

Program for the biennial
Wyoming Music Teachers Association

STATE CONFERENCE

June 13-15, 2024
Laramie, WY

Week In, Week Out

a teacher's journey

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Wyoming Music Teachers Association

WMTA

an affiliate of Music Teachers National Association

ABOUT

WMTA

The Wyoming Music Teachers Association (WMTA) is an affiliate of the Music Teachers National Association (MTNA). WMTA's purpose is to further the art of music, and to promote the growth and professional development of its members by providing programs that encourage and support teaching, performance, composition, and research. It's a non-profit organization whose funds are used solely to accomplish these objectives.

Anyone can join WMTA who is engaged in any field of music activity and who is also a member of MTNA. Because of the affiliation, members joining a local chapter must also join WMTA, and WMTA members must be members of the parent organization MTNA.

Conference Sponsors

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WMTA is deeply grateful for all those whose efforts have made this conference possible:

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Emily Walker Durrant, Wyoming State Achievement Day Coordinator
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Alaina Niemann, Sponsor Partnership Development

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Ads

SCHEDULE OF EVENTS

JUNE 13

Thursday

10AM-12:50PM

LOBBY

Registration & Exhibits

11AM-12:30PM

ROOM 2003

WMTA State Board Meeting

1PM-1:50PM

ROOM 2003

Karen Thickstun Keynote Presentation:
“Creative Renewal: A Year of Photos”

2PM-2:50PM

RECITAL HALL

John McDonald Presentation:
“Hearing What One Hasn’t Yet Heard...”

3PM-3:30PM

LOBBY

Break & Exhibits

3:30PM-4:20PM

ROOM 2003

“Speed Dating”
get to know your fellow members and our guests

4:30PM-5:20PM

ROOM 2003

Karen Thickstun Keynote Presentation:
“Five Pedagogical Principles...”

5:30PM-7PM

LOBBY

Exhibits & Break for Dinner
no host

7:30PM

RECITAL HALL

Opening Concert
Theresa Bogard, piano & Karen Becker, cello
+ premiere of Commissioned Composition by John McDonald

SCHEDULE OF EVENTS

JUNE 14

Friday

8AM-8:30AM

LOBBY

Registration & Exhibits

8:30AM-9:15AM

ROOM 2003

Theresa Bogard Presentation:
“RCM: A Thoughtful Curriculum...”

9:15PM-9:30AM

LOBBY

Break & Exhibits

9:30AM-10:20AM

ROOM 2003

Karen Thickstun Presentation:
“Embracing Innovation...”

10:30AM-11:20AM

RECITAL HALL

Victor Goulart Presentation:
“Demystifying Rote Teaching...”

11:30AM-1:15PM

LOBBY

Annual Membership Meeting & Elections
Lunch provided by Way Out West Music Academy &
The Crowbar

1:30PM-2:20PM

ROOM 2003

Theresa Bogard Presentation:
“Filling in the Holes...”

2:30PM-2:50PM

LOBBY

Break & Exhibits

3PM-3:50PM

ROOM 2003

Karen Thickstun Presentation:
“Studio Refresh!...”

SCHEDULE OF EVENTS

JUNE 14

Friday, cont.

4PM-4:50PM
RECITAL HALL

Raffle & Wrap Up

5PM-7PM

Dinner (no host)
Wyoming's Rib and Chophouse
2415 E Grand Ave, Laramie, WY 82070

7:30PM
RECITAL HALL

Closing Concert:
Lights Along the Shore



SCHEDULE OF EVENTS

JUNE 15

Saturday:

Wyoming State Achievement Day

10AM
RECITAL HALL

Honors Recital I

11:30AM
RECITAL HALL

Honors Recital II

1:30PM
RECITAL HALL

Masterclass

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Monday – Thursday

Lunch 11 am to 3 pm

Dinner 4:30 pm to 8:30 pm

Friday

Lunch 11 am to 3 pm

Dinner 5 pm to 9 pm

Closed Saturday

Sunday

Lunch 11 am to 3 pm

Dinner 5 pm to 8 pm

Lunch buffet available

Monday through Friday

PRESENTERS & PRESENTATIONS



Karen Thickstun

BIO

Karen Thickstun teaches piano pedagogy at Butler University and co-advises the Butler MTNA Collegiate Chapter. Thickstun holds degrees in piano performance/economics from Duke University, business administration from University of Virginia, and piano pedagogy from Butler University.

