

**2021 CMS / ATMI NATIONAL CONFERENCES
BIOGRAPHIES OF COMPOSERS, PERFORMERS & PRESENTERS**

Updated August 9, 2021

Adams, Daniel

Daniel Adams (b. 1956) is a Professor of Music at Texas Southern University in Houston where he has also served as Acting Department Chair. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981), and a Bachelor of Music from Louisiana State University (1978). Adams is the composer of numerous published musical compositions and the author of articles and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. His book entitled *The Solo Snare Drum* was published in 2000. He is also the author of two entries published in 2009 in the *Oxford Encyclopedia of African-American History, 1896 to the Present* and updated an entry for the *Grove Dictionary of American Music*. Adams has served as a panelist nationally and internationally. He has received commissions from The McCormick Percussion Group, The McCormick Duo, the Robinson High School Percussion Ensemble (Tampa, FL), The Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, the Louisiana State University Percussion Ensemble, the EOS flute and guitar duo, guitarist Kenneth Kam, VioLet, Lee Hinkle, Richard Nunemaker Studios, Selmer Paris, Buffet Crampon, and D'Addario Woodwinds.

Adams's music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Costa Rica, Turkey, Argentina, Bulgaria, Canada, Australia, Great Britain, and South Korea. His music is recorded on Capstone Records, Ravello, Navona, Phasma, Ablaze, Potenza, Albany, and Summit Records.

Adler, Ayden

With degrees from Princeton University (A.B.), the Juilliard School (M.M.), and the Eastman School of Music (M.A., D.M.A., Ph.D.), Dr. Ayden Adler currently serves as Assistant Professor of Fine Arts at the University of Houston where she teaches and directs the undergrad arts administration program (200+ students from diverse backgrounds) and teaches in the MA in Nonprofit Management program. Dr. Adler's vision is to sustain the arts through robust inclusivity and diversity, superlative artistry, and innovative approaches to audience engagement and retention. Her academic research focuses on the history of arts and culture institutions in the United States from the Gilded Age to the present. Her current book project, *Orchestrating Whiteness: Serge Koussevitzky, Arthur Fiedler, and the Boston Symphony Orchestra*, under contract with the University of Illinois Press, addresses the historical roots of systemic racism in classical music in the United States. Previously, Dr. Adler served as Dean of the Conservatory at Michael Tilson Thomas' New World Symphony, as Dean of the School of Music at DePauw University, and as Executive Director of the world-renowned Orpheus Chamber Orchestra. Dr. Adler is a Chief Executive Global Fellow of National Arts Strategies and a research affiliate of the Strategic National Arts Alumni Project. She serves as an accreditor for the National Association of Schools of Music and as a director on the board of The College Music Society and the Chumir Foundation. She has recorded for the Harmonia Mundi label and is a voting member of the National Academy of Recording Arts and Sciences (Grammy Awards).

Alla Balena Ensemble

Formed in 2018 by composer Carlos Sánchez-Gutierrez, the Alla Balena Ensemble brings together a group of superb and energetic musicians with a keen interest in the music of our time. The Ensemble takes its name from "large grey whales that live an average of 70 years. Following their death, a cycle begins and evolves over the years, as their carcasses descend toward the bottom of the sea, providing both nourishment and housing to hundreds of smaller species for several hundred years." A "dead" whale, therefore, far outlives a "living" one. What we call "classical music" is like a dead whale (it died around 1914...) and musicians today are like the

hundreds of creatures that feed off a carcass. The tradition itself is defunct, but our unique ecosystems remain and thrive. We, therefore, proudly announce, “alla balena!”, or “into the whale!”.

The Alla Balena Ensemble has performed throughout the US and Mexico, at venues such as the Mexican Cultural Institute in Washington, DC. In the Spring of 2020, the ensemble performed at the Teatro Degollado in Guadalajara, Mexico, as part of the premiere of *El Señor de los Sueños*, a scenic poem in five parts commissioned by the Fondo Nacional para la Cultura y las Artes. Flutist Emlyn Johnson is an Instructor of Music at Missouri State University and the Director of Music in the American Wild. Pianist Jacob Ertl is the Associate Professor of Piano, and Coordinator of Keyboard Studies at Nazareth College.

American Wild Ensemble

The American Wild Ensemble celebrates the people, places, and stories that shape American history and culture through the commission and performance of new music. AWE specializes in context-driven music that encourages audiences to explore their environments through a different lens, engage with contemporary music in a new way, and experience the sense of community created between performers, listeners, and the spaces around them. Since 2016 the ensemble has regularly partnered with the National Park Service in programs that engage park visitors with their surroundings while supporting the conservation-driven mission of the parks.

AWE has received grants and support from the National Endowment for the Arts, New Music USA, Chamber Music America, and Mid-America Arts Alliance, among others. The ensemble’s first album, including 11 commissioned works inspired by American national parks, was released on the ArtistShare label in 2018. AWE’s most recent project took the ensemble to Hawaii, where they performed a program especially composed for Hawaiian venues and audiences, with music inspired by Hawaiian wildlife and landscapes that was written by Hawaii-based composers. The American Wild Ensemble Trio features the ensemble’s co-directors, flutist Emlyn Johnson and cellist Daniel Ketter, and clarinetist Ellen Breakfield-Glick. Dr. Ketter is Assistant Professor of Cello at Missouri State University and principal cellist of the Springfield (MO) Symphony Orchestra. Dr. Breakfield-Glick is Assistant Professor of Clarinet at Western Michigan University and a regular performer with CityMusic Cleveland. [www.musicintheamericanwild.com]

Amorim, George

George Amorim is Professor of Double Bass at the University of Texas Rio Grande Valley and director of the annual ¡Viva el Bajo! South Texas Double Bass Festival and Guest Artist Series.

With a career marked by versatility and creativity, George’s performing and teaching engagements have taken him to Europe and across Central, South and North Americas.

In addition to guest appearances with orchestras in the US and abroad, George currently serves as principal double bassist with the Corpus Christi Symphony Orchestra and the Chamber Orchestra of San Antonio.

