

**2019 CMS NATIONAL CONFERENCE  
BIOGRAPHIES OF PERFORMERS, PRESENTERS, & COMPOSERS**

**Updated October 15, 2019**

**Abramo, Joseph Michael**

Joseph Michael Abramo is an Assistant Professor of Music Education in the Neag School of Education at the University of Connecticut, where he teaches undergraduate courses in instrumental methods and graduate courses in the theoretical foundations of music education and popular music and informal learning, and supervises student teachers. His areas of research include popular music, music teacher education, gender, cultural studies, race and multiculturalism, disability studies, poststructuralism, and constructivism. Joseph serves on the editorial committees for *The Bulletin of the Council for Research in Music Education; Action, Criticism, and Theory for Music Education; Music Educators Journal; Journal of Music Teacher Education; Visions of Research in Music Education* and the newly formed *Journal of Popular Music Education*. He is the co-author of the book *Navigating Teacher Evaluation: A Guide for Music Teachers*, published by Oxford University Press.

**Albert, Daniel**

Daniel Albert is Assistant Professor of Music Education at the University of Massachusetts Amherst. He received his Bachelor of Music degree, summa cum laude, from the University of Massachusetts Amherst, his Master of Music (Music Education) degree from the University of Michigan, and his Doctor of Philosophy in Music Education degree from Michigan State University. Prior to graduate studies, Albert taught classroom music, sixth grade small group band lessons, and elementary and secondary instrumental music for 11 years in Longmeadow, Massachusetts.

Albert has presented research studies at national and international conferences, including the National Association for Music Education's Music Research and Teacher Education National Conference, the American Educational Research Association's Annual Meeting, the Desert Skies Symposium on Research in Music Education, the Society for Music Teacher Education Symposium, and the International Conference for Research in Music Education. He has authored and co-authored research papers and articles in the *Journal of Research in Music Education, Journal of Music Teacher Education, Arts Education Policy Review, Research Studies in Music Education, Music Educators Journal*, and *Update: Applications of Research in Music Education*.

Albert serves on the editorial committee of *Music Educators Journal* and has been a featured clinician at schools throughout New England. A strong proponent of partnerships with K-12 music educators and arts organizations, he has collaborated with local artists and the Community Music School of Springfield (Massachusetts) to create artist-in-residence programs and commissioning projects that enrich the education of school music students.

**Allemeier, John**

John Allemeier's music has been described as having a "sweet sense of mystery" by Fanfare and as being "rapturous" by the American Record Guide. His music has been performed by Ethel, Loadbang, Boston New Music Initiative, Charleston Symphony, ASSEM3LY, Beo Quartet, Due East, Duo XXI, Kassia Ensemble, Low and Lower, Madison Park String Quartet, Terminus Ensemble, and on venues such as the Charlotte New Music Festival, TUTTI New Music Festival, the International Double Reed Society, International Clarinet Society Conference, International Society of Bassist Convention, Piccolo Spoleto, the 5th Annual Festival of Contemporary Music in San Francisco, and the Spark Festival in Minneapolis. He received his Ph.D. in Composition from the University of Iowa, his M.M. in Composition from Northwestern University, and his B.M. in Performance from Augustana College. He is currently Professor of Composition and Associate Chair of the Department of Music at the University of North Carolina at Charlotte. [www.johnallemeier.com](http://www.johnallemeier.com)

**Allerton, Alison**

Alison Allerton is Assistant Professor of Music and Associate Director of Choirs at the University of Tennessee–Chattanooga, where she conducts the Women’s Chorale and Men’s Chorus and teaches courses in choral methods and secondary methods.

Prior to her academic career, Dr. Allerton spent twelve years as a public school choral music educator in the Greenwich Public Schools (CT), where she was named a recipient of the Greenwich Public Schools Distinguished Teacher Award in 2010 and a recipient of the Yale Distinguished Music Educator Award in 2007.

Early research interests include the works of Hugo Distler (1908–1942), and her dissertation, entitled “‘Leave All That You Have, That You May Take All:’ What Hugo Distler’s *Totentanz* Reveals About His Life and Music,” won the Julius Herford Dissertation Prize for outstanding research in choral music. Now that she calls East Tennessee home, Dr. Allerton’s more recent research interests include studying sacred harp music, including its associations with Southern Appalachia and rural communities, and the recent surge of popularity of sacred harp music in concertized choral settings.

Dr. Allerton has presented at conferences of the National Collegiate Choral Organization, Connecticut Music Educators Association, Tennessee Music Education Association, and Virginia Music Educators Association.

Dr. Allerton holds a Doctor of Musical Arts in Choral Conducting from Louisiana State University, a Master of Music in Music Education with an emphasis in Choral Conducting from the Eastman School of Music, and a Bachelor of Music in Music Education from James Madison University.

**Amin, Anjni H.**

Anjni Amin is a Ph.D. candidate in music theory and cognition at Northwestern University. Her research interests include expressive performance skill acquisition and development, musical meaning, world music pedagogy and music theory pedagogy. Her work has been presented at the International Conference on Analytical Approaches to World Music, the International Conference for Music Cognition and Perception, the annual meeting of the Society for Ethnomusicology, and will be in the forthcoming Routledge *Companion to Music Theory Pedagogy*. Prior to her doctoral studies, Anjni taught K-4 general music in New York.

**Anatone, Richard**

Richard Anatone is as pianist, composer, teacher, and avid promoter of new music. He earned his Bachelor of Music in piano performance from Rhode Island College and his Master’s and Doctorate degrees in piano performance from Ball State University with a secondary area in theory/composition, composing and performing a five-movement piano sonata for his dissertation. He performs his own music as well as that of other composers in various festivals and conferences throughout the country and has been involved in many new music ensembles both as a leader and performer and continues to promote new music. His international debut will take place in Belgium in the Summer of 2019 at the CMS International Conference, where he will perform the 3rd movement of his piano sonata “On the History of Secrecy.” He also teaches a full piano studio and teaches at Blue Lake Fine Arts Camp in the summers. In addition to performing and composing new works, his primary interests include music written by Japanese composer Nobuo Uematsu and his compositional techniques in early role-playing video games. He currently teaches music theory and music history at Ball State University.

### **Arnold, Elizabeth Packard**

Elizabeth Packard Arnold, soprano, is a versatile singer who has frequently performed as a soloist in recitals and oratorios throughout the U.S. with emphasis on early music and the Lieder of Franz Liszt. She has sung with numerous regional orchestras, performing works of Bach, Handel, Haydn, Mozart, Mendelssohn, Brahms, and Saint-Saëns. In addition, she performed as a soprano soloist frequently with the Atlanta-based group, New Trinity Baroque Ensemble, in performances of Bach cantatas, solo cantatas of Handel, Monteverdi's *Vespers of 1610* in addition to performances of Carissimi's *Jonas and Jephthe*, Charpentier's *Messe de Nuit*, Monteverdi's *Selve Morale e Spirituale*, and Purcell's *Dido and Aeneas* that are recorded on Edition Lilac. She also served as a soprano soloist in Handel's *L'Allegro, il Penseroso, ed it Moderato* for the American Handel Festival and in numerous performances with the Kentucky Baroque, whose inaugural concert was part of the fringe concert series for the Boston Early Music Festival. Her performances of Liszt's songs include recitals and presentations in Weimar, Germany, as part of the International Franz Liszt Congress for the 200th anniversary of his birth and at the American Liszt Festival in San Francisco.

Professor Arnold received a D.M.A. in vocal performance from the Cincinnati—College Conservatory of Music focusing on the Lieder of Sophia Westenholz (1759–1838) for her D.M.A. thesis. Since 2009, she has been on the faculty of the University of Kentucky where she is currently an Associate Professor in Voice and Associate Dean of the College of Fine Arts.

### **Arreola, Brian**

Brian Arreola, Associate Professor of Voice at UNC Charlotte, has been described as a “robust Italian tenor” by the Washington Post, and his singing was called “fiery” by the St. Paul Pioneer Press. In 2013 he created the role of Luis Rodrigo Griffith in Opera Theatre of St. Louis's world-premiere of Terence Blanchard's “opera-in-jazz” *Champion*, receiving accolades from *Opera Today*, which praised his “well-schooled tenor and his impassioned way with several high-flying phrases,” and *Opera News*, which said that, “as Luis, the older Griffith's adopted son and caretaker, Brian Arreola was tenderness personified.” He has been featured with The Minnesota Opera, Opera Carolina, American Opera Theater, Opera Theatre of St. Louis and Ente Concerti (Sardinia, Italy), and others. He sang the title role in *Songs of the Fisherman* and Pinkerton in *Madama Butterfly* on the 2013 *Grachtenfestival* (Amsterdam, Netherlands). In 2014, he sang Isamele in Opera Carolina's *Nabucco*, as well as the love duet from *Madama Butterfly* on their season opening gala concert *Art Poetry Music*. In August 2017 he premiered the solo dance-opera, *Wake: Lucia*, by Leonard Mark Lewis, and sings the role of Ragueneau in the Opera Carolina production of *Cyrano* in November 2017. The UNC Charlotte Opera Workshop/Chamber Orchestra production of Puccini's *Gianni Schicchi* and *Suor Angelica*, for which Dr. Arreola was stage director and conductor, won 3rd prize in the National Opera Association's 2013 Opera Production Competition.

### **Atticks, Barry**

Dr. Barry Atticks teaches music technology courses at Millersville University. Dr. Atticks holds degrees in Business Management/Piano (B.S.), Commercial Music Composition (M.M), Intelligence/Terrorism (M.S.) and Music Education (Ph.D) from Elizabethtown College, California State University-Los Angeles, American Public University and Penn State University, respectively. Additionally, he has studied music technology at Berklee College of Music and the University of Oslo. He has worked as a sound designer and a music engineer in New York, a sound effects editor for Sony Television in Los Angeles on shows such as "Dr. Quinn Medicine Woman" (CBS), and as an assistant to composer Jeff Rona at Hans Zimmer's Media Ventures on television shows such as "Chicago Hope" (CBS) and Steven Spielberg-produced "Profiler" (ABC). He has also appeared in television shows such as "Power Rangers," "Beetle Borgs" and Showtime movies.

### **Badgerow, Justin**

Dr. Justin Badgerow is currently Associate Professor of Music at Elizabethtown College in Elizabethtown, PA. Previously, Dr. Badgerow was Director of Keyboard Studies and Assistant Professor of Music at Sul Ross State University in Alpine, Texas. Dr. Badgerow received his Doctor of Musical Arts degree from the University of Colorado at Boulder, the Masters degree in Piano Performance from the University of Texas at Austin and the Bachelor of Music in Piano from the University of Central Florida. Dr. Badgerow's primary teachers include Gary Wolf, Nancy Garrett, and Andrew Cooperstock with additional coaching by Robert Spillman and Anne Epperson. Dr. Badgerow has performed with artists such as Eddie Daniels, Patrick Mason, and Harvey Pittel and has performed as a soloist and collaborative pianist around the country as well as in Brazil, South Africa, and Mexico. Justin is active in the field of piano pedagogy and performance as he has been a featured presenter at meetings of Music Teachers National Association, National Conference for Keyboard Pedagogy, and the College Music Society's Rocky Mountain Regional Conference.

### **Baker, Michael**

Michael Baker is Associate Professor of Music Theory at the University of Kentucky, where he teaches courses on harmony, counterpoint, aural skills, the analysis of musical form, and musical interpretation. His research focuses on text-to-music relationships in song and opera, musical analysis and interpretation, semiotic studies in music, and the music of Benjamin Britten. His publications appear in music analysis journals such as *Music Theory Online*, *Music Analysis*, *Theory and Practice*, *Tempo*, *College Music Symposium*, *The Musical Times*, *The Dutch Journal of Music Theory*, *The Journal of Schenkerian Studies*, and *Indiana Theory Review*, and he has research forthcoming in books on semiotic approaches to opera, the analysis of music by women composers, and teaching approaches to music theory, all slated for publication by Oxford University Press. Michael is also an avid horn player and performs in several local and civic ensembles in and around Lexington, KY, including regular positions in the Lexington Brass Band and the Capital City Community Band, and has also recently performed as part of the Lexington Chamber Orchestra, Orchestra Enigmatique (Louisville), and the Sacred Winds Ensemble. He also regularly teaches a course for the Lewis Honors College at the University of Kentucky based on his research into semiotic studies in music.

### **Baldoria, Charisse**

A pianist, composer, and multidisciplinary artist, Charisse Baldoria has won prizes in international piano competitions, given concerts on five continents, and worked as a professional composer, arranger, and producer in her native Philippines. With experience in the classical, popular, and electronic realms, Charisse has written song cycles setting the poetry of Denise Levertov and Sara Teasdale, presented a composition at the Electronic Music Microfestival in Ann Arbor, and written and produced the music for numerous documentaries and advertising campaigns of Philippine corporations and government agencies, such as Philippine Airlines (the country's flag carrier), PLDT (the Philippines' largest telecommunications company), and the Department of Energy. At the University of Michigan, where she received her doctoral and master's degrees, she studied composition with Erik Santos and Susan Botti, and electronic music with Evan Chambers. As pianist, her artistic explorations have also led to collaborations featuring poetry, live drawing, video, non-Western traditions, and dance, in a piano concert. Her CD *Gamelan on Piano* features music inspired by Southeast Asia, with works by Lou Harrison, Colin McPhee, Godowsky, Debussy, Gareth Farr, and Philippine National Artist Ramón P. Santos. Her CD *Evocación* features music inspired by flamenco and tango, with pieces by Albéniz, Piazzolla, Falla, Scarlatti, and Buencamino, a Filipino composer. A Fulbright scholarship first brought her to the United States. She is currently Associate Professor of Music at Bloomsburg University of Pennsylvania.

### **Banks, Christy**

Christy Banks is Associate Professor of Clarinet at Millersville University of Pennsylvania where she also serves as Assistant Chair of the Music Department. Prior to her appointment to the Millersville University Music Faculty in 2005, Dr. Banks taught clarinet, saxophone, and related music courses at Nebraska Wesleyan University, Concordia University, Doane College, Union College, and Peru State College. A former member of the Lincoln Symphony and the Nebraska Chamber Players, Banks has performed with the Harrisburg, Lancaster, and Reading Symphonies, Pennsylvania Philharmonic, Allegro Chamber Orchestra, and Opera Lancaster. She has appeared as a soloist/recitalist throughout the U.S. as well as in Italy, Austria, Germany, China, New Zealand, and Iceland. Passionate about new music, Banks is a member of NakedEye Ensemble and the Spatial Forces Duo. Additionally, Banks is a member of the BATIK Clarinet Quartet and the Manor Winds Woodwind Quintet. National/International Conference performances/presentations include The College Music Society National Conference (2016, 2017, 2018), International Clarinet Association's ClarinetFest® (2011, 2012, 2013, 2014, 2016, 2017, 2018), NACWPI National Conference (2012, 2014, 2015, 2017), and SEAMUS (2013). Banks received her D.M.A. and B.M. in clarinet from the University of Nebraska-Lincoln and an M.M. in clarinet from Florida State University. Her primary clarinet teachers are Diane Cawein Barger, Frank Kowalsky, Eric Ginsberg, and Wesley Reist. Dr. Banks is the Pennsylvania state chair of the International Clarinet Association and the founder of the Millersville University Single Reed Symposium.

### **Barnsfather, Samantha Ryan**

Dr. Samantha Ryan Barnsfather taught at the University of Florida and Santa Fe College (Gainesville, FL) before joining the music faculty at Bellarmine University as an Adjunct Professor of Music. She received her B.A. in Voice and History at Campbellsville University (Campbellsville, KY), M.M. in Music Education at Belmont University (Nashville, TN) and a Ph.D. in Musicology (external cognates in Vocal Performance and European History) from the University of Florida (Gainesville, FL). Her research interests include 19th- and 20th-century British and Polish vocal music, nationalism, and the works of Frederick Delius and Ronald Stevenson.

Dr. Barnsfather has made presentations at the Southern Chapter College Music Society Conference (Student Paper Award Recipient), National Conference of The College Music Society, American Musicological Society, and the Nineteenth Century Studies Association Conference. She has published two essays in Salem Press's publication *Musicians and Composers of the 20th Century* and has a forthcoming entry on Ronald Stevenson in *Grove Music Online*.

### **Barry, Nancy H.**

Nancy H. Barry is Professor and Program Coordinator of Music Education in the Department of Curriculum and Teaching at Auburn University. She earned a Master's degree and Ph.D. in music education, and certificates in Electronic Music and Computers in Music from Florida State University. Barry has published in such journals as *Arts and Learning*, *Psychology of Music*, *Journal of Music Teacher Education*, *Contributions to Music Education*, *UPDATE*, and *The Bulletin of Research in Music Education*, and is a frequent presenter at national and international professional conferences. Barry is an active member of professional organizations such as NAFME and The College Music Society. She served as National College Music Society Secretary from 2016–2018, and currently chairs the CMS Committee on Academic Careers.

**Bechtel-Edmonson, Lydia**

Lydia Bechtel is focused on academics and performing at the University of Missouri-Kansas City where she is pursuing her Doctor of Musical Arts degree in Vocal Performance and a Master of Musicology degree. In 2018, Bechtel presented her paper “Pauline Viardot’s Transcriptions of Chopin’s Mazurka: A Study in Artistry” at the CMS National Conference in Vancouver. She has performed with Wichita Grand Opera, Boulder Opera, SongFest, Varna International Opera, Opera in the Ozarks, and IconArts Romania. Bechtel earned her BM summa cum laude from Oklahoma State University, completing the prestigious Honors College Degree. She earned her MM from Colorado State University where she was a graduate teaching assistant in voice and music theory fundamentals. At CSU she was named the Outstanding Graduate Student in Music and inducted into Pi Kappa Lambda honor society. Bechtel also maintains an active teaching schedule as a graduate teaching assistant in voice at UMKC.

**Beck, Jeremy**

American composer Jeremy Beck “knows the importance of embracing the past while also going his own way. ... [In] Beck’s forceful and expressive sound world ... the writing is concise in structure and generous in tonal language, savouring both the dramatic and the poetic.” (Gramophone). Jeremy’s music has been presented by New York City Opera, American Composers Orchestra, the Slovak Radio Symphony Orchestra, the Brno Philharmonic Orchestra, Center for Contemporary Opera, Peabody Opera, Yale Opera, Pacific Serenades, the Nevsky String Quartet, and the new music ensemble A/Tonal, among others. Recordings of his compositions are available on the Innova and Ablaze labels. A graduate of the Mannes College of Music, Duke University and the Yale School of Music, previously he was a tenured Associate Professor of Composition and Music Theory at the University of Northern Iowa and California State University–Fullerton. Jeremy also holds a law degree from the University of Louisville; he practices entertainment, copyright, trademark, and art law in Louisville. [www.BeckMusic.org](http://www.BeckMusic.org)

**Benessa, Katharyn R.**

Katharyn R. Benessa is an instructor at Colorado State University and Front Range Community College. She teaches music history, theory, and classical guitar. Specializing in research of Spanish music and plucked-string literature, her recent focus has been on secular song of the Spanish Renaissance. Her paper presentation for the Rocky Mountain Chapter of The College Music Society received a Best Paper Award. She has also presented for the Rocky Mountain Chapter of the American Musicological Society and has published articles on the subject of focal dystonia. In addition to playing the classical guitar, Dr. Benessa plays the lute, vihuela, and French baroque guitar and currently serves as a board member of the Lute Society of America.

**Berenson, Gail**

Gail Berenson, Ohio University Professor Emerita of Piano, is a dedicated teacher, performer, author and noted expert on musician wellness issues. She is the recipient of the 2002 School of Music’s Distinguished Teaching Award and the School of Music’s 2016 Distinguished Service Award. A powerful advocate on musicians’ health issues, she serves as Chair of The College Music Society’s Committee on Musicians’ Health, Chair of ISME’s Musicians’ Health and Wellness Special Interest Group and the founding chair and continuing member of the National Conference on Keyboard Pedagogy’s Committee on Pianists’ Wellness. She also serves as a member of the ISME Forum on Instrumental and Vocal Teaching. Ms. Berenson is one of the co-authors of *A Symposium for Pianists and Teachers: Strategies to Develop Mind and Body for Optimal Performance* and has authored three chapters for the fourth edition of the Lyke, Haydon, Rollin book, *Creative Piano Teaching*. She continues to be an active and passionate collaborative pianist, and has performed and lectured in over thirty states and in eleven countries. Past President of Music Teachers National Association, an association of 23,000 members, she was the recipient of the 2015 MTNA Distinguished Service Award. Her students are performing and teaching in independent studios and on college faculties throughout the world. [www.gailberenson.com](http://www.gailberenson.com)

### **Berkhout, Bjorn**

Dr. Berkhout currently serves in the City University of New York system as an Associate Professor at Queensborough Community College. He received his Bachelor's and Master's degrees from the University of Minnesota and his Doctorate in Composition at Northwestern University where he was awarded the Faricy Award for Creative Music.

He has received numerous national and international awards with performances across the United States and Europe. His composition *REM, a Lucid Dream Fantasy* won the 2004 Omaha Symphony Guild's International Composition Contest and he was a prize winner in the 2006 Gustav Mahler Composition Contest with his work *Eclipse*. His work *Zapstar* was selected for the ALEA III 2003 International Composers Contest and his composition *Visual Sound* was nominated for the Gaudeamus Prize 2000. Twice he has been selected as a semi-finalist for the Raymond and Beverly Sackler Music Composition Prize and twice as a finalist for the American Prize.

### **Bernard, Cara Faith**

Cara Faith Bernard is Assistant Clinical Professor of Music Education at the University of Connecticut in the Neag School of Education, where she teaches courses in choral and elementary methods, curriculum, and supervises student teaching. She has presented at various international, national, and regional conferences. Cara currently serves on the editorial committee of *Music Educators Journal*, as well as CT State Education Department's Arts Equity Incentive Committee and National ACDA Diversity Initiative Sub-Committee, creating policy, curriculum, and outreach to make the arts accessible and equitable for all students. Cara's research areas include music teacher evaluation and policy, teacher education, choral music education, urban music education, and diversity and access, and was a recipient of the Outstanding Dissertation Award from the Council of Research in Music Education. She is the co-author of the book *Navigating Teacher Evaluation: A Guide for Music Teachers*, published by Oxford University Press.

### **Beyt, Chris**

Dr. Chris Beyt is a jazz guitarist, bassist, electronic composer, recording engineer, and educator living in western North Carolina. Currently, he is the Assistant Professor of Jazz Guitar and Recording Arts at Western Carolina University. He earned a Bachelor's Degree in Jazz Studies from Loyola University in New Orleans in 1999, a Master's Degree in Jazz Performance from the University of North Texas in 2008, and a Doctorate of Musical Arts in Jazz Performance from the University of Illinois at Urbana-Champaign in 2014.

Dr. Beyt is primarily a jazz musician, but has performed many styles in venues such as the Jazz Showcase in Chicago, Tipitina's, and the New Orleans Jazz and Heritage Festival. He has performed with distinguished artists such as Dave Liebman, Randy Brecker, Jim Pugh, and the Mobile Symphony Orchestra, and he performs regularly on guitar and bass in and around the Asheville area.

### **Bodnar, Erin**

Erin Bodnar joins the faculty at the University of North Florida (UNF) this year as Assistant Professor of Music and Director of Bands where she will conduct the Wind Symphony and Concert Band, instruct courses in conducting, and coordinate the UNF Conducting Symposium. Prior to her appointment at UNF, Dr. Bodnar was Director of Bands at Graceland University for four years during which time the Symphonic Band performed at the Iowa Bandmasters Association conference. During 2013-2014, Dr. Bodnar was the conductor of the Wind Symphony and Orchestra at Mahidol University in Bangkok, Thailand. Her primary conducting teachers were Timothy Salzman, Eugene Corporon, Dennis Fisher, and Gerald King, and she has participated in conducting workshops across the United States as well as in Ukraine and Costa Rica. Dr. Bodnar maintains an active schedule as a guest conductor and clinician, traveling to Thailand, Indonesia, and throughout the United States and Canada.

Dr. Bodnar has contributed to *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, Volume 5, and the *GIA Teaching Music Through Performance Series* for Volume 7 and the revised Volume 1. She excelled at teaching both middle and high school band in Alberta, Canada for which she received the Keith Mann Young Band Director's Award and the Edwin Parr First Year Teacher Award. Her research interests include conducting pedagogy and motor cognition, and her articles have been published in the *Journal of Music Teacher Education* and *Music Perception*.

### **Bognar, Joseph**

Joseph Bognar is Associate Professor of Music at Valparaiso University, where he teaches piano, harpsichord, and music theory. He has served on the faculties of the Maud Powell Music Festival, Lutheran Summer Music, and the Stamford International Music Festival. As a member of the Castillon Piano Trio, he has performed in the United Kingdom, receiving acclaim for "his superb technique ... one could only marvel at this talented performer." (*Evening Telegraph*, U.K.) His most recent solo performances have featured some of the most formidable 20th-century works, including Rzewski's *The People United Will Never Be Defeated!* and Ives's *Sonata No. 2: Concord, Mass.* He earned the D.M.A. in Performance and Literature from the University of Illinois at Urbana-Champaign, where he was a student of John Wustman, and continues to perform as a collaborative pianist in concerts, festivals, and conferences nationally and internationally. Recent teaching interests have drawn him towards collaborations with colleagues in the STEM disciplines. In conjunction with the Department of Computer Science at Valpo, he developed an interdisciplinary general education course in computational music, and he has mentored student research projects that combine music with engineering and mathematics. He has served as Associate Regent on the national board of Pi Kappa Lambda (national music honor society) and as a visiting team member for the National Association of Schools of Music.

### **Bowman, Judith**

Judith Bowman is Professor of Music Education and Music Technology at the Mary Pappert School of Music of Duquesne University. She has developed and taught online courses in music education, music technology, musicianship, and music for non-majors. Dr. Bowman is the author of *Online Learning in Music: Foundations, Frameworks, and Practices*, published by Oxford University Press (2014).

### **Box, David**

David Box, a native of California, completed his Associate of Arts degree at Riverside Community College, where he studied with Charles Richard (saxophone) and Roger Rickson (conducting). He transferred to The University of Texas at Austin, where he received his Bachelor and Master degree in saxophone performance studying with Harvey Pittel (saxophone), Jerry Junkin (conducting), Rick Lawn, and Jeff Helmer (jazz studies and composition). He is the recipient of the Carl and Agnes Stockard Memorial Scholarship, the Elizabeth McGoldrick Suringer Endowed Scholarship, and the Effie Potts Sibley Endowed Scholarship. Mr. Box has served as Director of Jazz Studies and Professor of Saxophone at La Sierra University (Riverside, CA), as Adjunct Professor at Riverside Community College and Brazosport College (Lake Jackson, TX). While teaching in the Los Angeles area, Mr. Box pursued performance and composition opportunities that led to many collaborative projects in the film and television industries. In 2007 he traveled the world playing across Europe, South & Central America, the Pacific Islands and Asia, the Middle East, and all over the continental United States. After returning to Texas in 2013, Mr. Box joined the staff of Brazosport ISD, then Lubbock ISD, and is now serving as a fine arts administrator for two Lubbock, TX 501c3 organizations. Flatlands Dance Theater is a modern dance company founded by Texas Tech University professors and Frontier Arts Society, which he founded 3 years ago to house Lubbock's first professional Jazz Orchestra.



**Brenner, Brenda**

Brenda Brenner is Associate Professor and Chair of the Music Education Department in the Jacobs School of Music. She specializes in string music education, teaching applied violin as well as courses in violin and string pedagogy. She received a B.M. and B.M.E. from Wichita State University, and an M.M. and D.M.A. in violin performance from the Eastman School of Music. In addition to her appointment to the Music Education Department, she serves as co-director of the IU String Academy, a position she has held since 1993. Her String Academy students are featured in concerts in major venues throughout the United States and have presented tours throughout Europe, Asia and South America. As director of the Fairview Project—a program in which over 120 students in an underserved school are taught violin as part of the curriculum—Brenner researches the cognitive, academic, and social outcomes of early instrumental music instruction. A performer of chamber music throughout the United States, Brenner partners with her husband, organist Christopher Young. She also teaches and conducts at the IU Summer String Academy, and is Assistant Director of the IU Retreat for Professional Violinists and Violists. She is an active international clinician, with recent appearances at the Midwest Band and Orchestra Clinic, the ASTA National Conferences, and at Music Educators Conferences throughout the United States. Brenner is the Past-President of the American String Teachers Association.

