bolshoi Opera of Belarus/Minsk, Brussels (Théâtre Royal de la Monnaie), Paris (Théâtre du Chatelet), Spoleto Festival USA, Arizona Opera, Opera Carolina, Florentine Opera, Indianapolis Opera, Utah Opera, Nevada Opera, Des Moines Metro Opera, Sacramento Opera, and Virginia Opera. Directors include Harry Kupfer, Joachim Herz, Götz Friedrich, Luc Bondy, and Herbert Wernicke; conductors: Alexander Anissimov, Sylvan Cambreling, Jiri Kout, Kenneth Montgomery, Kent Nagano, Joseph Rescigno, Steven Sloane, Hans Vonk. Of her Salome in Dresden (available on DVD), *OpernWelt* wrote: "*Deborah Raymond's voice culminates in a rapturous top. One has seldom experienced such a sensitive princess since Cebotari*". She has recorded Die Frau in Schönberg's *Erwartung* with the Netherlands Radio Symphony Orchestra. Co-Founder of "Flagstaff in Fidenza" opera training program, Ms. Raymond is Associate Professor in voice at Northern Arizona University. She performs with the Flagstaff Symphony (Mendelssohn's *Elijah*, Verdi's *Requiem*, Mozart's *C Minor Mass*, Barber's *Knoxville: Summer of 1918*, Britten's "*War Requiem*", Beethoven's *Ninth Symphony*), as well as with the Sedona Chamber Music Festival (Schoenberg's *2nd String Quartet*).

**Diane Thueson Reich**, soprano, is an Assistant Professor of Voice at Brigham Young University. With doctoral and master's degrees from Indiana University, her operatic roles include Marguerite (*Faust*), Anne Trulove (*The Rake's Progress*), the title role in Strauss' *Arabella*, Nanetta (*Falstaff*), Rosina (*The Ghosts of Versailles*), Mimi (*La Bohème*), Pamina (*Die Zauberflöte*), Valencienne (*The Merry Widow*), Antonia (*The Tales of Hoffman*). She created the role of Rosamond in the world premiere of Michael Valenti's opera, *Beau Nash*, performed with Portland Chamber Orchestra. Diane has been a guest artist with Icicle Creek Music Festival, Third Angle Ensemble (Portland, OR); as well as Yakima and Walla Walla Symphonies, Indianapolis Symphony, Utah Chamber Orchestra, Indiana University Philharmonic, Indiana State and Utah State University orchestras, and a soloist in the northwest premiere of George Crumb's *Star Child* in Seattle's Benaroya Hall. Diane was a featured soloist with Vietnam National Opera and Ballet Company in Hanoi, and a guest artist with the St. Petersburg Chamber Philharmonic in Russia. She has been a multiple Metropolitan Opera Audition winner in both the Utah and Indiana Districts, and won first place in the Vera Scammon International S.O.S. Voice Competition. Diane's research endeavors have led her to be a leading authority on the vocal music of contemporary composer Henry Mollicone.

Composer **Sally Reid** (b. 1948) was born in East Liverpool, Ohio. She holds the Ph.D. from the University of Texas at Austin and is Chair and Professor of Music at Lipscomb University in Nashville, TN. Reid served as President of the International Alliance for Women in Music from 1999-2001. Reid has received annual ASCAP awards since 1987. Her commissions include works for the Abilene Philharmonic Orchestra, Alaska Brass, and the *Donne in Musica: Gli Incontri*

al Borgo symposium in Fiuggi, Italy. Her *Jesus, Redeemer, Messiah* audio was featured on the Vatican Jubilee 2000 website and was performed in Rome six times during the Jubilee year. Dr. Reid has written music for several recent historical documentaries, including *Dry Gulcher Down*, *Upon the Wings of a Tiger*, and *To Have, To Hold: the Story of British War Brides* (Old Segundo Productions). In 2008 she received the Bledsoe Award for music written for the historical documentary, *Dry Gulcher Down*. In 2009 she was selected to score two short experimental films for Score\_Underscore in Nashville, sponsored by the Nashville Composers Association and the Nashville Film Institute. Reid's compositions are published by Hildegard Publishing, Southern Music and Elm Creek Music.

**Andrea Reinkemeyer** (b. 1976) is a free-lance composer living in Bangkok, Thailand. She explores the interplay of visual metaphors and nature through acoustic and electroacoustic music. She has taught music composition, theory and technology at Bowling Green State University (Ohio), and mentored public school students through community outreach programs. While earning graduate degrees in music composition from the University of Michigan, she was the recipient of the: Rackham Pre-doctoral Fellowship, Rackham Regents' Fellowship, Christine Rinaldo Memorial Scholarship, and a Graduate Student Instructor position in electronic music composition. As an undergraduate at the University of Oregon, she received both the Ruth Lorraine Close Musical Fellows and Outstanding Creativity in Composition Awards. Reinkemeyer has had performances of her music both nationally and internationally, by the American Composers Orchestra Underwood New Music Readings, North-South Consonance Chamber Orchestra, The Fire Wire Ensemble, Great Noise Ensemble, University of Michigan Symphony Orchestra and Concert Band, Pacific Rim Gamelan, and new music ensembles at BGSU, University of Wisconsin-Whitewater (Sonict), and Susquehanna University. Her electroacoustic music has been performed on the SEAMUS Conference, Spark Electronic Music Festival, Electronic Music Midwest Festival, University of Central Missouri Festival, and Threshold Electronic Music Festival. She has enjoyed recent commissions from: H. Robert Reynolds and The Detroit Chamber Winds & Strings, Miller Asbill and The Texas Tech University Concert Band, The Primary Colors Trio, The Wild Swan Theater, Iowa Music Teachers' Association, and various performing and visual artists.

**Christina L. Reitz** is assistant professor of music at Western Carolina University where she teaches undergraduate and graduate courses in musicology. She received her Ph.D. from the University of Florida in musicology with external cognates in piano performance and women's studies. Publications include the forthcoming second edition of the Grove Dictionary of American Music and frequent contributions to the International Alliance of Women in Music Journal.

Praised for his "excellent lyrical playing as well as technical prowess" by the International Clarinet Association, **Jeremy Reynolds** enjoys a prominent international teaching, orchestral, chamber music and solo career. After performing as Principal Clarinet with the Tucson Symphony Orchestra, Reynolds joined the faculty of the University of Denver Lamont School of Music in 2010. His performances consistently bring high praise from critics and public alike most recently "full of aplomb and grace and consummate musicality" by Opus Colorado. Reynolds has performed with the Colorado Symphony Orchestra, Colorado Springs Philharmonic, National Repertory Orchestra, National Orchestral Institute and Aspen Music Festival. He has presented recitals at the International Clarinet Association's ClarFest, Oklahoma Clarinet Symposium, National Flute Convention, International Double Reed Society and Great Southwest Flute Fest. Reynolds has won awards at both the Coleman and Carmel Chamber Music Competitions, performed for the Sedona Chamber Music Society and has collaborated with esteemed artists Itzhak Perlman, Don Weilerstein, Paul Katz, Ronald Leonard, and Stefan Milenkovich. Over the past year, Dr. Reynolds has performed and taught throughout the United States, Taiwan, the Superior Conservatory of Music in Barcelona, and at the Australian International Clarinet and Saxophone Festival. Reynolds is a Buffet Crampon USA Artist and Clinician.

