

**NACUSA 2017 Conference Concert**  
**February 18, 2017 - 7:30pm**

**Program**

Richard D. Hall: *Rain Delay* for three electric guitars and video projection (2008) [6']  
performed by Richard D. Hall, Shawn Jones, and Francisco De La Rosa

Stephen Yip: *Jasmine Blossom* for solo piano (2015) [9']  
performed by Ara Koh (piano)

Dan Adams: *No Baggage* for percussion ensemble (2015) [6'30"]  
performed by the Texas State University Percussion Ensemble,  
directed by Bobby Lopez  
**World Premiere Performance**

Ken Metz: *Tic v. Toc* and *Hare Wins* for piano for four hands (2016) [5']  
performed by Wei Chen Lin and Xiaoke Cheng (piano)

Paul Thomas: *Bruegel Sketches* for bass clarinet and accordion (2014) [7']  
performed by Danielle Woolery (clarinet) and Paul Thomas (accordion)

Thomas Mann: *Suite for Flute* (2016) [7']  
performed by Lauren Lyman (flute)  
**World Premiere Performance**

Kevin Salfen: *Song Cycle for Sylvia Plath and Ted Hughes* (2017) [10'30"]  
performed by Orit Amy Eylon (mezzo-soprano), Richard Novak (tenor), and  
Cheryl Cellon Lindquist (piano)  
**World Premiere Performance**

Jonathan Segovia: *Serenity* for violin and clarinet (2016) [5']  
performed by Erik Cavazos (violin) and Jesse H. Rodriguez (clarinet)  
**World Premiere Performance**

William Gokelman: "Open Door" (2016) and *Seasons*, I. "Summer" (1995) [6'30"]  
performed by Phillip Hill (baritone), Christina Rivera (soprano),  
and William Gokelman (piano)

Paul Thomas: *Seeds of Asperity* for accordion and electronics (2016) [7']  
performed by Paul Thomas (accordion)  
**World Premiere Performance**

Announcement of the Winner of the 2016-2017 NACUSA Texas Composition  
Competition

## Program Notes (in alphabetical order by composer)

**Dan Adams:** *No Baggage* for percussion ensemble (2015)  
performed by the Texas State University Percussion Ensemble,  
directed by Bobby Lopez

### **World Premiere Performance**

The title of *No Baggage* refers to the economy of its instrumentation, which consists entirely of indefinitely-pitched wood, skin, and metal instruments. Combinations of struck, scraped and shaken instruments alternate to produce a texture that fluctuates in rhythmic density and complexity. Meter changes, tempo changes, and metric modulations propel the motion of the piece with an oppositional tension effected through continuous alternation between duple and triple rhythmic subdivisions. Sections played on instruments of similar materials are interspersed with passages in which wood, metal, and membrane instruments are combined simultaneously. Cross rhythms and isometric rhythmic counterpoint are combined in evolving successions of rhythmic structures that briefly settle into a “groove” which is abruptly interrupted by passages based asymmetrical metric structures. The piece concludes with an interlocking hocket-like rhythm based on the opening passages played using the frame drums.

**William Gokelman:** “Open Door” (2016) and *Seasons*, I. “Summer”  
performed by Phillip Hill (voice), x (soprano), and William Gokelman (piano)  
“Summer,” by Ruth Friedberg, is highly descriptive. In its words one can feel the all too familiar, paralyzing heat of late summer. The music has a bluesy feeling, with a slow moving (almost lazy) harmonic rhythm, and tightly chromatic vocal lines, conserving energy as the “shimmering waves of heat” rise.

I lie / Helpless, pinned / To the earth by shimmering / Waves of heat. Above / My vanquished head / A curious / Butterfly / Circles.

“Open Door” is a poem by Joshua Robbins, published in the journal *32 Poems*, Vol. 14.2, Spring/Summer 2016. The song has its roots in a collaborative effort for the *Where Rivers Meet* concert at the University of the Incarnate Word in October 2015. One of themes of that concert was the loss of a child, and the myriad accompanying emotions. Poet Joshua Robbins states “*Open Door* combines the formal elements of two lyric traditions: the Petrarchan sonnet and the Arabic/Persian ghazal. The poem brings together the sonnet structure’s octave and sestet and the ghazal’s repetition and refrain used to express both the pain of loss and the love that remains.”