Dr. Amorim heads a thriving double bass studio at UTRGV, comprised of some of the most gifted young bass players from around Texas and a handful of equally talented international students.

Arakawa, Jasmin

Jasmin Arakawa is Assistant Professor of Piano and Piano Area Coordinator at the University of Florida in Gainesville, as well as Director of the UF International Piano Festival. Hailed by Gramophone for her ‘characterful sparkle’, Arakawa has performed widely in North America, Central and South America, Europe, China and Japan. A prizewinner of the Jean Françaix International Music Competition, she has been heard at Carnegie Hall, Salle Gaveau in Paris and Victoria Hall in Geneva, as well as in broadcasts of the BBC and Radio France. She has appeared as a concerto soloist with the Philips Symfonie Orkest in Amsterdam, Orquestra Sinfonica de Piracicaba in Brazil, and numerous orchestras in the United States and her native Japan.

Dr. Arakawa is a graduate of Tokyo University of the Arts. She holds Doctor of Music and Master of Music degrees in Piano Performance from Indiana University Jacobs School of Music, where she studied with Emile Naoumoff, who was the last protégé of Nadia Boulanger. A recipient of the 2016 Steinway Top Teacher Award, she has given masterclasses at China Conservatory of Music in Beijing, Conservatorio Nacional de Música in Peru, Instituto Baccarelli in Brazil, and numerous universities in the United States and Canada.

[\[www.jasminarakawa.com\]](http://www.jasminarakawa.com)

Arreola, Brian

Dr. Brian Arreola is Professor of Voice & Opera Workshop at UNC Charlotte. He has appeared in lead and supporting tenor roles with opera companies across the US and Europe, including Minnesota Opera, Opera Theatre of St. Louis, Opera Carolina, Toledo Opera, New Orleans Opera, Grachtenfestival (Netherlands), Iford Opera (UK), and others. His singing of the standard operatic canon has been met with critical praise, with the Washington Post hailing him as a “ringing and handsome tenor,” in the 2019 In Series production of *Madama Butterfly*. The Toledo Blade enthused of his 2016 appearance as the title character in Toledo Opera’s *Roméo et Juliette*, “Tenor Brian Arreola created a Roméo whose persona churned from petulant adolescent to ardent lover, and finally impetuous hero. His voice was rich, lyric, and particularly expressive in the final death duet.” Dr. Arreola seeks to advance the work of composers from underrepresented groups, appearing in productions of Terence Blanchard’s “Opera in Jazz,” *Champion*, collaborating with Vietnamese-American composer P.Q. Phan on multiple operas and concerts, and recording a CD of songs by Asian and Asian-American composers, released by Albany Records in 2019. Dr. Arreola’s UNC Charlotte students have been national prizewinners in the National Opera Association’s Opera Production Competition and the National Association of Teachers of Singing Student Auditions. They have received graduate fellowships at Indiana University, Louisiana State University, UW Milwaukee, and Arizona State University, and are working in the Charlotte region and beyond as educators and performers.

Asbell, Ames

see Purgatory Creek Trio, The

Atticks, Barry

Dr. Barry Atticks is an associate professor of music and is the director of the Clair Brothers Music Business Technology program at Millersville University, where he teaches music production, music recording, and film scoring courses. 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 and sound effects editor for Sony Television in Los Angeles. More recently, he has served as music supervisor and sound editor for the documentary, *Ricki’s Promise*. He produces live shows. He currently performs on weekends with the hard rock band MauveStrom, composed of current students and alums of Millersville University’s MBT program.

Dr. Atticks was granted a prestigious Fulbright award to study surround sound and 3-D animation in Norway for his doctoral dissertation. He created the music industry program at Drexel University in Philadelphia, which became the most competitive and successful program of its kind in the country under his leadership. The curriculum he developed was recognized as one of the most innovative by Rolling Stone Magazine.

Dr. Atticks has produced international online conferences and developed online courses in music education technology. He is also a published author, director, and an international presenter in the area of contemporary electronic spacemusic, 3-D animation, and education.

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 PhD in music education, and certificates in Electronic Music and Computers in Music from Florida State University. Barry has numerous publications in peer-reviewed journals such as *Arts and Learning*, *Psychology of Music*, *Journal of Music Teacher Education*, *Contributions to Music Education*, *UPDATE*, and *Bulletin of Research in Music Education*; and is a frequent presenter at national and international professional conferences. She served as editor of the *Journal of Technology in Music Learning* and is a reviewer for professional journals such as *Psychology of Music*. Barry is an active member of professional organizations such as NAFME and The College Music Society (CMS). Professional service includes past President of the CMS Southern Chapter, National CMS Secretary from 2016–2018, and currently co-chairing the CMS Career Development Committee.

Bartu, Bryce J.

Bryce Bartu is a voice teacher and performer originally from Grand Island, Nebraska. Dr. Bartu's research interests in performance psychology prompted him to explore the potential of incorporating psychologically therapeutic modalities into classroom and private music instruction. His dissertation, *Applied Psychology in the Voice Studio: A Cognitive Behavioral Approach*, was presented in part at The College Music Society's National Conference in October 2020 as a member of the Committee on Academic Citizenship. Dr. Bartu's other research interests include the history of American musical theatre and English art song. As a performer, Dr. Bartu's experience includes solo recitals, concerts, masterclasses, and lecture recitals throughout the United States. A recent recital highlight includes a performance of Ernani Braga's song cycle *Cinco canções nordestinas do folclore brasileiro*. Comfortable performing both opera and musical theater roles, Dr. Bartu has previously been seen as Steven Kodaly in *She Loves Me*, Cinderella's Prince in *Into the Woods*, Aldolfo Pirelli in *Sweeney Todd*, First Armored Man in *Die Zauberflöte*, Danilo in *The Merry Widow*, Ralphie Boland in *Dogfight*, Mal in *The Addams Family*, George in *The Drowsy Chaperone*, Pat in *42nd Street*, Enoch in *Carousel*, Jim Casey in the Chicago premiere of *The Grapes of Wrath*, Lorenzo in *Lucrezia*, Alfredo in *Die Fledermaus*, Bill in *A Hand of Bridge*, Anthony in *Sweeney Todd*, Carl Lindstrum in *O! Pioneers*, Tybalt in *Roméo et Juliette*, Giuseppe in *The Light in the Piazza*, and Simon Stimson in *Our Town*.