**Stefanie Rohan** (Psallite) helps Nancy make up the American contingent of Psallite. She grew up in New York City and has lived in Moscow, Tallinn and now London. Her work, apart from teaching English as a second language, usually has something to do with games -- editing books on games, creating problems for puzzle books and composing crosswords. She is a keen backgammon player and has represented England at Bridge.

**Nicholas G. M. Ross** is currently the Director of Orchestras at Northern Arizona University in Flagstaff. He also serves as an orchestral clinician for Eastman Strings, a subsidiary of the Eastman Music Company. Past symphonic conducting posts include Music Director and Conductor of the Hunter Symphony in New York City, Conducting Assistant with the Phoenix Symphony, Cover Conductor for the Syracuse Symphony Orchestra, Music Director of the Onondaga Civic Symphony Orchestra, and Assistant Conductor of the Syracuse Symphony Youth Orchestra. Demonstrating his affinity for the operatic stage, Ross served as an Associate Conductor with the New York City Opera Company during the 2007-2008 season, and served as an Assistant Conductor with the Glimmerglass Opera Company for three seasons from 2005-2007. Ross recently returned to New York City to conduct a production of Stephen Sondheim's *Sweeney Todd* with John Jay and Ohio Wesleyan Colleges. Additional guest conducting appearances include performances with Shreveport Opera, the Valdosta Symphony, the Harbin Symphony Orchestra in Harbin, China, the Arizona State University Lyric Opera Theater, the Finger Lakes Symphony Orchestra in Canandaigua, New York, the Society of Composers Festival in Tempe, Arizona, and the Syracuse University Symphony Orchestra. In addition to his conducting career, Ross maintains an active performance schedule as a violinist.

**Anna Rubin's** (b. 1946) music has been heard on four continents. She composes in the electroacoustic medium as well as for acoustic instruments and often combines the two. Her work has been performed by a number of ensembles including Da Capo Chamber Players, Zeitgeist, the Cube Ensemble and the Washington Music Forum. Several virtuoso players have commissioned her work including the late Leonard Stein, Airi Yoshioka, Tom Buckner, the Jolles Duo, Margaret Lucia and F. Gerard Errante. She has been the recipient of multiple awards by the NY State, Maryland and Ohio Arts Councils as well as the New England Foundation for the Arts and the Cleveland Choral Arts Society. She has also composed radio works, specifically for Radio Station WNYC. Recent concerts have occurred in Beijing, Los Angeles, Baltimore and New York. She is an associate professor at the University of Maryland/Baltimore County and directs their Certificate Program in Contemporary American Music. She is currently working on a new piece commissioned by Madeline Shapiro for amplified cello and electronic sounds for a Spring 2011 New York premiere.

NYC-based composer **Jessica Rudman** (b. 1982) has written music for the concert hall, dance, and film, which has been performed across the United States and abroad. She has participated in festivals such as the Cortona Sessions, the Wintergreen Summer Music Festival, the Electro-Acoustic Juke Joint, the European American Musical Alliance, Nevada Encounters of New Music, and the Bard Conductor's Institute. Recent honors include winning first prize in the Con/un/drum Percussion Competition, being selected for the 2008 Omaha Symphony New Music Symposium, receiving a WELFund Grant from the University of Hartford, and presenting at the New England Conference of Music Theorists, the West Coast Conference of Music Theory and Analysis, and the SCI Region V conference. Ms. Rudman has taught at The Hartt School and Central Connecticut State University. She is also a member of the new music ensemble, The Hartford Sound Alliance, and sits on the boards of the Studio of Electronic Music, Inc. and the Hartford Women Composers Festival. Ms. Rudman holds degrees from the University of Virginia and The Hartt School. She is currently pursuing a Ph.D. at CUNY as an Enhanced Chancellor's Fellow. More information about Ms. Rudman and her music can be found at her website, [www.jessicarudman.com](http://www.jessicarudman.com).

**Rebecca Kemper Scarnati** joined the faculty at Northern Arizona University in 1991 where she teaches oboe, chamber music, and ear training. In 2007, she visited China with faculty colleagues, where they gave master classes and premiered *Clear Rain* by Bruce Reiprich, based on Chinese poetry. Dr. Scarnati is principal oboist of the Flagstaff Symphony, and oboist for the Kokopelli Ensemble. She performs with the Desert Foothills Music Fest in Carefree, and has been a member of the Flagstaff Festival of the Arts, the Wagner Festival Orchestra (Arizona Opera). She has been principal oboist with the Binghamton Symphony, Tri-Cities Opera, Corning Philharmonic, and Elmira Symphony and has performed with the Spoleto Festival Orchestra, Evansville Philharmonic, Owensboro Symphony, and Wheeling Symphony. Touring for three years in the United States and Europe as the oboist with the Con Spirito Woodwind Quintet, based in Pittsburgh, she has also been a faculty member at the State University of New York at Binghamton, Ohio University.

**Margaret Anne Schedel** is a composer and cellist specializing in the creation and performance of ferociously interactive media. She sits on the boards of 60x60 Dance, the BEAM Foundation, the EMF Institute, the ICMA, and Organised Sound. She contributed a chapter to the Cambridge Companion to Electronic Music and her article on generative multimedia was recently published in Contemporary Music Review. She has worked for Cycling'74 and Making Things and her work has been supported by the Presser Foundation, Centro Mexicano para la Música y les Artes Sonoras, and Meet the Composer. In 2009 she won the first Ruth Anderson Prize for her interactive installation *Twenty Love Songs* and a *Song of Despair*. As an Assistant Professor of Music at Stony Brook University, she serves as Co-Director of Computer Music and is a core faculty member of cDACT, the consortium for digital art, culture and technology. In 2010 she co-chaired the International Computer Music Conference, and in 2011 she co-chaired the Electro-Acoustic Music Studies Network Conference.

**Daniel J. Schmidt** is Director of Bands and Professor of Music at Northern Arizona University. College ensembles under his direction have received international reputations, touring Europe, performing at various conventions including the CBDNA Regional Conventions in 2002, 2006, and 2010 as well as a variety of state MENC conventions. The NAU Wind Symphony has made promotional recordings for Warner Bros. Music and Carl Fischer Music. Dr. Schmidt received the Bachelor of Music Education degree from Florida State University and is the first person to receive the Master of Music in wind conducting from the University of North Texas while emphasizing saxophone performance and musicology (1993). He is also the first person to receive the Doctorate of Musical Arts in wind conducting from the University of Kentucky (2000). He is the Primary Conductor and Director of Scholarly Publications for Carl Fischer Music of New York. He is the conductor of the Trade Winds, a professional ensemble that does promotional recordings of new music for Carl Fischer and Wingert-Jones since 2002. Dr. Schmidt is also a performing artist for the Yamaha Corporation of America and is the Arizona State Chair and Vice-President of the Western Region for the College Band Directors National Association.