**Broman, Per F.**

Per F. Broman is Professor of Music Theory and the Associate Dean of the College of Musical Arts, Bowling Green State University: He holds degrees from Ingesund College of Music, Sweden; Royal College of Music, Stockholm; McGill University, Montreal; and Gothenburg University. His research interests include twentieth-century analytical techniques, Nordic music, aesthetics, pedagogy of music theory, and film music. He was editor-in-chief of *What Kind of Theory Is Music Theory?* (Stockholm University, 2008), wrote the chapter “New Music of Sweden” for *New Music in the Nordic Countries* (Pendragon Press, 2002), and has contributed to numerous journals. He completed a chapter on Ingmar Bergman’s use of music in his films (Routledge, 2012) and monographs on composers Sven-David Sandström and Karin Rehnqvist (2012 and 2018).

**Brownlow, Art**

Art Brownlow is a Fellow in the University of Texas System Academy of Distinguished Teachers. He has received the UT System Regents’ Outstanding Teaching Award, The College Music Society Instructional Technology Initiative Award, and is an Apple Distinguished Educator. His research interests include brass instrument history, educational technology, and flipped learning. Published books include *The Last Trumpet: A History of the English Slide Trumpet and Teaching Music History with iPad*. At The University of Texas Rio Grande Valley, he is a Professor of Music and Fellow for Academic Innovation in the office of the EVP for Academic Affairs. He also directs the university's Study Abroad Program in Vienna. In addition to a DMA in Trumpet from the University of Texas at Austin, he received degrees in trumpet from Northwestern University and music education from Furman University, with additional studies in musicology at the University of North Carolina at Chapel Hill.

**Bukhman, Michael**

Michael Bukhman is the newly appointed Assistant Professor of Collaborative Piano and Chamber Music at Texas Christian University. He is an award-winning pianist, performing with Itzhak Perlman, Kim Kashkashian, Dawn Upshaw, The Attacca Quartet, Tessa Lark, Julia Bullock, and many other luminaries of our time.

Notable music festival concert appearances include Yellow Barn Music Festival, The Perlman Music Program, and the Ojai Music Festival. He has also performed on Boston’s charitable *Music For Food* concert series with members of the Boston Symphony Orchestra.

In addition to the standard repertoire, Bukhman has a keen interest in showcasing the music of our time, performing the music of Jonathan Harvey, Osvaldo Golijov, Philippe Hersant, Arlene Sierra, Judith Shatin, Tzvi Avni, and others.

In the Spring of 2017 Bukhman was Guest Artist in Residence at the Oberlin Conservatory in Oberlin, OH. He was recently invited to present solo and chamber masterclasses at Soochow University in Taipei, and previously taught, performed, and presented masterclasses at Shenandoah University, Concordia College, and Towson University.

Bukhman attended the Oberlin Conservatory of Music as a student of Robert Shannon, where he became the first in that institution's history to graduate with Honors in Piano Performance. As part of his Honors project, Bukhman recorded and self-produced the complete *24 Preludes and Fugues* of Shostakovich, performing ten of them in one recital. He holds Master of Music and Doctor of Musical Arts degrees from The Juilliard School, where he studied with Robert McDonald.

### **Bullock, Kathy W.**

Dr. Kathy Bullock is a Professor of Music at Berea College, Berea, Kentucky, where she has worked for the past twenty-three years. She has earned a Ph.D. and M.A. in Music Theory from Washington University in St. Louis, MO, and a B.A. in Music from Brandeis University, MA.

At Berea College, Dr. Bullock teaches music theory, African American music, ethnomusicology, and general studies courses; directs the Black Music Ensemble (an eighty-voice choir that specializes in performance of African American sacred music); and works as a staff accompanist. She has served as the department chair and works diligently in other administrative capacities in the college. Additionally, Dr. Bullock has designed and completed new study abroad programs for Berea College students, traveling to Zimbabwe, Ghana and Jamaica. Dr. Bullock's research in sub-African and African American music and culture, and influences of/connections in the African diaspora has afforded her the opportunity to give numerous presentations, performances, lectures, and workshops throughout the United States, Europe, and Africa. These presentations include: *From Negro Spirituals to Jamaican Revival Songs*, *Singing in the Spirit*, *African American Sacred Music*, and *African American and Appalachian Musical Connections*. The programs have been performed for organizations such as the Kentucky Humanities Council, Appalshop Voices from Home, Augusta Heritage Center, and the Smithsonian Institute Folk Festival, as well as scholarly conferences.

### **Bunchman, Michael**

Pianist Michael Bunchman is currently on faculty at the University of Southern Mississippi as the director of the Collaborative Piano Program. Dr. Bunchman has performed and collaborated with the Las Cruces Symphony, Opera Saratoga, Opera Santa Barbara, the Aspen Music Festival, and the Natchez Music Festival, where he spent three seasons as Assistant Musical Director. Michael has spent five seasons as a principal coach and pianist at the Utah Festival of Opera and Musical Theater. Also active as a concerto soloist, Dr. Bunchman has performed with the Ridgefield Symphony, the Breckenridge Music Festival, the Antara Ensemble in New York City, the Utah Festival Opera Orchestra and the National Repertory Orchestra.

### **Burel, Joshua**

Joshua Burel's research focuses on underrepresented composers and social justice issues. He won the Theodore Presser Award for his work with Czech composers and the Holocaust and an award from the University of Alabama in Huntsville for his project "Grażyna Bacewicz: Analysis Showcasing Contributions of Female Composers." He is the violinist of the ensemble What Is Noise that regularly tours throughout the U.S. having made their Carnegie Hall debut in 2014 and released their album "Equivocal Durations" with Centaur Records and includes Burel's piece Roanoke.

Joshua's compositions *A Winter's Tale*, *Roanoke*, and *Andooni*, have been recognized by The American Prize and his works have been performed throughout the United States. Commissions include *Blake Reimagined* for oboe and tenor by Galit Kaunitz and Jonathan Yarrington from the University of Southern Mississippi; *Rumpelstiltskin* for solo violin and narration for Megan Sahely; *Andooni* for Anastasia Christofakis and the Armenian Music Symposium; *Let this Darkness be a Bell Tower* for solo clarinet, string orchestra, and electronics for the Albert Einstein High School; *Sonata for viola and piano* for Peter Dutilly; and *Sonata No. 2* for violin and piano "Subharmonics" for Naomi Droge to explore an extended technique allowing violinists to produce notes below the G-string.

Joshua completed his D.M. at Florida State University, and M.M. and B.M. at Western Michigan University. His principal teachers have been Ladislav Kubik, Ellen Taaffe Zwilich, C. Curtis-Smith, Benjamin Sung, Renata Artman Knific, Amanda Walvoord Dykhouse, and Ellen Rizner. He serves on faculty at the University of Alabama in Huntsville.

### **Capparelli, Anthony Vincent**

Originally from River Falls, Wisconsin, pianist Anthony Capparelli is currently a teaching assistant pursuing a D.M.A. at the University of Iowa under the tutelage of Dr. Ksenia Nosikova. Some of Anthony's previous teachers include Lillian Tan, Paul Wirth, and most recently, Catherine Kautsky at Lawrence University, where he received his B.M. in piano performance. In 2014, he received a Thomas J. Watson Fellowship, which sent him abroad to Ireland, Scotland, Sweden, Norway, and Iceland to pursue ethnographic research into Celtic and Scandinavian music and storytelling traditions. He has performed in concert with the Kenwood Symphony Orchestra, St. Croix Valley Symphony Orchestra, and Minnesota Orchestra.

### **Carballo, Kim**

Kimberly Carballo is Coordinating Opera Coach for Indiana University Opera and Ballet Theater as well as an active international performer and educator. She has previously worked as the Mainstage and Young Artists' Program Coach for the Compañía Lírica Nacional de Costa Rica and as Music Theory Instructor and Vocal Coach at the Conservatorio Musical de Alajuela, Escuela de Artes Musicales de la Universidad de Costa Rica, Universidad Nacional in Costa Rica. In addition to her duties at the IU Jacobs School of Music, Carballo maintains a private studio as a freelance coach, collaborator, and piano teacher. She is founder and director of Reimagining Opera for Kids (ROK), a music community engagement and education program based in Bloomington, IN. She is also part of the inaugural and ongoing team for Tunaweza Kimuziki (Through Music All is Possible), a project promoting exchange among music educators, scholars, and performers in Kenya and the United States.

### **Carey, Matthew**

Matthew Carey is the Director of Choral Activities at the University of Alabama in Huntsville. Originally from Washington state, Dr. Carey taught high school vocal music for 4 years after receiving his undergraduate degree from Western Washington University. He holds a Master of Music from the University of Oregon and a D.M.A. in Choral Conducting from Texas Tech University. His conducting teachers include Leslie Guelker-Cone, Sharon Paul, Hirvo Surva, and Richard Bjella.

Prior to Coming to UAH, Dr. Carey served as conductor of the University of Oregon's award-winning Chamber Choir, preparing the ensemble for their inaugural season as participants in the Oregon Bach Festival. The UO Chamber Choir performed under the batons of Helmut Rilling and Matthew Halls, as well as serving as the ensemble for the Conductor's Showcase concert. Dr. Carey was also the Director of Choirs and Vocal Studies at Oklahoma Panhandle State University before joining the faculty at UAH.

Dr. Carey has been performing nationally both as an oratorio soloist and as a professional chorister for over a decade. He is a ten-year member of the Berwick Chorus of the Oregon Bach Festival, and recently joined the Helmut Rilling Ensemble, based in Germany.

### **Carr, James Revell**

Revell Carr is Assistant Professor of Ethnomusicology and director of the John Jacob Niles Center for American Music at the University of Kentucky. His major interests include sea chanteys, Hawaiian music, Anglo-American balladry, the U.S. and U.K. folk music revivals, and the improvisational rock band Grateful Dead. Dr. Carr was previously an Associate Professor of Ethnomusicology at the University of North Carolina at Greensboro, where he founded the UNCG Old Time Ensemble. In the 1990s he was the Interpretive Specialist Park Ranger at San Francisco Maritime National Historical Park, where he ran the monthly Sea Chantey Sing-Along in the hold of the lumber schooner *C.A. Thayer*. He also worked as a demonstrator of maritime skills and crafts at Mystic Seaport Museum in Connecticut, and curated major exhibits at the Columbia River Maritime Museum in Astoria, Oregon. Carr's first book, *Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels* (University of Illinois Press, 2014), about musical exchange between American sailors and Hawaiians in the nineteenth century, was a co-recipient of the Society of Ethnomusicology's Alan P. Merriam Prize for outstanding book in ethnomusicology for 2015. He has articles and reviews in the *Journal of American Folklore*, *The Yearbook for Traditional Music*, *The Oxford Encyclopedia of Maritime History*, *The Journal of British Studies*, *American Historical Review*, *Voices: The Journal of New York Folklore*, and others. He has also published essays in numerous edited volumes about the Grateful Dead and their fans, the Deadheads, which will be the topic of his next book.

### **Casey, Brian**

BIO PENDING

### **Caswell MacMullen, Kristina**

Kristina Caswell MacMullen serves as Associate Professor of Choral Conducting at the University of North where she conducts the University Singers and instructs both undergraduate and graduate students in the areas of conducting and choral pedagogy. Prior to her appointment at UNT, Dr. MacMullen spent eight years on the faculty of The Ohio State University.

As an active adjudicator and clinician, Dr. MacMullen has conducted All-State and honors choirs throughout the United States. She has presented and co-presented interest sessions at state, regional, national and international conferences. Upcoming engagements involve students in New Mexico, Michigan, South Carolina, and Texas. In 2011 she was runner-up in the National American Choral Directors' Association graduate level conducting competition. Other awards include selection as a Fulbright Fellowship Alternate to Slovenia, the Don and Kay Cash Fellowship, and being named a graduate student of distinction for Texas Tech University in the areas of music and humanities and the Sir William Osler Award for Humanism in Medicine from The Ohio State University. Her teaching and conducting is featured on the recording *Conducting-Teaching: Real World Strategies for Success* published by GIA (2009).

Dr. MacMullen earned both the bachelor of music education and master of music degrees from Michigan State University. She completed the doctor of musical arts degree at Texas Tech University. Dr. MacMullen has enjoyed a diverse career as a public-school teacher, interacting with students in rural, suburban, and urban settings, elementary through high school. She also sings with the professional ensemble *Mirabai*.

### **Childs-Helton, Sally**

Sally Childs-Helton, Ph.D., is an ethnomusicologist, folklorist, music educator, percussionist, and archivist. She holds the B.M.E. from East Carolina University and the M.A. and Ph.D. in folklore/ethnomusicology from Indiana University, with minors in musicology and African studies. Her M.L.S. is from Indiana University. Sally has been teaching world musics and ethnomusicology for 40 years and has been a professional archivist for 35 years. She has been at Butler University for 18 years as a Professor in the Library Faculty and the Head of the Special Collections, Rare Books, and University Archives department of Irwin Library. She is also an adjunct professor in the music program. Sally's musical research interests include the inclusion of world musics in Western classical music, world percussion, American Sign Language in music performance, and face-to-face and online relationships among members of musical communities. She became interested in Gershwin's opera *Porgy and Bess* when she discovered that Todd Duncan, the original Porgy, was an English major who graduated from Butler University in 1925. She continues to research Duncan as an early civil rights activist through the arts.

Outside the university, Sally teaches percussion, drumming, and guided music improvisation workshops. She accompanies choruses and modern dance, and performs in the eclectic Celtic band Wild Mercy, the improvising ensemble Thin Air, and the ZDrum West African Drum Troupe. She studies world percussion, including West African djembe and dundun, Irish bodhran, Middle Eastern frame drumming, and Japanese taiko. Sally is also a hand bookbinder and a student of paper arts.

### **Chin, Brian Kai**

Musician, educator, and cultural entrepreneur, Brian Kai Chin is trained in Western classical, jazz, and world traditions. Focused on using music as a universal language to bring people together and celebrate our shared humanity, Brian's vision is embedded in his work as Creator and Executive Director of Common Tone Arts, a non-profit arts organization dedicated to inspiring positive change for our diverse world through arts education and music. As the Chair of the Music Department at Seattle Pacific University, Dr. Chin has led an innovative 21st-century curriculum redesign that encourages students to become cultural leaders by nurturing complete musicianship and creating socially conscious art.

### **Choi, Chee Hyeon**

Chee Hyeon Choi is a piano faculty member at Bradley University, a Nationally Certified Teacher of Music, and the State Chair of the Collegiate Chapters and the Junior Competition of the Music Teachers National Association. Dr. Choi has appeared at various venues for solo and ensemble concerts, as well as lectures and adjudications. She gave workshops at Central Michigan University and Midland Music Teachers Association. She was also invited to serve as the adjudicator for the East Central division of the MTNA competition. In addition, she was a discussant at the MTNA Group Piano Symposium in Austin, TX, and presented at the Improvisations Symposium in Cedarville University, OH; The College Music Society Great Lakes Chapter in Murray, KY; the Korea Pedagogy Conference; and the Illinois Music Teachers Association Annual Convention. Dr. Choi recently performed the solo & ensembles at the Candlelight Concert series at Trinity Lutheran Church and the Duo piano concerts in the Iben Arts Series at in Peoria; MTNA GP3 Forum in Oberlin, OH; 176 Duo Piano recitals in Seoul, Korea; the Bradley Community Chorus 60th Anniversary concert; concerto solo performances with the Salt Creek Chamber Orchestra in LaGrange, IL; Bradley Symphony Orchestra; and the Excursion Concert Series in Lawrenceville, GA. She completed her doctoral degree at the University of Illinois at Urbana-Champaign (UIUC) in piano and piano literature and has served on the faculty of the Illinois Summer Youth Music camps. Dr. Choi founded the Bradley University Summer Piano Camp in 2014 and has continued to direct the program.

### **Choi, Grace**

Grace Choi is an active performer, teacher, and researcher. Since her debut concerto performance at the age of 13 with the University of Texas at Arlington orchestra, she has performed throughout Asia, Europe, and North America.

Dr. Choi earned bachelor's degrees in Piano Performance and English Language and Literature with dual teaching certifications from Sookmyung Women's University. Graduating summa cum laude, she received the College of Music Dean's Award. Choi obtained a Master of Music in Music Education with the Arts Leadership Certificate at the Eastman School of Music, and a second MM in Piano Performance and Pedagogy at Southern Methodist University. She was inducted into Pi Kappa Lambda at SMU.

Dr. Choi taught in Dallas, TX before starting the Doctor of Musical Arts in Music Education at the Eastman School of Music. As the first pianist of the DMA program in the Department of Music Teaching and Learning, Choi served various departments as a teaching assistant and part-time graduate instructor. She was the recipient of the prestigious Teaching Assistant Prize for Excellence in Teaching. Choi also taught as the piano faculty at Greenville University.

During recent years, Dr. Choi presented a lecture with live performing and teaching demonstrations on "Encouraging Improvisation through 18th Century Performance Practice in Collegiate Class Piano" at the 2018 College Music Society Rocky Mountain Chapter Conference (Denver, CO), 2017 McGill Music Graduate Symposium (Montreal, Canada), and the 38th International European Piano Teachers Association Conference (Reykjavík, Iceland). She is currently Lecturer at Daegu Arts University. [www.choigrace.com](http://www.choigrace.com)

### **Claure, Fabiana**

Fabiana Claire is a multifaceted concert pianist, educator, administrator, speaker, consultant, and entrepreneur. Her diverse musical career and successful business experience, as well as her international background—having lived in the U.S., Bolivia, and Cuba—have allowed her to gain an empowering and global perspective towards music and entrepreneurship education. Fabiana is the Founder and Director of the Music Business and Entrepreneurship program at the University of North Texas. She is spearheading a major initiative designed to equip young musicians with key music business and entrepreneurship skills to support 21st-century artistic careers. In this role, Fabiana has designed a new curriculum and founded several experiential learning initiatives that have allowed her students to gain employment, raise start-up funds and create successful music businesses while in school. Under Fabiana's leadership, the UNT College of Music earned national recognition being ranked among the Top 15 Music Business Schools in 2017, 2018, and 2019 by Billboard magazine. Fabiana has been featured in numerous media outlets including television, radio, podcast, newspapers, blogs, and magazines. Fabiana is also the Co-Founder and Executive Director of Superior Academy of Music (SAM) in Miami, FL. She is an active concert pianist and an internationally certified examiner for the Royal Conservatory of Music. Her CD, *Fabiana Claire, Debut Album* was commercially released in 2013. Fabiana has been a featured speaker at several national and international conferences and at universities throughout the country. She holds a Doctor of Musical Arts degree from the University of Miami. [www.fabianaclaire.com](http://www.fabianaclaire.com)

### **Clements, Alexander**

Vibrant, rhythmic, and lyrical are just a few of the many adjectives that can be used to describe the many facets of this talented and creative Canadian jazz pianist and composer. Clements, who was a child prodigy at the age of four, won numerous piano competitions in Canada and quickly became an internationally recognized artist. One of his highest accomplishments is an Alberta Achievement Award, which was presented to him by the Government of Canada. He is currently in his eighth year teaching jazz and commercial music at the University of Nevada–Las Vegas. He also performs nightly in Cirque du Soleil's water show *O*.

Clements holds a Doctorate in Musical Arts in Jazz Studies from the University of Southern California. He is an active music researcher and recently received a Music Teaching and Learning award from the University of Southern California and published a paper entitled “Joint Music Making and Prosocial Behavior in Infants and Young Children.” His interest in the creative process in music led him to design a pedagogical structural model for teaching classical musicians improvisation.

Clements has performed at jazz festivals including the Montreal International Jazz Festival and the Martial Solal International Jazz Piano Competition in Paris. As a composer he received an AEGIS award for his music score in the film documentary *Lewis and Clark: Following their Footsteps*.

Other awards include a Music Teaching and Learning award from USC, Conseil des arts et des lettres du Québec, and The Canada Council.

### **Cockey, Linda**

Dr. Linda Cockey, Professor of Music at Salisbury University, initiated and team-teaches a course in Musician Wellness with an Athletic Trainer and Psychologist since 1997. Her work in the field of musician wellness led to an invitation to teach at Shandong University in Jinan China where she was a *Distinguished Professor* in 2012. At Shandong, she taught both undergraduate and graduate piano majors and presented a workshop on *Performance Wellness*. She served as chair of the Music department at SU from 2003–2012 and under her guidance, the music program received their first NASM accreditation. She has been an accreditation visitor for NASM since 2009. Linda Cockey is currently chair of the Editorial Board for MTNA’s e-Journal and has been a member of that board since 2013. She has published articles and book reviews for the AMT journal, the e-Journal and wrote several book reviews for Oxford University Press. She served as Poster Presentation chair for MTNA’s national conferences in 2016 and 2017. Her dedication to musician wellness is seen through her many national and international presentations with MTNA, MSMTA, ISME, CMS, PAMA and NCKP. In addition to being a member of the Committee on Musicians’ Health for CMS, she is also a member of the Musician Wellness Committee for the National Conference on Keyboard Pedagogy.

### **Colahan, Ellwood**

Ellwood Colahan holds a B.M. in Classical Guitar Performance, an M.A. in Music Theory, and an M.L.I.S. in Library Science, all from the University of Denver, where he now serves as Music and Performing Arts Reference Librarian and teaches a graduate music bibliography course under a separate adjunct appointment. His research interests are varied; he has presented nationally and regionally on the bibliography of classical guitar repertoire, on gamified library and classroom instruction, and on issues in contemporary Balinese gamelan music.

Before receiving his appointment, Mr. Colahan was an Adjunct Instructor of Classical Guitar and Guitar Ensemble at Adams State University, Colorado State University (Pueblo), Pikes Peak Community College, and Pueblo Community College. Mr. Colahan is also active in the Denver chapter of the American Recorder Society, and served from 1993-96 as a United States Peace Corps volunteer in the West African nation of Guinea.

Mr. Colahan lives in Denver with his wife, Ni Nyoman Erawati, and their two children.

### **Coquempot, Jean-Claude**

Jean-Claude Coquempot, a native of France, began formal studies at the Geneva Conservatory at the age of 27. A double bassist in the orchestra Collegium Academicum, he joined “Les Solistes du Collegium Academicum” for recording sessions and substituted in the Groupe Instrumental Romand (Radio RSR) for whom he wrote several tunes.

Besides writing incidental music for Swiss theaters (Tel Quel Bétant, Le Caveau) and accompanying singers on 2 LPs, he teamed with Stuff Comb (percussion) and Emile Ellberger (multimedia) in explorations with live music and painting, played in a jazz quartet interacting with actor Gilbert Costa (“Jazz en Paroles”), gigged for the agency Unisonor, taught music education in Swiss public high schools, and had a piece performed at the Festival Tibor Varga (Switzerland).

Through frequent workshops and seminars, the scope of his mentors in composition ranges from Norbert Bichet (small farmer, guitarist, composer), Jacques Guyonnet (ISCM), Rainer Boesch (electroacoustic music), and Alberto Ginastera in Geneva, to Max Deutsch in Paris.

Jean-Claude was a dump truck driver on the construction site of La Défense (Paris) and worked nine years in various United Nations agencies. In the U.S., he taught French in colleges and at Berlitz, bussed tables, was a cataloger at the Mississippi Department of Archives and History, and a loader at Home Depot.

Degrees: Doctorat de 3ème Cycle, music and society (Université Paris VIII, Dr. Daniel Charles); French Literature (ABD, University of Maryland); Français Langue Etrangère (Maîtrise, Université Lyon 2); Library and Information Science (Master, University of Southern Mississippi).

### **Cornett-Murtada, Vanessa**

Vanessa Cornett is the Director of Keyboard Studies and Associate Professor of Piano and Piano Pedagogy at the University of St. Thomas in Minneapolis-St. Paul. An international clinician, she has presented workshops and master classes in North America, the U.K., Ireland, Serbia, Greece, Ukraine, South Africa, New Zealand, and Taiwan, and at CMS conferences in Croatia, Scandinavia, Argentina, and Australia. She is an active clinician for national conferences of the Music Teachers National Association, National Conference on Keyboard Pedagogy, and College Music Society. She has also presented at the World Piano Conference, International Society of Music Education World Congress, International Conference of the Arts in Society, Annual Symposium of the Performing Arts Medical Association, the Centre for the Study of International Governance, and the Nobel Peace Prize Forum.

Her most recent publication is *The Mindful Musician: Mental Skills for Peak Performance* (OUP 2019). Others include book chapters in the fourth edition of *Creative Piano Teaching*, papers in *American Music Teacher*, the *MTNA eJournal*, *Journal of Undergraduate Neuroscience Education*, *College Music Symposium*, *Journal of Transformative Education*, *Clavier Companion*, and *The Canadian Music Teacher / Le Professeur de Musique Canadien*. She received outstanding teaching awards from the University of North Carolina at Greensboro and the Music Academy of North Carolina. She earned her D.M.A. in piano performance and literature from the University of North Carolina at Greensboro, and her B.M. in piano performance and M.M. in piano pedagogy from West Virginia University. She currently serves on the CMS Committee for Musicians' Health.



### **Cox, Donna M.**

Rev. Dr. Donna M. Cox is a graduate of Washington University St. Louis where she received the Ph.D. and M.M. degrees in Performance Practices: Choral Conducting and the University of Dayton where she earned the M.A. in Theological Studies. Dr. Cox has performed in various parts of the world, including Prague, Barcelona, Italy, England, Scotland, and Ghana. She is published in *The African American Lectionary*, *The Journal of Black Sacred Music*, *Triad*, *Rejoice!*, *Ethnomusicology*, and has written chapters in the books *Mastering The Art of Success* and *Black Women In the Academy: Promises and Perils* and articles published in the *Encyclopedia of Gospel Music*. She has authored several books; her most recent are *Meeting Space: One-On-One With God* (2017) and *Hezekiah Loves Music: A Sacred Adventure* (2016). She co-edited the *Anthology of Art Songs & Spirituals by African American Composers* with Dr. Kathy Bullock (2012). Dr. Cox regularly conducts workshops and symposia celebrating the works and lives of African-American composers and arrangers. She has gained recognition throughout the academic community for elevating the study of gospel music within the college curricula. A much-sought lecturer, her sessions have been presented at professional conferences across the United States and in several parts of the world including the International Society of Music Education World Congress (Scotland, Brazil); Christian Congregational Music Conference (England); and International Conference on Arts In Society (Venice); American Music Therapy Association Conference; NCORE; Ohio Music Educators Conferences; and the National Theatre of Ghana, West Africa.

### **Cremata, Radio**

Dr. Radio Cremata is a professor of music education at Ithaca College. With a diverse teaching background from K-Graduate School, his experience encompasses public, private, charter, and online settings. His research relates to technology and inclusivity in music education. He is particularly interested in marginalized communities and culturally relevant music education practices. Dr. Cremata's research has been published in several journals including: the Journal of Research in Music Education, the International Journal of Music Education, the Journal of Music, Technology and Education, Action Criticism and Theory for Music Education, the Journal of Popular Music Education, and School Music News. He has written books and contributed chapters to edited books for Bloomsbury, Routledge and Oxford University Press. His research interests reflect his belief that broad opportunities music education should be available to greater numbers of students. He teaches courses, given master classes, and presented at national and international conferences on such topics as the use of applied technologies in music education, urban and at-risk music education, popular music education, integration of technology in music education settings, music education for special learners, emerging practices in music education, facilitation in music education settings, entrepreneurship in music, and music learning in "informal" contexts.

### **Cromwell, Anna**

Anna Cromwell has taught violin and viola at Eastern Illinois University since 2009. Dr. Cromwell is a dedicated teacher, performer, and chamber musician. She has been on faculty at Western Kentucky University, Minnesota State University, Bravo! Summer String and Keyboard Institute, and Tennessee Valley Music Festival. Cromwell can be heard performing in Duo XXI with cellist Dr. Mira Frisch on the CD, *Quest: New Music for Violin and Cello*, released in late 2010 by Albany Records. Duo XXI's second CD, *Metal Cicadas*, was released by Albany Records in 2014. As an avid teacher and lecturer, Dr. Cromwell has given numerous presentations at state and national conferences. In the spring of 2014, she gave presentations at the Music Teachers National Association Conference, the American String Teachers Association National Conference, and the Illinois Music Educators State Conference. In addition, Dr. Cromwell's articles have appeared in the NCASTA online journal and the Illinois ASTA journal *The Scroll*. She co-authored the article "Strings: Ideal Secondary Instruments for College Pianists," which appeared in the *American Music Teacher*.