The music intersperses several motivic elements: an opening biting figure (the ever present pain from the loss), a rocking eighth-note movement (as the grieving parent numbly completes daily tasks), and lyrical, soothing lines (as joyful memories are recalled). Quasi recitativo sections help create the effect of talking to one’s self, of being in a state that no parent should ever have to endure.

Every day there’s more  
and less of your name  
in this room and always plenty  
to do. I speak your name  
and dust the sills, the toys,  
smooth cold sheets,  
refold the soft shirts  
into which I’d stitched your name.  
How can it be  
that you’ve left this world  
when all of you remains?  
Even the ash has your name.  
I read the labeled box,  
surround it with your playthings

on the shelf, family portraits  
that won't change. Rename  
me. Ask me once  
again, again and again,  
to play that game, to open  
my hand and guess the name  
of what you make me hold.  
No. *Made* me hold.  
A truck. Your doll. You'd laugh.  
Never the right name.  
What is today? How long  
must I wait? Tell me.  
When can I close the door  
on the empty room of your name?

**Richard D. Hall:** *Rain Delay* for three electric guitars and video projection (2008)  
performed by Richard D. Hall, Shawn Jones, and Francisco De La Rosa

*Rain Delay* (2008) is a minimalistic work for electric guitar trio and video projection. The piece is inspired by the visual aspects of rain, not the sound. (What would the “look” of rain sound like). The instruments utilize delay effects and extended techniques as well as polytonal and polytemporal elements. Performers follow a quasi-improvisational score being conducted by the video projection.

**Thomas Mann:** *Suite for Flute* (2016)  
performed by Lauren Lyman (flute)

*Suite for Flute* is an introspective, yet playful 3-part piece meant to exploit the agility and quick light-hearted timbre of the instrument. The first movement is very somber and exploratory as it toys with the instruments melodic and percussive abilities. The second movement begins to flow into a dance, yet testing the boundaries of its range, while the third movement ends the suite with a quick and playful banter of melodic phrases and roller coaster runs. The overall intent of the suite was for the flutist to have fun showing off the instrument while giving the audience a clear melodic storyline.

**Ken Metz:** *Tic v. Toc* and *Hare Wins* for piano for four hands (2016)  
performed by Wei Chen Lin and Xiaoke Cheng (piano)

*Tic v. Toc* and *Hare Wins* are two fairly easy pieces composed for four hands. They are intended to be basically pedagogical in nature. As a member of the Composers Alliance of San Antonio (CASA) I have participated in a project called ***Made in SA*** for which these pieces were composed. The project, a collaboration by the group to create piano pieces for young students, has been very well received. There have been two concerts of this music and a third one is planned. In addition, two books of five books that are completed have been published and are for sale online and at a local music store. ***Made in SA*** is an outreach project that engages composers with piano teachers, their students, and the parents. I have found it very challenging to compose music that is at once appropriate for young players and interesting for the listener.

**Kevin Salfen:** *Song Cycle for Sylvia Plath and Ted Hughes* (2017) [10'30"]  
performed by Orit Amy Eylon (mezzo-soprano), Richard Novak (tenor), and  
Cheryl Cellon Lindquist (piano)

The Song Cycle for Sylvia Plath and Ted Hughes is a five-song cycle for mezzo-soprano, tenor, and piano. This performance features the first two songs of the cycle. The text for the first song, Prologue, comes from Royall Tyler's translation of the classic Japanese noh play *Izutsu* by Zeami. *Izutsu* (“The Well-Cradle”) is a tale of a husband and wife whose relationship has fallen apart, but the excerpt used in Prologue tells about two early phases of this relationship: its beginning, when as children they would stand next to each other and gaze into the reflective water in the cradle of a well, unable to tell one another apart; and the moment when the two were old enough to recognize their adult love for one another. In the song cycle, the “Plath” character sings this prologue as a kind of poeticized way of talking about her almost mythic relationship with Ted Hughes. Correspondingly, the musical setting attempts to open up a mythical space, introducing basic building blocks of the entire cycle: a row, Plath and Hughes's “signature” notes (A-flat and B,