Praised by critics as “an ideal music director whose infectious energy is as contagious as her exuberant and thoroughly committed musicianship,” **Elizabeth Schulze** is currently the Music Director and Conductor of the Maryland Symphony Orchestra. She is also the Artistic Director of the Flagstaff Symphony and the Principal Guest Conductor of the Hudson Valley Philharmonic. Ms. Schulze has performed as guest conductor with numerous American orchestras and opera companies. In 1996 she made her European debut leading the Mainz Chamber Orchestra for the opening concert of the Atlantisches Festival in Kaiserslautern, Germany. She appeared in Paris, London, Frankfurt, Amsterdam, and Vienna with the National Symphony during its 1997 European Tour. Ms. Schulze was the recipient of the first Aspen Music School Conducting Award in 1991. An honors graduate of Interlochen Arts Academy and Bryn Mawr College, where she earned an A.B. cum laude in Philosophy, she holds graduate degrees in Orchestral and Choral Conducting from SUNY at Stony Brook. The first doctoral fellow in Orchestral Conducting at Northwestern University, working with Victor Yampolsky, she has been a Conducting Fellow at Les Écoles d'Art Americaines in France as well as at prestigious music festivals in America.

**Jacquelyn Schwandt** is Assistant Professor of Viola at Northern Arizona University. Dr. Schwandt received her Doctor of Musical Arts degree at the University of Oregon, her Master of Music degree from Wichita State University, and her Bachelor of Music degree from Southern Methodist University. She is Principal violist with the Flagstaff Symphony, and is an active member of the NAU Faculty Chamber Music Series. Currently, Dr. Schwandt is the President of the Arizona Chapter of the American Viola Society. She is an active clinician and performer and has taught at music camps and master classes in Arizona, Oregon, Oklahoma, Colorado, and South Dakota. In 2007 she performed Mozart's *Sinfonie Concertante* with the Newport Symphony Orchestra in Newport, Oregon. Dr. Schwandt has been a violist in the Eugene Symphony, Oklahoma City Philharmonic, and Wichita Symphony; assistant principal viola in the Spoleto USA and Italy Festival Orchestras, and Principal viola of The Classic Music Festival in Eisenstadt, Austria. Additionally, Dr. Schwandt has participated in the Oregon Festival of American Music, the Ernst Bloch Music Festival, Aspen Music Festival, Chamber Music at the Barn in Wichita, Kansas, National Repertory Orchestra, and The Lyric Theatre in Oklahoma City.

**Frank E. Scott**, director of the Piano Program at NAU and the NAU Summer Music Camp, made his Arizona debut in 1976 performing a Mozart concerto with conductor Izler Solomon. Dr. Scott has appeared in numerous solo and chamber music performances, including collaborations with artists for the NAU Performing Artists Series, Flagstaff Festival of the Arts, the Sedona Chamber Music Series and the NAU Spectrum Series. His performances include the premiere of William Hill's *Piano Concerto*, the Bartok *Piano Concerto No. 3* with the Flagstaff Symphony and the Janacek *Capriccio*. In 2003 he gave the Arizona premier of Einojuhani Rautavaara's *Piano Concerto No. 1* with the Flagstaff Symphony. Dr. Scott has been on the faculty at the University of Minnesota-Morris, St. Louis University, the University of Memphis and the Delta Music Festival. He holds degrees in piano from the Cleveland Institute of Music, Michigan State University and the University of Iowa. His principal teachers include Elizabeth Pastor, Ralph Votapek, Joseph Evans and John Simms. In 1992 he studied with Jerome Lowenthal in New York. Dr. Scott's students have gone on to receive masters and doctorates in piano and are teaching in colleges and universities. In addition, many of his students regularly attend summer music festivals and have appeared in master classes with prominent artists.

**Louise Scott** is Professor of Violin and Pedagogy in the School of Music at Northern Arizona University. She received her doctorate from the University of Arizona in 1980, Master of Music in 1972 and a Bachelor of Music in Music Education in 1969, both from Michigan State University. Her major teachers include; Walter Verdehr, Josef Gingold, Tadeusz Wronski, John Kendall and John Ferrell. Since 1993, she has been Concertmaster for the Arizona Opera, an Opera company based in Phoenix and Tucson. She has been Concertmaster of the Flagstaff Symphony since 1985. In addition to her orchestral work, she has been an active chamber musician and has performed many violin and piano recitals with her husband, Frank Scott. Dr. Scott has been actively involved in national string teaching organizations, including the Suzuki Association of the Americas and the American String Teachers Association. She regularly gives workshops across the country. Dr. Scott, as a Suzuki Association of the Americas *Registered Teacher Trainer*, initiated the Suzuki pedagogy courses at NAU. She has also taught in the Curry Summer Music Camp at NAU for 33 years. She served as Director of the School of Music at NAU from 2002 to 2006.

An active performer of both jazz and classical music, **Idit Shner** played in various distinguished venues in the United States and abroad, including The Kennedy Center and Lincoln Center. As a classical saxophonist Shner has commissioned and recorded new music and performs solo recitals in the USA and Israel. Shner recently collaborated with Fireworks, Beta Collide and Third Angle (new music ensembles), and regularly performs with the Oregon Symphony. Her performances in Israel included a contemporary recital, which was broadcast live on the radio and solo work with a symphonic

orchestra. Shner currently plays with her jazz quartet throughout the Pacific Northwest, and in 2010 had a jazz tour of Korea and Japan. Past jazz performances include the Belleayre Music Festival (NY), Diet Coke Women in Jazz Festival, Oregon Festival of American Music, and the Frank Mantooth Jazz Festival (IL). She also performed with the DIVA Jazz Orchestra and the Betty Carter “Jazz Ahead” workshop. Selected recordings: *Fissures: 20<sup>th</sup> century Music for Saxophone and Harp* (OC 33008) *Tuesday’s Blues* (OA2 22046) Idit Shner has been an assistant professor of jazz and classical saxophone at the University of Oregon since 2005. Shner holds a DMA from the University of North Texas.

**Arlene Shrut** is a collaborative pianist with a visionary bent: combining tradition with transformation. She is Founder and Artistic Director of New Triad for Collaborative Arts, a 501C3 non-profit educational and arts service organization, which offers professional presentation skills to classically-trained musicians, dramatically increasing both the expressiveness and visual impact of their performances. Dr. Shrut is a Senior Vocal Coach at The Juilliard School and on the Vocal-Piano Recital Faculty at Manhattan School of Music. Hailed as a “strong and sensitive pianist” by *The New York Times*, Arlene has performed across America, Canada and Europe, and recorded for Dorian, Albany, Summit, Centaur and Orion labels. Arlene also launched The National Association of Accompanists and Coaches and taught at Syracuse University, Mannes College and, for fourteen summers, The Aspen Music School. Arlene regularly serves as official pianist for international competitions including the Loren Zachary Competition, The Gerda Lissner Foundation Competition, The Licia Albanese Puccini Competition and the Giulio Gari Competition. In recent summers she taught at the Vancouver International Song Institute, Operafest on Martha’s Vineyard, Resonanz Festival, Atlantic Music Festival and Songfest in Malibu. Arlene was honored in 2003 as inaugural “Coach of the Year” by *Classical Singer Magazine*.