Bell, Conor

see Elicio Winds

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, founding chair of both ISME's Musicians' Health and Wellness Special Interest Group and the National Conference on Keyboard Pedagogy's Committee on Pianists' Wellness. She also served as one of the initial members 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. Most recently she was awarded the Frances Clark Center for Keyboard Pedagogy's 2019 Outstanding Service Recognition Award. Her students are performing and teaching in independent studios and on college faculties throughout the world.

[\[www.gailberenson.com\]](http://www.gailberenson.com)

Beteta, Xavier

Born in Guatemala City, Xavier studied piano at the National Conservatory of Guatemala with Consuelo Medinilla. At age 18, he was awarded the first prize at the Augusto Ardenois National Piano Competition and third prize at the Rafael Alvarez Ovalle Composition Competition in Guatemala. He continued his piano studies in the United States with Argentinean pianist Sylvia Kersenbaum and with Russian pianist Sergei Polusmiak. He also attended masterclasses with pianists Massimiliano Damerini and Daniel Rivera in Italy. Xavier has performed in different venues in the United States, Europe and Latin America and has been a soloist with the Guatemalan National Symphony Orchestra, Orchestra Augusto Ardenois, and the Camellia Symphony in Sacramento.

As a composer, Xavier did most of his studies privately with Rodrigo Asturias. In 2013 he won the Silver Medal at the fourth International Antonin Dvorak Composition Competition in Prague. Xavier studied music theory at the University of Cincinnati where his thesis was ranked No. 4 in the National Best-Seller Dissertation List. He obtained his PhD in composition at the University of California San Diego with Roger Reynolds. At UCSD he also studied with Philippe Manoury and Chinury Ung. His compositions have been performed in diverse festivals such as Festival Musica in Strasbourg, France, Darmstadt Composition Summer Courses in Germany, June in Buffalo, SICPP in Boston, Opera Theater Festival of Lucca, Italy and by ensembles such as Accroche Note, Ensemble Signal, UCSD Palimpsest, Mitvos Quartet, and the San Francisco Contemporary Music Players under Steven Schick.

Beyt, Chris

Dr. Chris Beyt is a jazz guitarist, bassist, composer, recording engineer, and educator living in Asheville, North Carolina. As a Louisiana native, Dr. Beyt received his bachelor's degree in Jazz Studies at Loyola University in New Orleans. During that time and for two years afterwards, he performed in New Orleans at various venues on both guitar and electric bass. In 2005, he moved to Denton, Texas, where he studied guitar and began his studies on upright bass, on which he has since been performing in addition to guitar. Dr. Beyt earned his master's degree in Jazz Performance from the University of North Texas in 2008. Immediately following, he moved to Champaign, Illinois, where he earned his Doctor of Musical Arts in Jazz Performance from the University of Illinois at Urbana-Champaign. Dr. Beyt completed his Doctor of Musical Arts with his thesis, *Compositional Structure and Characteristic Ideas in the Improvisations of Jim Hall*.

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, Bob Shappard, Jim Pugh, and the Mobile Symphony Orchestra. In addition to jazz performance, Dr. Beyt is a recording, mixing and mastering engineer, and composes electronic music.

Dr. Beyt's most recent album "A Trio for Three" is available on the Ears&Eyes record label.

Bogdan, Valentin M.

Pianist and composer Valentin Mihai Bogdan is Associate Professor of Music at Mississippi University for Women. He has won awards at national and international competitions, including the Ellis Two Piano Competition (2017), Varna International Piano Competition (2008), Wayne State Concerto Competition, and many more. The past two summers, along his colleague Dr. Julia Mortyakova, he concertized in Russia, Romania, and Italy, including concerts at the Russian Union of Composers (Moscow, Russia), Prokofiev Museum (Moscow, Russia), Spectrum Festival (Kazan, Russia), Aula Sergiu T. Chiriacescu (Transilvania University, Romania), Sala Patria (Brasov, Romania) and Assisi Performing Arts in Italy. Throughout his career he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He has performed on stages and festivals throughout the world, including Oregon Bach Festival, Festival Miami, American-Romanian Festival, National Association of

Composers USA Festival, and many more. He was a soloist with the Starkville Symphony Orchestra, Assisi Performing Arts Orchestra, Wayne State Symphony Orchestra, and Arizona Western College Concert Band. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). He is a graduate of Wayne State University, Michigan State University, and University of Miami with degrees in piano as well as music composition.

Borja, Jonathan

Jonathan Borja is Associate Professor of Music at University of Wisconsin-La Crosse where he teaches flute and music history. He holds degrees from Principia College (BA), and UMKC (MM flute; MM musicology; DMA flute). His research focuses on the cultural context and distribution of Mexican Music, and it includes the music of Mario Lavista, José Pablo Moncayo, Silvestre Revueltas, and Samuel Zyman.

Bosits, Marcia L.

Marcia L. Bosits is Associate Professor of Piano and Director of the Piano Pedagogy Program at the Bienen School of Music, Northwestern University. In addition to the doctorate from Northwestern, she earned an Artist Diploma from the Warsaw Conservatory in Poland as the recipient of a Kosciuszko Foundation Fellowship. Dr. Bosits has held national positions in professional organizations including the Music Teachers National Association, the National Group Piano and Pedagogy Forum, the National Conference on Keyboard Pedagogy, and the World Piano Conference. Her articles and reviews have appeared in journals such as *Clavier*, *Keyboard Companion*, *Piano Journal*, and the *American Music Teacher*. Active as a clinician and chamber musician, she was a guest performer for the European Piano Teachers Association (EPTA) Conferences in Rome, Portugal, Budapest, and Serbia. Her recent work exploring the educational interconnections among engagement, equity, mentoring, and pedagogy has been featured at the National Group Piano and Pedagogy Forum, the MTNA National Conference, the UNM Mentoring Institute, the National Conference on Keyboard Pedagogy, and the 2019 Arts in Society International Conference in Lisbon, Portugal.