respectively), and a sequential melody often linked with nostalgic moments in the cycle's poetry. An epithalamium is a wedding song, and this epithalamium is a setting of a poem ("A Pink Wool Knitted Dress") by Ted Hughes about his wedding to Sylvia Plath. The poem was published in the collection *Birthday Letters* in 1998, and so some thirty-five years after Sylvia Plath's suicide. It is a recollection, then, of a wedding, seen through the filter of decades of grief and loss. In this musical setting, a strongly referential sonic world is established: a Schubert-like evocation of rain and church bells, a quote from the introduction of Tchaikovsky's *Romeo and Juliet* Fantasy-Overture, the Schumannesque use of notes to signify "characters" in a drama (again, A-flat as Plath, B as Hughes), the use of the row from the first song. This dense and layered musical space parallels Hughes's similarly dense and layered poem, which is full of references, some clear, some half-revealed, some entirely obscure. The density of reference in the poem and musical setting weighs down the wedding; instead of a celebration pointing to possibility and promise, this ritual remembrance cannot evade the foreknowledge of certain tragedy.

**Jonathan Segovia:** *Serenity* for violin and clarinet (2016) [5']

performed by Erik Cavazos (violin) and Jesse H. Rodriguez (clarinet)

**World Premiere Performance**

"Serenity" was initially conceived as a character piece that exploited a simple four-note motif to create a sense of peace and tranquility. The motif consists of an "empty" major seventh chord that is played in an arpeggiated fashion. The structure of the opening section is a classic call and answer in which the violin plays the melodic motif then the clarinet takes over by playing developed version of the melody. This playful exchange between the two voices dominates the rest of the composition's form. The middle of the piece introduces a new melody that soars into the upper registers of both instruments, creating a thin texture that is meant to create a sense of movement that leads to the final section of the piece. The last section of the piece modulates to a new key and offers a more rhythmic variety, while still maintaining the same mood as the rest of the composition. The piece ends with violin and clarinet modulating back to the original key, slowly lulling to final chord.

**Paul Thomas:** *Seeds of Asperity* for accordion and electronics (2016)

performed by Paul Thomas (accordion)

**World Premiere Performance**

An asperity is an area on a fault that is stuck and is usually the location where an earthquake begins. Asperity can also mean a roughness of sound or surface. In this piece, the accordion's microtonal idiosyncrasies and its unique ability to create difference tones and beating effects are exploited, fracturing notes and intervals in increasingly perceptible ways.

**Paul Thomas:** *Bruegel Sketches* for bass clarinet and accordion (2014)

performed by Danielle Woolery (clarinet) and Paul Thomas (accordion)

Each miniature is inspired by a different painting by the Flemish Renaissance painter Pieter Bruegel the Elder: Tower of Babel, The Beekeepers and the Birdnester, Winter Landscape with Skaters and Bird Trap, Big Fish Eat Little Fish, and The Wedding Dance. The score varies between traditional notation and graphic score depending on the desired effect of each miniature. Improvisation plays an important role in a number of the miniatures and requires the performers to listen and interact with each other in a variety of ways.

**Stephen Yip:** *Jasmine Blossom* for solo piano (2015)

performed by Ara Koh (piano)

Jasmine Blossom is a short and single movement solo piano work. It was inspired by the character, beauty and fragrance of Jasmine flower: simple, purity, evergreen and humble. The entire piece contains four small sections. Each section shares a similar but modified simple "Jasmine" tune that is borrowed from the original 18<sup>th</sup> century Chinese folk song, "Mo Li Hua" (translated in Jasmine flower). Opening section features the natural gesture of the jasmine flower in a simple and vivid manners. The second section continues on repeating main statement with different sub-statements, which allows having one same question, but with various answers. The third section introduces motion and agitating movement. It demonstrates the substantial of jasmine's character. The final section exposes a single-melodic fragment with the mute string technique. The entire piece was written in simple texture, it contains mostly single melodic line and it preserves the virtues of purity and clarity.