**Jamila Hla Shwe** is currently on faculty at the University of Alaska Fairbanks as piano accompanist. Graduated from the Prague Conservatory of Music in 1991 and later from the University of Alaska Fairbanks with a Master of Arts in Music degree. She has worked as a pianist/vocal coach at the National Theatre Opera and the State Opera in Prague, Anchorage Opera and Opera Fairbanks.

**Dr Sally Skaife** (Psallite) is an artist, art teacher, art therapist, group analyst, author, researcher and leads the MA in art psychotherapy at Goldsmiths, University of London. She doesn’t do any of this very well and uses her three kids as an excuse for this! She has sung in Psallite since its inception - and continues to learn, if not improve.

**Kate Sloss** (Psallite) grew up in the country, but having spent all her adult life in London, considers herself a ‘true Londoner’. She works at the Tate Britain art museum, supervising teams who look after the collection and install artworks in museums world-wide. She cycles everywhere and grows her own vegetables. Her son studied architecture and is hoping to head for the USA to start his career. In the ‘80s she sang in the Feminist Choir co-operative, great fun and very of its time.

For violinist **Chrystal Smothers**, the seeds of chamber music were planted early -- as a founding member of the Etcetera String Quartet during her eighth grade year. Her development as a musician continued as she went on to pursue a Bachelor’s degree in violin performance: first at Ohio University with Stephen Boe and later at Arizona State University with Danwen Jiang. An enthusiastic teacher, Chrystal maintains a bustling private studio that spans the greater Phoenix Metropolitan area. She is also on faculty at Rosie’s House, A Music Academy for Children. As a performer, Chrystal made her international solo debut in Salzburg, Austria with the San Diego Civic Youth Orchestra on its 1998 European tour. Additionally, she has participated in workshops and masterclasses with Arnold Steinhardt and the Julliard, Shanghai, Brentano, and Chiara String Quartets. Chrystal considers herself a well-rounded person due in part to the wide variety of odd jobs she has accumulated over the past ten years. These jobs include bagel baking, flower delivery services, telemarketing, hostessing, retail, and a few brief appearances within the fast food industry. She would like to thank her family for their unflinching love and support.

**Allison Sniffin** (b. 1960) received composition degrees from Virginia Commonwealth and Florida State Universities. A Fellow at Aspen Music Festival and resident at Atlantic Center for the Arts, she studied with Joan Tower, Andrew Imbrie, Tania Leon, Allan Blank and Harold Schiffman. Commissioned compositions include *Festival Introit on Kremser* (West End Collegiate Choir/Royal Netherlands Marine Band); *Oyeme con los ojos: Sor Juana on the Nature of Love* (Melodia Women's Choir); *An Advent Ceremony of Carols* (Christ Church, Ridgewood NJ); *Punch!* (Douglas Walter); *Grant Me A Well of Tears* (University of North Florida and Jacksonville University). Since 1997 Allison has been Music Director of Meredith Monk & Vocal Ensemble. She sings/plays in Monk's Ensemble, transcribes Monk's music and has prepared and orchestrated Monk's scores for such prestigious ensembles as the St. Louis Symphony Orchestra, Los Angeles Master Chorale, New World Symphony, Kronos Quartet, Western Wind Ensemble and Young People's Chorus of NYC. She lives in Englewood, New Jersey.

**Nanette Kaplan Solomon**, pianist and Professor of Music at Slippery Rock University, performs frequently as soloist and chamber musician. She has presented lecture-recitals at national and international meetings of the College Music Society. Her involvement with the works of women composers has led to performances at Feminist Theory and Music conferences, the American Music/American Womensymposium in Boulder, Colorado, the Athena Festival in Murray, Kentucky, and the International Festivals of Women Composers at Indiana University of Pennsylvania. She has been a soloist with orchestras in Connecticut, New Jersey, Massachusetts, as well as featured artist with the Youngstown and Pittsburgh Symphony Orchestras. Dr. Solomon has also performed at the Phillips Collection, the National Museum of Women in the Arts, and the French Embassy in Washington, D.C., Wigmore Hall in London, Lincoln Center Library in New York, and the Mozarteum in Salzburg.. She has been a board member of the College Music Society, the *American Music Teacher*, the IAWM, and the Pennsylvania Music Teachers Association. Her three compact discs- piano music of Nikolai Lopatnikoff (Laurel), *Character Sketches*, and *Sunbursts* (Leonarda) have received critical acclaim. Dr. Solomon holds a B.A. degree magna cum laude from Yale College, where she was elected to Phi Beta Kappa, an M.M. from the Yale School of Music, and a D.M.A. from Boston University School for the Arts.

Canadian clarinetist **Jana Starling** joined the faculty at Arizona State University in 2007 after having taught in New Brunswick, Canada. She holds degrees from Arizona State and Brandon University. Jana has performed and adjudicated throughout Canada, the US and Paraguay, South America, where she spent two years teaching woodwinds. Jana's 2006 debut CD "Inflexion" earned a 2007 East Coast Music Award nomination for Classical Recording of the Year and is often heard on CBC Radio Canada. She has appeared as a featured soloist with the Municipal Chamber Orchestra of Asuncion, Paraguay, the Paraguayan National Symphony Orchestra, and the Timmins Symphony Orchestra. Jana has performed with the Phoenix Symphony Orchestra, ProMusica Chamber Orchestra, guest artist at the Belgian Clarinet Academy, International Clarinetfest (2006, 2007, 2008, 2010) and with the Arizona Opera (2007-09). She actively commissions and records new music, and plays Eb clarinet in the newly-formed, *Ironwood Trio*.

**Liza Stegall**, born in 1990, is originally from London ON, Canada. She is presently a senior at Northern Arizona University studying with saxophonist Dr. Jonathan Bergeron. Since arriving at NAU, Stegall has become a very involved performer throughout the institution and community, both as a soloist and chamber musician. As the tenor player of the Aeolus Saxophone Quartet, Stegall has received master classes from the Tetraphonics Saxophone Quartet and the Mana Quartet. In the summer of 2010, ASQ attended Mana's workshop at the Hot Springs Music Festival, performing throughout the event. In spring of 2011, the quartet traveled to Germany and Poland to perform upon invitation from composer Jens Marggraf. Stegall was awarded the *Gates-Taylor Award in Music* for her international travels.