Breakfield-Glick, Ellen

see American Wild Ensemble

Brink Fox, Donna

Donna Brink Fox is Senior Associate Dean of Academic and Student Affairs at the Eastman School of Music, University of Rochester, in Rochester, New York. Dr. Fox has held a faculty appointment in Music Education since 1984 and was named Eisenhart Professor of Music Education in 1998, the first endowed professor to be named at the Eastman School. She earned a PhD in Music Education from The Ohio State University (1982); MM from Ohio University (1975); and the BA in music from Calvin College (1972).

A founding member of the Early Childhood Special Research Interest Group (SRIG) of the National Association for Music Education in 1979, Dr. Fox was Eastern Division representative to the Music Education Research Council, the executive committee of the Society for Research in Music Education of NAFME, from 2006 to 2012. She is currently on the board of *New Directions in Music Education*, an e-journal published by Michigan State University.

Dr. Fox has been appointed visiting faculty at Sydney Conservatorium in Australia and the Shenyang Conservatory in China, and was appointed in 2015 as Global Academic Advisor for the Cyprus Centre of Research and Study in Music Education. She founded and directed the summer Orff Schulwerk Teacher Education course from 1992-2019 and established the early childhood music program for the Eastman Community Music School, now in its 36th year. In 2016 she was awarded the Lifetime Achievement Award from the Susan B. Anthony Center at the University of Rochester.

Bristol, Caterina

Dr. Caterina Bristol is Assistant Provost and Dean of the Harold Lloyd Murphy Graduate School. As a music professor and arts executive at Alabama State University for more than two decades, she has promoted diversity and equity in the arts, society, and higher education. She has worked on or directed multiple accreditations, high-impact projects, and represents Alabama State on various commissions and boards. She is a member of the Commission on Accreditation of the National Association of Schools of Music, is a visiting evaluator for NASM, sits on the Executive Committee of the Alabama Council of Graduate Deans, serves as the Southern Division chair of the National Association of College Wind and Percussion Instructors, and is a board member of Clefworks, a local arts education advocacy organization. Dr. Bristol advocates offering students the opportunity to expand their knowledge and skills through traditional instruction, coupled with experiential learning and entrepreneurial activities. In support of her work, she has presented on the topics of diversity in graduate music programs, first-generation students, first-generation faculty, 21st-century musicianship, and the use of technology for under-resourced institutions at several national and international conferences. As a faculty member and Associate Dean, she helped make the College of Visual and Performing Arts the top producer of African-American arts graduates among public HBCUs.

Broffitt Kunzer, Virginia

see Elicio Winds

Brownlow, Art

Art Brownlow is Professor of Music and Faculty Fellow for Academic Innovation at the [University of Texas Rio Grande Valley](#), where he teaches music history. He is a Fellow in the University of Texas System [Academy of Distinguished Teachers](#) and an [Apple Distinguished Educator](#). He has received the UT System [Regents' Outstanding Teaching Award](#), the College Music Society [Instructional Technology Initiative Award](#), and Flipped Learning Certification Levels I & II from the [Flipped Learning Global Initiative](#). Dr. Brownlow's research interests include brass instrument history, nineteenth-century orchestral music, educational technology, and flipped learning. Published work includes [The Last Trumpet: A History of the English Slide Trumpet](#), [Teaching Music History with iPad](#), various articles in journals and conference proceedings, and many presentations at conferences and symposia. Previously, Dr. Brownlow was an active performer, having played for thirty years as Principal Trumpet of the [Valley Symphony Orchestra](#), and with orchestras in Illinois, Texas, Georgia, the Carolinas and the [Spoleto Festival USA](#) and [Italy](#). In addition to a Doctor of Musical Arts in Trumpet Performance 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.

Burrell, Lisa M.

Lisa Burrell is a violinist, violist, string clinician, and Guild Certified Feldenkrais Practitioner. She is on the faculty of Lone Star College in Houston, Texas, and the American Festival for the Arts. She serves on the governing committee for the International Society for Music Education's Musicians' Health and Wellness SIG. Her work for 10+ years has brought Feldenkrais into public school classrooms, teacher in-services, university and conservatory workshops, and private practice to help musicians learn smarter and safer approaches to learning. She has shared her work throughout the US, Latin America, South America, Europe, and the Middle East. She is a contributing author to two recent publications, *The Feldenkrais Method in Creative Practice: Dance, Music, and Theatre* (Bloomsbury, 2021), and *The Feldenkrais Method: Learning Through Movement* (Handspring, 2021).

Bushard, Tony

Anthony Bushard is Associate Professor of Music History and Chair of the Theory-History-Composition Area in the Glenn Korff School of Music at the University of Nebraska, Lincoln. He is the author of *Leonard Bernstein's On the Waterfront: A Film Score Guide* (Scarecrow Press, 2013), co-author of *Music as Art, Discipline, and Profession* (iBooks, 2013-2020), and co-editor of *Anxiety Muted: American Film Music in a Suburban Age* (Oxford University Press, 2015). His work has also been featured in numerous journals and he has lectured on both jazz and film music at regional, national, and international venues.

Cáceres, Renzo

BIO PENDING

Caravan, Lisa R.

Lisa R. Caravan is an Assistant Professor of Music Teaching and Learning at the Eastman School of Music. Her previous positions included Assistant Professor of Music at Bucknell University, Assistant Professor of String Music Education at Auburn University and Lecturer in the Music Department at Buffalo State University of New York. As a sought-after clinician, she has been invited to work with orchestra ensembles regionally, nationally, and internationally in London, UK and Perth, Australia. She spent three years as the music director for the Auburn, Alabama Youth Orchestra program and has public school instrumental teaching experience in Fairport, New York. Dr. Caravan has presented her research at state, regional, and national conferences including the American String Teachers Association, College Music Society, Suzuki Association of Americas Conference, and National Association for Music Education Eastern Division Conference, New York State School Music Association and others. Dr. Caravan is an experienced performer in a variety of settings, focusing on chamber and orchestral music. She performs regularly with the Paragon Ragtime Orchestra, an internationally recognized professional ensemble that specializes in "America's Original Music." Recently, she recorded with Paragon on their latest CD, *Black Manhattan, Volume. 3*. Dr. Caravan served until 2019 as principal cellist of the Williamsport Symphony Orchestra and was previously assistant principal cellist in the Binghamton Philharmonic. She has performed with numerous orchestras including Charleston Symphony, Columbus Symphony (GA), and Rochester Philharmonic Orchestra.