Thickstun recently retired as founding director of the [Butler Community Arts School](#). Serving 2,000 children through private lessons, group classes, and camps, instruction is provided by over a hundred Butler University students that she mentored in professional teaching practices. Working with afterschool programs, community centers, and United Way agencies, Thickstun developed a network of community partners to provide access to the arts for inner-city youth. To fund outreach classes and provide need-based scholarships, she wrote and received grants for more than \$100,000 annually for ten years.

In 2019, Thickstun was recognized by Butler University with the [“Woman of Distinction”](#) award, annually given to one staff/faculty recipient. In 2018, she was selected by United Way of Central Indiana as one of its “100 Heroes” to recognize the positive impact she has made in the community. For 2017-2019, Thickstun received a two-year Creative Arts Renewal Fellowship from the Arts Council of Indianapolis, funded by Lilly Endowment, Inc.

Thickstun is active in the Music Teachers National Association (MTNA) as immediate past president. She previously served as MTNA President (2021-2023), MTNA President-Elect (2019-2021), MTNA Vice President (2015-2017) and MTNA Secretary-Treasurer (2013-2015). Recent national appointments include grants and awards task force chair, MTNA Teacher of the Year committee chair, and strategic planning committee.

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PRESENTERS & PRESENTATIONS

She served as director of East Central Division director on the MTNA Board of Directors (2008-2010) and chaired the Local Associations Forum. Thickstun is a nationally-certified teacher of music (NCTM) through MTNA.

Thickstun is coordinator of the MTNA Business Digest, an online quarterly publication, and oversees the Business Resources section of the MTNA website. She authors a tri-annual column “The Everyday Entrepreneur” (formerly “It’s All Your Business”) for American Music Teacher. Her articles have also appeared in Keyboard Companion and Clavier Companion. She has presented numerous pedagogy and business sessions at MTNA National Conferences and other local, state and national conferences.

Thickstun has been active in the Indiana Music Teachers Association (IMTA) as president, trustee chair, newsletter editor, syllabus chair, conference chair, commissioning chair, arts advocacy chair, and bylaws revision chair. She received the Distinguished Service Award in 2002 and the Teacher of the Year award in 2008.

PRESENTATIONS

KEYNOTE: CREATIVE RENEWAL: A YEAR OF PHOTOS

In a chaotic world, wellness and self-care are more important than ever. Creative renewal is a key component for enriching our journey and sustaining artistic lives.)

FIVE PEDAGOGICAL PRINCIPLES TO TEACH AND LEAD BY

Great teaching is more than appropriate materials and good equipment. Great teachers consistently employ key pedagogical principles that go to the heart of developing independent, joyful learners. So do great leaders.

EMBRACING INNOVATION WITH AN ENTREPRENEURIAL MINDSET

We live in turbulent and disrupted times. How will our studios (and associations) move forward to meet new challenges? How can we let our hopes, and not our fears, shape the future? Let’s embrace innovation with an entrepreneurial mindset!

STUDIO REFRESH! ESSENTIAL BUSINESS PRACTICES FOR INDEPENDENT MUSIC TEACHERS

Times change. We have all adapted our teaching for new generations and challenges. Equally important are up-to-date studio policies and procedures, delivered with clarity and consistency. Now is a great time to refresh our communication and business practices!