Composer **Ingrid Stölzel** (b.1971) has written for ensembles such as newEar contemporary chamber ensemble, NOISE/ San Diego New Music, California E.A.R. Unit, Adaskin String Trio, Erato Chamber Orchestra, Allegrésse and Synchronia, among others. She is the winner of the 2010 NewMusic@ECU Festival Orchestra Composition Competition, the 2009 Cheryl A. Spector Prize, the 2007 UMKC Chamber Music Composition Competition and the 2006 PatsyLu Prize awarded by the International Alliance of Women in Music. Stölzel is a frequent guest composer and her music has been heard at numerous music festivals and conferences including the 2011 New Music Festival X, IC[CM] 2010 International Conference on Contemporary Music in Spain, NACUSA 2010 National Conference, soundOn Festival of Modern Music, 30th Sacramento State Festival of New American Music, Oregon Bach Festivals, Ernest Bloch Festivals, Women in New Music Festival, Chamber Music Conference of the East, Otterbein Contemporary Music Festival, and Indiana State Contemporary Music Festival, among others. She received her doctorate in composition at the University of Missouri, Conservatory of Music and Dance in Kansas City, where she studied with James Mobberley, Chen Yi and Zhou Long. She holds a Master of Music in Composition from the Hartt School of Music in Hartford, Connecticut. She is a native of Germany and has resided in the United States since 1991.

Violist **Kimberly Sullivan** joined the Northern Arizona University string faculty in 2007 as instructor of violin, viola and string pedagogy. Previously, she has held faculty positions at Indiana State University (Terre Haute, IN), Carthage College (Kenosha, WI) and the Music Institute of Chicago (Winnetka, IL). Ms. Sullivan is currently a member of the Flagstaff Symphony Orchestra. In addition to teaching, Ms. Sullivan has performed and recorded extensively in the United States and Europe with the Chicago Sinfonietta and also has performed with the Chicago Symphony and the Ravinia Festival Orchestra, among other notable ensembles. While living in Chicago, Ms. Sullivan was an active studio musician, recording soundtracks for television commercials, movies and CDs. She also was a frequent jazz collaborator and freelance musician. As a member of the Lyra Quartet, quartet-in-residence at Carthage College, she performed classical and contemporary literature for string quartet and trio. A graduate of Northwestern University (Evanston, IL), her principal teachers included Peter Slowik, Jeffrey Irvine and William Schoen.

**Nancy Sullivan** teaches horn at Northern Arizona University. She received a Master of Music in horn performance at the New England Conservatory of Music where she worked with Gunther Schuller and Jean Rife. She earned a Bachelor of Music in horn performance from the University of Wisconsin-Madison, where she studied with Douglas Hill and Nancy Becknell. Ms. Sullivan received a performers' certificate in chamber music from the Banff Centre for the Arts Advanced Studies in Music-Winter session, and attended the Banff Summer Chamber Music program for five summers. She has been a member of the Atlanta Opera Orchestra, the Atlanta Ballet Orchestra, the Arcadian Wind Quintet, the Boston Philharmonic, Banff Opera Orchestra, and has performed with the Atlanta, Omaha, Portland, Madison, Columbus, Greenville and Mexico City Symphony Orchestras, in addition to touring as soloist with the New England Chamber Orchestra in Europe and Asia. Nancy has been a member of the New England Ragtime Ensemble and has performed with klezmer bands, blues bands, and jazz combos while free-lancing in Seattle and Boston. As well as teaching horn at NAU, Nancy is principal horn with the Flagstaff Symphony and is a member of the Elden Brass Quintet.

Welsh-born composer, **Hilary Tann** (b. 1947), lives in the foothills of the Adirondack Mountains in Upstate New York where she is the John Howard Payne Professor of Music at Union College, Schenectady. Her music is influenced by her love of Wales and her strong identification with the natural world. A deep interest in the traditional music of Japan has led to private study of the *shakuhachi* and guest visits to Japan, Korea, and China. Numerous organizations have supported her work, including the Welsh Arts Council, New York State Council on the Arts, Meet The Composer, and National Endowment for the Arts. Many works are available on CD from North/South Recordings, Channel Classics, Deux Elles, Albany Records, and others. Her music is

published by Brichtmark Music, Inc., Rowanberry Music, and Oxford University Press. Ensembles that have commissioned and performed her works include the European Women's Orchestra, Knoxville Symphony, North American Welsh Choir, Tenebrae, Presteigne Festival, American Guild of Organists, North American Saxophone Alliance, Louisville Symphony Orchestra, Women's Philharmonic, Meininger Trio, Llangollen International Musical Eisteddfod, BBC National Orchestra of Wales, Royal Liverpool Philharmonic, Thai Philharmonic, and KBS Philharmonic in Seoul, Korea. Hilary Tann has been appointed Guest Composer at the Eastman School of Music Woman-in-Music Festival, March 2011. Web site: [www.hilarytann.com](http://www.hilarytann.com).

**Lesa Terry** has achieved international fame as a performer, teacher, and lecturer. She has collaborated with such legendary artists as Whitney Houston, Ella Fitzgerald, Ray Charles, and Smokey Robinson. Her own "compositions" are "cross-over" music of the highest order, deeply infused with the spirit of jazz, but vital and substantial enough to serve well as "stand-alone" concert works."

**Karen P. Thomas** (b. 1957), composer and conductor, is the Artistic Director and Conductor of the Seattle Pro Musica. Her compositions are performed and broadcast throughout the world, including the International Festival *Donne in Musica* in Italy, the Bergen International Festival in Norway, the International Congresses on Women in Music in London and Spain, the Oregon Bach Festival, the Alliance World Festival, and the Goodwill Arts Festival, by groups such as The Hilliard Ensemble. Ms. Thomas has received grants from the NEA, The American Academy and Institute of Arts and Letters, and Meet the Composer, among numerous others. Her compositions have been awarded numerous prizes, including the ASCAP Competition, the Roger Wagner Competition, and the International Alliance for Women in Music. Her commissions include works for the Grand Jubilee 2000 in Rome, the American Guild of Organists, and the Goodwill Arts Festival, among many others. As a conductor, Ms. Thomas has produced seven critically-acclaimed CDs, and received the Margaret Hillis Award for Choral Excellence and the ASCAP-Chorus America Award for Adventurous Programming. She has appeared as guest conductor at the Bergen International Festival, International Conference on Women in Music, the Alliance World Festival of Women's Singing, Festival Vancouver in Canada, and the NPR radio show *Saint Paul Sunday*.

**Janice Meyer Thompson**, pianist, is an accomplished soloist, duo-pianist, collaborative artist, and master teacher who has enjoyed a richly diverse musical career. Acclaimed for her "beautiful sound, easy versatility of style, and remarkable sensitivity to phrasing and nuance" (Chicago SunTimes), Ms. Thompson has performed and given master classes in prestigious conservatories, concert halls and music festivals in China, South Korea, Germany, Italy, Russia, Ireland, Canada, and the United States. An avid chamber music player, Thompson maintains a busy schedule of performances with Vermont pianist Elaine Greenfield as *The Transcontinental Piano Duo*, with *The Kent Camerata*—a five-member vocal/instrumental ensemble based at Kent State University—and with faculty colleagues at Arizona State University and professionals throughout Arizona. Ms. Thompson is Professor of Music at the Arizona State University School of Music, Tempe, Arizona, director of graduate programs in piano pedagogy, and founding director of the ASU Piano Prep/Conservatory Program. Dr. Thompson enjoys a national reputation for her leadership in the field of piano pedagogy and is a frequent presenter at national and international music conferences. She holds the Doctor of Music degree in performance from Northwestern University, where her principal teachers were Donald Isaak and Gui Mombaerts.