*Flower of jasmine, so fair!  
Flower of jasmine, so fair!  
Budding and blooming here and there,  
Pure and fragrant all do declare.  
Let me pick you with tender care,  
Sweetness for all to share.  
Jasmine fair, oh Jasmine fair.*

### **Bios (in alphabetical order)**

**Daniel Adams** (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston. He currently serves as the College Music Society Board Member for Composition. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to Twentieth Century percussion music. His book entitled “The Solo Snare Drum” was published in 2000. He is also the author of two entries published in 2009 in the Oxford Encyclopedia of African-American History 1896 to the Present and has authored a revision of the Miami, Florida entry for the Grove Dictionary of American Music. Adams has served as a panelist and lecturer nationally and internationally. In 2011 he presented, by invitation, a composition master class at Ewha University in Seoul, South Korea. Adams’s music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Turkey, Argentina, Bulgaria, Canada, and South Korea. His music is recorded on Capstone Records, Ravello Records, Potenza, Albany, and Summit Records.

**Erik Cavazos** graduated cum laude from the University of Texas at San Antonio with a bachelor’s degree in music education and a certificate of performance in violin. While an undergraduate student, Cavazos studied violin and viola with Dr. Stephanie Westney. During summers, Cavazos traveled to participate in festival orchestras in Hot Springs, Arkansas, and a tour in Italy as soloist for the Vivaldi Concerto for 2 Violins in A minor, including performances in Venice, Rome and Florence. After he graduated, Cavazos spent a semester teaching orchestra at Hobby Middle School in Northside ISD and now teaches at Tejeda Middle School.

**Dr. Xiaoke Cheng** holds a Ph.D. in Music Education with an Emphasis in Piano Pedagogy from Florida State University, where her dissertation on perceptions of early-career piano teachers regarding piano pedagogy degree program was nominated for the Presser Foundation Award in 2015. Additional degrees include M.M. degrees in Piano Performance and Piano Pedagogy from the University of Illinois at Urbana-Champaign and a B.M. in Piano Performance from the University of Missouri at Columbia. Dr. Cheng is a former faculty member at Clarke University, Loras College, and the University of Illinois Piano Laboratory Program. As an active pianist, Dr. Cheng performs as both a piano soloist and collaborative artist throughout the United States and China. She is a member of the Pi Kappa Lambda national music honor society, College Music Society, and Music Teachers National Association (MTNA). Dr. Cheng currently teaches piano at the University of the Incarnate Word. Contact: [xcheng@uiwtx.edu](mailto:xcheng@uiwtx.edu)

**Orit Amy Eylon**, Mezzo Soprano, joined the faculty at UIW in 2013 as Voice Area Coordinator in the Department of Music. Orit received a Doctorate of Musical Arts degree from the University of Texas at Austin and her MM and BM degrees from Indiana University. Dr. Eylon arrived to UIW from the University of Texas at El Paso where she served as Assistant Professor of Voice. The roles she performed with El Paso Opera included Kate Pinkerton in *Madama Butterfly*, Antonia’s Mother in *Tales of Hoffmann*, Flora in *La Traviata*, Il Zelatrice in *Suor Angelica*, Inez in *Il Trovatore* as well as Third Lady in *Magic*

*Flute*. In San Antonio Orit performed Kate Pinkerton in the Opera San Antonio's production of *Madama Butterfly* and First Witch in Opera Piccola's production of *Dido and Aeneas* in San Antonio.