PRESENTERS & PRESENTATIONS



John McDonald

BIO

Described as “the New England master of the short piece,” John McDonald is a composer who tries to play the piano and a pianist who tries to compose. He is currently Professor of Music at Tufts University, where he teaches composition, theory, and performance. His output concentrates on vocal, chamber, and solo instrumental works, and includes interdisciplinary experiments. Before arriving at Tufts in 1990, he taught at Boston University, the Longy School of Music, M.I.T., and the Rivers Conservatory. He was the Music Teachers National Association Composer of the Year in 2007 and served as the Valentine Visiting Professor of Music at Amherst College in 2016–2017. His new recordings include *At All Device* (Bridge Records 9528; a collection of piano works played by soloist David Holzman; 2020); *PanSync* (Arsis Audio; works by Su Lian Tan and John McDonald, performed by Tan [flutist], McDonald, [pianist], with flutist Carol Wincenc and piccoloist Cynthia Meyers; 2022); and *States of Play* (Bridge Records 9564; a collaborative retrospective of music by Robert Carl and John McDonald; 2022).

McDonald’s research interests include composition and new music pedagogy; intermedia collaboration involving composing and performing solo and chamber music; writing for young and non-professional performers; music applications for visual art and science; advocacy of new and overlooked composers through research and performance. His book, *Stirring Up the Music: The Life, Works, and Influence of Composer T(homas) J(efferson) Anderson*, is forthcoming from Borik Press. McDonald’s works are published by American Composers Alliance, and he is currently serving a term on the Board of Governors for ACA.

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PRESENTERS & PRESENTATIONS

PRESENTATIONS

HEARING WHAT ONE HASN'T YET HEARD: A COMPOSER'S APPROACH TO WRITING 'UP' TO YOUNG MUSICIANS

Arguably, somewhat smaller hands come with younger, more resilient musical brains and hearts. In 'scaling down' certain pianistic demands, might a composer uncover details that are actually MORE challenging when they aren't obscured by many notes? In discussing his WMTA Commission Week In, Week Out: Seven One-A-Day Piano Pieces, composer-pianist John McDonald seeks to illustrate ways in which he tries to fashion music that never underestimates the musical intelligence and potential commitment of the intermediate-to-advanced pianist. By proposing exacting, exciting pursuits with new sounds, young pianists can experience looking at each week, each day anew from the keyboard.



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PRESENTERS & PRESENTATIONS



Theresa Bogard

BIO

American pianist, Theresa Bogard, is a dynamic, versatile performer dedicated to expanding the canon of traditional piano repertoire. Her early career focused on performances of music by women composers, and she continues to include works by other lesser known composers in her varied programs. As a recipient of a coveted Fulbright grant, Bogard was able to explore her interest in historical performance practice and fortepiano studying at the Royal Conservatory of the Hague in the Netherlands. That same year she was a top-prize winner in the International Mozart Fortepiano Competition in Bruges, Belgium. A world traveler with a passion for other cultures, Bogard has performed on five continents in Belgium, Austria, Germany, The Netherlands, Italy, Mexico, Bolivia, Brazil, New Zealand, Australia, Korea, Indonesia, Thailand, China, Taiwan, Singapore, and throughout the United States.

Her extensive discography includes a wide variety of recordings ranging from solo piano to chamber music collaborations, from music of living composers to her specialty in fortepiano and historical performance practice. She has served on the faculty of the InterHarmony International Music Festival in Italy and the Sulzbach-Rosenberg International Music Festival in Germany and has performed at Carnegie Hall's Weill Recital Hall and at the Ravinia Steans Institute with cellist Misha Quint. Since her first concert tour in Brazil in 2007, she has become obsessed with the music of Brazilian composers. Returning to Brazil whenever possible, she has given masterclasses and performances at universities in São Paulo, Rio de Janeiro, Cuiaba, Curitiba, Florianopolis, Goiânia and Porto Alegre. In 2022, Bogard spent four months in Brazil performing chamber music in São Paulo, Porto Alegre, Goiânia, Ituiutaba and Campinas and recording Brazilian duos for flute and piano with flutist, Sara Lima.