Carr, Tracy

Oboist Dr. Tracy Carr, a founding member of Duo Encantada, is active as a soloist, chamber musician, orchestral musician, and clinician. Her national performance and presentation venues include the IDRS International Conference, CMS National and International Conferences, and the Hawaii International Arts and Humanities Conference. She has also performed numerous recitals throughout the US and has presented masterclasses at Texas Tech University, West Texas A&M University, Abilene Christian University, Hardin-Simmons University, UT-Brownsville, University of Southern California, Chapman University, Chicago State University, Southern Utah University, and the Sichuan Conservatory of China.

Carr's articles on performance and pedagogy have been published in the NACWPI Journal, IDRS Journal, NM Music Educator's Magazine, and The Instrumentalist magazine. Tracy is Professor of Double Reeds and Music History at Eastern New Mexico University.

Carter Bell, Kathleen

see Elicio Winds

Casey, Brian

Brian Casey is a jazz bassist, educator and researcher based in Colorado. Brian serves as Assistant Professor of Academic Jazz at the University of Northern Colorado and earned a DMA in Jazz Studies from the University of Colorado Boulder where he taught courses in Humanities, Jazz Studies, and American Music. Prior to moving to Colorado, Brian earned a MM in Jazz Studies from the University of North Texas where he played with the Grammy-nominated One O'Clock Lab Band and served as a Teaching Fellow in Jazz Bass under the direction of Professor Lynn Seaton. Originally from the Pacific Northwest, Brian has performed and/or recorded with Eric Skye, Pink Martini, Weber Iago, Henry Butler, Robert Johnson, MaryLynn Gillaspie, and many others. Dr. Casey has presented original research in jazz-related fields at many national and international conferences including those of The College Music Society, the Jazz Education Network, and the International Society of Bassists. Brian's research interests include the intersection of jazz and American literature, politics and society, and the role of jazz in the civil rights struggle in America as well as jazz as a cultural phenomenon in New Orleans.

Chagas, Paulo C.

Born in Salvador, Brazil, prolific composer Paulo C. Chagas has created over 180 works in many different forms including stage, orchestra, chamber, choral, percussion, solo instruments, electroacoustic, and multimedia. His award-winning and ambitious productions have been applauded throughout the Americas, Europe, and Asia. After living and working for extended periods in Belgium and Germany, Chagas has resided in the U.S. since 2004. He is Professor of Composition at the UC Riverside, where he founded and direct the state-of-the-art Experimental Acoustic Research Studio (EARS), a facility designed to modernize interdisciplinary research for electroacoustic music and multimedia. [<https://ears.ucr.edu>]

As a survivor of torture in his early adulthood at the hands of the Brazilian military, it should not be surprising that Chagas' art has been indelibly shaped by such an experience. His music has consistently been born out of experimentation and the desire to use the transcendent power of creation to heal and exemplify a resistance to the darker tendencies of societies, a threat posed by the over-commercialization of art. Chagas' oeuvre explores heterogeneity and richness across cultures. His works are performed in the US, Europe, Russia, Asia and Brazil.

Paulo C. Chagas' scholarly activity has organically evolved alongside his artistic career. He has written a significant number of book chapters, journal articles, and proceedings in his four languages of English, Portuguese, German, and French. His book, *Unsayable Music* (Leuven University Press, 2014), develops in great detail the main themes of his research, which include electroacoustic and digital music, musical semiotics, and philosophy.

Choi, Chee Hyeon

The recipient of the 2020 Teacher of the Year award from the Illinois Music Teachers Association (ISMTA), Dr. Chee Hyeon Choi is a piano faculty of Bradley University. She is Vice President-Conferences of ISMTA and has actively performed and presented internationally and nationally. She has performed at various venues for solo and ensemble concerts, such as the Bradley Symphony Orchestra, Champaign-Urbana Symphony Orchestra, and Salt Creek Chamber Orchestra. She has also presented in numerous conferences and workshops, including Music Teachers National Association, National Conference on Keyboard Pedagogy, College Music Society, Korea Pedagogy Conference, Improvisation Symposium, and Central Michigan University. She was invited to present in The College Music Society Southern Chapter this February. Dr. Choi is a Nationally Certified Teacher of Music (NCTM) for the Music Teachers Association and adjudicated festivals and competitions. She completed her master's degree in Piano Pedagogy and her doctoral degree in Piano Performance & Literature at the University of Illinois at Urbana-Champaign (UIUC). She was a faculty member at Millikin University and the Piano Lab Program Coordinator at UIUC. She has served on the piano faculty for Illinois Summer Youth Music camps and directed the Bradley Summer Piano Camp.

Chong, John

Dr. John Chong is an Adjunct Professor at the Music and Health Research Collaboratory at the Faculty of Music, University of Toronto. As the Medical Director of the Musicians' Clinics of Canada, he has treated musicians with repetitive strain injuries, motor control problems, anxiety, depression, chronic neuropathic pain, nerve entrapments, and stress-related disorders since 1986. His clinical and research interest is targeted personalized approaches using quantitative technology for the treatment and prevention of repetitive strain injuries, focal dystonia, chronic pain, and depression. He has taught Performance Awareness at the Glenn Gould School Performance and Artist Diploma Programs at the Royal Conservatory in Toronto. He is the medical consultant for the National Youth Orchestra of Canada and has received the Governor General Diamond Jubilee Medal in 2012. He has introduced injury prevention concepts to the gifted participants of the Toronto Summer Music Festival Academy and has served on the Board of Directors for the past 4 years. He has been a guest lecturer at the Universities of Toronto, Ottawa, Wilfred Laurier, McMaster, Western, South Florida, Texas A&M, Chapman, Weill Cornell, Santiago Chile, Galway Ireland, Sydney Australia, Havana Cuba, Taipei Taiwan, and Tokyo Japan. He was the Co-Chair of the PAMA Annual Symposium in Aspen/Snowmass in 2006/2009, the PAMA Toronto Regional Meetings from 2010 to 2015 and planned the First International PAMA Symposium in New York City in July 2016. He was a founding member and is the Treasurer and Past President of the Performing Arts Medicine Association.