**Richard D. Hall** is a musician, composer and music educator based in central Texas. His music has been performed at conferences sponsored by CMS, NACUSA, ATMI, the International Society of Improvising Musicians, the National Flute Association, SCI, the Vox Novus 60x60 Contemporary Music Project, the Electronic Music Midwest Festival and the International Computer Music Association as well as the Sonic Art Oxford Festival in England, the LOOP Video Art Festival in Spain and the Edinburgh Fringe Festival in Scotland. Richard has received numerous commissions, written for film, television, web-series, documentaries and theatrical productions and has pieces published by Dorn Publications. His music was also recorded by the Czech Philharmonic Orchestra for ERM Media. He has received several ASCAP Plus Awards grants and a Global Music Award. His musical collaborations with dancers have been featured in Mexico, Uruguay, Romania, Scotland, Guatemala and Germany. Richard is a Senior Lecturer at Texas State University. More information can be found at [www.richallmusic.com](http://www.richallmusic.com)

**Shawn Jones** is a critically acclaimed songwriter, composer, and performer residing in Austin, TX. A native of Oklahoma City, Shawn moved to Austin shortly after attaining his Bachelor's in Music Performance from OCU and began writing, recording and touring with his eclectic pop band *The Lovely Sparrows*. Between projects Jones teaches privately, owns and operates Deadly Sparrows Studio, and is the Musical Director and co-animator for Twin Alchemy Collective, an experimental theatre collective. He's currently pursuing his Master's in Music Composition. You can hear some of his recent work at [www.shawnclaudejones.com](http://www.shawnclaudejones.com).

**Dr. Ara Koh** has been a faculty member at UIW since 2013, teaching piano lessons, class piano, coordinating piano seminar and accompanying the Cardinal Chorale. She received a doctoral degree in piano performance from Penn State University, a master's degree in piano performance from New England Conservatory of Music and a bachelor's degree from California State University, Long Beach. She is an active performer, both as a soloist and accompanist, and has concertized throughout the United States, Europe and Korea. Most recently she has appeared at the Gyeonggi Arts Center in Korea, Universität für Musik und Darstellende Kunst in Austria, Taipei National Performing Art Center in Taiwan and Conservatoire Frédéric Chopin in Paris. She is a frequent collaborator and has collaborated with various musicians and ensembles including Opera San Antonio and San Antonio Chamber Choir. She is also an active member of the Pi Kappa Lambda national music honor society, College Music Society, and Music Teachers National Association (MTNA).

**Wei Chen (Bruce) Lin**, DMA, holds degrees from University of British Columbia, Westminster Choir College of Rider University, and West Virginia University. Dr. Lin has performed throughout Canada, Mexico, Taiwan, and the USA. He made his first orchestral appearance with the West Coast Symphony in 2002. In addition to his career as a soloist, he is an active chamber musician. He has been featured in numerous music festivals. His performances have been heard on U92 West Virginia Radio Station and Mexico City Cultural Channel. In 2008-09, he completed two artist residencies at The Banff Center where he collaborated with musicians from around the world. With his passion for teaching, Dr. Lin is currently on the piano faculty at University of the Incarnate Word. Prior to this, he was at West Virginia University. Dr. Lin is an active member of MTNA. He presents workshops and adjudicates competitions regularly.

**Cheryl Cellon Lindquist** collaborates with an array of singers, instrumentalists, choirs and chamber ensembles. Dr. Lindquist is a performer with *CMASH*, a new-music repertory group dedicated to fostering and sustaining long-term collaborative relationships between composers and performers. She has served on the faculty at University of Texas-Pan American, University of North Carolina-Pembroke, Northwest Vista College and Our Lady of the Lake University. During her brief time in San Antonio, she has enjoyed performances with the San Antonio Symphony, Opera San Antonio, Q Chamber Music Series and the Children's Chorus of San Antonio and has served as adjudicator for the Artist Foundation of San Antonio Classical Singing Competition and the J. K. Hodges Piano Competition at UTSA. She serves as Chair of the Young Artists Competition in Piano for the Tuesday Musical Club of San Antonio and organist for Trinity Baptist Church. Dr. Lindquist also maintains a private coaching studio and enjoys promoting the works of American living composers.