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PRESENTERS & PRESENTATIONS

Internationally known as a pedagogue, she has been honored with numerous teaching awards. She attracts students from around the world as professor of piano at the University of Wyoming, where she also served as chair of the music department from 2010 to 2016. In 2008, she was chosen as the Wyoming Professor of the Year by the Carnegie Foundation. Her students have distinguished themselves in numerous piano competitions and been accepted into the top graduate and undergraduate programs in the country including: The Julliard School, Eastman School of Music, Cleveland Institute of Music, Oberlin College Conservatory of Music, Manhattan School of Music and Peabody Conservatory of Music among others. She has also served as an adjudicator at numerous regional, national and international piano competitions. Dr. Bogard is a Steinway Artist.

PRESENTATIONS

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FILLING IN THE HOLES: FIXING TECHNICAL PROBLEMS OF TRANSFER STUDENTS

Having a solid, versatile technique gives us the means to attain our artistic goals. By teaching students how to identify and correct technical problems within the repertoire they are studying, we can empower them to reach their artistic potential.

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PRESENTERS & PRESENTATIONS



Victor Goulart

BIO

Victor Goulart is a dedicated Brazilian pianist, piano teacher, and researcher passionate about Piano Pedagogy. He holds a Bachelor of Music in Piano Performance (2021) from the Federal University of the State of Rio de Janeiro (UNIRIO), where he studied under the guidance of Dr. Lúcia Barrenechea. He is a specialist in Piano Pedagogy, holding a "Practice and Teaching of the Piano in the 21st century" specialization diploma (2022), and is currently pursuing a Master of Music in Piano Performance at the University of Wyoming under the guidance of Dr. Theresa Bogard. With over eight years of teaching experience, Victor has had the privilege of instructing students of all ages and diverse learning stages, in-person and online, from various parts of the world. He has taught at esteemed music schools in Brazil, the United States, and Canada. He currently serves as a Piano and Class Piano instructor at the University of Wyoming.

Constantly seeking improvement, he participated in several masterclasses with renowned national and international pianists. Likewise, he was selected to participate in numerous music festivals. He has been performing in several recital halls and cultural centers as a recitalist, lecturer, and member of chamber music groups in several states of Brazil and the US.

He has a deep interest in piano pedagogy, an area in which he already has several improvement courses, and which is the subject of his various academic research. Among his main areas of interest are 21st-century piano pedagogy, Brazilian music, and Japanese studies.

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PRESENTERS & PRESENTATIONS

PRESENTATION

DESMISTIFYING ROTE TEACHING: IMPROVING STUDENTS' PERFORMANCE THROUGH PATTERN PIECES

In this presentation, you will learn about rote teaching, its benefits, and how to effectively and correctly use it with your students. Let's explore didactic repertoire and piano methods based on musical patterns. Through rote teaching and pattern pieces, you can provide beginners and intermediate students with well-rounded and dynamic piano learning.



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CONCERT PROGRAMS AND NOTES

OPENING CONCERT: THURSDAY, JUNE 13, 7:30PM

Program: Part I

WMTA Commissioned Composition World Premiere

DEBUTED BY LIAM GREENE, PIANO

Week In, Week Out: Seven One-A-Day Piano Pieces
Op. 692, for solo piano (2022-23)

John McDonald

1. Delicate Instruction (Sunday)
2. At The Ready (Monday)
3. Do It Without Effort (Tuesday)
4. Sink It In (Wednesday)
5. Lines Of Inquiry (Hands Together; Thursday)
6. Motion In Place, Then Gone (Friday)
7. Pulsed Meditation Becoming Grand (Saturday)

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CONCERT PROGRAMS AND NOTES

OPENING CONCERT: THURSDAY JUNE 13, 7:30PM

Program: Part II

The Becker-Bogard Duo

KAREN BECKER, CELLO
THERESA BOGARD, PIANO

7 Variations
on 'Bei Männern, welche Liebe fühlen', WoO 46
Ludwig van Beethoven
(1770-1832)

Sonate for Piano and Cello
Moderato quasi Andante
Très lent
Final: Moderato molto, Allegro con fuoco
Mélanie Hélène Bonis
(1858-1937)

INTERMISSION

Pequena Suite
Legendária
Harmonias soltas
Fugato
Melodía
Gavotte-Scherzo
Heitor Villa-Lobos
(1887-1959)