**Pauline Thompson's** (Psallite) professional career was in social care, firstly as a social worker and more recently as a policy adviser to a large charity campaigning for older people. Her interest in singing goes back to her school days and she has sung in choirs wherever she has lived. In addition to being a singer, she is also a keen bird watcher, traveller and cook.

**Line Tjørnhøj** (b. 1960) made her debut as a self-taught composer at the age of 35. Prior to that she had worked as both a sailor and a nurse. Receiver of The Danish Arts Foundation's "Three Year Grant" for classical music 2010 : "In recent years, Tjørnhøj's works of musical drama have opened

up new possibilities for the chamber opera format. The thematisation of gender and religious fundamentalism has introduced new female characters to the musical drama scene - and for these figures, new voices must be created. Tjørnhøj's updating of female roles in opera is therefore the quite natural springboard for an extensive compositional study of the world of the singing voice - an experiment which is the undertaking using all available means." From the Houston Chronicle about *Anorexia Sacra* as winner of the Opera Vista Competition (full performance at the Opera Vista Festival, Houston 2010): "Danish composer Line Thørnhøj has finally gone where no other composer has ever thought or dared to go", "*Anorexia Sacra* is a masterpiece and will forever set the standard as a work far ahead of its time."

**Jennifer Trost** is a young-dramatic soprano and had a fifteen-year career as an opera singer. Her first professional engagement was as a resident artist at the Los Angeles Opera from 1989-1991. She was an apprentice artist at the Santa Fe Opera in 1990. From 1991-2004, her career was based in Germany where she spent four years as a soloist at the Wuppertal Opera and nine years at the Bavarian State Opera in Munich. She was privileged to work regularly with well-known conductors such as Lorin Maazel, Wolfgang Sawallisch, James Levine, and especially Zubin Mehta, the General Music Director of the Bavarian State Opera. Trost sang as a guest artist at the Komische Oper in Berlin, the National Theater in Mannheim, the Salzburg Music Festival, the Opera de Paris Garnier, the Teatro Carlo Felice in Genoa, Italy, the British Broadcasting Corporation (Proms) in London, the Casals Festival in Puerto Rico, the Los Angeles Philharmonic, the Los Angeles Philharmonic New Music Group, the Munich Radio Orchestra, and the Munich Philharmonic. Jennifer is a frequent recitalist and has collaborated regularly with Arlene Shrut. Jennifer Trost has taught at the Richard Strauss Conservatory in Munich and at the University of California in Santa Barbara. She joined the School of Music faculty of The Pennsylvania State University in 2005 to teach studio voice and courses in vocal literature; she also serves as the voice area coordinator. She is a member of the Artist Faculty at the Brevard Music Center in North Carolina.

Cellist **Beth Vanderborgh** enjoys a rich and varied career as both soloist and chamber musician. She currently serves on the faculty of the University of Wyoming and as principal cellist of the Greensboro Symphony Orchestra. She is a founding member of the acclaimed Stanislas Sextet, based in Nancy, France, which released a recording of the Brahms Sextets in 2011, and she tours regularly with Musica Harmonia. This spring will mark the release of her debut solo recording; *The Salon Music for Cello and Piano* by August Nölck. As United States Information Service Artistic Ambassador and member of the Fadiel-Vanderborgh Duo, she has performed on four continents, including recitals at the Kennedy Center, the Phillips Collection, the Teatro Nacional in Costa Rica, and the American University in Blagoevgrad, Bulgaria. Recent solo highlights include Elgar's *Cello Concerto* with the Winston-Salem Symphony, Strauss' *Don Quixote* and Haydn's *D Major Cello Concerto* with the Greensboro Symphony, and solo cello in the sextet arrangement of *Don Quixote* at the Lazlo Varga Cello Celebration. She appears regularly on the Greensboro Symphony's chamber series "Dmitry Sitkovetsky and Friends" collaborating with guest artists Lynn Harrell, Yura Lee, Augustin Hadelich, Elmar Oliveira, Bela Davidovich, Konstantin Lipschitz, Garrick Ohlsson and Stuart Malina. She holds degrees from the Manhattan School of Music, the Eastman School of Music, and the University of Maryland, where her teachers included Evelyn Elsing, David Soyer, Steven Doane, and David Geber.

Playing the bass has been a passion of **Nicholas Villalobos** ever since he was eleven years old. He studied with Barry Olson, principal bass of the Phoenix Symphony Orchestra. Nick has performed with the Boston University Tanglewood Institute Orchestra, the Arizona State University Symphony, the Phoenix Symphony, the Utah Chamber Orchestra, and the Orchestra at Temple Square which frequently accompanies the Mormon Tabernacle Choir. As a soloist he has performed concertos with the Phoenix Symphony, Tempe Symphony, and Scottsdale Baroque Orchestra. Also he received the Clotilde Otranto Prize in the Phoenix Symphony Guild Young Musicians Competition, first prize at the American String

Teachers Association Auday-Giormenti Double Bass Competition, first place in the Arizona Bass Festival Competition. He was recently selected as a semi-finalist for the distinguished Sphinx Competition held annually in Detroit, Michigan. He was a finalist in the 2011 International Society of Bassists Solo Competition and received an award for the best performance of the required modern piece "Celestial Dance," by Rufus Reid. Nicholas is currently pursuing a degree in bass performance at Arizona State University with world-renowned soloist Catalin Rotaru.

Trombonist **David Vining** is a dynamic teacher and performer who has delivered hundreds of recitals and masterclasses nationwide to critical acclaim. Currently professor of Trombone at Northern Arizona University in Flagstaff, Arizona, Mr. Vining has also served on the faculties of the University of Kansas, the University of Cincinnati's College-Conservatory of Music and Temple University. Mr. Vining holds degrees from Bowling Green State University and Florida State University. He is the author of the best selling method book *Daily Routines for Trombone: Tenor, Bass and Student Editions*. He is also the author of *Teaching Brass: A Guide for Students and Teachers*, *Long Tone Duets*, *What Every Trombonist Needs to Know About the Body*, *Rangesongs*, *The Breathing Book* and *Flow Studies*. David Vining is the owner of Mountain Peak Music, a publishing company dedicated to offering innovative, healthy teaching methods for all musicians. [www.mountainpeakmusic.com](http://www.mountainpeakmusic.com)

Composer/Violinist/Ethnomusicologist, **Elizabeth Waldo** creates scores of mystical beauty. Her reputation as an authority on New World music has been of long standing. Early years were spent in rural Eastern Washington on a family Ranch near a Yakima Indian Reservation. A scholarship to attend the Curtis Institute of Music in Philadelphia upon the recommendation of Jascha Heifetz was followed by symphony experiences in Youth Orchestras under Leopold Stokowski. Her career continues in Southern California to this day.