**Robert Lopez** is currently Senior Lecturer at Texas State University where his duties include teaching applied percussion, percussion methods and percussion ensemble. He is also an adjunct instructor at Trinity University where he teaches applied percussion, percussion ensemble and percussion methods. Mr. Lopez is an active educator, clinician, performer and adjudicator throughout the United States. He received a Bachelor of Music degree in Music Education from Texas A&M University-Corpus Christi and a Master of Music degree in Percussion Performance from Texas State University. Alumnus of the DCI High Percussion recipient, 1998 Santa Clara Vanguard, and the 1999 DCI World Champion Concord Blue Devils, he was awarded first prize for his composition Two Days in the 1998 DCI multi-percussion solo competition. He has worked with several percussion programs including Georgetown High School(TX), Cedar Park High School, Revolution Indoor drumline, and the Texas State University drumline.

**Lauren Lyman** graduated from Texas A&M University-Corpus Christi in May of 2008, where she received her Bachelor of Arts in Music and studied with Dr. Diana Sipes. In the fall of 2008, Lauren attended Texas State University for graduate school and studied with Dr. Adah Jones. She first pursued flute performance but then changed her emphasis to music history. Lauren wrote her thesis on women in the music industry, entitled "Go With Yourself: Evaluating the Creativity and Control of Ann and Nancy Wilson of Heart." While preparing her research, she integrated that theme into a lecture recital, entitled "Go With Yourself: A Graduate Flute Recital." She graduated with a Master of Music in December of 2011. Lauren now lives in Austin, Texas, where she works for a music licensing company called Mood: Texas. She also freelances in public relations, studio session work, and web content writing.

**Thomas Mann** graduated with a B.A. in Music at Texas State University and is currently working on his Master's in Composition. Mr. Mann is currently the Head Director of Orchestra and Guitar as well as the Fine Arts Department Chair at Mendez Middle School in the Austin Independent School District, Texas. Thomas plays Piano, Hammond Organ, and Guitar in several genres and with various artists around Texas. Though he continues to perform, arrange and compose, his main focus is now in education and bringing to the next generation what has been the greatest gift ever, music. Along with teaching and live performances, he does studio work and arrangement, and composes popular, commercial, modern music, as well as pedagogy for his orchestras.

**Ken Metz** is a professor and assistant chair of music at the University of the Incarnate Word in San Antonio, Texas. There he teaches music theory and other theory related courses. His main scholarly focus is composition and his music has been performed across the United States. He is currently a member of CMS, SCI, ASCAP, NACUSA, and president of CASA (Composer's Alliance of San Antonio). Routledge published a textbook, *Fundamentals for Aspiring Musicians* by Robert J. Frank and himself, in 2010.

**Richard Novak** has established a national reputation as a professional tenor, voice teacher, opera director, and church musician. Dr. Novak has performed with Washington Concert Opera, Opera Carolina, San Antonio Opera, Annapolis Opera, Chautauqua Opera, Des Moines Metro Opera, Wichita Grand Opera, The Living Opera, Wagner Society of Washington, D.C., San Antonio Symphony, Chautauqua Symphony, Prince William Symphony, the Monroe Symphony, and the Institute of Culture in Culiacan and Mazatlan (Mexico). Richard is the Director of Music at Sts. Peter & Paul Catholic Church in New Braunfels, TX, and teaches the 'School of Logic' choir elective at SPP Catholic School. In addition, Dr. Novak teaches voice at the University of the Incarnate Word. Prior to teaching at UIW, Dr. Novak taught at Trinity University, George Mason University, Oklahoma State University, and the University of Louisiana at Monroe.

**Jesse H. Rodriguez** has been a clarinetist for 14 years. Rodriguez studied under numerous teacher such as Vanguel Tangarov, Sarunas Jankauskas and Paula Corely. In 2015 Rodriguez auditioned for the Kappa Kappa Psi and Tau Beta Sigma's National Intercollegiate Band at the KKPsi and TBSigma National Convention in Lexington Kentucky. Rodriguez graduated in 2016 from Texas Lutheran University and now teaches lessons to Students around the San Antonio Area as well as working at Lanier High School as a special education teacher assistant.