Chowning, Cara

see Trio Village

Chuaqui, Nicolas

Praised for its "sharp and precise imagery," the music of Nicolas Chuaqui has been recognized for its interest and imagination. Most recently, he was a winner of the 2020 Ortus International New Music Competition, as well as one of four finalists for the 2020 ASCAP/SEAMUS Student Commissioning Prize.

His acoustic music has been heard at many prominent showcases for young composers, such as June in Buffalo, and has been performed by such well-recognized ensembles as the Arditti Quartet and The Crossing. His music incorporating electronic media has been featured at several prominent venues, such as the International Computer Music Conference, New York City Electroacoustic Music Festival, and Diffrazioni Multimedia Festival (Florence, Italy). His vocal and operatic music has been awarded by various organizations, and his first opera, *The Forest of Dreams*, was premiered in a fully-staged production by New Voices Opera in 2016.

In addition to composition, Chuaqui is active as a vocalist and as a pianist. He holds a doctorate in composition from the Eastman School of Music, with additional degrees from Indiana University and Dartmouth College.

Chung, Jiyoun

Jiyoun Chung is a pianist composer, originally from South Korea. Since she moved to the USA in 2008, her pieces have been performed in Americas, Europe, and Asia. Recent ones include American Composers Orchestra Earshot, Society of Composers National Conference, Musica Prospettiva, International/National Conferences of the College Music Society, Transtraditional Istanbul Project, Canadian University Music Society Conference, UNG Research on Contemporary Composition Conferences, ISU Contemporary Music Festival, The Mizzou New Music Initiative, Darkwater Women in Music Festival, String Quartet Smackdown, Music by Women Festival at Mississippi University for Women, Singapore Asian Composers Festival, Red Note Festival and many others.

Her pieces have been commissioned, performed or recorded by outstanding musicians such as Ensemble Dal Niente, Invoke, Unheard-of//Ensemble, Aguascalientes Symphony Orchestra, Bucheon Philharmonic Orchestra Chorus, Catchfire Collective, Jonathan Levin, Irene Novi, Mark Anderson, Jihee Kim, Daniel Anastasio, April Kim, and John Koch. Chung's piano works have been published by The FJH Music Company Inc.

She currently teaches composition and theory at Illinois Wesleyan University. Before she joined IWU, she has served as a CITS Teaching Fellow at the University of Missouri-Kansas City. While at Illinois State University, she taught music theory and musicianship.

Chung received her BM in composition from Hanyang University in South Korea. She earned her MM in Composition and in Piano Performance from Illinois State University, studying with Carl Schimmel and Martha Horst. She received the DMA in composition at the University of Missouri-Kansas City, where she studied with Chen Yi, Zhou Long, and James Mobberley.

Clements, Alexander

Vibrant, rhythmic, captivating, 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. As a child Clements won numerous piano competitions in Canada and quickly became an internationally recognized artist, performing in the United States, Europe, Asia, and Africa. One of Clements' highest accomplishments is an Alberta Achievement Award, which was presented to him by the Government of Canada. He is currently in his ninth year teaching jazz at the University of Nevada Las Vegas. He also performs nightly in Cirque du Soleil's water show 'O'. Clements holds a Doctor of Musical Arts in Jazz Studies from the University of Southern California. He has performed at jazz festivals including the Montreal International Jazz Festival and competed twice in the Martial Solal International Jazz Piano Competition in Paris. Clements's skills and versatility as a composer are recognized by a series of commissions for Canada's nationally known Montreal Jazz Big Band, including a 60-minute suite entitled Jazz Images portraying the history of jazz. Clements is also an active music researcher. He received a Music Teaching and Learning award from the University of Southern California and subsequently published a literature review entitled Joint Music Making and Prosocial Behavior in Infants and Young Children. He is also interested in understanding and developing the creative process in music; he recently wrote a paper presenting a pedagogical structural model for teaching classical musicians improvisation in higher education.

Cockey, Linda

Linda Cockey is Professor and Pianist at Salisbury University in Maryland where she has taught a Wellness in Performance course since 1999 with an athletic trainer and clinical psychologist. In this course, they focus on how to achieve peak performances, optimal practice techniques and injury prevention. She also teaches applied and class piano, music history and form and analysis. Cockey served as chair of the Department of music at SU for many years and under her leadership, the program received NASM accreditation for the first time in 2006. During this time, the program expanded in offerings and music majors. In 2012, she was invited as a distinguished professor at Shandong University to teach piano and lecture on musician wellness. In 2009, she was invited to become an accreditation visitor for NASM. She has been a member of MTNA's eJournal Editorial Board since 2013 and is now chair of the editorial board, the NCKP's wellness committee and CMS's Musicians' Health Committee. She has written several articles on musician wellness and done presentations for PAMA, ISME, MTNA and NCKP. Linda is the author of MTNA's Annotated Bibliography on Wellness Resources database that was first launched in 1998. A partial bibliography focusing on wellness resources for pianists has been included in *Famous Pianist's and Their Technique* by Reginald Gerig, published in 2009 by Indiana University Press.

Coles, Drew X

Dr. Drew X Coles is a multi-instrumentalist, composer, arranger, producer, serial entrepreneur, and educator. Drew serves as an applied lessons instructor, ensemble facilitator, and adjunct professor of music entrepreneurship at Teachers College, Columbia University. Drew also teaches music entrepreneurship at the Manhattan School of Music, and serves as the program director for the Music Business Program at the Crane School of Music at the State University of New York at Potsdam.