Dr. Cromwell earned both her M.M. and D.M.A. under Sally O'Reilly at the University of Minnesota where she was a Dahl Fellowship recipient. She studied at Rice University under Kathleen Winkler, and graduated summa cum laude from Vanderbilt University where she was a student of Christian Teal.

Dr. Cromwell's passion is teaching, and her students are her first priority. As a string teacher she is dedicated to helping each of her students play musically, beautifully, and with confidence. She values her students as people first, and sets high standards within a supportive environment.

### **D'Alexander, Christine**

Christine M. D'Alexander is Assistant Professor of Music Education at Northern Illinois University, where she teaches undergraduate and graduate music education courses in instrumental music and music education. She earned a B.M. degree in Viola Performance from Arizona State University and received a M.M and D.M.A. in Music Education from the University of Southern California.

Dr. D'Alexander's research interests focus on children's participation in community youth orchestras, cultural diversity and social justice in music education, and the integration of music programs within underserved neighborhoods. Her work has been presented in multiple platforms throughout North America, South America, Europe, and Asia. She has been an active music educator both in California and Illinois, establishing multiple orchestral programs for youth, and has taught strings, general music and theory classes. She has adjudicated district and state-level music competitions and festivals, and worked with various community music and outreach programs throughout the country.

Previous positions held include visiting faculty at Longy School of Music of Bard College; and inaugural Program Director for Gustavo Dudamel and the Los Angeles Philharmonic's signature youth orchestral program, Youth Orchestra Los Angeles (YOLA), at the LA County High School for the Arts. Dr. D'Alexander holds certifications in both Kodaly and Orff pedagogy, and is a member of the National Association of Music Education, American String Teachers Association, Pi Kappa Lambda National Honor Society, International Society for Music Education, and American Viola Society.

### **D'Ambrosio, Mike**

Mike D'Ambrosio is Professor of Theory and Composition at Murray State University in Kentucky and has been there since fall 2008. He has held previous teaching positions at Jacksonville State University (AL), Oklahoma State University, University of Dayton, and Cincinnati's College-Conservatory of Music (CCM). He received his D.M.A. and M.M. degrees in music composition from CCM where he studied with Joel Hoffman and Ricardo Zohn-Muldoon (now at Eastman). Originally from Long Island, New York, Mike did his undergraduate work at Lehigh University where he double-majored in music and accounting.

Recent commissions include the Luther College Trumpet Ensemble; Celeste Johnson Frehner (University of Missouri-Kansas City); the Murray State University Wind Ensemble, Horn Choir, and Trombone Choir; East Wind Quintet (faculty ensemble, Lehigh University), and Larry Wyatt (Director of Choral Studies at the University of South Carolina). Mike's music has been performed by the Muncie Symphony Orchestra, Philadelphia Brass, Shepherd School Brass Choir (Rice University), Cincinnati Symphony Youth Orchestra, Indiana University Brass Choir, Cincinnati College-Conservatory of Music (CCM) Wind Ensemble, and by soloists and chamber musicians throughout the United States. His *Wind on the Island* won the 2018 REDNOTE New Music Festival Composition Competition (choral division), the 2009 Cincinnati Camerata Composition Competition, and 2007 University of South Carolina Choral Composition Contest. It was also performed in June 2008 at the Cultural Prelude to the Olympics at the Forbidden City Concert Hall in Beijing. Mike's music is published with C. Alan Publications, Potenza Music, Triplo Press, Dorn Publications, Cherry Classics, and Faust Music.

### **Daughtrey, Sarah**

Dr. Sarah Daughtrey, mezzo-soprano, is Associate Professor and Coordinator of the Vocal Area at New Mexico State University. She received the D.M. in Vocal Performance and Literature from the prestigious Jacobs School of Music at Indiana University, and pursued graduate studies at the University of Tennessee, Knoxville where she was a Knoxville Opera Company Apprentice. With the University of Tennessee Opera Theatre, she performed several roles, including Ottavia in Monteverdi's *The Coronation of Poppea*. While at IU, she was privileged to perform in a staged version of Argento's song cycle *From the Diary of Virginia Woolf* under the direction of acclaimed baritone Håkan Hagegård with the composer in attendance. An active performer, clinician and presenter, Dr. Daughtrey's recent activities include a performance at the 2016 CMS national conference in Santa Fe, presenting works from Peter Garland's experimental journal, *Soundings*; and a lecture recital presentation at the Texoma Region of NATS 2016 conference Artist Series on Brazilian song and Brazilian Portuguese lyric diction. She has also performed as alto soloist for several works, including the 2015 New Mexico premiere of Tippett's *A Child of our Time*. For the Northeastern and Rocky Mountain Chapters of The College Music Society, she has both premiered new vocal works and presented her research and performance of several interdisciplinary projects. In 2012, Dr. Daughtrey took part in the Mentor Program of SongFest in Los Angeles, where she was privileged to work with composer William Bolcom, singers William Sharp and Amy Burton, among others.

### **Davis, Richard**

Richard Davis has combined a career as both singer and teacher. After a successful season at Wolf Trap, he acquired management in New York City and sang roles in regional opera houses for three years. He sang in a production of *Il Signor Bruschino* in Florence, Italy, in 1989, and has sung six roles with the New Orleans Opera. As a teacher he has served on the faculties of Columbus College (GA), Eastman School of Music (CED), Nazareth College (Rochester, NY), Oberlin Conservatory, Penn State University, University of Louisiana at Lafayette, and Pittsburg State University (KS). He has had student winners at regional and state NATS competitions for many years. He has published articles in the *American Music Teacher*, *Journal of Singing*, *NATS Journal*, and the *Choral Journal*. His book, *A Beginning Singer's Guide*, is in its second printing and is available from Scarecrow Press. The book has received good reviews from scholarly publications and eminent vocal pedagogue Richard Miller. Planned as a text for voice lessons and pedagogy class, it fast-tracks undergraduates to an understanding of the vocal mechanism and the immediate issues of learning to sing. Davis has completed a Certificate in Vocology from the University of Iowa with famed voice scientist Ingo Titze, and directed a professional production of *Rigoletto* with the South Texas Lyric Opera. He is active in the National Association of Teachers of Singing and The College Music Society where he has served in several offices including the President of the South Central Chapter.

### **Dawson, William**

Dr. William Dawson, Associate Professor Emeritus of Orthopaedic Surgery at Northwestern University, is a Past President of the Performing Arts Medicine Association and serves on the editorial board of *Medical Problems of Performing Artists*. He is medical consultant to the Association of Concert Bands. Dr. Dawson is the author of the book, *Fit as a Fiddle: The Musician's Guide to Playing Healthy* and more than 185 scientific articles, textbook chapters, and abstracts on performing arts medicine topics. He has presented lectures, seminars, and clinics on performing arts medicine topics in the United States, Canada, Europe, Australia, and Asia. He is a member of NAFME, ILMEA, The College Music Society, IDRS, ACB, and the American Academy of Orthopaedic Surgeons.

A performing instrumentalist for more than 70 years, Dr. Dawson currently is the contrabassoonist of the Evanston (IL) Symphony Orchestra and principal bassoonist of the Glenview Concert Band. He has performed as soloist with the Northwest Symphony Orchestra, the Community Symphony Orchestra of the Music Institute of Chicago, the Highland Park Symphonic Winds, and frequently at Aspen, Colorado. Dr. Dawson has been the principal bassoonist of the Northwest Symphony Orchestra, the Chicago Symphonic Wind Ensemble, and the

Highland Park Symphonic Winds, and has performed with numerous orchestras in the Chicagoland area. He has taught bassoon and low reeds privately for 22 years and is a sought-after performer, clinician, and teacher. His bassoon teachers have included Samuel Jordan and Willard Elliot.

### **de Clercq, Trevor**

Trevor de Clercq is Assistant Professor in the Department of Recording Industry at Middle Tennessee State University outside Nashville, TN, where he coordinates the musicianship curriculum and teaches coursework in audio theory and music technology. His research focuses on how contemporary popular music departs from traditional theoretical frameworks developed primarily within the context of common-practice music, especially as shown through computational, corpus-based methods. His work appears or is forthcoming in various journals, including *Music Theory Online*, the *Journal of Music Theory*, *Music Theory Spectrum*, *Music Theory and Analysis*, and the *Journal of New Music Research*. His *Nashville Number System Fake Book* was published by Hal Leonard in 2015. He holds a Ph.D. in music theory from the Eastman School of Music.

### **Delfín, Michael**

Mr. Delfín is a pianist, harpsicordist, and composer, praised for “beautiful performances of great warmth” (Classical Voice of North Carolina), Michael Delfín has soloed for the Kennedy Center Millennium Stage and performed with the Eastern Music Festival Young Artists Orchestra and CCM Philharmonia. He has captured top prizes in the International Crescendo Music Awards, Social Music Works Video Upload, Baltimore Music Club, Chautauqua, and EMF Piano Competitions, and in two consecutive CCM Concerto Competitions and the EMF Concerto Competition. Performances include guest appearances for the American Beethoven Society, the Intermuse International Music Institute and Festival, the Music Teachers’ Association of California, and numerous recitals across the United States. He has participated in many festivals include the Aspen, Eastern, and Chautauqua Music Festivals, as well as Art of the Piano and Pianofest in the Hamptons.

Mr. Delfín is currently pursuing doctoral studies at the Cincinnati College-Conservatory of Music and holds degrees from the San Francisco Conservatory of Music and the Peabody Conservatory of Music. His teachers include Awadagin Pratt, Yoshikazu Nagai, Boris Slutsky, and Carol Oaks. He has also coached with Paul Schenly and Bob Bennett and performed in master classes for Paul Badura-Skoda, Vladimir Feltsman, Leon Fleisher, and John Perry, among many others.

### **Doughton, Lisl Kuutti**

Lisl Kuutti Doughton is a cellist and artist in Boone, North Carolina. She earned a M.M. in Cello Performance at Appalachian State University and a B.A. in Music and Art at Furman University. Lisl teaches cello at the ASU Community Music School. She has played with the Western Piedmont Symphony, the Appalachian Symphony Orchestra (principal), and Orchestra Yura in Osaka, Japan. Her colored pencil artwork, which features realistic natural subjects incorporating hidden words, was recently shown in the “Best of the Blue Ridge” juried show at the Ashe County Arts Center and was the subject of a successful show at Sunflowers Cafe in Raleigh.

Lisl is a member of Pi Kappa Lambda, Sigma Alpha Iota, and the American String Teachers’ Association. She received the Pi Kappa Lambda Research Paper Award at Furman University for her paper “Musical Indianisms in the Development of an American Romantic Style”. Lisl has lived in Atlanta, Raleigh, and Osaka, Japan, where she taught English at the high school and college level. While living in Osaka, she gave a solo recital and played cello in church and in a community orchestra.

Lisl has a passion for welcoming people to enjoy music and art no matter their background or knowledge level, which has led to her giving concert talks from stage in English and Japanese. Her goal is to invite audience members to connect with the performer, the composer, the music, and their own inner self.

### **Douglass, James**

As a collaborative pianist, James Douglass has been involved in such diverse genres as chamber music, vocal arts, opera, choral arts, symphonic repertoire, jazz, cabaret, and musical theater. He received his Bachelor of Music and Master of Music degrees in piano performance from the University of Alabama. Later he earned the Doctorate of Musical Arts degree in keyboard collaborative arts at the University of Southern California. Dr. Douglass has been on the faculties of Mississippi College, Occidental College (Los Angeles), and the University of Southern California as a collaborative pianist, coach, and instructor, and was the Assistant Professor of Collaborative Piano and director of the collaborative piano degree program at Middle Tennessee State University. In 2004 he began teaching in the summer study program AIMS in Graz, Austria (American Institute of Musical Studies) as the instructor of collaborative piano and a vocal coach in the Lieder Studio. Dr. Douglass joined the faculty of the School of Music of the University of North Carolina at Greensboro in 2005, where he currently serves as the associate professor of collaborative piano, director of the collaborative piano degrees program, coordinator of chamber music activities, vocal coach, and artistic director of the Collage Chamber Series. As a collaborative pianist, he is active as a teacher, clinician, recording artist, and recitalist with performances and television/radio broadcasts across the United States, China, and Europe (France, Germany, Austria, Hungary).

### **Dupont, Carl**

Highly accomplished bass-baritone Carl DuPont is a vocalist equally engaged in performing, teaching, and research. Major operatic credits include productions at The Glimmerglass Festival, Opera Carolina, El Palacio de Bellas Artes, Opera Company of Brooklyn, and Leipzig Opera. However, the intimacy of the solo recital is his preferred métier, and sharing the wealth of songs by black composers a particular passion. His solo debut album of these works, entitled *The Reaction* was released on Albany Records earlier this year, and included many works never performed or recorded before.

Dr. DuPont's scholarly interest focuses on transformative inclusion in higher music education, specifically the contributions of black musicians, composers, and educators to the discipline. He instructs undergraduate students in applied voice, diction, and vocal pedagogy in his duties as an Assistant Professor and the Coordinator of Vocal Studies at the University of North Carolina at Charlotte. His young students have won local and regional competitions and have benefitted from his implementation of a multicultural guest artist series and advocacy for diverse composers in the curriculum. These efforts have garnered him recognition as one of *Diverse Magazine's* 2018 Emerging Scholars. Dr. Dupont has presented original research in conferences in Stockholm, Vancouver, and Indianapolis and co-authored "The Economic Impact of Vocal Attrition in Public School Teachers in Miami-Dade County" for *The Laryngoscope* with colleagues from the University of Miami's Miller School of Medicine.

### **Ebersohl, Christina**

Christina Ebersohl is an exceptional violist. She is a U.S. Army veteran. And she is blind. But what she lacks in physical sight she makes up for with vivid musicality, technical ability, and charismatic presence. Christina has been featured on Portland State University's webpage, in *The Oregonian*, and on KOIN 6 news. She was a guest presenter for the 2017 PDXTalks with her speech: "How to Change a Lightbulb" and was awarded the Gilman International Study Scholarship to travel to Florence, Italy, for an intensive music program. Most recently, her musicology research earned the 2018 Undergraduate Awards Regional Winner/Highly Commended title for the U.S. and Canada region. Currently, she studies with performer/composer Kenji Bunch, performing an expansive range of repertoire—from Bach to Bartok. She is also a passionate supporter of new transcriptions and compositions for the instrument. Christina is a licensed Body-Mapping instructor through Andover Educators. [www.christinaebersohl.com](http://www.christinaebersohl.com)

### **Engebretsen, Nora**

Nora Engebretsen is an Associate Professor of Music Theory and Chair of the Department of Musicology, Composition, and Theory at Bowling Green State University.

### **Estes, Dain**

Dain Estes has a diverse background as a songwriter, musician, recording artist, and music industry professional. Born in Kansas City, he signed his first record deal at the age of 19 and went on to release a number of nationally distributed recordings on various independent labels and independently. Dain's songs have been licensed to numerous television shows, films, and commercials. As a touring musician, he has performed throughout the United States and supported a diverse group of artists including the legendary rock act Journey, the Gin Blossoms, and Grammy nominee Abra Moore.

After releasing seven albums and ten years of relentless touring, Dain earned his undergraduate degree from the University of Kansas and his Juris Doctor from the University of Missouri–Kansas City. In 2011, he co-founded the Vinefield Agency, an artist management/booking agency based in Denver, Colorado. Dain has spoken at various music industry events, consulted creative businesses on intellectual property issues, and has managed the careers of signed and independent artists.

### **Ferre, Stephen**

Stephen Ferre is a composer, arranger, conductor, and performer on trombone and euphonium. He attended Baldwin-Wallace College (B.M.E.) and Northwestern University (M.M., D.M.A.), studying primarily with Loris Chobanian, Alan Stout, and Bill Karlins followed by further studies with Bernard Rands, Jakob Druckman, and Per Nørgård at Aspen and Dartington. He taught at Columbia College in Chicago and Eastern Illinois University before moving to Britain 1989. In the U.K., he gave seminars on music publishing (University of York) and music IT (Trinity College of Music, London).

He was a trombonist in the Britten–Pears Orchestra from 1999–2002, The Orchestra of the City in London from 2002–2006, York Guildhall Orchestra, York Opera, and The Academy of St. Olaves. After returning to the U.S. in 2012, he taught music theory and composition at Syracuse University where he also directed the Contemporary Music Ensemble. He has also conducted and performed in ensembles for the (Syracuse) Society for New Music. In January 2017, he joined the faculty at the Cincinnati College–Conservatory of Music.

Ferre has concentrated his compositional efforts on works for larger forces and mixed chamber music. His output includes three symphonies, *Oyre's Garden*, *Three Pieces for Chamber Orchestra*, and concertos for piano (*Chaos*), euphonium, flute (*In a Dream*), alto saxophone (*From Her Husband's Hand and Remembering the Night Sky*), and violin (*A Point of Amber Light*). *Labyrinth* was commissioned by the Society for New Music and was premiered in January 2017. In 1999 he was a featured composer at the Baldwin–Wallace College Focus Festival.

### **Flinn, J. Wesley**

J. Wesley ("Wes") Flinn (b. 1973), a native of Pinhook, IN (pop. 19), holds degrees from Morehead State University and the University of Cincinnati College–Conservatory of Music. He has held teaching positions in Kentucky, Massachusetts, Ohio, Georgia, and Minnesota. Currently he is Associate Professor of Music at the University of Minnesota–Morris, where he teaches theory and composition and is also Coordinator of the Music Discipline. His works have been performed throughout the United States and in France, Slovenia, Germany, and Austria, and his research has been published in *Music Research Forum* and the *Journal of Band Research*. He lives in Morris, MN, with his wife Amanda and two cats.

### **Fournier, Guillaume**

Guillaume Fournier teaches ear training at Cégep de Saint-Laurent, a post-secondary collegiate institute in the province of Quebec (Canada). He has distinguished himself on many occasions for his musical talent, discipline and community involvement. As a doctoral researcher, he received scholarships from Quebec's Society & Culture Research Fund (FQR-SC), and Canada's Social Sciences and Humanities Research Council (SSHRC). He is pursuing his studies at Laval University under the direction of Maria Teresa Moreno Sala (Laval University, QC), Claire Durand (Université de Montréal, QC) and Susan O'Neill (Simon Fraser University, BC). His doctoral research project aims to better understand the use of cognitive strategies in solfège learning in college-level music students. His research work takes place within the Research Laboratory in Ear Training and Instrumental Pedagogy at Laval University (LaRFADI).

### **Frisch, Mira**

Mira Frisch, Associate Professor of Cello and Director of String Chamber Music at UNC Charlotte, has performed as a recitalist and chamber musician throughout the United States and in Bermuda, Italy, and France. Her recordings as a member of Duo XXI, with violinist Anna Cromwell, were released on the Albany Records label in 2010 and 2014. The ensemble's performance was called "beautifully played" by American Record Guide and their "precise ensemble playing" was noted by Fanfare Magazine. Dr. Frisch can also be heard on the album *There Lies the Home*, produced by Cantus; and the Albany recordings *Songs of the Fisherman*, an opera for tenor, dancer, and chamber ensemble; and *Dark Dances*, a recording of the chamber music of John Allemeier. She has presented at national conferences of the American String Teachers Association, College Music Society, Music Teachers National Association, and the Society of Composers. In the Carolinas, Dr. Frisch has performed as guest principal cellist with the Charleston Symphony, as a section cellist with the Charlotte Symphony Orchestra, and with the Madison Park String Quartet. She is past-president of the North Carolina Chapter of the American String Teachers Association. Dr. Frisch received the Bachelor of Arts degree in Music and Mathematics from Saint Olaf College, the Master of Music degree in Cello Performance from the Cleveland Institute of Music, and the Doctor of Musical Arts degree in Cello Performance from the University of Minnesota.

### **Fruehwald, Robert**

Composer and teacher, Robert Fruehwald, grew up in Louisville, Kentucky where he played flute in the Louisville Youth Orchestra. He attended the University of Louisville receiving a Bachelor of Music in Composition. While in Louisville, he studied composition with Nelson Keyes, Claude Baker, and Dan Welcher, and flute with Francis Fuge. He earned his Master of Fine Arts degree at the California Institute of the Arts studying with Mel Powell, Morton Subotnick, and Leonard Rosenman. He returned to the midwest to work on a Ph.D. at Washington University in St. Louis. There, he studied under Robert Wykes and finished his doctorate in 1985. Before accepting a teaching position in the late 1980s, Dr. Fruehwald developed a series of computer programs to print musical examples for scholarly journals and books. In 1989 he took a teaching position at Southeast Missouri State University. Dr. Fruehwald has taught numerous subjects at Southeast including applied composition, music theory, applied flute, electronic-computer music, and the history of modernism. He served as chair of the department of music from 1995–2000.

### **Gates, Rachael**

Soprano, Opera Director and Vocal Health Specialist, Dr. Rachael Gates has sung in Germany, Russia, Italy and throughout the United States. Dr. Gates was Assistant Opera Director at Northwestern University, taught at the University of Hartford, and guest directed operas for Yale University. She is a professor of voice and pedagogy at Grand Valley State University and also teaches public speaking at Michigan State University. She is also the voice specialist for the College Music Society Committee on Musicians' Health and the Michigan State University Musicians' Wellness Team. She pioneered what is now a Singing Health Specialization at The Ohio State University Medical Center with laryngologist L. Arick Forrest, MD and Kerrie Obert CCC-SLP. Dr. Gates holds degrees in music from Carnegie Mellon University, The University of Cincinnati College-Conservatory of

Music, and The Ohio State University. Her book, *The Owner's Manual to the Voice: A Guide for Singers and Other Professional Voice Users* (Oxford 2013) is available on Barnesandnoble.com and at The Metropolitan Opera Shop.

### **Glen, Constance**

Constance Cook Glen serves as Senior Lecturer and Director of the Music in General Studies program at the IU Jacobs School of Music. Glen holds undergraduate degrees in piano performance and history from Nebraska Wesleyan University and graduate degrees in musicology, piano, and theory from Indiana University. She teaches courses developed from her research interests, including Music of War and Peace and Leonard Bernstein: The Man and Music. In addition, Glen continues to volunteer on local, national, and international levels. Currently, Glen serves on Bloomington's Quarryland Gay Men's Chorus Board of Directors and she was on The College Music Society National Board through 2017. For many years, Glen worked with issues of integrity, civility, harassment, victimization, and human rights at the IU Office of Student Conduct. This experience continues to inform her research into music and social activism, highlighting the power of the arts throughout history.

Glen is committed to impacting social change through music and is the co-founder of two international virtual summits, entitled: Music, Business and Peace. [Several papers from this summit are published in the November, 2018 *College Music Symposium*.] She has presented numerous papers on this topic at CMS and elsewhere, including: "Leonard Bernstein as an Artist-Citizen," "The politics of Rodgers and Hammerstein," and "Gershwin's role in race and the American musical identity." In 2018-19, Glen is co-sponsoring several events in tandem with the Jacobs School of Music's productions of *West Side Story* and *The Mass*. These include panel discussions on immigration and the "other."

### **Glen, Hilary**

Hilary Glen, cellist, has been praised as a "standout performer" who has successfully "taken on the demanding and most expressive responsibilities assigned to [her] instrument."

As a passionate educator and performer, Dr. Glen is currently the Instructor of Cello at the University of Alabama, and a member of the newly formed UA Faculty Piano Trio. She also holds titled positions with many orchestras in the region. As a passionate chamber musician, Dr. Glen coordinates and performs with several small ensembles that have played at a wide variety of national and international venues including the Kennedy Center. Her entrepreneurial spirit has led her to produce interactive chamber music events, as well as full orchestra concerts such as her *New World Symphony* music and wine pairing event, Heard it Through the Grapevine.

Dr. Glen currently performs as the Principal Cellist of the Tuscaloosa Symphony Orchestra, Assistant Principal in the Atlanta Opera Orchestra, Acting Principal of the Columbus Symphony Orchestra, and is a section member of the Atlanta Ballet Orchestra. Outside of the region, she been a member of the New World Symphony, and the Rochester Philharmonic Orchestra.

Making her stage debut at the age of 6, Dr. Glen caught the performing bug early. Since then, she has performed nearly everywhere, including a mountainside in the Italian Alps, Carnegie Hall, the Rochester Jazz Festival, and the Bliss Center in Belize. She has collaborated with many musicians including Joshua Bell, Gil Shaham, Mikail Kopelman, Gary Hoffman, Yefim Bronfman, and John Adams.



**Glodo, Rachel Margaret**

Rachel M. Glodo is Assistant to the Associate Dean at the Yale School of Music (2016 - present). She supports all of the associate dean's activities, including the Music in Schools Initiative, and she was responsible for the initial research and drafting in preparation for the 2017 Symposium on Music in Schools. After the symposium, she developed participants' ideas into a cohesive document and was the primary writer and editor of the resulting "Declaration on Equity in Music for City Students" (2018). Ms. Glodo is a graduate of Yale University (B.A. Music) and Northwestern University (M.M. Musicology).

**Gonzales, Cynthia I.**

Cynthia I. Gonzales, Ph.D., is an Associate Professor in Music Theory at Texas State University, where she received the 2018 Presidential Award for Excellence in Teaching. An advocate for technology, she authored an on-line fundamentals text for incoming students, raising the placement rate into Theory & Aural 1 from ca. 25% to over 75%. Her current book project explores the musical structure of Arnold Schoenberg's early tonal lieder, as well as text-music relationships. As a vocalist, Cynthia has been soprano section leader for two professional choral ensembles: Santa Fe Desert Chorale (in the 1980s) and Grammy-winning Conspirare (1996-2011). She is currently President of the Texas Society of Music Theory, as well as Music Director at First Lutheran Church in San Marcos, TX.

**Graf, Sharon**

Sharon Graf is an associate professor of ethnomusicology and the creator and director of the Music Program at the University of Illinois at Springfield (UIS). She is jointly appointed as Associate Professor of Sociology/Anthropology and of Art, Music and Theatre. Her research interests include world music technologies, North American Fiddle Traditions, and Pacific Island music, dance, navigation and wayfinding. She teaches courses cross listed in Music and Sociology/Anthropology, including a Short-Term Study Abroad class on Thai Arts and Culture, and in the Capital Scholars Honors Program. She is a past Illinois State Old Time Fiddling Champion, and competes regularly in the National Oldtime Fiddlers contest. She served as the CMS Board Member for Ethnomusicology 2014–16.

**Grahn, Ruth**

Ruth Grahn is an Associate Professor of Psychology and Behavioral Neuroscience at Connecticut College. She earned a B.A. in Psychology at Mount Holyoke College, and her M.A. and Ph.D. in Psychology at the University of Colorado at Boulder. The goal of her research has been to characterize the role of specific brain areas in mediating the behavioral impact of stress, and she has published her research in a number of neuroscience journals. As a professor at a small liberal arts college, she has taught first-year seminars on the topic of stress, using multiple perspectives to approach this wide-ranging topic. Partly as a result of teaching this course, her research efforts have shifted to include the potential benefits of creativity on building resilience. She is currently collaborating with Music Professor Margaret Thomas on a team-taught first-year course focusing on the emotional benefits of music.

**Greher, Gena R.**

Dr. Gena R. Greher is Professor, Coordinator of Music Education at the University of Massachusetts Lowell. She's a 2014\_15 Donahue Endowed Professor of the Arts and Education Director of the UMass Lowell String Project/Youth Orchestra. She developed a math/music module with Jeanne Bamberger for the Thelonious Monk Institute's STEAM Initiative <https://mathsciencemusic.org> and continues to develop curriculum for several other modules and apps on the site. Gena is co-author with Jesse Heines of *Computational Thinking in Sound: Teaching the Art and Science of Music and Technology* from Oxford University Press. Gena was Co-PI on two NSF grants in Computational Thinking through Computing and Music, and Performamatics: Connecting Computer Science to the Performing, Fine, and Design Arts. She has several entries in the Oxford Handbook of Technology and Music Education and a chapter in *The SAGE Encyclopedia of Out-of-School Learning*. Gena is President of the Association of Technology in Music Education (ATMI).