A native of Taiwan, **Ching-Yi Wang** (b. 1980) is a doctoral candidate in composition and theory at University of California, Davis, where she studies composition with Ross Bauer, Pablo Ortiz, Mika Pelo and Kurt Rohde. She both received her BFA, *with highest honors*, and MFA in theory and composition from Taipei National University of the Arts (TNUA), where she received an Academic Excellence Scholarship. Beginning her music training in piano at the age of five, Ms. Wang started pursuing composition as a career at the age of twelve. She was a piano accompanist for the dance department at TNUA and has taught at Tainan National University of the Arts. She is the winner of 2010 UC Davis Orchestral Composition Competition and also the recipient of the Fay Nelson Graduate Fellowship in Music. Her music has been performed at the Pacific Rim Festival (USA), soundSCAPE Festival (Italy) as well as GATEways Arts Festival (USA) and by various ensembles, including Empyrean Ensemble, Del Sol String Quartet, One Art Ensemble and Spring Autumn Ensemble, among others. Her music can be found on the Taiwan Composer League's "Taiwan Contemporary Composers I: Chamber Music" CD, released in 2007. Recent work, *Ancient Dream* (for 13 players) was read by the Alarm Will Sound during the Madness and Music Festival in October 2010. Commissioned by the Taipei Phiharmonic Chorus, she is currently working on a chorus piece for their 2010-11 season.

Flutist **Melissa Wertheimer** is a creative, new music enthusiast. She holds a M.M. in Piccolo from the Peabody Institute where she studied with Laurie Sokoloff. Ms Wertheimer's B.M. in Flute is from Ithaca College, where she studied with Wendy Mehne. Ms. Wertheimer won second place in the 2009 Piccolo Artist Competition of the Flute Society of Washington, DC, and was a finalist in the 2008 Young Artist Competition of the South Orange Symphony (NJ). In 2007, she became the first student in the history of Ithaca College to win the Ithaca College Concerto Competition on piccolo. Highlights from Ithaca include performing at Avery Fisher Hall with the Symphony Orchestra, of which she was principal flute; playing flute in Kulmusik, the student/faculty contemporary chamber ensemble; and touring Ireland with the Wind Ensemble as principal piccolo. As a member of the Ithaca Choro

Ensemble, Ms. Wertheimer was featured on the NPR program, "Crossing Borders" in October 2005. She is the flute/piccolo faculty member of the J. Friedman Music School, the Dahlia Flute Duo Summer Masterclass and teaches from her private studio in Baltimore, MD. Ms. Wertheimer is a founding member of the award-winning Dahlia Flute Duo.

**Beth Wiemann** (b. 1959) was raised in Burlington, VT, studied composition and clarinet at Oberlin College and received her PhD in theory and composition from Princeton University. Her works have been performed in New York, Boston, Houston, San Francisco, Washington DC, the Dartington Festival (UK), the "Spring in Havana 2000 Festival (Cuba), and elsewhere by the ensembles Continuum, Parnassus, Earplay, ALEA III, singers Paul Hillier, Susan Narucki, DiAnna Fortunato and others. Her compositions have won awards from the Opera Vista Chamber Opera Competition, the Orvis Foundation, Copland House, the Colorado New Music Festival, American Women Composers, and Marimolin as well as various arts councils. A founding member of Griffin Music Ensemble, a contemporary music group in Boston, she premiered many clarinet works and conducted composer-in-the-schools workshops in the Boston and Worcester public schools. In addition to clarinet instruction, her work at UMaine includes teaching Orchestration, Tonal Counterpoint, Twentieth Century Musical Techniques, Composition, and Graduate -level theory seminars. A CD of Wiemann's music, *Why Performers Wear Black*, was released on Albany Records in 2004. Songs of hers appear currently on the Capstone, innova and Americus record labels. Wiemann's personal website can be found at [www.home.earthlink.net/~bwiemann/beffpage](http://www.home.earthlink.net/~bwiemann/beffpage)

**Melanie Williams**, soprano, is Associate Professor of Voice at the University of Montevallo. She earned the MM and the DMA in vocal performance at Louisiana State University, where she studied with Metropolitan Opera soprano Martino Arroyo and New York City Opera tenor Robert Grayson. She has sung roles with opera companies throughout the southeast, including "Gretel" in *Hansel and Gretel* with Baton Rouge Opera, Papagena in *Opera Birmingham's Die Zauberflöte* and Berta in the company's production of *Il Barbiere di Siviglia*. Her numerous leading roles with Alabama OperaWorks include Monica in *The Medium*, Laetitia in *The Old Maid and the Thief*, "The Girl" in *Hello, Out There*, Valerie in *The Cabildo*, and the titles roles in "Savitri" and "Iolanthe". Williams' concert appearances include engagements with the Mississippi, Arkansas, and Alabama Symphonies, and she has twice traveled to England as soprano soloist for the International Cathedral Music Festival. She remains active as a recitalist, collaborating with her UM colleagues in performance of repertoire for voice and piano, voice, clarinet/saxophone, and piano, and voice and guitar, including several premiere performances of new compositions. A frequent adjudicator and clinician, and former Governor of the Alabama division of NATS, she serves on the Southeastern Regional NATS Governor's cabinet.

Pianist **Madeline Williamson** has a diverse background and wide-ranging musical interests. During her 30-year career on the Artist Faculty of the School of Music at Arizona State University in Tempe, Dr. Williamson was especially known for championing the performance of new music works for piano, having premiered numerous works written for and dedicated to her. Madeline was founder and co-director of *Krustá*, a small modern dance and new music ensemble that toured throughout the U.S. She has performed widely as a soloist and collaborator in many major U.S. venues as well as in Europe, Mexico, South America and the Middle East. She was also Artist in Residence at the conservatory in Caldas de Saude, Portugal. She took her initial professional performance degrees at Ohio Wesleyan and Western Michigan Universities and subsequently, her doctorate at Arizona State University. Four years after relocating to New Mexico, Madeline founded the Abiquiu Chamber Music Festival (ACMF), now in its 4<sup>th</sup> successful season. Madeline performs with Santa Fe New Music Ensemble, as part of a four-hand duo and as a frequent chamber music collaborator. She also maintains a studio of private students in Los Alamos, NM.

**Garold Whisler**, Director of the Cathedral Institute for Sacred Arts and Music Director, Ss. Simon and Jude Cathedral, Phoenix, was formerly Artistic Director of the Mississippi Opera Association, and has earned wide acclaim for his dynamic, insightful conducting at opera companies across America, including New Orleans Opera, Virginia Opera, Opera Theater of Connecticut, Opera Birmingham, Utah Opera, Lyric Opera of Cleveland, Opera Providence, Fresno Grand Opera, Opera Grand Rapids and Mississippi Opera. He began his professional operatic career at the New Orleans Opera as Chorus master and Music Coordinator from 1985-1994, receiving international attention for his outstanding choral work in over forty productions. He has also held artistic directorships with the Virginia Opera and the Mississippi Opera. An accomplished pianist, Whisler has worked with many acclaimed artists in recital and as a private accompanist, including James King, Ruth Falcon, Renata Scotto, Johanna Meier, Carol Kimball and Shirley Verrett. He has been an Onsite Evaluator for the National Endowment for the Arts, and has held residencies at Michigan State University and the University of Nevada, Las Vegas, where he also received the 1994 Alumnus of the Year Award.