His scholarly interests include; the construct of success as it applies to post-secondary music students, culturally responsive pedagogy in the music classroom, the use of technology in the applied studio, mentorship in music higher education, Jazz pedagogy, improvisation pedagogy, comprehensive musicianship coursework and curricula, artistic entrepreneurship, and quantitative research methods in music education.

Drew holds a Bachelor of Music degree from the Crane School of Music at the State University of New York at Potsdam, a Masters degree in Jazz Performance from Queens College of the City University of New York, and an M.B.A. from the Metropolitan College of New York. Drew earned his Doctorate in Music Education at Teachers College, Columbia University after defending his dissertation on the perceptions among musicians on the construct of career success as it applies to them as well as their peers.

Cook, David

David Cook is Principal Clarinet of the Millikin-Decatur Symphony Orchestra and clarinetist for the Appian Duo and the Greyline Duo. Previously a member of the Wichita Symphony Orchestra, the Lawton Philharmonic Orchestra, Fiati Five, and the Lieurance Woodwind Quintet, David has also performed with the Champaign-Urbana Symphony Orchestra, Heartland Festival Orchestra, Oklahoma City Philharmonic, Norman Philharmonic, and the Texas Music Festival Orchestra. David has commissioned and premiered new works from composers including David Maslanka, Pierre Jalbert, David Biedenbender, Whitney E. George, Cody W. Forrest, Cody Criswell, Garrett Gillingham, and Andy Francis.

Past performances include ClarinetFest[®], the College Music Society National Conference, the NACWPI Conference, the American Single Reed Summit, the Clarinet Colloquium at Texas A&M University-Commerce, and the KNOB New Music Festival. His research has been published in *The Clarinet*, the *NACWPI Journal*, and *The Instrumentalist*.

David is currently Assistant Professor of Clarinet and chair of instrumental performance studies at Millikin University and a clarinet faculty member at Blue Lake Fine Arts Camp. He holds degrees from Central Michigan University (BM performance, BME), the University of Michigan (MM performance, MM chamber music), and the University of Oklahoma (DMA performance, MM music theory). David's principal teachers include Suzanne Tirk, Chad Burrow, Theodore Oien, and Kennen White. David is a Buffet Crampon USA Performing Artist and a member of the Silverstein Works PRO Team. Today's appearance is supported in part by Buffet Crampon USA and Millikin University. [davidcookclarinet.com].

Cordoba, Derick

Dr. Derick Cordoba is the Director of the Johnny Mann Center for Commercial Music and an Assistant Professor of Music at the South Carolina School of the Arts at Anderson University. His research is currently focused on sacred and liturgical jazz in America as well as crowdfunding in the music industry. Derick's dissertation, *Liturgical Jazz: The Lineage of the Subgenre in the Music of Edgar E. Summerlin*, was on the origins of liturgical jazz and its evolution during the 1960s and 1970s. He has presented his research at several Jazz Education Network conferences, national and regional College Music Society conferences, International Association of Jazz Arrangers and Composers Symposiums, and the Sixth Rhythm Changes Conference in Graz, Austria. Dr. Cordoba also led a series of commemorative 60th Anniversary services and lectures about the first liturgical jazz service, written by Ed Summerlin in 1959, at SMU, UNT and in Illinois.

As a performer guitarist Derick Cordoba has toured over twenty countries and has been on over twenty recordings. He is one of the guitarists for the original band Further Seems Forever and has been a side man on several nationally released albums for other groups. Derick also leads his own jazz group and performs regularly with his quartet which features original compositions as well as original arrangements of standards. His latest recording will be released in early 2021. Derick holds degrees from University of Illinois at Urbana-Champaign (DMA), Florida International University (MM), and University of North Florida (BM).

Cruz Longoria, Flor Lizbeth

Flor Lizbeth Cruz Longoria holds a BM in Performance and Education from Texas A&M University–Kingsville, an MA in Music from the University of Missouri–Kansas City Conservatory and is currently pursuing a GC in Nonprofit Management and Innovation from the UMKC Bloch School. She was selected as an Emerging Artist for the Imani Winds Chamber Music Festival (2013), won the TAMUK Concerto Competition (2015), was selected as first flute for the NFA Collegiate Flute Choir (2016), and was an intern for NFA (2017, 2018). Flor’s convention presentations include TMEA, MMEA, NFA, Electronic Music Midwest, and the International Higher Education Teaching and Learning Association. She received performance and teaching fellowships from the New York Summer Music Festival (2013, 2014) and Blue Lakes Fine Arts Camp (2015).

Ms. Cruz recently served as Adjunct Professor of Flute at TAMUK and as a New Music USA’s Program Council member. Flor has a private studio in the Kansas City area and is the Director for the Díaz-Del Moral Foundation and the Founder of Colectiva Huēhucoyōtl, two organizations whose purpose is the advancement of Black, Indigenous, People of Color in the music industry. She has performed under the batons of Steven Reineke and Joseph Silversteing and alongside Project Trio. Ms. Cruz’s principal teachers were Dr. Elizabeth Janzen and Dr. Mary Posses.

Cupec, Zane Robert

Zane Cupec is a PhD candidate in ethnomusicology currently working on his dissertation *Transnational Performance of Cubanidad: Santería Repertoire in the Lives of Four Cuban Musicians*. His areas of specialty include Cuban folk and popular musical practices with interests in new diaspora theory, transnationalism, religious studies, and cultural exchange between the United States and Cuba. His digital project, “African Diasporic Religious Practice: Yoruba & Fon Heritage Abroad”, is to be published by the Smithsonian Center for Folklife and Cultural Heritage. In addition to teaching appointments in Continuing Education at CU Boulder and at Arapahoe Community College, he has presented research at the Southwest Chapter of the Society of Ethnomusicology conference and the Digital Humanities and Digital World Symposium. As founder and previous President of the Graduate Musicology Society, he has led several artist residencies advocating for diversity, inclusion, and equity through the performing arts. Under his leadership, the organization has hosted Grammy-award winning Haitian-American artist Leyla McCalla, New York-based Afro Cuban group Ashedí with Román Díaz. He is an active performer in both popular and Afro-Cuban religious contexts. He has toured nationally with Paa Kow and His Afro-Fusion Orchestra, and internationally with the Thompson Center Jazz Program in Costa Rica. His performance on trombonist Dr. Jose Leon’s album *Journey* received the 2018 Global Music Award for Outstanding Achievement for works by Latin American composers. He is an active student of Afro Cuban Santería song and drumming and has performed on consecrated bātá drums for religious ceremony in Havana and Denver.