### **Groh, Adam**

Adam Groh, a native of St. Louis, Missouri, is a percussionist with a diverse performing and teaching background. He is an ardent supporter of new solo and chamber music for percussion, and has commissioned and premiered dozens of works by prominent composers. Recent collaborations include projects with Jason Treuting, Emma O'Halloran, Robert Honstein, Adam Silverman, and Clif Walker. He has been invited to perform at the Roulette Intermedium in Brooklyn, NY, the Banff Centre for the Arts in Banff, Canada, Fast Forward Austin, the Percussive Arts Society International Convention, SEAMUS, the International Computer Music Conference, and Electronic Music Midwest.

Adam has performed with the North Carolina Symphony, Asheville Symphony, Des Moines Symphony, Brevard Philharmonic, Round Rock Symphony, Victoria Symphony, Tallahassee Symphony, Chautauqua Symphony, and Northwest Florida Symphony Orchestras. Also a passionate educator, Adam has presented clinics at events such as The Midwest Clinic; the Texas, Kansas, Minnesota, and Iowa Music Educators Association Conventions; and multiple PAS-sponsored Days of Percussion. Adam has had articles published in both *Percussive Notes*, the official research journal of the Percussive Arts Society, and *Rhythm! Scene*. Currently, Adam serves as the President of the North Carolina Chapter of PAS.

Adam is currently Assistant Professor of Percussion at Western Carolina University in Cullowhee, North Carolina. He received his Doctor of Musical Arts in Percussion Performance at The University of Texas at Austin, and also holds degrees from The Florida State University and Truman State University.

### **Grymes, James A.**

James A. Grymes is an internationally respected musicologist, a critically acclaimed author, and a dynamic speaker who has addressed audiences at significant public venues such as the historic 16th Street Baptist Church in Birmingham, AL; Weill Recital Hall at Carnegie Hall; and the American Israel Public Affairs Committee (AIPAC). He has been featured in interviews by the *New York Times*, ABC News, and CNN, and has written essays for the *Huffington Post* and the Israeli music magazine *Opus*. His scholarly articles have appeared in research journals such as *Acta Musicologica*, *Hungarian Quarterly*, the *Journal of Music History Pedagogy*, *Music Library Association Notes*, and *Studia Musicologica*. He is the author of *Ernst von Dohnányi: A Bio-Bibliography* (Greenwood Press), as well as the editor of both *Ernst von Dohnányi: A Song of Life* (Indiana University Press) and *Perspectives on Ernst von Dohnányi* (Scarecrow Press). His most recent book is *Violins of Hope: Violins of the Holocaust—Instruments of Hope and Liberation in Mankind's Darkest Hour* (Harper Perennial). A stirring testament to the strength of the human spirit and the power of music, *Violins of Hope* tells the remarkable stories of violins played by Jewish musicians during the Holocaust, and of the Israeli violinmaker dedicated to bringing these inspirational instruments back to life. *Violins of Hope* won a National Jewish Book Award, and has been translated into German and Japanese. Dr. Grymes is Professor of Musicology at the University of North Carolina at Charlotte.

### **Guerrero, Benjamin**

Benjamin Guerrero is currently a PhD student in the Music Teaching and Learning department at Eastman School of Music. He previously attended Berklee College of Music in Boston, MA, where he earned a B.M. in Drum Set Performance and a B.M. in Contemporary Writing & Production. He then went on to earn his Master's in Music Technology from New York University where he studied video game audio, studio recording and mastering, programming audio plug-in effects, and researching DAW designs in iOS. Mr. Guerrero previously taught music classes at El Paso Community College in Texas for 5 years, taught music privately for over 10 years, and is currently a Teacher Assistant at Eastman. Ben has also written and recorded commercial music that has aired on TV and radio advertisements throughout the country, as well as work at the Apple stores in Boston and New York.

### **Haefeli, Sara**

Sara Haefeli is an associate professor at Ithaca College where she teaches music history, American experimentalism, and philosophy of creativity courses. She is author of the monograph, *John Cage: A Research and Information Guide* (Routledge, 2018), and her work on Cage has been published in the journal *American Music*. Haefeli is co-author of *Writing in Music: A Brief Guide* (Oxford, 2019) with Lynne Rogers and Karen Bottge. Haefeli is Editor-in-Chief of the *Journal of Music History Pedagogy*, and her articles “Using Blogs for Better Student Writing Outcomes” and “From Answers to Questions: Fostering Student Creativity and Engagement in Research and Writing” were published in the journal in 2013 and 2016, respectively. The book chapter “Evaluating Editions of Printed Music,” co-authored with Kristina Shanton, is in *Information Literacy in Music: An Instructor’s Companion* (A-R Editions, 2018). Haefeli is also a contributor to the *Norton Guide to Teaching Music History* (Norton, 2019).

### **Hafer, Ed**

Edward Hafer, Associate Professor of Music History at the University of Southern Mississippi, holds a B.A. in Music History and Literature from Indiana University of Pennsylvania and the M.M. and Ph.D. in Historical Musicology from the University of Illinois at Urbana-Champaign. He has had additional training at Millersville University (PA); Goethe Institutes in Düsseldorf, Rothenburg ob der Tauber, and Hamburg, Germany; and he has participated in a seminar on the works of Richard Wagner at the University of Bayreuth. His research interests lie in the music of the nineteenth century, music & painting, and music of the Holocaust. He has presented and/or published research on Wagner, Schubert, Music & Painting, Music Pedagogy, and Cabaret Performances at the Concentration Camp Westerbork. During the summers, he leads a study-abroad course in Vienna, Austria entitled, “Vienna, City of Music: 1781–1827.”

### **Hafez, Krista**

Krista Hafez was born and raised in the small community of Parma, Idaho. After completing grade school in Parma, Krista attended The College of Idaho in Caldwell, Idaho, where she graduated summa cum laude with a Bachelor of Arts Degree in Music, Secondary Instrumental Music Education. She completed her Master of Music degree in Piano Performance from Boise State University, where she studied with Dr. Del Parkinson. Krista currently attends the University of Nebraska-Lincoln, where she is pursuing a Ph.D in Music (Piano Pedagogy) under the advisement of Dr. Brenda Wristen, and private instruction of Dr. Mark Clinton. Krista maintains active membership in numerous professional organizations, some of which include: National Association of Music Education, The College Music Society, Music Teachers National Association, and Kappa Kappa Gamma Fraternity. She also served as officers for many of these organizations, most notably as President for the UNL collegiate MTNA chapter, and president of both a collegiate chapter and alumnae association of Kappa Kappa Gamma. In addition to her piano lessons, she is also an accomplished saxophonist, having studied with Sandon Mayhew and Rodney Zuroveste. Krista currently works as a Graduate Teaching Assistant at UNL, where she teaches keyboard skills courses. After completing her degree, she intends to remain in academia and teach piano pedagogy at the college level. In her spare time, Krista loves to read, is an avid cook, and enjoys entertaining with her family.

### **Hartsough, Amy W.**

Amy W. Hartsough, Director of Music at Bethel Lutheran Church, Wisconsin, received her Bachelor of Music Performance cum laude from the University of Wisconsin-Madison (pipe organ/piano/voice), and continued her studies at Guildhall School of Music and Drama in London, England (new music/cabaret voice). In London, she performed the Sorceress in the Nonesuch Orchestra production of Dido and Aeneas, and was the mezzo soloist in Charpentier’s *Mass in C Minor* at Westminster Abbey. In 2008 she received her Master of Music and Professional Artist Certificate (opera) as a Fellow in the A.J. Fletcher Opera Institute at the University of North Carolina School of the Arts. At the Institute, Ms. Hartsough was featured as Mrs. Emma Jones in Weill’s *Street Scene*, Public Opinion in Offenbach’s *Orpheus in the Underworld*, and created the role of Elizabeth in Kirke Meachem’s workshop premiere of *Pride and Prejudice*. She debuted with Piedmont Opera as Annina in Verdi’s

*La Traviata*, and was the mezzo-soprano soloist in Mozart's *Vesperae Solennes de Confessore* K. 339 with the Winston-Salem Symphony.

In 2011, Ms. Hartsough won the Opera Idol Competition with the St. Petersburg Opera Company, Florida. Ms. Hartsough has performed with Present Music (Milwaukee, WI), Voces Aesthetis (Madison, WI), and produces salon-style solo performances, featuring the works of Satie, Weill, Takemitsu, and Bolcom. Ms. Hartsough performed Britten's mezzo-soprano cantata *Phaedra*, Op. 90, as part of Bethel Lutheran's Fall Concert Series. She teaches a private voice and piano studio, and accompanies young musicians for competitions, recordings, and recitals.

### **Heiderscheit, Annette**

Annie Heiderscheit, Ph.D., MT-BC, LMFT, Fellow, Association of Music and Imagery, is the Director of Music Therapy and Associate Professor of Music, overseeing both the undergraduate and graduate music therapy programs at Augsburg University. She has 20 years of experience teaching undergraduate and graduate courses and almost 30 years of clinical experience in a variety of mental health, medical, and community settings. She has conducted research with clients dealing with a variety of complex mental health and medical issues. The interdisciplinary research team with which she collaborates with had their research investigating a patient-directed music intervention with mechanically ventilated patients was published in the *Journal of the American Medical Association* (JAMA). She has authored numerous peer-reviewed articles and book chapters and on music therapy in eating disorder treatment, addictions, depression, spirituality, guided imagery and music, and surgical and procedural support. She edited a book entitled, *The Creative Arts Therapies in Eating Disorder Treatment*. She co-authored *Introduction to Music Therapy Clinical Practice* and is currently writing another book on the music therapy methods for Barcelona Publishers. Dr. Heiderscheit also serves on the editorial boards of various peer-reviewed journals including *Music Therapy Perspectives*, *Creative Arts & Expressive Therapies*, *Music and Medicine* and regularly reviews articles for various peer-reviewed journals.

Dr. Heiderscheit is the Chair of the Publications Commission for the World Federation of Music Therapy (WFMT), serving as editor of *Music Therapy Today*. She is the Chair of Communications for the International Association of Music and Medicine (IAMM).

### **Helseth, Danny**

No stranger to the greater Northwest music world, Danny Helseth directs the Symphonic Wind Ensemble at Seattle Pacific. He is recognized as an exciting and spirited euphonium soloist, and has been a featured artist throughout the United States, Japan, Europe, and China. A champion of new music who continually challenges common performance convention, Mr. Helseth has been instrumental in the commissioning of many new solo works for the euphonium, as well as in creating new ensemble opportunities. Mr. Helseth has continually pushed the boundaries of low brass chamber music, and is a founding member of the tuba-euphonium quartet Eufonix. The anticipated 2014 release of the ensemble's fourth album solidifies its status as one of the premiere low brass chamber ensembles in the world.

### **Hernandez, Salvador**

Salvador Hernandez is a teaching assistant at the University of North Texas, where he is pursuing a Ph.D. in ethnomusicology with a cognate in anthropology. His research interests include sustainable ethnomusicology, sonic constructions of Mexican indigeneity, and musicking as response to death anxiety in the context of terror management theory. At UNT, Hernandez is currently working toward understanding how environmental and semiotic forces actively hasten music-cultural extinction, while continuing to explore possible relationships between music-cultural decline and music's potential to operate as a death-denying symbol. He has presented his research at various conferences throughout North America, and his writing has recently been published in conference proceedings of the *Segundo Coloquio Internacional: La Investigación Musical en las Regiones de Mexico* hosted by the Autonomous University of Zacatecas (2018).

**Hjelmstad, Robert**

Robert Hjelmstad currently resides in the Boulder, Colorado area, where he is a doctoral candidate at the University of Colorado-Boulder in the studio of David Korevaar. Outside of his graduate studies, Hjelmstad is an active member of the community as a chamber musician, piano teacher and church musician.

Hjelmstad received his Bachelor of Music degree from Western Michigan University in 2011, on a Presidential Medallion Scholarship, the institution's highest academic award. He earned his Master's degree at the University of Georgia on a full graduate assistantship. While there, he earned recognition both for his performance of new music and his teaching acumen, receiving both the Franz Liszt Award and the Excellence in Graduate Teaching Award, a student-nominated honor.

As a performer, Hjelmstad has performed around the United States, from his home state of Michigan, to Georgia, South Carolina, Colorado and California. In 2014, he gave his international debut, performing solo and chamber music at the Federal University of Brasilia in Brazil. In 2017, he returned to Brazil and gave a masterclass at the Federal University of Paraiba (UFPB).

During his tenure as Vice President of the CU-Boulder Collegiate Chapter of MTNA, the group presented at both the National and State level conferences in 2018 on the topic of "Overlooked Areas in Group Piano Teaching." Hjelmstad will present next at the MTNA Collegiate Symposium in Harrisonburg, Virginia in January 2019.

**Holland-Garcia, Jose**

Dr. José Holland-García received both a Doctor of Musical Arts and Master of Music in Vocal Performance from the distinguished School of Music, Theatre and Dance at the University of Michigan. He has established a reputation for excellence in instruction in commercial music styles, and is in demand as a masterclass presenter and vocal coach.

**Hough, Matthew**

Matthew Hough is Director of Musicianship at the University of California, Berkeley. His work has been published in *Music Theory Online*, *Grove Music Online*, and the journal *Guitar Review*. He is active as a theorist, composer, performer and pedagogue. [www.matthewhough.com](http://www.matthewhough.com)

**Hudson, Michael**

Michael Hudson is Associate Professor and coordinator of music education and music therapy at the University of Kentucky. He joined the faculty in 2012 and teaches undergraduate and courses in instrumental music education methods, conducting, observes student teachers, and supervises graduate research. Michael has presented research at regional, national and international conferences and has been published in *Approaches: Interdisciplinary Journal of Music Therapy and Music Education*, the *Journal of Research in Music Education*, and the *Journal of Historical Research in Music Education*. He serves as an advisory board member of the *Music Educators Journal*, regularly presents clinics and is an active conductor with the UK Symphony Band and Lexington New Horizons Concert Band. Prior to joining the UK faculty, Michael received the PhD in music education from the Florida State University.

### **Hughes, Chérie**

Dr. Chérie Hughes' diverse background includes professional engagements in opera, chamber music, oratorio, and as a violinist. Dr. Hughes received her D.M.A. from the University of Oregon with a secondary area in musicology, where her research focused on Kurt Weill's musical *Love Life*. She is a frequent collaborator with guitarist Roberto Limón, and, as the Pacific Duo, they were recently selected as 2012 Artists in Residence with the Jack Straw Foundation, in Seattle, Washington. Building on their 2008 award from the foundation, they are completing a recording of Sephardic-inspired songs by Mario Castelnuovo-Tedesco and Catalonian composer Matilda Salvador. Past engagements for the duo include a concert tour sponsored by the Mexican government's Coordinación Nacional de Música y Ópera to Mexico City, Guanajuato, and Salamanca; and appearances at the XI Festival de Guitarra Internacional del Noreste in Saltillo, Mexico. Their repertoire includes standard works for voice and guitar by de Falla, Schubert, and Argento; as well as premieres by Mexican and Latin American composers.

### **Hung, Eric**

Eric Hung is Executive Director of the Music of Asian America Research Center, and Adjunct Lecturer in the College of Information Studies at the University of Maryland. His research focuses on Asian American music and public musicology. Current projects include a book on trauma and cultural trauma in Asian American music and an edited volume on public musicology. Hung is also an active pianist and conductor who has performed in Germany, Austria, Hong Kong, and Australia and throughout North America. Prior to joining the nonprofit world full-time, he was a tenured professor at Westminster Choir College of Rider University. He is co-director of the Westminster Chinese Music Ensemble and has served as executive director and interim president of New York-based Gamelan Dharma Swara. Hung holds a Ph.D. in musicology from Stanford University and an M.L.I.S. in Archives and Digital Curation from the University of Maryland.

### **Hurst-Wajszczuk, Kristine**

Dr. Hurst-Wajszczuk has presented workshops and lectures nationally and internationally for The Voice Foundation, the National Association of Teachers of Singing (NATS), the International Congress of Voice Teachers, National Opera Association, College Music Society, the Athena Festival, and Musik und Kunst, Privatuniversität der Stadt Wien.

Her courses in Wellbeing for Musicians and Mindfulness in the Honors College at UAB have met with resounding success. During the 2018-19 academic year, she was an Honors College Faculty Fellow at the University of Alabama at Birmingham, offering mindfulness workshops and weekend retreats for 2,000 students in the University Honors Program. The only Koru-certified teacher in Alabama, she gives workshops and presentations throughout North America.

A proponent of new music as well as early music, the soprano's solo CD of Dowland lute songs was released in 2008 by Centaur. Recent performances include appearances with Bourbon Baroque, the Amherst Early Music Festival, and the Tuscaloosa Symphony. She created the role of Mary Rose in several workshop performances of Jody Landers's new opera *Now Let Us Praise Famous Men* with Opera Birmingham. Celebrated composer Lori Laitman composed *The Secret Exit* for her and clarinetist Denise Gainey, which received its world premiere in January 2018. The European premiere followed in July 2018, and the Canadian premiere in October. A CD of this cycle, along with two other song cycles, is forthcoming.

Dr. Hurst-Wajszczuk is Associate Professor at the University of Alabama at Birmingham. She served as Alabama NATS Governor and is currently NATS Vice President for Workshops.

**Inselman, Rachel**

Rachel Inselman, soprano, is a Professor of Voice at the University of Minnesota Duluth. She has performed numerous opera roles as well as appearances as soloist with symphony orchestras throughout the United States including the Cleveland Orchestra, Baltimore Chamber Orchestra, Toledo Symphony, and Lincoln Symphony Orchestra. International credits include engagements with the Shanghai Broadcasting Symphony Orchestra, Paris Sinfonetta, and the Tatui Wind Ensemble in Brazil. As a recitalist, Rachel has appeared in Australia, Italy, Costa Rica, Brazil, Turkey, and Canada. She was named a winner at the 1996 Metropolitan Opera District Auditions for the fourth consecutive year, and a third place finalist at the Met Regional Auditions in 1995 and 1996. She has presented “Teaching Transgender Singers” on a panel for the 2017 International Congress of Voice Teachers conference in Stockholm, Sweden and “Teaching Outside the Gender Binary: Working with Transgender or Non-Binary Singers” at the 2018 National Association of Teachers of Singing conference in Las Vegas, Nevada.

**Janzen, Elizabeth**

A native of Newfoundland, Canada, Elizabeth Janzen serves as Associate Professor of Flute at Texas A&M University – Kingsville and as Second Flute in the Victoria Symphony Orchestra. Her playing has been hailed in the New York Times as “...athletic, graceful...” and she has established herself as a prominent musician, teacher and clinician across North America.

Elizabeth pursued formal studies at the University of Toronto with Susan Hoepfner and at the Manhattan School of Music, where she completed her Master and Doctorate degrees with Linda Chesis. In 2007 she was appointed the first flute fellow in The Academy, a prestigious post-graduate program developed by Carnegie Hall, the Weill Music Institute, and The Juilliard School.

Elizabeth’s debut solo recital at Carnegie Hall was praised in the New York Concert Review for the “...velvety tone radiating from her flute...” and her “...impressive technical abilities...flair and wit with the musical phrase...” She has also been featured as the soloist in Pierre Boulez’s “...explosante-fixe...,” conducted by the composer himself. She has since given solo performances in Canada, the United States and Mexico. As an orchestral musician, Elizabeth has had the privilege of working on both contemporary and period music with some of the world’s most recognized conductors, including David Robertson, Sir Simon Rattle and Sir Christopher Hogwood.

A dedicated chamber musician, Elizabeth has toured throughout North America with The Fireworks Ensemble, the ACJW Alumni Ensemble, Dark X Five, and the Vista Trio and to countries including Japan, India and Germany.

**Jenkins, J. Daniel**

J. Daniel Jenkins is Associate Professor of Music Theory at the University of South Carolina, where he has been on the faculty since 2007. He holds a Ph.D. in Music Theory from the Eastman School of Music, University of Rochester. Author of several articles on post-tonal music, he is editor of *Arnold Schoenberg: Program Notes and Analyses* (1902–1951) from Oxford University Press and is at work on a study of the life and musical thought of Leonard Bernstein. A dedicated pedagogue, he has received teaching awards from the University of South Carolina, the University of Rochester, and the Eastman School of Music. He also teaches music theory to inmates at Lee Correctional Facility in Bishopville, SC. Jenkins holds affiliations with the Walker Institute, the German Program, and the Women’s and Gender Studies Program at the University of South Carolina, serving as Graduate Director of the latter. He enjoys performing as a countertenor.

### **Johnson-Green, Elissa**

Elissa Johnson-Green is an Assistant Professor of Music and Music Education at University of Massachusetts Lowell. After having been a professional performer and studio teacher, Dr. Johnson-Green changed her career focus to music education. She received a Doctorate of Education in Music and Music Education from Teachers College, Columbia University and then worked for several years as a full-time music teacher and children's choral director in K-8 education. During that time, she designed and implemented a STEAM immersive learning music program focused on improvisation, composition, music theory, aural skills training, and critical listening.

Dr. Johnson-Green has also created The EcoSonic Playground Project (ESPP), where students of all ages design, build and play large-scale musical instruments out of reusable materials and PVC pipe. She has implemented this project with groups of students nationally and internationally. The ESPP has most recently won grants from the International Society of Music Education, the University of Massachusetts Lowell President's Office, University of Massachusetts Lowell Chancellor's Office, and the Boston Mayor's Office of New Urban Development.

### **Joselson, Rachel**

After completing her M.M. at Indiana University, soprano Rachel Joselson moved to Europe and pursued private voice study with Mario and Rina del Monaco in Lancenigo, Italy. Her first operatic contract was in Darmstadt, Germany, singing roles as Rosina, Dorabella, Cherubino, Adalgisa, and Idamante before switching to soprano repertoire during her years at Hamburg State Opera. Her CD *Songs of the Holocaust*, with pianist Réne Lecuona, cellist Hannah Holman, and violist Scott Conklin, was released in 2016. Joselson performed these at the United Nations for the commemoration of the liberation of Auschwitz. Her CD *Ich Denke Dein: Songs and chamber music by Nikolai Medtner*, with pianist Sasha Burdin and violinist Scott Conklin, will be released by Albany Records in early 2019. Joselson received her D.M.A. from Rutgers University. She has been on the faculty at the University of Iowa School of Music since 1997.

### **Kaunitz, Galit**

Galit Kaunitz is the Assistant Professor of Oboe at The University of Southern Mississippi, joining the faculty in 2015. She is a devoted performer and pedagogue who gives recitals and master classes throughout the United States. Galit is also a co-host and co-creator of "Double Reed Dish," a podcast created specifically for oboists and bassoonists of all ages and abilities!

Galit loves the interactive and connecting power of chamber music. She performs regularly with Category 5 and Magnolia Reed Trio, USM's faculty ensembles. As a member of the Driftless Winds Reed Trio, she was selected to perform at the 2016 International Double Reed Society Conference in Columbus, GA, and College Music Society National Conference in Santa Fe, NM. Galit is a founding member of the Coreopsis Quintet, based in Tallahassee, FL, which was selected to give a performance and master class tour of Costa Rica as part of Centro Cultural's Promising Artists of the 21<sup>st</sup> Century Program in 2013.

A seasoned orchestral musician, Galit currently plays second oboe/English horn with the Meridian and Gulf Coast Symphony Orchestras. In the past, she has performed with the Louisiana, Mobile, Charleston, and Tallahassee Symphony Orchestras, and Sinfonia Gulf Coast.

### **Kersten, Fred**

Fred Kersten has over nine years of experience in online graduate music education instruction and is a technology specialist with strong interest in online instruction. Presently he is Lead Instructor for Music Technology and an online graduate music facilitator for Boston University.



**Kihle, Jason**

Dr. Jason Kihle is currently Associate Professor of Percussion and Associate Director of Bands at Texas A&M University–Kingsville. He collaborates in the concert percussion ensemble program with Professor Randy Fluman and teaches the world percussion ensemble. Dr. Kihle teaches applied percussion, jazz drum set, and percussion methods. He also directs the Pride of South Texas Marching Band.

Dr. Kihle has been published in *Early Music Colorado Quarterly*, *The Instrumentalist*, *The Educator's Companion*, and *Percussive Notes*. He has been a presenter at the Minot State University Northwest International Festival of Music; the National Conference on Percussion Pedagogy; the state music education association conferences of North Dakota, Wyoming, California, and Iowa; and the NAFME National Conference.

Dr. Kihle has performed with the Grand Forks Symphony Orchestra, Colorado Wind Ensemble, Greeley Philharmonic Orchestra, the Corpus Christi Symphony Orchestra, and the Laredo Philharmonic Orchestra. He has performed at the National Conference on Percussion Pedagogy, the International Double Reed Society Convention, Texas Music Educators Association, the National Flute Association Convention, College Music Society Regional Conference, the Montreaux Jazz Festival and the International Thespian Festival. *H20: A Reading Resource for Snare Drum*, was published by Bachovich Publications in the summer of 2018. Dr. Kihle is a member of PAS, NAFME, TMEA, NACWPI, CMS, KKP, TBS, and ASCAP. He is an artist/endorser for Black Swamp, Innovative Percussion, Remo, Yamaha, and Zildjian.

**Killmeyer, Heather**

Dr. Heather Killmeyer serves as Associate Professor of Double Reeds at East Tennessee State University. She previously was on the faculty at the University of the Incarnate Word in San Antonio. Heather studied with Allan Vogel, Stephen Caplan, Mark Ostoich, and Brenda Schuman-Post.

An active performer, Heather has explored her diverse skills and experience in a wide range of orchestral, chamber, and solo repertoire. She has performed with a number of orchestras including the Los Angeles Philharmonic, San Antonio Symphony, Corpus Christi Symphony, Las Vegas Philharmonic, Reno Philharmonic, and the Knoxville Symphony. She is the oboist and artistic director of Dada Cabaret, an experimental chamber ensemble blending eclectic contemporary art music with spoken narrative and elements of theater. An advocate for contemporary music, she has participated in numerous commissions and premieres of new works for oboe.

**Kim, Jayoung**

Praised by Paul Badura-Skoda and Alicia de Larrocha for her impeccable technique and artistic playing, Jayoung Kim has established herself as a soloist, chamber musician and collaborative pianist in Korea, North America and Europe.

Kim has participated and performed in numerous music festivals and master classes and has worked with fine artists including Menahem Pressler, Alicia de Larrocha, Andras Schiff, Paul Badura-Skoda, Rita Wagner, Pascal Devayon, and Jeremy Denk. She has studied chamber music and collaborative piano with artists including Janos Starker, Jaime Laredo, Joshua Bell, Miriam Fried, Laurence Lesser, Paul Katz, Donald Weilerstein.

First-prize winner of the Indianapolis Matinee Musicale, Kim is also a laureate of the Jean Françaix International Piano Competition, International Chamber Music Competition in Boston, and Académie de Musique de Lausanne, and a recipient of the Gumho Foundation Scholarship. Her performances have been broadcasted on major radio stations around the world, and she has appeared live on NPR, *Opium Opus 4* and *Spiegelzaal*. As a soloist, she has collaborated with conductors Clifford Colnut, David Glover, and Vlad

Vizireanu. An avid chamber musician, she has performed with artists including Laurence Lesser, Lucy Chapman, Dmitri Murrath, James Buswell, and Hagai Shaham.

Kim studied at Yonsei University and Indiana University, Jacobs School of Music, where she received her doctoral degree in 2014. She is on faculty at the Dana Hall School of Music and is staff pianist at New England Conservatory and Boston University. As Artistic Director of Wellesley Chamber Players, she connects with residents of Wellesley through music.

### **Kim, Texu**

Texu Kim's works have been performed by Minnesota Orchestra, National Orchestra of Korea, Seoul Philharmonic Orchestra, Ensemble Intercontemporain, Ensemble Modern, Alarm Will Sound, among many others. His music has earned honors and awards from the Civitella Ranieri Foundation, Copland House, American Modern Ensemble, SCI/ASCAP Commission Competition, and Isang Yun International Composition Prize.

Much of Texu's compositional outlook reflects his personal fascination with everyday experiences, as in his piece *Bounce!!*, inspired by bouncing basketballs and incorporates different aspects of bouncing through bouncy gestures and alternating chords and instruments. As a person with a multicultural background, he also composes music about modern Korea and the interaction between its folk culture and external influences, as in *Monastic Sceneries* which addresses the integration of American evangelical and indigenous shaman traditions in Korean Christianity.

Texu teaches music theory and composition at Syracuse University's Setnor School of Music as an assistant teaching professor, after teaching at Portland State University and Lewis & Clark College. He also served as the Composer-in-Residence of the Korean Symphony Orchestra 2014–18. He received his D.M. from Indiana University and other degrees from Seoul National University.