Composer and pianist **Dolores White** (b. 1937) received her bachelors of music degree in piano from Oberlin College Conservatory and her masters of music degree in piano and composition from the Cleveland Institute of Music. She completed additional studies at the Juilliard School of Music, Howard University, Columbia Teachers' College at Ohio State University. White held positions at several colleges, universities and arts organizations, including Wooster College, Hartt School of Music, Cleveland Music School, Karamu House and the Metropolitan Campus of Cuyahoga Community College, where she served as assistant professor of music. Since her retirement from teaching in 2000, she has continued to compose vocal and instrumental works. She is the recipient of commissions and grants from the American Society of Composers, the Bascom Little Foundation, Wooster College for the Arts, Cleveland Chamber Symphony, University of Akron Percussion Ensemble, Cleveland Women's Symphony Orchestra, Cleveland Composers Guild and the National Women's Conference of the University of Akron. White was honored by the American Women's Heritage Society and was selected by the YWCA as a Professional Woman of Achievement in Ohio. Ludwig Music Publishing Company and Boston Music Company have published her works and she has conducted numerous workshops and lectures on such topics as women in music, Afro-Cuban music and dance and African American arts.

**Betty Wishart** (b. 1947) earned degrees in piano performance from Queens University and the University of North Carolina, and pursued additional study in New York City. Her major composition and piano teachers were Richard Bunker Evans, Roger Hannay, Donald Waxman and Michael Zenge. Her music, published by Connors Publications, has been performed throughout the United States and in England, France, Italy, South Korea and Japan. In addition to concert music, she has written sacred and pedagogical music. "Folksongs for Four", an elementary quodlibet for piano quartet, was included in the Federation of Music Clubs Junior Festivals Repertoire for 1998-2003. She has also presented workshops on "Contemporary Piano Music for Students" and adjudicated numerous piano and composition contests. Wishart has been credited in numerous publications including Who's Who in Music, Foremost Women of the 20th Century, World Who's Who of Women, Who's Who of American Women, Who's Who in America, Personalities of the South, International Leaders in Achievement, and Who's Who of Professional and Business Women. She has received awards from ASCAP (1996-2007), American Pen Women, American College of Musicians, Composers Guild, and has been Composer-in-Residence at Weymouth Center for the Arts. A member of the music faculty at Campbell University, she is also Composition/Theory Chair of the North Carolina Music Teachers Association, and immediate past president of the Southeastern Composers' League.

**Drew Worden** received his B.M. in Percussion Performance from Northern Arizona University in 2011. During his time at NAU he served as the Principal Percussionist with the NAU Wind Symphony, Principal Timpanist with the NAU Symphony Orchestra, and was the drummer for NAU Big Band One & Combo One. Last year, Drew won the NAU Concerto Competition and was featured as a soloist with the orchestra where he performed Emmanuel Séjourné's *Concerto for Marimba and Strings*.

**Heidi Wright** is a native of Mesa, Arizona, where she falls second in a family of ten children. She feels so blessed to be near her family, teaching and performing chamber music in her community. Heidi discovered a love for music at an early age as she and her brothers made the weekly trek to the neighbor's house for piano lessons. She began playing the violin soon after and eventually joined the school harp program as well. She has earned degrees from all the Arizona Universities including master's degrees in performance, pedagogy, and education. She studied violin with Louise Scott, Mark Rush, and Danwen Jiang, and harp with Carrol McLaughlin and Lynne Aspnes. She has performed with major orchestras throughout Arizona, and has participated in several summer music festivals across the country. She was not far into her education before she realized her inclination towards string quartet playing. She is grateful for the opportunities she has had to study with the Tokyo, Shanghai, St Lawrence, and Chiara string quartets. Heidi has a strong passion for teaching and has taught in Suzuki schools, community music programs, and public schools all over Arizona for the last 8 years. A closet math geek, she spent a year teaching junior high students Geometry and Algebra. Currently, she enjoys teaching private harp and violin lessons and performing and teaching with the Tetra String Quartet.

**Judith Lang Zaimont** (b. 1945) is internationally recognized for her music's expressive strength and dynamism. A Guggenheim Foundation Fellow and 2003 Aaron Copland Award winner, she has enjoyed a distinguished career as composer of over 100 works spanning all genres, with performances by the Philadelphia Orchestra, Baltimore and Mississippi symphonies, Berlin and Czech Radio symphonies, Slovak National Philharmonic and the Kremlin Chamber Orchestra, and others. Her music is widely performed throughout the United States and Europe, is the subject of 18 doctoral papers to date, and has been recorded on Naxos, Koch International Classics, Navona, Harmonia Mundi, Albany, MSR Classics, and Leonarda. Her music has served as competition repertoire for international contests in conducting, vocal performance, and piano (2001 Cliburn, 2012 Kapell). Also a distinguished educator with professor appointments over 36 years at US universities (CUNY, Peabody, U of MN), she is equally skilled as writer and editor. She created the three-volume Greenwood Press book series, *The Musical Woman: An International Perspective* (receiving an NEA research grant and First Prize in the 1993 Pauline Alderman international musicology awards), and her *American Music Teacher* article "Embracing New Music" was named MTNA 2009 *Article of the Year*.

**Molly Zebell** is a sophomore horn performance major and Lee Honors College student at Western Michigan University. She has participated in the Rafael Mendez Brass Institute in Denver, CO and Blue Lake Fine Arts Camp. In high school she was selected to perform in Michigan's All-State Orchestra, the Kalamazoo Junior Symphony, Michigan Youth Arts Festival, and the Lake Michigan Youth Orchestra.

**Wildy Zumwalt** is an active performer, teacher and scholar of the saxophone. Recent engagements have included concert and masterclasses at The Hartt School of Music, the Darmstadt *Akademie für Tonkunst*, and the 7<sup>th</sup> International Saxophone Festival in Szczecin, Poland, with additional performances at the *Theodor Ebener-Saal* and the *Goethe Institut* in Freiburg, Germany. In 2009, Zumwalt was a featured soloist with the Buffalo Philharmonic Orchestra. He plays regularly with the Chautauqua Symphony, and

has appeared with the Knoxville Symphony, Fort Wayne Philharmonic, Western New York Chamber Orchestra, and the Naples Philharmonic, among others. He has also been featured on numerous radio broadcasts including National Public Radio's *Performance Today*. Zumwalt is equally at home on the solo stage, in intimate chamber music settings, teaching young musicians, or researching historical archives. He is a noted scholar on early German repertoire for the saxophone and his research has resulted in the rediscovery and publication of works for saxophone by composers Hans Brehme and Hugo Kaun. He also has championed the music of expressionist composer Edmund von Borck. He is currently Professor of Saxophone at the State University of New York in Fredonia, and is a member of the duo *Klang par 2*.