**Kevin Salfen** is Associate Professor of Music at the University of the Incarnate Word in San Antonio, Texas. He took his first two degrees in composition and his Ph. D. in musicology at the University of North

Texas. His work on Benjamin Britten has appeared in *Music & Letters* (2011) and *19th-Century Music* (2014) and is forthcoming in a collection of essays (Boydell & Brewer, 2017). Kevin is a student of Japanese noh theater, and he became a member of the international troupe Theatre Nohgaku in 2011. Salfen's music has been performed in England, China, and throughout the US. He wrote the music for Elise Forier-Edie's noh-influenced *Icarus* (2012), which was selected for performance at the 2013 Region VII Kennedy Center American College Theatre Festival. He composed the music for 2015 Texas Poet Laureate Carmen Tafolla's *Song of the Yanaguana River* (2015). His *New Year Canticles* was performed in July 2016 at the National Cathedral in Washington, D. C.

The **Texas State University Percussion Ensemble**, directed by Bobby Lopez, is an ensemble comprised of music majors and non-majors that perform various forms of percussion music. The ensemble regularly programs contemporary percussion works, traditional percussion orchestra pieces and various chamber and novelty pieces. The group has performed in various venues and conferences and has traveled performing for schools throughout the state of Texas.

**Paul Thomas** is assistant professor in music theory and composition at Texas Woman's University in Denton, TX. His wide range of compositional interests include writing for performer and electronics, acoustic chamber music, and group improvisation. Paul's acoustic and electronic music has been presented at conferences, festivals, and venues throughout the United States and Europe. Originally from northeastern Ohio, Paul received degrees in composition from Cedarville University and Bowling Green State University and a Ph.D. in composition from the University of North Texas. Paul's choral music is published through Carl Fischer and BriLee Press.

**Johnathan Segovia** is an aspiring composer born and raised in San Antonio, Texas. Segovia attended Texas Lutheran University in 2012 to pursue a degree in Music. Although he did not receive any formal training in composition, with the help of the Music Professors and Staff at TLU Segovia used available classes, such as Theory and Orchestration, to learn all that he could about the composition process. During his time in college Segovia began entering in composition competitions winning some contests such as Vox Novus 15 minutes of Fame contest and TLU's Orchestration Contest. His latest winning entry was the Blue Stars Drum and Bugle Corps "On Corps" Composition Contest in which the 2016 Blue Stars performed his composition "Magnificat" as an encore piece throughout the U.S. Segovia recently graduated from TLU with a Bachelor of Arts in Music and hopes to one day pursue his Master's in Composition.

**Danielle Woolery** is Assistant Professor of Music at Texas Woman's University where she teaches clarinet and courses in music pedagogy and education. She holds degrees from the University of Miami, where she was a Henry Mancini Institute Fellow, Webster University, and the University of North Texas. Dr. Woolery is an active chamber music performer and clinician and has given performances and presentations both nationally and internationally. She was also awarded first prize in the 2013 International Clarinet Association Research Competition in Assisi, Italy.

"**Stephen Yip** has an extraordinary way of creating a post-Darmstadtian modernism that incorporates his Chinese roots with a subtlety that gives us a vivid experience of the inner colors of an advanced spatial sense. It leaves us with a feeling of focused tranquility. He is a genuine voice in new music today." (*GappleGate Classical-Modern Music Review*) Yip obtained his D.M.A. at Rice University. He has attended major music festivals, including: Wellesley Composers Conference, Aspen Music Festival, Asian Composers' League, ISCM World Music Days, Chinese Composers' Festival, Darmstadt, Germany. Residencies include: Yaddo Colony and MacDowell Colony. Yip's works have been performed in the Asia, Europe and America. He has received several composition prizes, included "Salvatore Martirano Memorial Composition Award", "Taiwan Music Center International Composition Prize", "Singapore International Composition Competition for Chinese Orchestra", the ALEA III composition Competition, His works are recorded in the ERM-Media, PARMA, Capstone, North South recording, Ablaze records, ATMA Classique, and Beauport Classical labels. More information: [www.stephen-yip.com](http://www.stephen-yip.com)