### **Kirchner, Joann Marie**

Joann Marie Kirchner, Ph.D., is an Assistant Professor of Piano at Temple University in Philadelphia, Pennsylvania, where she coordinates the class piano program and teaches applied and class piano. She holds degrees from the Philadelphia College of the Performing Arts, Temple University, and the University of Oklahoma. Dr. Kirchner has published in *American Music Teacher*, *Keyboard Companion*, *Medical Problems of Performing Artists*, *Piano Guild Notes*, and *Work: A Journal of Prevention, Assessment and Rehabilitation*. She has presented papers and workshops throughout the United States, Canada, and Europe, including the Hawaii International Conference on Arts and Humanities, the Canadian Federation of Music Teachers' Association Conference, the European Piano Teachers Association, and the World Piano Pedagogy Conference, as well as both regionally and nationally for The College Music Society and the Music Teachers National Association. Dr. Kirchner is active in the Music Teachers National Association (MTNA), and locally where she serves as Co-President of the Philadelphia Music Teachers Association. Kirchner is also co-chair of the Research Committee for the National Conference on Keyboard Pedagogy. She is regularly invited to serve as an adjudicator and workshop clinician. Her research interests include musical performance anxiety, the relationship between flow and musical performance anxiety, metacognition, intermediate teaching repertoire and four-handed piano music by women composers.

**Klaus, Alan**

Alan Klaus is Associate Professor of High Brass at Memorial University of Newfoundland after previously serving at Montana State University and Mount Allison University. A respected pedagogue and mentor, he was voted "Professor of the Year" in music at Mount Allison University. Alan is a founding member of the Tephra Collective and is active in the commissioning, performing, and recording of new music. A featured soloist with the PEI Symphony Orchestra and at the Atlantic Band Festival, he has given recitals and masterclasses across North America. Alan is a member of the Newfoundland Symphony Orchestra, toured China as Principal Trumpet of the American Festival Orchestra, and has performed with Opera on the Avalon, Bozeman Symphony Orchestra, Tallahassee Symphony Orchestra, and Orchestra London (Canada). His ongoing pedagogical research includes the development of a smartphone app to help musicians incorporate the benefits of contextual interference into their practice routines.

**Kleiankina, Olga**

Pianist Olga Kleiankina enjoys a rich musical life of a performer, pedagogue and researcher. Kleiankina is an active solo and chamber music performer with an international career. She has performed with orchestras from Moldova, Romania, United States and Russia with conductors Emil Simon, Robert Houlihan, Zsolt Janko, Randolph Foy, Peter Askim and Jeffrey Meyer. Trained as an expert in Classical and Romantic music, she is an enthusiastic performer of new music promoting works of North Carolinian composers Karel Husa, Rodney Waschka, Mark Scarce, and Peter Askim. She has appeared in new music festivals such as 2002 Sigismund Toduta Festival in Romania, 2010 Sound Ways Festival in St. Petersburg, Russia, 2012 New Music Festival in Moldova, 2014 Modern Music Festival in Santiago, Chile.

Majority of her concert programs today are experiential and present a synthesis between music, visual elements, historical and scientific facts and a vision for an emotional journey.

Dr. Kleiankina is currently the Associate Professor of Piano at North Carolina State University. She has presented numerous lectures, lecture-recitals, and master classes internationally and in the United States.

**Klein, Jenna**

Jenna Klein is a native of Buffalo, New York. She earned her Bachelor of Music in Piano Performance and Contemporary Music Studies with a concentration in Music Therapy from the State University of New York at New Paltz and a Master of Music in Piano Performance and Pedagogy degree at the University of Northern Iowa. Currently, she is pursuing a Ph.D. in Music Education in Piano Pedagogy at the University of Oklahoma where she is also a graduate assistant. Current research interests include techniques for inducing flow in practice and performance in music and the use of modified musical notation in the group piano setting to aid students reading skills.

**Klickstein, Gerald**

Gerald Klickstein (@klickstein) has earned an international reputation for his integrated approach to artistic and professional development for musicians. In 2012, he founded the Music Entrepreneurship and Career Center at the Peabody Conservatory, where he served as Director until 2016. Previously, he was a member of the artist-faculties of the UNC School of the Arts, UT-San Antonio and Michigan State University. Currently working as an independent consultant, scholar, and career coach, he lectures internationally and writes about diverse topics pertaining to music, higher education, and arts entrepreneurship. His work has been published by Oxford University Press, Schott, and others as well in diverse journals such as *The Strad* and *American String Teacher*. His book *The Musician's Way* (Oxford, 2009), now in its 14th printing, along with its companion website MusiciansWay.com, has drawn global praise for its insightful handling of the challenges that today's musicians face.

**Koehler, Hope**

Hope Koehler, soprano, whose voice has been heralded as having “the richness of Marilyn Horne at the bottom and the clarion clarity of Leontyne Price at the top” has appeared in *Carmen, Il Trovatore, Lucia di Lammermoor, Rigoletto, The Impresario, The Old Maid and the Thief, Amahl and the Night Visitors, Gianni Schicchi*, and many others. She has appeared in the title roles of *Tosca, Carmen, Fidelio*, and *Madama Butterfly*. She is a regular performer and featured soloist with the American Spiritual Ensemble, a group that performs all over the world, and whose mission is to keep the American Negro Spiritual alive and vibrant. She can be heard on the CDs *The Lily of the Valley, Swing Low, Sweet Chariot*, and *The Spirit of the Holidays*, and the DVD *The Spirituals*, recorded with the American Spiritual Ensemble. In June of 2008, Albany Records released Koehler’s recording of John Jacob Niles songs titled *The Lass from the Low Cowntree*, performed with James Douglass at the piano. Her second solo CD, *Lost Melodies*, also recorded with Douglass, was released in the summer of 2013. She is Associate Professor of Voice at West Virginia University.

**Kozenko, Lisa**

see Musical Arts Woodwind Quintet, The

**Lee, HyeKyung**

An active composer/pianist, HyeKyung Lee has written works for diverse genres and media: from toy piano to big concerto, from electronic music to children’s choir. Recent commissions include the Bonnie McElveen Commission for Maestro Gerard Schwarz and the Eastern Music Festival, Renée B. Fisher Piano Competition, and the Meg Quigley Vivaldi Bassoon Competition.

Lee’s music has been described as “virtuosic fantasy where continuous rhythmic motion smoothly joined contrasting moods and effectively propelled from one section to another.... show[ing] a penchant for colorful timbres, expressive lines, and lively rhythmic interaction of instruments”.

Born in Seoul, Korea, HyeKyung studied at YonSei University in Seoul, Czech-American Summer Music Institute in Prague, and University of Texas at Austin where she received an M.M. and D.M.A. in Composition and a Piano Performance Certificate. She is Associate Professor of Music at Denison University in Granville, Ohio.

Her works are available on Pavane, Vienna Modern Master, Innova, New Ariel, Equilibrium, Capstone, MSR Classics, Mark Custom, Ravello recordings, and SEAMUS CD Series Vol. 8. She is Associate Professor at Denison University, Granville, Ohio.

**Lee, Junghwa**

Junghwa Lee, “...a pianist of acute intelligence, conviction... and passion” (New York Concert Review), has performed recitals in 16 countries. She is also the winner of many competitions, including Sonyun-Hankuk-Ilbo, Wolgan-Eumak, Seoul National University Symphony Orchestra Concerto Competition, and the Korean Symphony Orchestra Concerto Competition among others. She appears regularly in solo recitals, chamber concerts, and lecture recitals, as well as in concerto performances as a soloist. She has performed on the Arts Center Concert Series at National Chiao Tung University in Taiwan, Beethoven 32 Sonatas Recital Series in Singapore, the International Festival Days of Contemporary Music in Romania, the Dame Myra Hess Memorial Concert Series at the Chicago Cultural Center, and presented her New York debut recital at Weill Recital Hall at Carnegie Hall as a winner of Artists International’s Special Presentation Award.

Lee recorded the *Complete Piano Works by Frank Stemper* (Albany Records: BLUE13). The CD received a Gold Medal from Global Music Awards. In addition, it was selected for Global Music Awards Top Ten Albums 2015.

Lee earned Bachelor of Music and Master of Music degrees in Piano Performance from Seoul National University, and Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music. During her studies at the Eastman School, she received the prestigious Performer's Certificate, the Max Landow Memorial Scholarship for outstanding doctoral students, and the Liberace Foundation Scholarship for Performing/Creative Artists. She is Director of SI Piano Festival and Associate Professor of Piano at Southern Illinois University Carbondale.

### **Lee, Peter**

Peter Lee been involved in music education and technology for over 20 years, and is one of the original authors of Auralia and Musition. He has worked extensively in the USA, UK and Australia, consulting with instructors and students to identify appropriate technology for modern music courses.

### **Les Bois Trio**

Members of the Les Bois Trio include Nicole Molumby (flute), Leslie Moreau (clarinet), and Bart Moreau (piano), all members of the music faculty at Boise State University. They have been performing together in duo and trio combinations since 2007. The work *Les Bois Trio* was commissioned by the group in 2017 and premiered at the International Clarinet Association in Belgium in 2018.

### **Liao, Amber Yiu-Hsuan**

Pianist Amber Yiu-Hsuan Liao has given recitals and solo performances throughout the United States and Taiwan. Her solo engagements include recitals at Lincoln Center, Carnegie Hall, the National Concert Hall in Taiwan, Chicago Cultural Center, and the Richard Nixon Presidential Library and Museum. Ms. Liao's recording of works by Granados, Schumann and Beethoven was released on the MSR Classics label. Amber Liao received her Doctor of Musical Arts from the Manhattan School of Music and Master of Music from the Peabody Institute. She taught at Seton Hall University, Montclair State University, and served as the Director of Piano/Theory at Snow College in Utah. Currently she is Assistant Professor of Music at Borough of Manhattan Community College of CUNY in NYC.

### **Lindsey, Jessica M.**

Jessica Lindsey has established herself as a dynamic performer and pedagogue, pursuing a career that is equally devoted to both spheres. Her reputation as a clarinetist in both chamber and orchestral settings has seen her perform throughout the United States, and as far afield as China and New Zealand.

A genuine artist of today's changing musical landscape, Dr. Lindsey is a founding member of the Spatial Forces Duo, a bass/clarinet duo with Christy Banks that has received acclaim for its energetic performances of electroacoustic music. Dr. Lindsey is committed to pushing the boundaries of the clarinet; by commissioning new repertoire, championing music by diverse composers, and showcasing works through conference/festival performances. Her first CD release with pianist Christian Bohnenstengel, *Set No Limits: The Music of Women Composers*, is published by Albany Records (February 2017).

A dedicated educator, Dr. Lindsey has taught at universities across Nebraska, Alaska, and Colorado. She is currently Assistant Professor of Clarinet at UNC Charlotte, where she prides herself on creating new musical opportunities for her growing studio of clarinet students. Dr. Lindsey holds a Doctor of Musical Arts Degree from the University of Colorado at Boulder, and a Master of Music from the University of Nebraska–Lincoln.

**Linsin, Tavis**

Tavis Linsin is a Lecturer in Music Education at Boston University. His research and teaching focus on supporting learners' creative self-expression—both inside and outside of schools. Linsin is particularly interested in understanding the supports and barriers to music learning encountered by low-income or otherwise marginalized students. His recent research explores the ways young musicians form networks—composed of peers, teachers, family members, and others—to advance learning of personal significance, in and across multiple settings. Linsin is also a Visiting Scholar at the Music Experience Design Lab at New York University, where he conducts research to investigate the impacts of innovative music education programs and technologies. He is interested in mixed methods research designs, social network analysis, quantitative approaches, and causal inference.

As a guitarist and creative writer, Linsin explores the intersection of improvised music and language. He has taught in K-12, nonformal, and higher education settings. Linsin earned his B.M. from Berklee College of Music, Ed.M. from the Harvard Graduate School of Education, and Ph.D. in education from the University of Washington.

**Malyuk, Heather**

Dr. Heather Malyuk is the founder of Soundcheck Audiology, the first fully mobile hearing wellness practice specializing in expert hearing care for the music industry. Heather is a multi-instrumentalist with vast teaching, touring, and recording experience allowing her to expertly engage with her diverse clientele. Hailing from northeast Ohio, she received an undergraduate degree in Music History and Literature from the University of Akron and earned her Doctor of Audiology (AuD) degree at Kent State University. Heather is a member of the Performing Arts Medicine Association, serves on the task force for promoting best practices with musicians through the American Academy of Audiology, is on the Wellness Committee of The College Music Society, and serves on the executive council for the National Hearing Conservation Association. Her paper “New Developments in In-Ear-Monitor (IEM) Technology for Musicians with Severe Hearing Loss” was published in 2015 for the 58th International Conference: Music Induced Hearing Disorders with the International Audio Engineering Society in Aalborg, Denmark. Additionally, she has served as a reviewer for the Journal of The American Academy of Audiology. As a musician, Heather has been recognized by The National Academy of Television Arts and Sciences for her performance on the Emmy-award winning documentary “A Tree Grows in Washington: The John F. Seiberling Story” and remains actively engaged as a professional musician, whether in the studio or on the stage.

**Mann, Rachel**

Rachel Mann is an assistant professor of music theory at the University of Texas – Rio Grande Valley and has held appointments at the University of Illinois, University of North Texas, and University at Albany. Her research interests include educational technology, music theory pedagogy, and Second Viennese School composer, Roberto Gerhard.

**Mascolo-David, Alexandra**

“A splendid pianist—refined, searching and expressive, and her playing is loaded with insight and interpretative detail.” So wrote *The Washington Post*, after Alexandra Mascolo-David’s performance at the Corcoran Gallery of Art in the nation’s capital. Ms. Mascolo-David has performed and led workshops and master classes in Europe, Asia, and the Americas, including a New York debut recital at Carnegie Hall in 2004, favorably reviewed in *The New York Concert Review*.

Portuguese pianist Alexandra Mascolo-David has devoted the last two decades to exploring and unearthing the music of Portuguese and Brazilian composers, especially that of Francisco Mignone. She is in the forefront of presenting Mignone’s piano music, and her performances, especially of his *Valsas brasileiras*, have been

widely acclaimed. She is also a founding member of Yara Ensemble, devoted to exploring the rich landscape of Iberian-American culture and heritage through music.

Ms. Mascolo-David is a sought out and devoted teacher. National and international pianists attend Central Michigan University (CMU), seeking her professional guidance. Her students have won prizes in auditions and competitions and consistently succeed in their careers. She is an active participant in the movement devoted to performance anxiety management. Her contributions to this cause include the development and implementation of a successful performance anxiety management course at CMU, as well as lectures and workshops throughout the U.S. and abroad.

Ms. Mascolo-David is a happy survivor of an unruptured brain aneurysm craniotomy (2010). She currently is Professor of Piano at Central Michigan University.

### **Masters, Richard**

Richard Masters is an assistant professor of piano and collaborative piano at Virginia Tech in Blacksburg, VA. He has appeared as a soloist and collaborative pianist at Carnegie Hall, the Isabella Stewart Gardner Museum, the Schola Cantorum in Paris, San Francisco Conservatory of Music, the Richard Nixon Presidential Library, and many other venues. As a collaborative pianist, he has worked with Grammy-winning baritone Donnie Ray Albert, flutist and composer Valerie Coleman, the late Metropolitan Opera mezzo-soprano Barbara Conrad, and many others. [www.richard-masters.com](http://www.richard-masters.com)

### **McCall, Joyce M.**

Joyce McCall is an Assistant Professor of Music Education at the University of Illinois. Prior to her appointment, she served as a postdoctoral resident scholar and visiting assistant professor in music education at Indiana University, where she taught introductory music teaching courses, advanced instrumental methods, and jazz methods. McCall's research centers on issues of race, class, and culture, and cultural responsiveness. In addition, she investigates how digital music platforms might expand our perceptions of what artistry, creativity, and equity might look like in the 21st century music classroom. She has presented sessions and research at the American Educators Research Association, the National Association for Music Education, the Society for Music Teacher Education, the Midwest Band and Orchestra Clinic, and the Mountain Lake Colloquium. She published articles in the *Journal of Music Teacher Education* and the *Pennsylvania Music Educators Association News*. McCall hopes that her research will assist the music education profession in transforming music spaces and music-making practices that have historically suppressed racial, ethnic, and socioeconomic diversity into realities that are inclusive and socially conscious. McCall has proudly served as a clarinetist and saxophonist in the United States Army Bands from 1999 to 2013. During her service, she was awarded the Army Achievement Medal, the National Defense Service Medal, and the Global War on Terrorism Service Medal. Previous assignments include the 151st Army Band in Montgomery, Alabama; the 41st Army Band in Jackson, Mississippi; the 36th Infantry Division Band in Austin, Texas; and the 108th Army Band in Phoenix, Arizona.

### **McGowan, Sean**

Sean is an avid arts educator and currently serves as an Associate Professor of Music and the Guitar Program Director at the University of Colorado Denver. He earned a D.M.A. in Guitar Performance from the University of Southern California in Los Angeles and has conducted workshops at colleges throughout the country. Sean is a strong advocate for injury prevention and health education for musicians, and his workshops incorporate a holistic approach to playing. He is also a contributing editor and educational advisor for *Acoustic Guitar* magazine. He is the author of the String Letter book/DVD instructional projects *The Acoustic Jazz Guitarist*, *Fingerstyle Jazz Guitar Essentials*, and *Holiday Songs for Fingerstyle Guitar*, as well as *Fingerstyle Jazz Guitar Survival Guide* and *Walking Bass & Comping for Jazz Guitar*, both available at [www.TrueFire.com](http://www.TrueFire.com).

**McQuade, Mark A.**

Dr. Mark McQuade serves as Assistant Professor of Music and Voice Area Chair at Valdosta State University, teaching private voice and vocal pedagogy. Prior to joining the VSU faculty McQuade served as Associate Professor of Music at Minot State University, Assistant Professor of Music at Oklahoma Baptist University, and General Director of the Western Plains Opera Company. As a performer, McQuade has appeared in opera, musical theater, concert, and recitals throughout the United States and Canada. McQuade is a published author and active clinician who holds degrees in Vocal Performance and Pedagogy from the Oberlin Conservatory of Music, the University of Oklahoma, and the University of Mississippi. Throughout his teaching career, Mark has been deeply involved with the National Association of Teachers of Singing (NATS), where he currently serves as the National Coordinator for Competitions and Auditions. He is also an active member of the National Opera Association (NOA), NAFME, and The College Music Society (CMS). His voice students have been featured in principal and supporting roles with university, community, and professional opera and musical theater companies, and they are regular winners, finalists, and semi-finalists at state, regional, and national voice competitions.

**Meng, Chuiyuan**

Mr. Chuiyuan Meng was born in Beijing, China, where he received training as a Classical pianist, web designer and software engineer. He is a Senior Lecturer in Music Technology at the IUPUI Department of Music and Arts Technology, where he also serves as the System Specialist for the Donald Tavel Arts and Technology Research Center. Mr. Meng received his Bachelor of Music from the College of Music at Capital Normal University, Beijing, and his Master of Science in Music Technology from IUPUI. He is currently focused on developing desktop, mobile, and Augmented Reality applications for music and music education.

**Menoche, Charles**

Charles Paul Menoche, teaches composition, electro-acoustic music, music technology, and directs the iPad ensemble, and manages the Music Microcomputer Lab at Central Connecticut State University. He has written a variety of works for voice, acoustic instruments, small and large ensembles, and electro-acoustic media. His work for concert band, *In the Machine*, is published by Boosey and Hawkes as part of its *Windependence* series. Recent research includes the use of 3D printing for the creation of tactile musical scores that are read by touch rather than sight. This notation was premiered in a series of *iTudes* for iPad ensemble in spring 2015. He is a regular presentation at ATMI (Association for Technology in Music Instruction) and TI:ME (Technology Institute for Music Education).

**Merkowitz, Jennifer**

Jennifer Bernard Merkowitz is a composer, pianist, and violist whose pieces incorporate a fascination with the rhythms and patterns of nature and text into a playful and lyrical style. Her music has been performed in venues such as the Society of Composers, Inc. National Conference, the National Flute Association Convention, the International Computer Music Conference, and the Percussive Arts Society International Convention, and has been recorded on Ravello Records and Soundset Recordings. In 2017, she was the Ohio Music Teachers Association's Composer of the Year. Dr. Merkowitz heads the Music Theory and Composition program at Otterbein University in Westerville, Ohio. She also teaches computer music at Interlochen Arts Camp in Michigan. She holds a BA in Music and a BS in Computer Science from the University of Richmond and an MM and DMA in Composition from the University of Cincinnati College-Conservatory of Music.

<https://www.jbmcomposer.com>



**Moak, Elizabeth**

Noted for her “sensitivity” and “generous imagination” (*La Suisse*), pianist Elizabeth Moak has performed throughout the U.S. and internationally (France, Switzerland, Italy, Austria, Canada, Peru, Taiwan, Hawaii, Puerto Rico, and China). Winner of the Mu Phi Epsilon International Competition and the National Federation of Music Clubs Biennial Auditions among others, Moak holds the Diplôme de Virtuosité with highest honors from the Neuchâtel Conservatory (Switzerland) and the D.M.A. in Piano Performance from the Peabody Conservatory of Johns Hopkins University (studies with Leon Fleisher, Julian Martin, and Ann Schein). Scholarships and fellowships to summer festivals provided Moak the opportunity to study with Jerome Lowenthal (Music Academy of the West in California) and Claude Helffer (Académie musicale de Villecroze and the Centre Acanthes/Festival d’Avignon, France; and the Internationale Sommerakademie Mozarteum, Austria).

Moak is currently on the faculty of the University of Southern Mississippi and previously was selected for a Teaching Fellow at Peabody, as well as for the “Outstanding Young Faculty” Award from Millsaps College. Moak has given masterclasses across the U.S., as well as in Taiwan, China, and Peru. As soloist, she has appeared on national television and both national and international radio. Solo appearances with orchestra have included concertos by Mozart, Beethoven, Grieg, Ravel, and Gershwin. Moak has also worked with several living composers. Critics have given commendatory attention to her debut solo recording *Art Fire Soul: Piano Music of Judith Lang Zaimont*, citing Moak’s “brio, assurance, and remarkable talent” (*ResMusica*, France) as well as her “musicianship and panache” (Classical Net).

**Molineux, Allen**

Allen Molineux (b. 1950) received a B.M. degree from DePauw University, a M.M. in Composition degree from the Eastman School of Music and a D.M. in Composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller’s 1986 Atlantic Center for the Arts Workshop and Pierre Boulez’s Carnegie Hall Workshop in 1999.

His brass sextet Seven Shorties was awarded the 2014 Grand Prize for the Humboldt State University Brass Chamber Music Workshop Composition Contest. His orchestral work *Trifles* was part of the New Music Reading Session by the Alabama Symphony (2015), premiered by the Oklahoma Composer Orchestra (2016), received a performance by the Friends University Community Orchestra (2016) and was the winner of the Tampa Bay Symphony’s first composition contest; receiving three performances by them in 2017. In addition, it is now released on the ABLAZE Records label. And most recently his work *Zappy* for brass quintet and three percussionists was chosen as the winner of the Percussive Arts Society’s 2017 composition contest.

For 35 years he taught at several universities and colleges such courses as theory, composition, arranging, counterpoint, form and analysis, band, orchestra, and jazz ensemble. He is now retired from full time teaching, which has given him more time to compose.

**Molunby, Nicole**

see Les Bois Trio

**Moody, Jason**

see Selway Trio, The

**Moreau, Barton**

see Les Bois Trio

### **Moreau, Danielle**

Dr. Danielle Moreau is a percussion performer, music educator, and entrepreneur based in northern New England. She currently serves as adjunct faculty at the University of New Hampshire and percussion specialist of the Westbrook School Department in Maine. As percussionist of the Moreau | VanTuinen Duo, Danielle has been invited to perform at festivals throughout the United States and Europe, including the International Women's Brass Conference, the United States Army Band (Pershing's Own) Tuba-Euphonium Workshop, the Southwest Regional Tuba/Euphonium Conference, and the Asociación Española de Tubas y Bombardinos Festival in Madrid, Spain. A strong proponent of new music, she has expanded contemporary percussion repertoire through commissioning projects with composers such as Adam Silverman, Etienne Crausaz, Steven Snowden, James Grant, and Paul Lansky. Danielle earned a Doctor of Musical Arts degree in Music Performance from Arizona State University. Her culminating doctoral project, "Establishing a Percussion Jazz Ensemble at the Collegiate Level", aims to provide educators with historical context, curricula, resource materials, and arrangements necessary for building and maintaining this unique group. She holds a Master of Music degree in Music Performance from Arizona State University and a Bachelor of Music degree in Music Education from the University of New Hampshire. Dr. Moreau is a member of the Percussive Arts Society and is an endorser of Black Swamp Percussion and Innovative Percussion products.

### **Moreau, Leslie**

see Les Bois Trio

### **Mortyakova, Julia**

2017 Mississippi Honored Artist, pianist Julia Mortyakova has performed around the world: Assisi Performing Arts (Italy), Banff Centre for Arts and Creativity (Canada), Musica Nueva Malaga (Spain), Symphonic Workshops (Bulgaria), Yaroslavl Art Museum (Russia), Zhytomyr's Musical Spring (Ukraine), Aspen Music Festival, Clayton Piano Festival, College Music Society (regional and national conferences), Eastern Music Festival, Music Teachers National Association (MTNA), Natchez Festival of Music, National Association of Composers USA (NACUSA) (regional and national conferences) and Women Composers Festival of Hartford. For the past five years she has appeared as soloist with the Assisi (Italy) and Starkville Symphony orchestras. Dr. Mortyakova is the Chair of the Department of Music at the Mississippi University for Women and the Founder/Artistic Director of the Music by Women Festival. The Mortyakova/Bogdan Piano Duo are the Second Prize winners of the 2017 Ellis Duo Piano Competition. Julia is a laureate of the 2014 American Prize for her performance Cecile Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. Dr. Mortyakova's research focuses on the existentialism of Jean-Paul Sartre and the life of Cecile Chaminade. She regularly presents papers at state, regional, national and international conferences and festivals. Equally active in the life of her colleagues, she serves as Vice-Chair of the National Association of the Schools of Music Region 8 and is an on-site evaluator on behalf of the NASM Commission on Accreditation. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami.

### **Muñiz, Jennifer**

BIO PENDING

### **Murphy, Barbara**

Dr. Barbara Murphy is Associate Professor of Music Theory at the University of Tennessee, Knoxville, teaching undergraduate classes in music theory and graduate classes in theory pedagogy, analytical techniques, and technology in music research. Her research focuses on technology in music theory and theory pedagogy. Recent research projects include the incorporation of theatrical improvisation in pedagogy, chunking in harmonic dictation, and online education. Barbara has presented at national conferences including College Music Society and the Association for Technology in Music Instruction (ATMI). She is currently the web designer for ATMI. Along with Brendan McConville, she has authored an e-book, *Foundations of Music Theory: An interactive e-book*. She has articles published in *Journal of Music Theory Pedagogy*, *College Music*

*Symposium, Sacred Music, the Journal of Research in Music Pedagogy, and the Journal of Research in Music Education.*

### **Murray, Michael**

Reviewers have described composer Michael Murray as “a contemporary craftsman-artist of original stripe” (Gappelgate), and “a master at writing for the human voice” (Music & Vision), whose music is “easy to listen to in the best possible way.” Murray’s compositions have been performed and recorded across the United States, as well as in Cuba, Norway, Sweden, Finland, Poland, and the Czech Republic. Recent appearances include the 28th Annual Havana Contemporary Music Festival, 2016 International ClarinetFest®, 2017 TUTTI Festival, and New Music on the Bayou 2017 Summer Festival.

In addition to works for the concert hall, he has written music for film, theater productions, dance, and visual arts installations. His music is featured on the Navona and Ansonica record labels, and is published by Ars Nova Press. He lives in Springfield, Missouri, where he is Professor of Music at Missouri State University.