Sonata for Cello and Piano (1957)
Allegro passionate
Sostenuto
Allegro
George Walker
(1922-2018)

CONCERT PROGRAMS AND NOTES

PROGRAM PART I NOTES: COMMISSIONED COMPOSITION

Commissioned by the Wyoming Music Teachers' Association (Paula Flynn, President; Dr. Chi-Chen Wu, Commissioning Chair), these seven short pieces correspond to days of the week, suggesting a sequence of pianistic work-life concepts designed to engage the curious intermediate to advanced keyboard aficionado. The pieces can be played individually, in pairs or short sets, or as a full 'week' of music. I can envision seven pianists playing one each, one pianist playing all seven, or any other combination of performers and pieces in between.

The titles of the pieces are hopefully self-explanatory. I wonder if pianists and listeners who encounter *Week In, Week Out* will, as the titles suggest, find Sunday a time for careful education, Monday a starting gate, Tuesday a time for ease, Wednesday an oasis for thoughts to settle in, Thursday a hands-down time for new questioning, Friday a moment to quickly disappear, and Saturday a time for elevation.

John McDonald
November 2023

PROGRAM PART II NOTES: THE BECKER BOGARD DUO

The Becker-Bogard Duo will perform works by Beethoven, Mélanie Hélène Bonis, Heitor Villa-Lobos, and George Walker. In October 2023 the Duo released their CD *American Landscapes*, which includes the Barber Sonata, Libby Larsen's *Juba*, Atlanta composer Laurence Sherr's *Elegy and Vision* for solo cello, Missouri composer Warren Goch's *Monodies*, and the Sonata by George Walker (you will hear the Walker on today's concert). The recording, released on the Centaur label, is available for streaming on Apple Music, Amazon Music, Spotify, and ArkivMusic.



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CONCERT PROGRAMS AND NOTES

Cellist KAREN BECKER is a passionate and dedicated soloist and chamber musician. Her performances have taken her around the world to places such as the Czech Republic, England, Korea, Mexico, Norway, Switzerland, and throughout the United States. National and international festival appearances include serving as Artist Faculty for the International Cello Institute, the Ameropa Music Festival in Prague, SoundWaves Music Festival, Red Lodge Music Festival, and more. She is an enthusiastic teacher, having given cello and chamber master classes around the world and for the American String Teachers Association National Convention. She tours regularly as a soloist and chamber player and as cellist of the Concordia String Trio. The Concordia has recorded several on the Centaur label—Viennese String Trios, American Vistas, and From the Heart of Ra: New Chamber Music for Viola by Andrew List. She enjoys learning new music and has given numerous world premieres, solo and chamber. Additionally, she gave the Nebraska premiere of Swedish composer Kurt Atterberg's beautiful neo-romantic cello concerto with the Lincoln Symphony Orchestra, for which she plays principal cello. Becker has recorded for several PBS documentaries and independent films, including *Ashes from the Dust*, *Monkey Trial*, *Willa Cather: The Road is All*, and *Lovely Still*, and can be heard on the CD *Digital Ash* in a *Digital Urn* with the band *Bright Eyes*. She has been featured numerous times on American Public Media's *Performance Today*.

American pianist, THERESA BOGARD, is a dynamic, versatile performer dedicated to expanding the canon of traditional piano repertoire. Her early career focused on performances of music by women composers, and she continues to include works by other lesser-known composers in her varied programs. As a recipient of a coveted Fulbright grant, Bogard was able to explore her interest in historical performance practice and fortepiano studying at the Royal Conservatory of the Hague in the Netherlands. That same year she was a top-prize winner in the International Mozart Fortepiano Competition in Bruges, Belgium. A world traveler with a passion for other cultures, Bogard has performed on five continents in Belgium, Austria, Germany, The Netherlands, Italy, Mexico, Bolivia, Brazil, New Zealand, Australia, Korea, Indonesia, Thailand, China, Taiwan, Singapore, and throughout the United States. Her extensive discography includes a wide variety of recordings ranging from solo piano to chamber music collaborations, from music of living composers to her specialty in fortepiano and historical performance practice. She has served on the faculty of the InterHarmony International Music Festival in Italy and the Sulzbach-Rosenberg International Music Festival in Germany and has performed at Carnegie Hall's Weill Recital Hall and at the Ravinia Steans Institute with cellist Misha Quint. Dr. Bogard is a Steinway Artist.