Murray has won awards and grants from the National Endowment for the Arts, the Rockefeller Foundation, Pi Kappa Lambda, and the Ohio Federation of Music Clubs. Among his commissions are those from the Missouri Chamber Players and the music fraternities of Missouri State University. He earned a B.M. in Composition from the Catholic University of America and his M.M. and D.M.A. in Composition from the University of Cincinnati’s College–Conservatory of Music. Prior to coming to MSU, he taught at Loyola University New Orleans and Angelo State University in San Angelo, Texas. [www.michaelmurraymusic.com](http://www.michaelmurraymusic.com)

### **Musical Arts Woodwind Quintet, The**

The Musical Arts Woodwind Quintet (MAQ) is one of the country’s oldest and most distinguished chamber ensembles of its kind. Established in 1957 as faculty ensemble in residence at Ball State University, the quintet has gained national attention for its varied programming, including the traditional quintet repertoire with new works written by contemporary American composers. At Brandeis University, the ensemble gave the first performance of Irving Fine’s *Romanza* (then unpublished) for Fine’s memorial concert.

In 2010 MAQ was awarded an American Masterpieces grant from the National Endowment for the Arts. The grant supported performances, educational activities, touring, and the recording of the CD *American Breeze* which was released on the Albany Records label. The CD includes works by Bruce Adolphe, Amy Beach, Jenni Brandon, Jennifer Higdon, David Maslanka, and Steven Stucky, as well as the world premiere recording of David Maslanka’s *Quintet* No. 4.

In addition to its regular series of concerts on the campus of Ball State University, MAQ has performed at conferences of the American Society of Composers, Music Educators National Conference, Music Teachers National Association, Indiana Music Educators Association, National Association of College Wind and Percussion Instructors National Symposium, Society of Composers Inc., and International Double Reed Society, and regularly performs recitals and presents master classes at universities and colleges across the nation.

### **Nakra, Teresa**

After conducting three opera productions and founding a conductor training orchestra, Teresa Marrin Nakra earned an A.B. in Music (magna cum laude) from Harvard University in 1992. She then earned M.S. and Ph.D. degrees at the MIT Media Lab, where she and served as a Research Assistant on fellowships from IBM, Motorola, and Interval Research. At MIT, she worked with Tod Machover on the Brain Opera, Digital Baton, and Conductor’s Jacket projects, and served as a musical coach for Penn & Teller. Teresa now serves as Associate Professor of Music & Interactive Multimedia at The College of New Jersey, where she has taught for thirteen years. She has presented her work twice in concert with the Boston Pops, and undertook a large public

experiment with the Boston Symphony and McGill University. With her nonprofit music technology production company, Immersion Music, she builds interactive conducting systems for museums and concert halls.

### **Nelson, Jocelyn**

Jocelyn Nelson earned her D.M.A. in early guitar performance with an emphasis in early music at the University of Colorado, Boulder in 2002. Her M.A. from the University of Denver reflects a dual degree in guitar performance and music history, and her B.M. *Magna Cum Laude* in guitar performance is from the University of Denver. Dr. Nelson has taught music history, music appreciation, lute and guitar literature, early guitar and lute performance, and opera history at East Carolina University's School of Music, and indigenous music and culture at ECU's Honor's College. Her 2010 CD of 16th century French guitar and vocal music with vocalist Amy Bartram, *Ma Guitte je te chante*, garnered favorable reviews in the US, UK, and France. Recent projects include research on early guitar notation in the international collaborative *Encyclopaedia of Tablature* project for publication with Brepol, and authorship of music appreciation textbook *Gateway to Music: An Introduction to American Vernacular, Western Art, and World Musical Traditions* (Cognella), which won a 2019 "Most Promising New Textbook Award" from the Textbook and Academic Author's Association. In 2017 she presented on 16<sup>th</sup> century guitar music at an International Musciological Society study group in Tours, France. As a member of the CMS Academic Citizenship Committee, she is currently exploring barriers to equity in academia especially in regard to teaching off the tenure track. Dr. Nelson was awarded the 2018 Scholar Teacher Award in ECU's College of Fine Arts and Communication.

### **Nemko, Deborah**

Though established as an interpreter of twentieth and twenty-first century music, pianist Deborah Nemko is equally at home playing the music of Ravel and Glass or Brahms and Beethoven. She regularly appears in concert throughout the United States and abroad as soloist and collaborative artist. Nemko has performed in prestigious venues including the Weill Hall of Carnegie Hall, the Shanghai Oriental Arts Center and the Bethanienklooster. Reviews of her performances describe her "beautiful and incisive playing." After completing her 2015 Fulbright Fellowship to the Netherlands for her project, "Suppressed and Forgotten Dutch Composers of World War II," she developed innovative recitals and workshops. Dr. Nemko's recordings of the piano music of Dianne Goolkasian Rahbee and Grazyna Bacewicz are compelling.

As an invited speaker/performer, Deborah has presented on the music of Tania Leon, Dianne Rahbee, Henriette Bosmans and Grazyna Bacewicz at international venues in the U.K., The Netherlands, and France. In conjunction with the University of Pennsylvania Design Institute–Paris in the Schola Cantorum in Paris Dr. Nemko performed a program entitled "Le Corbusier and Xenakis's Methods of Composition and Rhythmic Structures, Spanning Between Architecture and Music" with the University of Pennsylvania.

A committed educator, Dr. Nemko served as visiting faculty at Utrecht Conservatory and is Professor of Music at Bridgewater State University and faculty member of New England Conservatory's Piano Preparatory Division. In addition, she served on the faculty of the International Master Classes, Belgium and the Grumo International Music Festival. She is a former Board Member for Performance for CMS.

### **Nguyen, Vu**

Vu Nguyen is an Assistant Professor of Music and Director of Wind Ensembles and Conducting at the University of Connecticut. He conducts the Wind Ensemble, teaches graduate instrumental conducting, and serves as Coordinator of Woodwinds.

Dr. Nguyen has conducted throughout the western United States and Japan. He maintains an active schedule as a clinician and has served as guest conductor with the United States Air Force Bands of the Golden West and Mid-America, as well as honor bands in northern California, Missouri, Illinois, and Indiana. Ensembles under his direction have performed at state music educator conferences in California, Indiana and at the Midwest

Clinic. His research interests focus on contemporary wind band literature, the music of Frank Zappa, and conducting pedagogy. His book chapter on composer Carter Pann was published in the fifth volume of *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band* (Meredith Music Publications).

Dr. Nguyen holds degrees in conducting from the University of Washington, the University of Oregon, and a Bachelor of Music in Music Education from the University of the Pacific. Prior to his appointment at the University of Connecticut, he served as the Director of Bands at the University of Indianapolis, conductor of the Wind Ensemble at Washington University in St. Louis, and visiting conductor of the Indiana University Concert Band.

In addition, Dr. Nguyen continues to serve as an officer in the Air National Guard where he is the commander/conductor of the ANG Band of the West Coast.

### **Nord, Timothy**

Dr. Nord is an Associate Professor of Music Technology at Ithaca College. He holds a PhD. in Music Theory with a minor in Computer Programming from the University of Wisconsin-Madison. For the past 27 years, he has been teaching Computer Technology and Music Theory to both undergraduate and graduate students. His primary area of interest is programming, specifically working with the Web Audio and Web MIDI API's to develop tools for classroom use. In his spare time, he is an avid hiker and nature photographer.

### **O'Brien, Clara**

Mezzo-Soprano Clara O'Brien returns to the U.S. after sixteen years on the operatic and concert stages of Europe, including Berlin, Luxembourg, Strassbourg, Dresden, Frankfurt, Bern and Karlsruhe. Her roles include Donna Elvira, Komponist, Octavian, Dorabella, Rosina, Elisabetta (Maria Stuarda), Mignon, Musetta, Hélène (La Belle Hélène), and Adalgisa. She appeared regularly as soloist with the International Handel Festspiel, and is a noted interpreter of contemporary opera, including the premieres of *Das Spiel von Liebe und Zufall* (Jörns) and *Distance to Eternity* (Cong Su), as well as *Die Schwarze Maske* (Penderecki), Phillip Glass' *Satyagraha and Dominck*, and Argento's *A Postcard From Morrocco*. She is also a celebrated recitalist and concert musician, receiving critical acclaim for her performances as Bach's *St. Matthew Passion*, Berlioz' *Les Nuits d'Été*, and Mahler's *Rückert Lieder*. While in Germany, she was vocal soloist for Ensemble Surprise performing a wide range of repertoire. She has recorded with the Bella Musica label and Südwest Deutscher Rundfunk. Ms O'Brien has won many awards including the 1st Prize, Erika Köth Meisterkurs, Le Grand Prix Paul Derègne at the International Concours de Chant de Paris, the Special Prize of the 1st International Coloratura Competition and a Fulbright Grant. After receiving her Masters of Music and Performer's Certificate from the Eastman School of Music and her Bachelor of Music degree from the Dana School of Music (summa cum laude), she completed her stage training at the Curtis Institute of Music and went on to the Chicago Lyric Opera Center for American Artists apprenticeship program.

### **Odello, Denise**

Denise Odello is an Associate Professor of Music at the University of Minnesota–Morris. Her research interests focus on the wind band, and her work on the British brass band and American youth drum corps has been published in journals such as *Popular Music and Society*, *Nineteenth Century Contexts*, and *Victorian Periodical Review*. At Morris, Dr. Odello teaches courses that cover topics in music history, popular music, world music, and music theory. Dr. Odello earned her Bachelor's Degree in Oboe Performance at the University of California, Irvine; and her Master's and Doctoral degrees in Musicology at the University of California–Santa Barbara.

### **Olivier, Ryan**

Ryan Olivier (b. 1985), who grew up in the southern United States, is a composer and multimedia artist. In addition to his concert works, his various interests have led him to work with a wide array of media including electronics, video, and dance. His current focus is the real-time incorporation of visualized electronic music with live performers. Deb Miller of DCMetroTheaterArts described his evening-length show *Imaginary Music* as, “a highly intelligent synthesis of the arts with science and technology, ...an equally lofty aesthetic of transcendent beauty; ...at once cerebral and emotive, intellectual and hypnotic.” Ryan is an Assistant Professor of Music at Indiana University South Bend, where he teaches courses in music technology, theory, contemporary music, and directs the electronic ensemble, the Audio-Visual Collective. Ryan holds a bachelors degree in music composition from Loyola University New Orleans as well as a doctorate from Temple University. [www.ryanolivier.com](http://www.ryanolivier.com)

### **Olson, Nate**

Nate Olson is an Assistant Professor in the Bluegrass, Old Time, and Country Music Studies program at East Tennessee State University, where he teaches bluegrass and progressive acoustic bands, music theory, career seminars, private lessons, and teacher education courses. He earned his Doctorate in Music Education from Teachers College, Columbia University, and his dissertation focused on the institutionalization of fiddle music in higher education. He has presented at ISME, ASTA, NAFME, CDIME, and other national and international conferences and published in *American String Teacher* and *Strings Magazine*. An accomplished contest fiddler, Nate published *Championship Contest Fiddling* with MelBay, and is preparing a follow-up due in 2019. He has also been a member of several award-winning bluegrass and eclectic acoustic ensembles, recording and performing throughout the Intermountain West and abroad.

### **Park, Joo Won**

Joo Won Park ([joowonpark.net](http://joowonpark.net)) wants to make every day sound beautiful and strange so that every day becomes beautiful and strange. He performs live with toys, consumer electronics, vegetables, and other non-musical objects by digitally processing their sounds. He has studied at Berklee College of Music (B.M.) and University of Florida (M.M. and Ph.D.) and has taught in Oberlin Conservatory, Temple University, Rutgers University Camden, and Community College of Philadelphia before coming to the Wayne State University as an assistant professor of music technology. Joo Won's music and writings are available on MIT Press, Parma Recordings, ICMC, Spectrum Press, Visceral Media, SEAMUS, and No Remixes labels. He also directs Electronic Music Ensemble of Wayne State (EMEWS), an undergraduate ensemble touring multiple states.

### **Park-Kim, Phoenix**

Phoenix Park-Kim, Professor of Piano at Indiana Wesleyan University, has given recitals throughout the United States, Korea, Taiwan, Thailand, Hong Kong, China, Italy, Switzerland, Argentina, Mexico, Spain and Russia including performances in various music festivals such as the Aspen Summer Music Festival, Piano Texas, the Summer Music School in Siena (Italy), and Wiener Meisterkurse in Vienna (Austria). She has won prizes at numerous competitions including first place at the Miami Concerto Competition, Jefferson City Concerto Competition, Kansas City Philharmonic Concerto Competition, and was a finalist at the Liszt–Garrison International Piano Competition and The American Prize Ernst Bacon Memorial Award in the Performance of American Music. She appeared as a soloist with the Korean Philharmonic Orchestra, Kansas City Philharmonia, UMKC, Fishers Chamber, Atlantida Symphony Orchestra (Spain), and Marion Philharmonic Orchestras among others. An avid chamber musician, Phoenix has performed with the Oxford String Quartet, Duo Dolce, Soprani Compagni and appeared at Carnegie Hall's Weill Recital Hall as part of the Distinguished Concerts Artist Series. She has been heard on public radio in Indiana, Ohio, Michigan, Illinois, Virginia, New Jersey, California, Madrid, Spain and Ontario Canada. Phoenix is dedicated to providing more exposure to lesser known repertoire especially music by African-American composers. In this endeavor, she was awarded the Lilly research grant and also received special congressional recognition by U.S. Rep. Karen Bass. Her CD *Deep*

*River*, a collection of Classical works by African American composers, was released under the MSR Classics label. Her other recordings are also available on [www.cdbaby.com](http://www.cdbaby.com).

### **Pelkey, Stanley C.**

Stanley C. Pelkey is a musicologist and cultural historian and currently serve as Director of the School of Music at the University of Kentucky, the Commonwealth's flagship research university. A graduate of the University of Rochester, he completed the M.A. and Ph.D. degrees in Historical Musicology at the Eastman School of Music, and the M.A. in European History. During the past twenty years, he has taught undergraduate and graduate courses in music history and theory, film music, world music, and music entrepreneurship at several colleges and universities. As an administrator, he has served as Dean of the School of Liberal Arts and Sciences at Roberts Wesleyan College (Rochester, New York), and as Associate Dean of Engagement and Entrepreneurship in Florida State University's College of Music. Pelkey researches and writes about American and British film and television music, Handel reception history, and the music of Ralph Vaughan Williams. He was the 2009 recipient of the Ralph Vaughan Williams Fellowship and has received support from the American Handel Society and London Handel Institute. His publications on film and television music include his edited collection, *Anxiety Muted: American Film Music in a Suburban Age* (Oxford University Press, 2014), as well as a number of other peer-reviewed chapters, articles, and encyclopedia entries. He also co-edited *Music and History: Bridging the Disciplines* (University of Mississippi Press, 2005), has written dozens of book reviews, and remains active in the community as a pianist and organist.

### **Perttu, Melinda H. Crawford**

Dr. Melinda Crawford Perttu is an associate professor of music at Westminster College in New Wilmington, PA where she directs the symphony orchestra, teaches the string pedagogy sequence as well as private violin, viola, and Scottish fiddling lessons, and directs Ceòl na Teud, Westminster's Scottish string ensemble. She also performs with the Butler Symphony, the Warren Philharmonic, the Greenville Symphony, and as part of the Westminster Faculty Piano Trio. Crawford Perttu received her Ph.D. in Music Education with an emphasis in String Pedagogy from The Ohio State University. She also holds an M.A. in Music Education from The Ohio State University and a B.S. in Music Education from Duquesne University. Prior to her appointment at Westminster, Dr. Crawford Perttu taught in the public schools of Calvert County, Maryland, and Fairfax County, Virginia.

As a U.S. National Scottish Fiddling Champion, Dr. Crawford Perttu has established herself as a leading solo performer, adjudicator, and clinician. She has performed Scottish fiddle recitals throughout the United States (including a recital for the Lord Lyon of Scotland) and at many large Scottish cultural events. She is a sanctioned Scottish F.I.R.E. competition judge who has been invited to judge many regional competitions as well as the U.S. National Scottish Fiddling Championship six times since 2006. She is the founder and director of the Strathgheny School of Scottish Fiddling at Westminster College, and teaches Scottish fiddling internationally to many students over the internet.

### **Pike, Pamela D.**

Pamela D. Pike is the Barineau Professor of Piano Pedagogy at Louisiana State University. Pike has extensive experience teaching piano to students of all ages. In 2002, she founded the "Third-Age Piano Program" for senior citizens to study piano and make music in a group setting in Little Rock, Arkansas. The program has become a model for successful community engagement. Teaching awards include Louisiana MTA Outstanding Teacher Award, the LSU Tiger Athletic Foundation Undergraduate Teaching Award, Arkansas State Teacher of the Year, and MTNA Foundation Fellow. Pike is a Nationally Certified Teacher of Music (NCTM).

Dr. Pike has published over three dozen scholarly articles in peer-reviewed journals and has won the Music Teachers National Association "Article of the Year" award. She is the author of the book *Dynamic Group-Piano Teaching: Transforming Theory into Teaching Practice* (Routledge) and contributed chapters on "Online

Internships” in *High Impact Practices in Online Education* (Stylus Press) and “Weaving Leadership, Creativity and Advocacy into the Curriculum” in *Leadership in Higher Music Education* (Routledge). Pike is the Editor-in-Chief/Chief Content Director of *The Piano Magazine: Clavier Companion*. She has presented research papers at international conferences throughout Asia, Eastern and Western Europe, Scandinavia, North and South America and is regularly invited to present workshops throughout the United States. Pike is immediate past-chair of The College Music Society’s Music in Higher Education Committee and is the 2020 CMS National Conference Program Chair.

### **Randolph, David**

David A. Randolph is Research Specialist and a PhD candidate in Computer Science at the University of Illinois at Chicago (UIC), where his thesis research focuses on computational models of piano fingering. From 1999 through 2017, Mr. Randolph was Principal Staff Software Engineer at Motorola Mobility, where he authored development tools and analytics solutions. Before this, he engineered software at IBM, developed curriculum at the University of Wisconsin-Madison, and taught in the Illinois public schools. He earned a BS in secondary education from the University of Illinois at Urbana-Champaign in 1989, a BS in computer sciences from the University of Wisconsin-Madison in 1996, and an ME in computer science from the University of Colorado Boulder in 2009. Mr. Randolph's research interests include music computing, educational technology, natural language processing (NLP), and biomedical informatics. At UIC, he is advised by Prof. Barbara Di Eugenio and is affiliated with the NLP Laboratory.

### **Readeringer, Tyler**

Tyler Readeringer is the assistant conductor of the Reading Philharmonic Orchestra, and conductor of the Kutztown University Chamber Players. He began conducting in high school and has since been invited to conduct throughout the community, regionally, and nationally. Currently a student of Dr. Peter Isaacson at Kutztown University, he has also studied briefly with Christian Capocaccia, Georgios Vranos, Gavriel Heine, Willis Rapp, and others. He has been invited to guest conduct groups such as the Reading Pops Orchestra and the Stamford Young Artists Philharmonic. Tyler was a fellow of the Conductors Institute of South Carolina, where he worked with conductors Donald Portoy, Jorge Mester, Peter Jaffe, and Victoria Bond. He was also a participant in Diane Wittry’s Beyond the Baton conducting seminar, and has been invited to numerous other conducting institutions. He has collaborated with world class artists such as NYC Ballet concertmaster Kurt Nikkanen, pianist Maria Asteriadou, flautist Susanna Loewy, as well as students from The Curtis Institute, The Manhattan School of Music, and Kutztown University. He also serves as apprentice conductor for the Allentown Symphony. As a clarinetist, he performs regularly as an ensemble, chamber and solo musician regionally, nationally, and internationally. He has appeared with the Reading Pops Orchestra, Penn Symphony Orchestra, Northern Lights Festival Orchestra, and in festivals across the country. A current student of Dr. Soo Goh, he has performed in master classes for Mark Nuccio, Kevin Schempf, and Michele Gingras to name a few, and studied briefly with Miltos Mumulides, Rie Suzuki, and Julie Beth Drey.

### **Rice, Timothy**

Timothy Rice, Distinguished Professor, Emeritus, of Ethnomusicology at the University of California–Los Angeles (UCLA), specializes in the traditional music of Bulgaria. He is the author of *May It Fill Your Soul: Experiencing Bulgarian Music* (University of Chicago Press, 1994) and *Music in Bulgaria: Experiencing Music, Expressing Culture* (Oxford University Press, 2004). He also writes about theory and method in ethnomusicology, including *Ethnomusicology: A Very Short Introduction* (Oxford University Press, 2014) and *Modeling Ethnomusicology* (Oxford University Press, 2017). He was founding co-editor of the ten-volume *Garland Encyclopedia of World Music*, the editor of the journal *Ethnomusicology* (1981–1984), the President of the Society for Ethnomusicology (2003–2005), on the Executive Board of the International Council for Traditional Music (2007–2013), and the founding director of The UCLA Herb Alpert School of Music from 2007 to 2013.



**Richmond, Floyd**

Dr. C. Floyd Richmond has been teaching music since 1980. He started his career as a band director in Mississippi, and subsequently taught in Indiana, Pennsylvania, New York, and Texas. He is a published author with approximately 10 books. He has worked extensively in the field of music technology and served as president of TI:ME, and conference chairman for ATMI. He has composed and arranged numerous instrumental and choral works, and has trained literally thousands of music teachers. He is in demand as an adjudicator and clinician. He has presented at state music conferences throughout the nation, and at national and international conferences in the U.S., Canada, and Asia.

**Riley, Raymond**

Dr. Raymond Riley is a Professor of Music and New Media at Alma College in Michigan. His teaching areas include applied piano, music theory and music technology applications. He is a frequent presenter and clinician for technology conferences and workshops. A strong advocate for cross disciplinary study, he has worked closely with other faculty in the departments of Music, Art, Communications, English, and New Media. In addition to teaching piano and pursuing performance opportunities, he teaches several courses in MIDI sequencing, digital audio recording and mixing, new media development, and sound design techniques.

**Ritz, John**

John Ritz is Assistant Professor of Music in Composition and Creative Studies, and Director of the Music & New Media program at the University of Louisville. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists and computer scientists. His recent concert music focuses particularly on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States, and his music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile.

Ritz received his B.A. in Media Studies and Film from the University of Iowa, and his M.M. and D.M.A. in Composition from the University of Illinois at Urbana–Champaign. He was central to the development of the Music & New Media program at the University of Louisville, a program that provides training in digital media concepts and skills necessary for the creation and production of sound for a variety of multimedia applications, and prepares students for careers in music and new media arts that emphasize presentation, performance, and research with technology.

**Rixstine, Jared**

Jared Rixstine earned the Master of Music in Piano Performance and Pedagogy from the University of Oklahoma in 2018 where he was awarded the Provost's Certificate for Outstanding Graduate Teaching Assistants. Jared did his undergraduate work at Millikin University where he received a B.M. in Piano Performance and a B.A. in Political Science. A Nationally Certified Teacher of Music, he was appointed as Lecturer of Music as a sabbatical replacement at Henderson State University in 2018. In addition to his work at Henderson State, Jared is Staff Accompanist at Oklahoma Baptist University where he also teaches in the Preparatory Department. He is a member of The College Music Society, Music Teacher's National Association, and the National Posture Institute. A dedicated pedagogue, his research focuses on learning theory, cognition, and andragogy.

**Robbins, Richard W.**

Richard Robbins is director of choral activities and assistant professor of music at the University of Minnesota Duluth, where he conducts the University Singers and Chamber Singers, in addition to teaching an array of choral conducting and music courses. Richard travels extensively as a clinician, adjudicator, and director for choral festivals and honor choirs across the United States. His editions of Italian sacred music of the early Baroque are published internationally, and he has been invited to present on a range of topics for music education and conducting organizations, including the American Choral Directors Association, and internationally at Warsaw's Chopin Conservatory of Music. Richard also serves as chorus master of the Duluth–Superior Symphony Orchestra Chorus, and he has prepared choruses for the Houston Ballet and for over 50 performances with the Houston Symphony. He taught choral music in the Texas public schools for several years and directed two ensembles at the University of Houston. Prior to his appointment at UMD, he served as director of choral activities at the University of Wisconsin–Superior. He is a member of the American Choral Directors Association, previously serving on the executive board of the Southwestern Division.

**Robinson, Twyla**

Twyla Robinson, soprano, serves at TCU as an Assistant Professor of Professional Practice. She combines her teaching with an ongoing performing career, and in the current season will perform Brahms' *Ein deutsches Requiem* with the Portland Symphony Orchestra, Sieglinde in Act I of *Die Walküre* with the Atlanta Symphony Orchestra, Mahler's Symphony No. 4 with the Orchestra Sinfonica di Milano Giuseppe Verdi, and Claude Vivier's *Lonely Child* with the Orchestre Philharmonique de Radio France.

Last season, she performed as soloist in Shostakovich's Symphony No. 14 with I Musici de Montreal Chamber Orchestra, and *Ein deutsches Requiem* with the Winston–Salem Symphony, and she created the role of Becky Felderman in the world premiere of Ricky Ian Gordon's *Morning Star*, with the Cincinnati Opera. Recent orchestral highlights include Dvorak's *Te Deum* with the Dallas Symphony Orchestra, and Mahler's Symphony No. 8 "Symphony of a Thousand" with Jiri Belohlavek at the opening night of the BBC Proms. She has performed Mahler's 8th Symphony with orchestras such as the Houston Symphony, Toronto Symphony, Münchner Philharmoniker, the Orchestre Philharmonique de Radio France, Essen Philharmonie, and recorded it with the Berlin Staatskapelle for Deutsche Grammophon, Pierre Boulez conducting. Other recordings include Beethoven's 9th Symphony with the London Symphony orchestra on the LSO Live label, Brahms's *Ein deutsches Requiem* with the Atlanta Symphony Orchestra with Telarc, Schubert's *Fierrabras* with Franz Welser-Möst on DVD with EMI, and Strauss' *Elektra and Daphne* with Semyon Bychkov and the West German Radio Orchestra on the Decca label.

**Roh, Yoon-Wha**

see Selway Trio, The

**Romero, Brenda M.**

Brenda M. Romero is Professor of Ethnomusicology at the University of Colorado in Boulder, serving as Chair of Musicology from 2004–2007 and 2017–18. She holds a Ph.D. in Ethnomusicology (University of California, Los Angeles, 1993), and Bachelor's and Master's degrees in Music Theory and Composition (University of New Mexico, 1983, 1986). She has worked extensively on the pantomimed Matachines music and dance and other folk music genres that reflect both Spanish and Native American origins. She conducted fieldwork in Mexico as a Fulbright García-Robles Scholar in 2000–01 and from January to July 2011 in Colombia as Fulbright Colombia Scholar, and taught the first musicology course at the Pontificia Universidad Javeriana in Bogotá. She performed as Matachines violinist for the Pueblo of Jemez between 1989–98 and received the 2005 Society for American Music's "Sight and Sound" subvention toward her 2008 CD, *Canciones de mis patrias: Songs of My Homelands, Early New Mexican Folk Songs*. She is author of numerous chapters, articles, and reviews; co-editor of *Dancing across Borders: Danzas y bailes mexicanos* (University of Illinois Press, 2009); and is currently completing a book, *Matachines Transfronterizos, Warriors for Peace at the Borderlands*

(University of Illinois Press, forthcoming). She served as Program Chair for the 2016 CMS National Conference in Santa Fe and for the 2003 CMS International Conference in Costa Rica. She served as facilitator, contributor, and host for the CMS Summer Institute on the Pedagogies of World Music Theories in 2005, 2007, and 2010.

### **Rose, Douglas**

Douglas Rose received undergraduate degrees in music and music education from Memorial University in Newfoundland. He holds master's degrees in choral conducting and religion (magna cum laude) from Yale University. He was awarded the Doctor of Musical Arts degree in choral conducting from the State University of New York at Stony Brook. As a professional singer, Rose has toured and recorded extensively with the Elmer Iseler Singers in Toronto, the Toronto Mendelssohn Choir (performing in conjunction with the Toronto Symphony), and the Robert Shaw Festival Singers. Rose can be heard on two of Shaw's Telarc recordings, including his GRAMMY Award winning Rachmaninoff Vespers. Rose has appeared throughout the United States, Canada, Great Britain, and Europe as a conductor, adjudicator, and clinician. He serves as Professor of Choral Music at the Department of Music at Austin Peay State University.

### **Rossow, David P.**

David P. Rossow, (b. 1975) is a composer, educator, pianist, and music minister. His compositions span several genres including art song, choral, jazz, and liturgical. Primarily composing for the voice, he strives to create the perfect marriage of text and music. His compositional sound is perhaps most influenced by his background as a jazz pianist; the use of distinctive modal melodies in combination with rich textures and extended harmonies all intertwine to create a unique musical soundscape.

Staying close to his educational roots, he is currently a member of the faculty at Florida Atlantic University where he teaches courses in theory, sight singing, and piano and is also the Assistant Director of Music at St. Joan of Arc Catholic Church in Boca Raton.

A commission for a single set of English art songs for baritone voice and piano eventually led to three complete cycles and the doctoral dissertation entitled "Bells In Tower At Evening Toll: A Performer's Guide to the Songs of David P. Rossow on the texts of William Shakespeare and A.E. Housman for Baritone Voice and Piano" written by baritone and good friend Matthew J. Daniels, D.M.A. (Louisiana State University, 2014). *Bells In Tower at Evening Toll*, a complete recording of all repertoire for voice and piano, is available on Spotify, iTunes, and all major platforms.

His choral works are published by Santa Barbara Music Publishing and EC Schirmer. [www.davidrossow.com](http://www.davidrossow.com)

### **Rudoff, Mark**

Mark Rudoff has demonstrated extraordinary versatility as a performer, teacher, conductor and scholar. Currently associate professor of cello and chamber music and strings area head at Ohio State University, Mark previously taught cello, chamber music and orchestra at Brandon University. Away from OSU, he has taught cello and chamber music at The Quartet Program in residence at SUNY Fredonia, the Zephyr International Chamber Music Course & Festival and Interlochen Arts Camp. At previous CMS conferences, Mark has presented talks on techniques for integrating theory and performance pedagogy, critical thinking in the instrumental studio, musical advocacy, and copyright. He serves on the national collegiate committee for American Strings Teachers Association and as president-elect of the Ohio ASTA chapter. He has also presented at The College Music Society National Conference, including papers on musical advocacy and. Mark earned his B.M. and M.M. from Juilliard, and also holds an LL.B. from the University of Saskatchewan.

**Runner, Lisa A.**

Dr. Lisa Runner joined Appalachian State's Hayes School of Music faculty full-time in 2006, having previously served as a part-time instructor since 2000. A Virginia native, she holds degrees from Milligan College (B.A., Music, Education), East Tennessee State University (M.A., Media Services/Instructional Technology), and Appalachian State University (Ed.D., Educational Leadership) and completed all levels of Orff-Schulwerk Certification at Western Carolina University. She is the faculty sponsor for the Appalachian State chapter of the National Association for Music Education (NAfME) and also serves as the North Carolina Collegiate NAfME advisor. Previous teaching experiences include work at Milligan College and East Tennessee State University and seven years as an elementary school general music teacher in two public school systems in northeast Tennessee.

Dr. Runner is the campus coordinator for the Silver Burdett/Pearson Summer Music Institute held on the Appalachian campus each summer. She serves as the coordinator for the Orff-Schulwerk certification program in the Hayes School of Music and also teaches Recorder for All Levels courses. An active accompanist, she currently collaborates with The Civic Chorale, a regional auditioned choir based in Johnson City, Tennessee. Dr. Runner received the NC Board of Governors Award for Excellence in Teaching for the Appalachian State University Campus in 2016.

**Russell, Stacey Lee**

Stacey Russell is the Instructor of Music at Beaufort County Community College and Adjunct Instructor of Music at Nash Community College and Pamlico Community College. Russell holds the Doctor of Musical Arts in Flute Performance from the University of South Carolina. The foremost expert on the Prepared Flute, she is a 2017 winner of the National Flute Association's Graduate Research Competition, and has presented at Mid-Atlantic, Mid-South, Greater Philadelphia Flute, South Carolina Flute Society, Raleigh Area Flute Association, and National Flute Association Conventions. Stacey is President of the South Carolina Flute Society.

[www.staceyleerussell.com](http://www.staceyleerussell.com)

**Sams, Casey**

Casey Sams is an Associate Professor in the Theatre Department at the University of Tennessee where she teaches movement, acting, and musical theatre to both undergraduate and graduate students. She received her undergraduate and graduate degrees from Penn State, and completed the certification program at the Laban/Bartenieff Institute for Movement Studies. Prior to arriving in Tennessee, Casey served as the Education Director for Virginia Stage Company, where she created programming for students from pre-k to post-graduate. She has worked as a director, choreographer, or movement coach at theatres across the country including The Clarence Brown Theatre, Cincinnati Playhouse in the Park, The Roundhouse Theatre, St. Louis Repertory Theatre, North Carolina Stage Company, PlayMakers Repertory, Virginia Stage Company, Pennsylvania Musical Theatre, The Knoxville Opera Company, and Vermont Stage Company.

**Sandberg, Scott**

Dr. Scott Sandberg serves as Assistant Professor of Clarinet and Saxophone at the University of North Dakota and maintains an active schedule as a performer, clinician, and adjudicator. Internationally, he has toured China three times, including performing as a featured soloist with the East China Normal University Orchestra, and has performed world premieres of pieces at World Saxophone Congresses in Croatia (2018) and Scotland (2012). Dr. Sandberg has also performed in Canada, Switzerland, Italy, Austria, Ireland, the United Kingdom, and Norway as well as across the United States at universities, festivals, and numerous conferences of the North American Saxophone Alliance.

A North Dakota native, Dr. Sandberg received his Bachelor of Music Degree in Music Education from the University of North Dakota. He received his Master of Arts and Doctor of Musical Arts degrees in Saxophone Performance from The University of Iowa as a student of Dr. Kenneth Tse. His previous teaching engagements

include the University of Mary in Bismarck, North Dakota, the University of Texas at Dallas, the Bloomingdale School of Music in New York City, and St. Ambrose University in Davenport, Iowa. Dr. Sandberg is a Selmer Paris and Conn-Selmer Endorsing Artist. [www.scott-sandberg.com](http://www.scott-sandberg.com)

### **Scarnati, Blase S.**

Blase S. Scarnati is Professor of Musicology in the School of Music and Director of Global Learning in the Center for International Education at Northern Arizona University. At NAU, he was the founding director of one of the largest civic agency and community engagement programs in the country, which was featured at the Obama White House in 2012. His research interests include music, civic agency, and political change. He has published chapters in numerous edited volumes; in journals including *Bringing Theory to Practice*, Association of American Colleges and Universities' *Civic Series*, *Higher Education Exchange*, *Teacher-Scholar: The Journal of the State Comprehensive University*, and the *Huffington Post*, among others, and has presented at the national conferences of The College Music Society, Society for Ethnomusicology, Society for American Music, International Association for the Study of Popular Music, Association of American Colleges and Universities, and the American Association of State Colleges and Universities, among others. He currently serves as the President of The College Music Society Pacific Southwest Chapter. <https://nau.academia.edu/BlaseScarnati>

### **Seeman, Sonia Tamar**

Sonia Tamar Seeman is an Associate Professor at the Sarah and Ernest Butler School of Music at UT–Austin and Center for Middle Eastern Studies. She received her Ph.D. from the University of California–Los Angeles in Ethnomusicology and has conducted field research in southeastern Europe and Turkey on Romani, Macedonian, Turkish, and transnational musical practices. She taught at UCSB for four years on a postdoctoral faculty fellowship and lecturer. At UT–Austin since 2006, she has served on and chaired a variety of arts-wide and campus-wide curriculum committees, has been awarded a teaching excellence award from the School of Music, served as UT's Provost Teaching Fellow, faculty, and is an active member of several diversity committees across campus. In addition, she has conducted music workshops, directs UT–Austin's Middle Eastern ensemble Bereket, and served as project facilitator for Sangat, a musical fusion project, with members of the Butler School of Music and junior faculty from the National Academy of Performing Arts, Karachi, Pakistan. Her publications include *Sounding Roman: Representation and Performing Identity in Western Turkey* (Oxford University Press, expected 2019); articles on Macedonian and Turkish Roman music; and several recording projects and liner notes with Kalan Music, Traditional Crossroads, Uzelli Music and Smithsonian Folkways.

### **Selway Trio, The**

Formed in 2018, the Selway Trio is comprised of Yoon-Wha Roh (Washington State University), Jason Moody (University of Idaho), and Miranda Wilson (University of Idaho). The ensemble performs regularly in recitals, outreach performances, and clinics.

Pianist Yoon-Wha Roh has soloed with numerous prestigious orchestras such as the Fort Worth Symphony Orchestra, Saint Petersburg Philharmonic Orchestra, New Jersey Garden State Orchestra, Korean Symphony Orchestra, and New York Classical Symphony Orchestra. Her solo performances have been presented at the Carnegie Weill Recital Hall, Lincoln Center, Seoul Arts Center, Steinway Hall, Jordan Hall, and she currently serves as a piano faculty at the University of Idaho, Lionel Hampton School of Music.

New Zealand-American cellist Miranda Wilson has taught cello at the University of Idaho since 2010. She enjoys performing internationally as a soloist and chamber musician, has made several compact disc recordings, and is the author of the book *Cello Practice, Cello Performance*.

### **Seregow, Michael**

see Musical Arts Woodwind Quintet, The

### **Shadle, Douglas**

Douglas Shadle is an Assistant Professor of Musicology at Vanderbilt University's Blair School of Music. His research focuses on American orchestras and orchestral music, particularly by composers outside the standard canon. He is the author of *Orchestrating the Nation: The Nineteenth-Century Symphonic Enterprise* (Oxford, 2016) and co-editor of *A Portrait in Four Movements: The Chicago Symphony under Barenboim, Boulez, Haitink, and Muti* (Chicago, 2019).

### **Shupyatskaya, Olga**

Olga Shupyatskaya is a Belarussian-born American pianist whose concert appearances have taken her to Europe, South America, and across North America. Winner of numerous competition prizes including the Young Artist Prize of the National Federation of Music Clubs, she is equally dedicated to solo and collaborative work, with recent projects focusing on interdisciplinary collaboration and alternative programming.

Shupyatskaya has taught piano at Skidmore College and at the Eastman Community Music School, where she was awarded the Jack L. Frank Award for Excellence in Teaching. She has presented master classes at the Bogotá International Piano Festival, at Marshall University in West Virginia, and at the Ohio Federation of Music Clubs State Convention. Formerly Adjunct Assistant Professor of Piano Literature and Director of Graduate Advising and Services at the Eastman School of Music, Shupyatskaya is currently is a staff pianist at the University of Massachusetts Amherst.

Shupyatskaya earned her Doctorate in Piano Performance and Literature with a Minor in Music Theory at the Eastman School of Music in Rochester, NY, where she also completed her Master's and her Bachelor's degrees. Her principal teachers are Natalya Antonova of the Eastman School and Terry Moran of the Cleveland Institute of Music.

### **Simon, Gregory Scott**

Greg Simon (b. 1985) is a composer and jazz trumpeter hailing from California, by way of Oregon and Colorado. Drawing its inspiration from jazz, funk, Balinese gamelan, Chilean folk song, and street art (among many other sources), his music explores heritage and intersection, aiming to create a common space between the myriad communities it reflects.

Greg's works have been performed by ensembles and performers around the country, including the Nu Deco Ensemble, the Cavell Trio, Alarm Will Sound, the Fifth House Ensemble, and the Playground Ensemble of Denver. He has won the NACUSA Young Composers' Competition, the Brehm Prize in Choral Composition from the University of Michigan, and the POLYPHONOS competition from the Esoterics. He was a featured composer at the 2013 Mizzou International Composers' Festival and a two-time composition fellow at the Brevard Music Center. Greg's choral music is published by Mark Foster Music as part of the Eugene Rogers Choral Series, and his works have been recorded on the Terpsichore, SMS Classical, and Fifth House labels.

Greg received a D.M.A. in Composition from the University of Michigan, where he studied with Evan Chambers, Michael Daugherty, Ellen Rowe, and Kristin Kuster. Greg is Assistant Professor of Composition and Jazz Studies at the Glenn Korff School of Music at the University of Nebraska–Lincoln, and Artist-Faculty in Composition at the Brevard Music Center. When he's not composing or playing, Greg enjoys hockey, bourbon, and short stories.

### **Smarkusky, Debra**

Dr. Deb Smarkusky is an Associate Professor of Information Sciences and Technology (IST) and Co-Coordinator of the IST Degree Program at Penn State University, Scranton Campus. She teaches a variety of IST, CMPSC and INART courses.

**Smith, Ayana O.**

Ayana O. Smith is an Associate Professor at Indiana University's Jacobs School of Music, with specialties in Italian baroque opera and African-American music. In both areas, her research focuses on intersections between literary narrative, intellectual and visual cultures, and musical interpretation. Her forthcoming book, *Dreaming with Open Eyes: Opera, Aesthetics, and Perception in Arcadian Rome* (2019) is published with University of California Press.

Smith first published on "Blues, Criticism and the Signifying Trickster" in the journal *Popular Music* in 2005. She has several new projects in African-American music. "Quilting the Blues" constructs a conceptual parallel between women's work in material culture and (stereotypically) men's work in blues musical performance, using the paradigms of patchwork, improvisation, and narrative identity. Additional projects include: Signifyin(g) in the piano music of Florence Price by showing how the titles and musical gestures in her piano suites dignify and recontextualize published images of African Americans; and a collaborative project with Joyce McCall (Assistant Professor, University of Illinois, Urbana-Champaign) on W.E.B. DuBois, race theory, and the music of the Negro Renaissance.

Smith has received grants from the National Endowment of the Humanities, the Woodrow Wilson National Fellowship Foundation, the Social Science Research Council, and the Mellon Foundation. She has spoken at national and international conferences, including the American Musicological Society, the International Musicological Society, the Biennial Baroque conference, the Early Modern Rome conference, and the Society for Seventeenth-Century Music. In addition to the publications referenced above, she has also published in *Eighteenth-Century Music* and *Music in Art*.

**Smith, Christopher J.**

Christopher J. Smith is Professor, Chair of Musicology, and Director of the Vernacular Music Center at the Texas Tech University School of Music. His research interests include African-American Music, 20th Century Music, Irish traditional music and other vernaculars, improvisation, music and politics, and historical performance. He records and tours with Altramar medieval music ensemble, the Irish traditional band Last Night's Fun, the Juke Band (pre-WWII blues and jazz), and the pan-European Balfolk group Rattleskull. His full-length theatrical dance show *Dancing at the Crossroads* premiered in February 2013 and his "folk oratorio" *Plunder! Battling for Democracy in the New World* will be premiered in Spring 2019. His scholarly monograph *The Creolization of American Culture: William Sidney Mount and the Roots of Blackface Minstrelsy* (Illinois) was the winner of the Irving Lowens award from the Society for American Music in 2013; his new monograph for Illinois is *Dancing Revolution: Bodies, Space, and Sound in American Cultural History* (2019). He is the Executive Editor of the peer-reviewed *Journal of the Vernacular Music Center*, directs the TTU Celtic Ensemble, and arranges for and conducts the Elegant Savages Orchestra symphonic folk group at Texas Tech. He is a former nightclub bouncer, framing carpenter, lobster fisherman, and oil-rig roughneck, and a published poet.

**Smith, Rodney**

Rodney Smith is a Lecturer and Ph.D. Candidate at Indiana University Purdue University in Indianapolis, Indiana. His musical background is in percussion and piano. Smith instructs in all areas of digital media, collaborating with community partners and government agencies as a way to bring project-based learning into the classroom. His vocational and pedagogical experiences encompass a broad range of digital media, including audio, video, photography, and human-computer interaction. Before completing his master's degree, Smith founded Da Capo Productions, a multimedia production company. He also worked in quality control at Walt Disney Records, and he was a mastering engineer with Cinram, Inc.

### **Solis, Gabriel**

Gabriel Solis is Professor of Music, African American Studies, and Anthropology, and Chair of Musicology at the University of Illinois. His research focuses on memory and history in Black music of the United States, and on the global history of African Diasporic musics in the 19th, 20th, and 21st centuries. The author of books on jazz and musical improvisation, Solis has explored the use of music as a mode of aural/oral historiography, in *Monk's Music: Thelonious Monk and Jazz History in the Making* (California, 2008); the role of recording and repetition in jazz aesthetics, in *Thelonious Monk Quartet with John Coltrane at Carnegie Hall* (Oxford, 2014); and the global significance of improvisation as co-editor with Bruno Nettl of *Musical Improvisation: Art, Education, and Society* (Illinois, 2009). His articles in *Ethnomusicology*, *Musical Quarterly*, *Critical Sociology*, *Jazz Perspectives*, and more, have sought the intersection between music analysis, historiography, and social theory in understanding the aesthetics and cultural significance of Black music. His current project, "The Black Pacific: Music, Race, and Indigeneity in Australia and Melanesia, 1880-the Present," deals with the role of music in the creation of a global Black ecumene in the long 20<sup>th</sup> century.

### **Soto, Amanda Christina**

Amanda C. Soto is the Assistant Professor of Music Education at Texas State University, where she teaches undergraduate and graduate music education courses. She co-teaches the Smithsonian Folkways Certification Course in World Music Pedagogy. She has served as the Music Education Board Member for The College Music Society, co-chair of the Education Section for the Society for Ethnomusicology, and co-facilitator of the Cultural Diversity and Social Justice ASPA for the Society for Music Teacher Education. She earned a B.A. in Music Education from the University of North Texas and received a M.A. in Ethnomusicology and a Ph.D. in Music Education from the University of Washington.

### **Southard, Keane**

Described as "a hugely prolific musician with a wide variety of skill sets" ([www.newmusicbuff.com](http://www.newmusicbuff.com)), Keane Southard (b. 1987) is a composer and pianist who believes deeply in the power of music to change how people think, feel, and act, and that it can be a catalyst for positive change in the world. His music has been described as "a terrific discovery" (Bandworld Magazine) and "highly-professional and well-orchestrated" (Portland Press Herald) and, taken as a whole, his works reflect his many diverse musical tastes, from medieval chant to 70's rock, Bach to the Blues, and 19<sup>th</sup> century romanticism to Latin dance forms. He has been a recipient of many awards, most recently the 2018 Capital Hearings Young Composers Competition and the 2016 Colorado State MTNA Commissioned Composer Award, and has held residency fellowships at Playa and the Kimmel-Harding-Nelson Center. Keane earned his M.M. at the University of Colorado-Boulder in composition and is currently a Ph.D. student in composition at the Eastman School of Music. His composition teachers include Kenneth Girard, Loris Chobanian, Daniel Kellogg, Jeffrey Nytech, Carter Pann, Richard Toensing, Allen Shawn, and Ricardo Zohn-Muldoon. Keane spent 2013 in Brazil as a Fulbright scholar studying music education.

### **Stamatis, Yona**

Yona Stamatis is Assistant Professor of Ethnomusicology at the University of Illinois–Springfield. She specializes in rebetika music of Greece with a focus on contemporary rebetika performance as a tool for social change. Her secondary interest is music education as a means for transformative social justice learning. She is the author of numerous publications, "Music and Social Justice as Transformative Education" in *Engaging Students*, Vol. 2 (Fall 2014) and "Music, Politics, and violence" in *Echo! A Music Centered Journal* (Fall 2014). She serves the field of ethnomusicology in numerous ways including serving as co-chair of the Society for Ethnomusicology Anatolian Ecumene SIG and as a member of the The College Music Society Ethnomusicology Advisory Board.



### **Strandberg, Kristen**

Kristen Strandberg is Assistant Professor of Music History at the University of Evansville in Indiana. Her research focuses on the reception of violin virtuosity in mid-nineteenth-century Paris, examining concert reviews in the press to explore how and why critics and listeners perceived artistic genius—or a lack thereof—in performers. Her recent publications include an article in the *Journal of Musicological Research*, as well as essays in edited volumes published by the National Chopin Institute in Warsaw, Poland, and the Music Criticism Network in Lucca, Italy.

In the classroom, Dr. Strandberg encourages real-world connections to course topics and writing assignments. Her article discussing a class project at a Civil War museum appears in the *Journal of Music History Pedagogy*; she has also presented on a variety of pedagogical topics. She holds a Bachelor of Music Degree in Cello Performance from the University of Minnesota and a Ph.D. in Musicology from Indiana University.

### **Strovas, Scott M.**

Scott M. Strovas, Ph.D., serves as Associate Professor of Music History at Wayland Baptist University, where he oversees the undergraduate music history sequence and teaches American music, film music, theory, and jazz improvisation. Dr. Strovas has published and presented scholarship on a range of subjects including music history pedagogy, music theory pedagogy, writing pedagogy, film and television music, contemporary American music, twentieth-century music philosophy, and jazz. His work appears in *Engaging Students: Essays in Music Pedagogy*, in the Proceedings of the Southwest Chapter of the American Musicological Society, and in the Forum of the College English Association. He is also a contributor and consulting editor for a section on film composers in the forthcoming compendium, *Hollywood Heroines: The Most Influential Women in Film History* (ABC-CLIO). With his wife, Karen Beth Strovas, he is co-author of “‘What are We Going to Do with Uncle Author?’: Music in the British Serialized Period Drama,” which appears in *Upstairs and Downstairs: The British Historical Costume Drama on TV* (Rowman & Littlefield Publishers, 2014). Most importantly, he organizes his program’s annual School of Music Faculty vs. Students Softball game—in which the faculty are undefeated.

### **Stutes, Ann B.**

Ann B. Stutes, Ph.D. serves as academic dean of the School of Music at Wayland Baptist University. As the Shaw Professor of Music, she coordinates the music theory curriculum in addition to her administrative duties. She has served the National Association of Schools of Music on the Commission on Accreditation and currently serves as a visiting site evaluator for NASM. She is also active in the Texas Association of Music Schools, Texas Music Educators Association, and the Texas Society for Music Theory. Her research interests include undergraduate music theory pedagogy and student success initiatives. With her colleague Scott Strovas, she has published in *Engaging Students: Essays in Music Pedagogy* and presented at CMS, TSMT, and the Oklahoma Music Theory Roundtable. Professor Stutes holds a Doctor of Philosophy in Fine Arts with an emphasis in Music Theory from Texas Tech University, a Master of Music in Music Theory/Composition from Northern Illinois University, and a Bachelor of Music in Music Theory from Southwestern University.

### **Sugiura, Nariaki**

International concert artist Nariaki Sugiura has performed solo recitals and concerto engagements in Europe, South and North America, and Asia at some of the most prestigious concert halls including Carnegie Hall, Shenzhen Concert Hall (China), Manoel Theater (Malta), Kioi Hall (Japan). Sugiura has recorded eight CD albums for such labels. His performances have been featured on television and radio, broadcast internationally. Active as an editor, his editions of chamber music scores are published by Ludwig Masters Music Publications. He has given piano master classes at numerous institutions such as Staatliche Hochschule für Musik Mannheim (Germany), Gheorghe Dima Music Academy (Romania), Xinghai Conservatory of Music (China) and Ewha Women’s University. Currently he is Associate Professor of Piano at University of North Dakota and visiting

professor at East China Normal University. He received Doctor of Music in Piano Performance from Indiana University. Numerous national and international competitions have awarded Nariaki prizes.

### **Sullivan, Elizabeth**

Recent transplant to North Carolina, Dr. Elizabeth Sullivan currently serves as Assistant Professor of Oboe and Musicianship at the University of North Carolina at Charlotte where she teaches oboe, music theory and ear training, and coaches woodwind chamber ensembles. She is active as a recitalist, orchestral musician and pedagogue throughout the region with strong commitment to engagement with local public schools and music educators.

Prior to joining the faculty at UNC Charlotte, she held teaching positions at Eastern Illinois University and Daytona State College. Her previous students have gone on to pursue music degrees at the undergraduate and graduate levels at Florida State University, University of Florida, University of Illinois at Urbana–Champaign, Northern Illinois University and the Cincinnati College–Conservatory of Music.

Elizabeth holds a Doctor of Musical Arts degree and Master of Music degree from the University of Illinois at Urbana–Champaign, where she was the recipient of the Bill A. Nugent Fellowship award, and a Bachelor of Music degree from Stetson University. Her dissertation, “Rhythm and meter as a means towards musical expression in Elliott Carter’s Oboe Concerto,” discusses performance practice techniques for the work specifically and details Carter’s very specific and metered musical expression. Elizabeth’s primary teachers include John Dee, Dr. Ann Adams, Eric Olsson and Janet Mascaro.

### **Susi, Nicholas**

Dr. Nicholas Susi enjoys a multifaceted career living out his deep love for music; his varied activities in recent seasons have included solo and concerto performances, masterclasses, lectures, community outreach events, and competition adjudication.

Dr. Susi’s artistry has been recognized through prizes in such piano competitions as the National Federation of Music Clubs Young Artist Award, while his research has been awarded prestigious grants from such organizations as the DAAD, Mu Phi Epsilon Foundation, and Legacy Foundation for the Arts. Concerto solos include appearances with such orchestras as the Omaha Symphony, Wiener Residenz Orchester, St. Louis Chamber Orchestra, and Philharmonia of Greater Kansas City. His debut recording, *Scarlatti Now*, was released in late 2016 and has received critical attention and nationwide radio airplay.

Dr. Susi is currently based out of Duluth, MN, where he is Assistant Professor of Music at the College of St. Scholastica. In addition to teaching private lessons in piano, Dr. Susi also teaches music theory and coordinates the class piano program. A native of St. Louis, MO, Susi completed his doctorate at the University of Michigan, with previous studies at the University of Kansas and at the Hochschule für Musik und Tanz Köln. Primary teachers include Zena Ilyashov, Jack Winerock, Nina Tichman, and Arthur Greene. [www.nicholas-susi.com](http://www.nicholas-susi.com)

### **Sweger, Kieth**

see Musical Arts Woodwind Quintet, The

### **Sweger, Patricia**

see Musical Arts Woodwind Quintet, The

**Talbott-Clark, Laura**

A vibrant musician and innovative educator, Laura Talbott-Clark currently serves as Associate Professor of Violin and Viola at Oklahoma State University. Dedicated to community engagement and music education, she co-founded the OSU String Academy (OSUSA) and was formerly the Director and Founder of the OSU Horizons String Chamber Music Camp and the OSU High School Summer Music Camp. She has served as a Member-at-Large, Special Projects Chair, Vice President, and President of the Oklahoma chapter of the American String Teachers Association.

An avid chamber musician, she is the principal violinist of Tulsa Camerata and has served as the principal violinist of the Janus 21 Chamber Ensemble and the second violinist of the Tulsa Rock Quartet. Laura has an extensive background as an orchestral musician, having performed as a member of the Tulsa Symphony Orchestra, Nashville Symphony, and Cantata Singers Chamber Orchestra.

Equally interested in the scholarly aspects of performance, music education and the creative process, Dr. Talbott Clark has presented lectures at the American String Teachers Association National Convention, the Maryland Music Educators Association State Convention, and the Texas Music Educators Association State Convention. One of her ASTA presentations resulted in a featured article in Strings magazine's "Strings 101" column. Fueled by her interest in the intersection between contemplative practices and creativity, Dr. Talbott-Clark is a practicing creativity coach and will complete her certification through the CCA in 2019.

**Taylor, Sean**

Dr. Sean Taylor is Assistant Professor of Music and Director of Choral Studies at the University of Texas Rio Grande Valley, where conducts the Master Chorale and Chamber Singers and teaches applied voice, conducting, choral methods and literature. He has guest-conducted honors choirs in Texas, Pennsylvania, and Ohio and serves on the summer faculty of Berkshire Choral International. Sean holds a Doctor of Musical Arts in Choral Conducting from the University of Cincinnati, College-Conservatory of Music.

**Terry, Jason**

As a solo and collaborative pianist, Jason Terry has given performances throughout the United States, Canada, France, Hong Kong, Malaysia, the Philippines, South Korea, and various countries in Central Asia. For the past three years, Terry has been invited to the Middle East to teach piano and literature courses as well as perform at institutes and universities in the region through American Voices. With a passion to teach, Jason has taught both private and group piano lessons, as well as a variety of piano pedagogy and literature courses at the collegiate level; this past summer he began serving on the summer music faculty for Interlochen Arts Camp. He is active as a music researcher and currently authors biographies for Steinway & Sons' Immortal Artists, and is working on his first book, *One Last Encore: Celebrated Pianists and Their Final Performances*. Dr. Terry is Assistant Professor of Piano at Samford University in Alabama.

**Testa, Mike**

Mike Testa is a Boston area audio educator, producer and composer. He holds a BM:SRT and an MM:SRT from The University of Massachusetts Lowell. He is currently an assistant professor at Salem State University where his research topics include music technology and education and developmental policy.