CONCERT PROGRAMS AND NOTES

CLOSING CONCERT: FRIDAY JUNE 14, 7:30PM

Program

Lights Along the Shore

RODNEY GARNETT
BLAKE MCGEE
LISA RICKARD

Balkan Tune/Three Owls	Rod Garnett, arr. Lights Along the Shore
The Breakfast Suite I. Sunny Side Up II. French Pressed	Lisa Rickard
Minuet	CPE Bach, arr. Lights Along the Shore
Piper's Dream	Lisa Rickard
Winter Moon	Lisa Rickard
Molly on the Shore	Percy Grainger, arr. Blake McGee
Serenade for Three II. Songs III. Variations	Peter Schickele
Misty Morn in May	Lisa Rickard

CONCERT PROGRAMS AND NOTES

PROGRAM NOTES: LIGHTS ALONG THE SHORE

During the autumn of 2011, Lisa Rickard, Blake McGee, and Rodney Garnett began to develop new sounds as a trio with piano, clarinets, and flutes. Enriched by the expertise of percussionist Steve Barnhart, the new ensemble gave its first performance at the University of Wyoming in early 2012. The quartet has recorded two albums, *Excursion* (2013) and *Misty Morn in May* (2015), collaborated with vertical dance choreographer Margaret Wilson and storyteller Paul Taylor, and performed extensively in concert halls and schools throughout Wyoming. The group continues to perform their repertoire from almost 15 years of music making along with new compositions and arrangements by Lisa Rickard. "Lights Along the Shore" reflects the brightness of life in small villages along the rivers of Eastern Europe, and the lights of towns and cities along the "shores" of the great plains of Wyoming.



RODNEY GARNETT has performed extensively as a free-lance musician in orchestras, jazz and chamber music ensembles, folk music ensembles, and recording studios. He became fascinated with all kinds of cultural contexts for music during his years of teaching at the University of Wyoming. Garnett continues to enjoy making music with Lisa Rickard and Blake McGee and a wide variety of musicians in Moldova, Colorado, and South Dakota.

DR. BLAKE MCGEE is Associate Professor of Clarinet and Music History at the University of Wyoming. Prior to this appointment, he played clarinet with the Portland (OR) Opera, Oregon Mozart Players, and Vancouver Symphony and is currently principal clarinet with the Wyoming Symphony. He performs as a recitalist and chamber musician around the country, with recent performances in Boston, Portland, San Francisco, Thailand, China, and Montenegro. He enjoys a wide range of repertoire including contemporary compositions, free improvisation, and world/ folk genres. He is a founding member of Light Along the Shore, a group that performs original compositions and arrangements inspired by the music of Eastern Europe, Ireland, and the U.S.

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CONCERT PROGRAMS AND NOTES

Dr. McGee earned graduate degrees in performance and musicology from the University of Oregon and an undergraduate degree in music performance from the University of Minnesota. At the University of Wyoming, he teaches courses in clarinet, pedagogy, and music history. His area of research is in single reed adjustment and design and published a book in 2016 titled *Reedworks*.

LISA RICKARD spent several decades as a collaborative pianist in the collegiate setting, enjoying a wide spectrum of musical genres and playing for numerous ensembles, and solo vocalists and instrumentalists. Some of these included ballet and modern dance, choral ensembles, opera, musical theatre, and modern music in the church setting. She devotes her time now as an independent piano teacher with a full load of students of all ages. Having performed and taught music ranging from classical to world folk music sparked a love of composing her own music. She enjoys every opportunity to perform with *Lights Along the Shore* and humbly appreciates their willingness to give her music a voice.



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