**Thomas, Margaret**

Margaret Thomas is professor of music theory at Connecticut College, where she also serves as a faculty mentor for the Posse Scholars program. She holds a Ph.D. in Music Theory from Yale University, an M.A. in Music Theory from the University of Washington, and a B.A. in Violin Performance from Whitman College. She is past president of the New England Conference of Music Theorists. An active participant in curricular innovations at the college, her research focuses on pedagogy and access to the music major, along with issues of rhythm and time in contemporary art music, popular music, and jazz. She is currently collaborating with neuroscience professor Ruth Grahn to develop a team-taught course for first-year students on the emotional benefits of music.

**Thomerson, John**

John Thomerson earned his Ph.D. in Historical Musicology from the University of Cincinnati's College–Conservatory of Music. His dissertation research explores parody as a borrowing practice in contemporary American music. Active as a teacher, sitarist, and songwriter, John works as an academic advisor at Western Kentucky University.

**Thompson, James**

An energetic and passionate musician, James Thompson has performed on three continents in diverse venues ranging from L.A.'s Walt Disney Concert Hall, to medieval Italian churches, to the Great Wall of China. Recently, James was named a winner of the National Flute Association Masterclass Competition, the Ball State University Graduate Concerto Competition, and the Illinois State University Concerto Competition, and he received 2nd place in the Flute Society of St. Louis's Young Artist Competition.

An avid chamber musician, James performed for three years as the flutist of the Ball State Graduate Wind Quintet and he has been invited to perform at four National Flute Association conventions as a member of the flute ensemble, "Calliope." James has appeared in numerous summer music festivals such as Domaine Forget, the Southern Illinois Music Festival, the Fresno Opera & Orchestra Summer Academy, and the Sewanee Summer Music Festival. He has also served as faculty for Festival Suoni d'Abruzzo (Italy) and the Southeast Orchestra & Chamber Music Institute.

Raised in Cape Girardeau, Missouri, James began studying the flute with his father at the age of 12. He currently resides in Muncie, Indiana, where he performs with the Muncie Symphony Orchestra and is completing a doctorate in performance at Ball State University under the tutelage of Mihoko Watanabe.

**Thompson, Paul**

Paul Thompson was born in Manchester, England, and commenced his flute studies with Rainer Schuelein at the London College of Music, and with Alain Marion, professor at the Paris Conservatoire, on a French Government Scholarship. Subsequently, he received his Master's in Flute Performance with Robert Goodberg at the Institute of Chamber Music at the University of Wisconsin–Milwaukee. Additionally, he worked in masterclass with Trevor Wye, Donald Peck, Eugenia Zukerman, Louis Moyse, and Robert Dick, and received chamber music coaching with Rostislav Dubinsky, the Fine Arts Quartet, and the Kronos Quartet. He has performed as a flutist and as a flute choir conductor at National Flute Association conventions in New York City, Orlando, New Orleans, Los Angeles, Chicago, and Minneapolis. He has performed as a member of the early music groups, the Southeast Baroque Ensemble and the Kingsbury Ensemble, and orchestrally as a member of the Colgate Symphony and Southeast Missouri Symphony. He has performed as a soloist or chamber musician in England, France, China, and throughout the United States. Mr. Thompson has held teaching positions at the London College of Music Junior Department, Cornell and Colgate Universities in New York, the Wisconsin Conservatory of Music, and Murray State University in Kentucky. He has been Instructor of Flute at Southeast since 1991, and also teaches flute pedagogy, flute techniques, and a number of general studies classes.

**Thompson, Tim**

Tim Thompson is a composer whose work includes traditional concert music and music that incorporates electronic audio processing. Besides his role as a composer, Dr. Thompson has a primary interest in the pedagogy of music, music composition, and music technology. He is a Professor of Music at Palm Beach Atlantic University where he oversees the areas of music theory, composition, and technology, and directs the biennial Frontwave Festival of New Music.

**Thrasher, Michael**

Michael Thrasher currently serves as Associate Dean for Academic Affairs and Director of Graduate Studies at the Florida State University College of Music. Previously, he held teaching and administrative positions at the University of Texas at Tyler, North Dakota State University, North Central Texas College, and in public school music education.

As a researcher, Thrasher has presented papers, lectures or performances at conferences of The College Music Society, National Association of College Wind and Percussion Instructors, Texas Music Educators Association, National Association for Music Education, and at conventions of the International Clarinet Association in Ohio, Georgia, Sweden, Spain and Belgium. His work has been published in various journals, including the *Journal of Performing Arts Leadership in Higher Education*, *The Department Chair*, *The Clarinet*, *Saxophone Symposium*, *Medical Problems of Performing Artists*, and the NACWPI Journal.

As a performing clarinetist, Thrasher has performed in numerous symphony and opera orchestras, including the Tallahassee Symphony (Florida), Shreveport Symphony (Louisiana), Fargo–Moorhead Opera and Symphony (North Dakota), Texarkana Symphony (Texas), and the Longview Symphony (Texas). He currently is a member of the Board of Directors of the Tallahassee Symphony Orchestra, serves as a Minister of Music at Immanuel Baptist Church in Tallahassee, and maintains active involvement with the National Association of Schools of Music.

Thrasher holds the Bachelor of Music Education degree from Northwestern State University, and both the Master of Music and Doctor of Musical Arts degrees from the University of North Texas.

**Toman, Sharon**

Sharon Ann Toman is Assistant Teaching Professor of Music and Program Coordinator for the Arts and Humanities at Penn State University, Scranton Campus. Sharon is Music Director for the Penn State Scranton Chorale, the Campus Jazz Band, and The Roc[k]tet. Sharon teaches a variety of MUSIC and INART courses in both resident education as well as through Penn State's e-Learning Cooperative. She received Bachelor of Music degree (B.M.) in Piano Performance from Marywood University, Master of Music degree (M.M.) in Piano Pedagogy and Music History from The Catholic University of America, and doctoral studies at Manhattan School of Music and Temple University. She is a member of The College Music Society, and Association for Technology in Music Instruction.

**Trantham, Gene**

Gene S. Trantham (Ph.D. University of Wisconsin–Madison) is Associate Professor of Music Theory at Bowling Green State University (Ohio) where he has served as Chair of the Musicology/Composition/Theory department. In addition to undergraduate music theory and aural skills, he teaches graduate courses in theory pedagogy, analysis and performance, and counterpoint.

Trantham's research interests include theory pedagogy, music technology in instruction, analysis and performance, and the music of Frescobaldi as well as other 17<sup>th</sup> century composers. He is the author of "Instructor's Resources" for *The Musician's Guide to Theory and Analysis* (Clendinning/Marvin) from W.W. Norton which is now included as part of the 2nd and 3rd editions of that text. His publications appear in *College*

*Music Symposium*, *Sixteenth Century Journal*, TDML ejournal, and *Musical Insights*. Forthcoming publications will be included in the *Routledge Companion to Music Theory Pedagogy*. He has presented papers at the International Technological Directions in Music Learning conference and at the national meetings of the Society for Music Theory, the Association for Technology in Music Instruction, and The College Music Society including recent presentations on curricular issues, learning habits, interdisciplinary approaches to music and the relationship between analysis and performance.

Trantham has served as Great Lakes chapter vice-president (2004–2006) and as chapter president (2006–2009). He has also been a member of the 2010 & 2016 CMS national program committees, the Committee on Community Engagement, and the CMS Membership Committee. Currently, he is co-chair of the CMS Student Advisory Council and was recently elected as CMS Board Member At-Large.

### **Tse, Roydon**

Named one of CBC music's Top 30 under 30 Canadian Classical musicians in 2017, Canadian composer Roydon Tse (b.1991) is passionate about communicating to audiences and musicians from all backgrounds. His works for large ensemble, choir, and chamber ensembles have been performed around the world in venues such as Shanghai's Symphony Hall, Melbourne Recital Center, and the Kennedy Center in D.C.

Recent collaborators include the Brussels Philharmonic, Hong Kong Philharmonic, Toronto Symphony Orchestra, Vancouver Symphony Orchestra, Winnipeg Symphony Orchestra, Shanghai Philharmonic, Brno Philharmonic, National Youth Orchestra of Canada, Cecilia String Quartet, and members of the Paris Opera Orchestra. Significant performances in the 2018/19 season include premieres by the San Francisco Boy's Chorus, Vancouver Bach Choir, Austin Civic Orchestra and the McGill Wind Orchestra.

Born in Hong Kong, Roydon's career began in Canada when he received his first commission from the Edmonton Symphony Orchestra at age 16. His music embraces elements Western and Eastern cultures and have been recognized for its "impeccable control of structure and orchestration" ([www.icareifyoulisten.com](http://www.icareifyoulisten.com)). They have won multiple awards such as the Washington International Composition Prize, three SOCAN Foundation Awards for Young Composers, the Robert Avalon International Composer's Prize, and the Lieutenant Governor of Alberta's Emerging Artist Award.

Roydon is currently in the final stages of the D.M.A. program at the University of Toronto where he studied with Norbert Palej and Christos Hatzis. He obtained degrees from the University of British Columbia (B.M.) and the University of Toronto (M.M.).

### **Tseng, Li-Han Eliza**

Dr. Li-Han Eliza Tseng is a cellist and recently graduated from the University of Cincinnati–College Conservatory of Music on the Graduate Incentive Scholarship. Her mentors include Yehuda Hanani (well-known for his critically acclaimed recording of *J.S. Bach: Six Suites*, TownHall Records) and Lee Fiser (cellist of the LaSalle Quartet, 1975–87). Ms. Tseng is also a cello instructor at Northern Kentucky University–Music Preparatory. She was invited to serve as a string division judge at Kentucky Music Educator Association in 2018.

Music of all styles and genres appeals to Ms. Tseng, especially chamber music. She premiered David Leisner's *Three Moons* in collaboration with choreographer Ka-Ron Lehman (Dec. 2015). She also worked at the National Youth Orchestra of China as an advisor and the Orchestra had its debut in Carnegie Hall in 2017. Ms. Tseng began learning cello at the age of twelve. After two years of training, she took second place in the high school cello division of the Eisenbach Music Competition in Kaohsiung, Taiwan. In the summer of 2008, she was visiting scholar at the Internationales Musikkonservatorium Graz.

Ms. Tseng is currently completing a doctoral document, “Prokofiev’s Solo Cello Repertory,” under the guidance of Yehuda Hanani, Ilya Finkelshteyn, Jeongwon Joe, and James Bunte. She plans to continue teaching, researching, and performing while exploring musical art possibilities.

### **Turner, Kristen M.**

Kristen M. Turner is a lecturer in the music department at North Carolina State University. She holds degrees in musicology from the Eastman School of Music and UNC-Chapel Hill. Her research interests are in the intersection of racial and class identities in American musical culture at the turn of the twentieth century and during the Civil Rights Movement. Her articles on American operatic culture between 1878 and 1910 have appeared in the *Journal of the Society for American Music*, the *Journal of Musicological Research*, and an interdisciplinary collected edition titled *Gender and the Representation of Evil*. She has essays forthcoming in *The Cambridge Companion to Gershwin* and *Carmen Abroad* both to be published by the University of Cambridge Press. Kristen is co-editing a special issue of *American Studies* with Lucy Caplan on the Arts in the Black Press scheduled for publication in 2020. Her current project, *Singing Opera on Broadway: Class, Race, and American Popular Culture in the Age of Ragtime*, is a monograph the use of opera in vaudeville, revues and musical comedies in the creation of racial and class identities before World War I. Her research for this project has been supported by grants from the National Endowment for the Humanities and the Society for American Music. Kristen is committed to public musicology and has contributed blog posts to *Musicology Now* and the *Avid Listener*. She also hosts a New Books in Music podcast, which is part of the New Books Network.

### **Vanderburg, Kyle**

Composer Kyle Vanderburg (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts, his acoustic works feature catchy melodies and too many time signatures. He holds degrees from Drury University (BA) and the University of Oklahoma (MM, DMA), and has studied under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others. When not composing, Kyle runs the musical workshop NoteForge where he creates and maintains Liszt, a web-based conservatory management application. He'd be delighted if you checked out [KyleVanderburg.com](http://KyleVanderburg.com) to learn more.

### **Vasil, Martina**

Martina Vasil, Ph.D., is Assistant Professor of Music Education and Director of the Modern Band, Orff Schulwerk, and Dalcroze Summer Institute at the University of Kentucky (UK). She teaches courses in general music, popular music education, and qualitative research. She is a board member of the Association for Popular Music Education and was a member of the inaugural Modern Band Higher Education Fellowship through the nonprofit Little Kids Rock. She has established summer Modern Band training at UK as of this year. Martina was a member of the graduate-student cover band, Professor Pinky Pernine, performing on bass and electric guitar, ukulele, drumset, and vocals, which is a new domain for the classically-trained clarinetist. She is a Beatles fanatic and her favorite musician is Paul McCartney. She is also an avid salsa dancer and loves disco music and dance. Her research centers on popular music education, music teacher education, and Orff Schulwerk. Martina received her M.M. in Music Education from Eastman School of Music and her Ph.D. and B.M. in music education from West Virginia University.

### **Vice, Matt**

Matt Vice has been an audio engineer working in Indianapolis for the past decade. Matt is currently a graduate student in the Music Technology department at IUPUI where he is studying audio network technologies. Matt also teaches as adjunct faculty for the Music Media Production program at Ball State University.

**Vu, Kinh T.**

Kính T. Vũ is an assistant professor of music at Boston University where he teaches music education and performance courses in general music, history and philosophy, and conducting. Kinh Vu serves on the CMS Council of Music Education. Current research centers on exploring connections between music education and forced human displacement in Sweden, Cambodia, and Kinh's homeland Việt Nam.

**Wang, Zhao**

A native of Guiyang, China, pianist Zhao Wang has collaborated in concerts and recordings with members from major orchestras including Chicago Symphony Orchestra and New York Philharmonic, and faculties from the Julliard School, New England Conservatory, Peabody Institute, Northwestern University, Boston University, Michigan State University, among others. Ms. Wang has been invited frequently to perform as a soloist and chamber musician throughout cities in Europe, North America, and Asia. Her festival appearances include Banff, Bowdoin, Boston, Washington D. C., Bangkok, among many others. Ms. Wang holds degrees and a performance diploma from Eastman School of Music, Peabody Institute of the Johns Hopkins University, and Michigan State University. Her principal teachers are Nelita True, Boris Slutsky, Deborah Moriarty, Hung-Kuan Chen, Chen Jiang, Zhihua Tang. Currently, Ms. Wang is on faculty of Central Michigan University.

**Waschka, Rodney**

Rodney Waschka II is probably best known for his algorithmic compositions and his unusual operas such as *Saint Ambrose* and *Sappho's Breath*. His music has been called "astonishing" and "strikingly charismatic" by *Paris Transatlantic Magazine*, "a milestone in the repertoire" by *Computer Music Journal*, "fluent and entertaining" by *Musical Opinion of London*, and "oddly moving" by *Journal Seamus*. Waschka's music is regularly performed and broadcast throughout the world. Twenty-four recordings of his compositions and performances appear on record labels based in the USA, Canada, Portugal, England, Poland, and Australia. Waschka studied at Brooklyn College, The Royal Conservatory of The Netherlands, and earned his doctorate at the University of North Texas. His teachers include Larry Austin, Robert Ashley, Paul Berg, Clarence Barlow, Konrad Boehmer, Thomas Clark, Charles Dodge, and George Lewis. Dr. Waschka is Director and Professor of Arts Studies at North Carolina State University.

**Watanabe, Mihoko**

see Musical Arts Woodwind Quintet, The

**Weaver, Brent**

Dr. Brent Weaver is Professor of Music and Chair of the Music Department at George Fox University, a Quaker university near Portland, Oregon, where he was the 2018 winner of its Outstanding Faculty Scholar award. A graduate of Goshen College and the University of Oregon, he also previously taught at Clayton State University near Atlanta, Georgia. Across his academic career, Weaver has created a diverse and substantial corpus of both arrangements and original compositions. These include works for orchestra, symphonic band, choir, small ensembles, and piano. His works have been disseminated through publication by Lux Nova Press and professional recordings by a variety of artists. His 1992 work *Fanfares and Antiphons* has been twice featured on Minnesota Public Radio and American Public Media.

Weaver has also received a regular and ongoing record of commissions over the past 25 years. Organizations that have commissioned his work include the Georgian Chamber Players, The Musicians of Swanee Alley, Michiko Otaki and the Warsaw Wind Quintet, Goshen College, the Spivey Hall Children's Choir, Maria Choban, the Joseph Wytko Saxophone Quartet, Portland Piano International, and a consortium of Atlanta churches. In all, his music has been performed in 28 U.S. states, Latin America and Europe.



### **Weimer, Krissie**

Dr. Kristina R. Weimer is an Assistant Professor of Music Education at the University of Texas Rio Grande Valley, specializing in instrumental music education. She earned degrees in Music Education from West Virginia University (B.S.) and the Pennsylvania State University (Ph.D.). Dr. Weimer's PK-12 teaching experience includes middle school band and general music, elementary general music, early childhood music, and elementary special education (behavior disorders). Dr. Weimer has presented at multiple state, national, and international conferences in the United States and Europe. Her research interests include mentoring novice music teachers and professional development for all music teachers.

### **Wells, Andrea Chenoweth**

Andrea Chenoweth Wells, D.M.A., soprano, is a two-time regional finalist in the Metropolitan Opera National Council auditions. She has appeared with orchestras and opera companies throughout the U.S., including regular appearances with the Cleveland Orchestra, the Dayton Philharmonic Orchestra, Cleveland Opera, Dayton Opera. Career highlights include her Carnegie Hall debut singing Verdi's *Requiem* and touring Japan with Maestro Neal Gittleman and the Telemann Chamber Orchestra. She has sung numerous operatic roles, including Fiordiligi in Mozart's *Così fan tutte*, Atalanta in Handel's *Xerxes*, the First Lady in Mozart's *Magic Flute*, Kitty Hart in Heggie's *Dead Man Walking*, and the Foreign Woman in Menotti's *The Consul*. Wells concertizes frequently. She is a frequent soloist at Boston's The Shakespeare Concerts, and is featured on several recordings of works with text by Shakespeare on the Parma label. A proponent of new music, Wells has collaborated with many living composers including Libby Larsen, Joseph Summer, Jack Perla, Jonathon Sheffer, and Monica Houghton. Wells earned her Doctorate in Music at the University of Cincinnati's College-Conservatory of Music, her Master of Music degree in Voice from the Cleveland Institute of Music and her Bachelor of Arts degree from the University of Dayton. Her teachers include Kenneth Shaw, Ruth Golden, George Vassos, Ellen Shade, and Linda Snyder. Wells is an Artist-in-Residence at the University of Dayton, where she teaches voice, aural skills, opera, and a course of her own design: Music and Faith on Stage.

### **Whipple, Christina M.**

Christina Whipple, M.A., MT-BC is a board-certified music therapist with additional training in Neurologic Music Therapy (NMT) and Music Therapy in the Neonatal Intensive Care Unit (NICU-MT). She received her Master of Arts degree in Music Therapy from the University of Iowa after completing her internship with MusicWorx in San Diego, CA. She also received her Bachelor of Music degree in Violin Performance from Truman State University. Her experiences exemplify the diverse applications of music therapy services from working at a hospital with bedside patients, inpatient substance abuse patients, Parkinson's exercise programs, breast cancer and respiratory support groups, and palliative/hospice care, to also working in the school setting with individuals with autism and special education students with behavioral and emotional needs. She frequently gives presentations on topics in music therapy, most notably at the American Music Therapy Association National Conference in Kansas City on music therapy and special education, and at Life on Piano in Jakarta, Indonesia, on resources for piano teachers and children with special needs. Christina currently works with Music Speaks as the Development and Public Relations Associate, working with a team of highly skilled music therapists to provide services to multiple populations and helping to educate about the benefits of music therapy.

### **Whipple, William**

Dr. William Whipple was born and raised in Iowa, beginning piano studies at age four. Dr. Whipple completed the Doctor of Musical Arts degree in Piano Pedagogy and Performance with a secondary concentration in Music Education at the University of Iowa. He was the recipient of the University of Iowa Performance Fellowship. He earned the Bachelor and Master of Music degrees in Piano Performance from the Manhattan School of Music in New York City. His teachers have included Bill and Pat Medley, Kenneth Amada, Howard Aibel, Marc Silverman, and Alan Huckleberry. In 2015, Dr. Whipple was appointed California (CAPMT) State Chair of the MTNA Foundation. During his chairmanship, California was one of two states in the nation to win the

MTNA Foundation 2015 State Incentive Giving Campaign, and CAPMT ranked number one in “The Highest Dollar Amount Contributed to the General Fund” category. Elected by his peers, he joined the CAPMT Executive Board as its Treasurer in May 2017. In addition, he assisted in the creation of the newly formed Fresno–Clovis Chapter and served as its vice-president. Currently, Dr. Whipple is Lecturer of Music–Piano at the University of Wisconsin–Eau Claire. He teaches applied piano, group piano, written theory, and aural skills. He also serves as the MTNA Foundation Chair for the State of Wisconsin.

### **Willey, Robert**

Robert Willey teaches songwriting, computer music, music industry, and senior projects at Ball State University. He has published instructional books on Louisiana Creole fiddle, Brazilian piano, music production, and the music industry, and was the organizer of online centennials for Conlon Nancarrow and Scott Joplin.

### **Wilson, Miranda**

see Selway Trio, The

### **Wilson, Tim**

Tim Wilson is a music educator, jazz saxophonist, and one of the authors of Auralia & Musition software. His performance credits include Ray Charles, Natalie Cole, Tony Bennett, Melbourne Symphony Orchestra, The Australian Art Orchestra, Michael Buble, & James Morrison. Tim was a finalist at the National Jazz Awards & the World Saxophone Competition (BBC Jazz Festival). He has released 11 solo albums.

### **Wilton, Amanda**

Amanda Wilton is Lecturer of Violin, Viola and Orchestra at the Lionel Hampton School of Music at the University of Idaho. She performs frequently as soloist, chamber musician, and orchestral player and has performed with the Omaha Symphony, Lincoln’s Symphony, and as soloist and conductor of the Mason Symphony. She was Principal Viola of the Brazos Valley Symphony and Cedar Rapids Symphony, and section violist with the Symphony of Southeast Texas, the Sioux City, Dubuque, and Quad City Symphonies. She has performed in Spain Switzerland, and Germany, and in recitals in Houston, Chicago, Omaha, and West Michigan both as soloist and with the BlueFire Chamber Players. In addition to her active performance career, Dr. Wilton has researched several topics in the field of musicology. She has presented her work at the American Viola Society Festivals at Oberlin and in Los Angeles, and at the Music by Women Festival in Mississippi. Her article, “The Viola in Berlioz’s *Harold in Italy*” was published in the *Journal of the American Viola Society*. Dr. Wilton holds degrees from the University of Houston, University of Maryland, University of Missouri-St. Louis, and Escola Superior de Música de Catalunya in Barcelona, Spain as a Fulbright Researcher. She has taught on the faculties of Lone Star College-Tomball and Creighton University, and spends each summer teaching and performing at Blue Lake Fine Arts Camp in her home state of Michigan.

### **Yaffe, Michael**

Michael Yaffe is Associate Dean of the Yale School of Music (2006–present). In addition to his administrative responsibilities, Mr. Yaffe oversees the Music in Schools Initiative, a community partnership between the School of Music and New Haven Public Schools. This program prepares graduate teaching artists and provides music instruction for hundreds of students in- and out-of-school. Mr. Yaffe is responsible for a biennial Symposium on Music in Schools that addresses significant national policy issues related to community engagement in music. The 2017 Symposium resulted in the release of the Declaration on Equity in Music for City Students, a national call to action that is being used to invigorate city music ecosystems across the country.

Prior to serving at Yale, Mr. Yaffe was Executive Director of The Hartt School of the University of Hartford and Director of its Community Division (1986–2006). He began his career as Assistant Director for Operations at the National Association of Schools of Music, Dance, Theater, and the Visual Arts, the specialized accrediting agencies for their fields based in the D.C. area.

### **Yinger, Olivia Swedberg**

Olivia Swedberg Yinger, Ph.D., MT-BC is Associate Professor of Music Therapy at the University of Kentucky where she directs the music therapy program. Prior to joining the faculty at the University of Kentucky in 2012, Dr. Yinger taught at Florida State University as a doctoral candidate and coordinated the Tallahassee Memorial HealthCare/Florida State University Music Therapy and Arts in Medicine Program, as well as the National Institute for Infant and Child Medical Music Therapy. In 2010, she co-authored a grant to expand and replicate the highly acclaimed Tallahassee Memorial HealthCare procedural support music therapy program through a project called Caring with the Assistance of Live Music (CALM), which received funding from the Johnson & Johnson/Society for the Arts in HealthCare Partnership for Arts in Healing. In 2013, she co-founded the mUsiKcare program, which provides group piano classes for adults over age 50 at the University of Kentucky. Dr. Yinger's primary research interests are procedural support music therapy, neonatal and pediatric music therapy, music in gerontology, and music therapy for individuals with neurological disorders including Parkinson's disease. She currently serves as Associate Editor for the *Journal of Music Therapy* and is an assembly delegate for the southeastern region of the American Music Therapy Association.

### **Yoon, Angela**

Coloratura soprano Angela Yoon has been praised for her "delightful" and "beautifully expansive" voice and her ability to deliver texts through music. Yoon has been named as a winner and finalist in various competitions, and she has been featured as a guest artist throughout the U.S. and abroad. Yoon has been a featured soloist on recordings for National Public Radio (NPR) and other radio broadcasts as well as in major oratorios, cantatas, and operatic roles. As an educator, Yoon has had diverse experiences with musicians and non-musicians alike. She serves on the voice faculty at Samford University, and previous engagements have included voice faculty at Interlochen Vocal Arts Camp, Interlochen Arts Academy, and Baylor University as well as Associate Instructor at Indiana University. She completed her Doctor of Music degree at Indiana University where she also earned a Master of Music degree. This season, she will appear as guest artist and lecturer throughout the U.S.

### **Yun, Kristen Yeon-Ji**

An Associate Professor at Colorado Mesa University, Dr. Kristen Yeon-Ji Yun, is active as a soloist, chamber musician, musical scholar and clinician. She is a prize winner in numerous competitions around the world, including the IBLA World Competition in Italy in 2008, the 11th Annual Competition in the Performance of Music from Spain and Latin America, Travel Grant Competition, Walton Concerto Competition at Indiana University, etc. She has soloed with many orchestras such as Grand Junction Symphony Orchestra, Korean Symphony Orchestra, Colorado Mesa University Orchestra, Indiana University Orchestra, etc. As a performer and clinician, Yeon-Ji Yun has toured many countries including Mexico, China, Hong-Kong, Spain, France, Italy, Taiwan, and South Korea, giving series of successful concerts and master classes. She received a Doctor of Music in Cello Performance in 2012 from Indiana University at Bloomington, where she studied with the world-famous cellist Janos Starker. She has a Master's and a Bachelor's degree in Cello Performance from Seoul National University. Before she moved to Grand Junction, she taught at Indiana Wesleyan University, at DePauw University as an adjunct professor, Indiana University String Academy, Indiana University Jacobs School of Music and at Seoul National University as an instructor. Yeon-Ji Yun has played as a regular member in the Lafayette Symphony Orchestra and Korean Symphony Orchestra. She currently plays as a principal in the Grand Junction Symphony Orchestra. Yun performs on a French cello, made by Guersan in 1766.

**Ziegel, Aaron**

Aaron Ziegel is an Associate Professor of Music History and Culture at Towson University. He teaches courses on music in the United States of America, Western art music, opera studies, symphonic literature, and writing about music. His research publications range widely across the broad spectrum of American musics, encompassing such diverse outlets as American opera, film music, American popular song, and the army training camp music of World War I. Much of Dr. Ziegel's research examines American operas of the early 20<sup>th</sup> century, particularly the emergence of a nationalist style of opera libretto and musical idiom during the early years of the century. A recent article in the journal *American Music* explores the career of Arthur Nevin during World War I, a period in which the composer both premiered a new opera in Chicago and served in the Army as a teacher of mass singing for the nearly 10,000 soldiers of Camp Grant in north-central Illinois. Dr. Ziegel received a Bachelor's in Piano Performance, summa cum laude, and a Master's in Music History at the University of Cincinnati College–Conservatory of Music. He earned his Ph.D. in Musicology from the University of Illinois at Urbana–Champaign. As a performer, he has presented solo recitals on piano, fortepiano, and harpsichord, in addition to making numerous appearances as a collaborative pianist.

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