Dal Porto, Mark

Dr. Mark Dal Porto has received numerous commissions with his works receiving hundreds of performances by many instrumental and vocal ensembles throughout the US and abroad. In 2019, he released *Peace, Nature & Renewal*, a CD featuring some of his orchestral, choral, and chamber works. In the most recent CODA (College Orchestra Director's Association) International Composition Contest, he was awarded first prize for his orchestral work *Song of Eternity*. He has also been given certificates of excellence in band, choral, orchestral, and chamber music composition from The American Prize organization.

Dal Porto serves on the faculty of Eastern New Mexico University as Professor of Music and Coordinator of Music Theory and Composition. In 2012, he received the ENMU Presidential Award in Research, Scholarly, and Creative Activities. A former student of Donald Grantham, Dal Porto received degrees from California State University, Sacramento, and the University of Texas at Austin. He frequently serves as a guest composer, conductor, and pianist. [markdalporto.com]

Detweiler, David

see Tomita, Fumi

Dick, Kay

Kay Dick is a doctoral candidate in Choral Music Education and serves as a Graduate Teaching Assistant with both the Music Department and Department of Curriculum and Teaching at Auburn University. Mrs. Dick earned her Master of Church Music from The Southern Baptist Theological Seminary and undergraduate degree in Music Education from Louisiana College.

Dixon Costa, Robyn

Robyn Dixon Costa is the Alexander Technique teacher for the Penn State School of Music. She teaches the course, Alexander Technique for Musicians and offers studio classes, workshops, and private lessons on playing freely and without pain, as well as easing performance anxiety.

In addition, Dr. Costa teaches Introduction to Film Music and Under the Hood; How to Listen to Classical Music, through Penn State Digital Learning.

Dr. Costa is the principal English hornist with the Dayton Philharmonic Orchestra and is an associate musician with the Columbus Symphony Orchestra. She is also the principal oboist of the Pennsylvania Chamber Orchestra and a member of the Penn's Woods Music Festival Orchestra.

Dobbs, Chris

Chris Dobbs is the Music Technology Coordinator and a PhD student in Music Technology at IUPUI. His research interests center on music technology pedagogy, particularly in defining the best practices in audio mastering education, reconsidering the line between aural training and critical listening, and developing hardware-based curriculum for active learning environments. His work as Music Technology Coordinator includes advising the Department on emerging technologies, supporting the research of the faculty and students, industry outreach, managing a team of student employees, and the recording and production of Departmental events.

Chris is an independent recording engineer, mixing engineer, and producer whose credits include Walk the Moon and the Indianapolis Symphony Orchestra. He performs regularly creating improvised musicals with Red Curb Comedy and co-created a weekly welcoming performance for the Sports Legends Experience at the Indianapolis Children's Museum. From 2004 to 2017 Dobbs was an Application Specialist providing technical support for Yamaha/Steinberg in over 130,000 cases ranging from first-time users to industry professionals. He has presented on the floor at the North American Music Manufacturers' winter conference, as a Tape Op

panelist, and as the leader of Club Cubase. Yamaha recognized Chris as the Support Person of the Year in 2008. He holds degrees from IUPUI (MS in Music Technology) and DePaul University (BS in Sound Recording Technology).

Dobbs, Teryl L.

Teryl L. Dobbs is professor and chair of music education at the University of Wisconsin-Madison, Mead Witter School of Music. She affiliates with the Mosse/Weinstein Center for Jewish Studies, Disability Studies Initiative, Division of the Arts, and Center for Russia, East Europe, and Central Asia (CREECA). Dobbs' scholarly interests focus on the musical experience via trauma and violence, transformative thinking and just action through critical interrogations of constructions of equity, inclusion, empathy, and care. She is the recipient of major grants, including her work as an international co-investigator with the United Kingdom's \$2.5 million Arts and Humanities Research Council's (AHRC) Large Grant, Performing the Jewish Archive, and as the primary investigator of a Department of State grant awarded by the United States Embassy in Prague, Czech Republic, Gido's Voices! Connecting Creative Czech Youth with Gideon Klein. Dobbs presents her scholarship nationally and internationally and has published articles in the *Philosophy of Music Education Review*, *The Bulletin of the Council of Research in Music Education*, *Advances in Music Education Research*, and *Update*. Her recent book chapter, "Locations of Trauma: Musical Experience and the Holocaust," will appear in the forthcoming Routledge publication, *Trauma and Resilience in Music Education: Haunted Melodies* (Bradley & Hess, Eds.). Dobbs teaches undergraduate courses in music education teacher education and graduate seminars in music education, pedagogy, and music in violence and genocide. She currently serves as the College of Music Society's National Board Member for Music Education.

Dousa, Dominic

Dominic Dousa, a native of Rochester, Minnesota, has been a member of the faculty at the University of Texas at El Paso Department of Music since 2004. He holds degrees in music from Ball State University (DA), Central Michigan University (MM), and Harvard University (AB summa cum laude), and in statistics from Iowa State University (MS), and has also studied composition in Prague. His primary composition teachers include Jody Nagel, David Gillingham, Craig Weston, and Milan Slavický.

Dousa's compositions have received performances at recitals, festivals, and conferences in the U.S. and in 11 countries worldwide. He has works published by TRN Music, Dorn Publications, Grand Mesa Music, and Leading-Tones Music. Blue Griffin Recording has released two CDs of Dousa's chamber music, including *A Musical Portrait of the American Southwest*, which features UTEP faculty Stephen Nordstrom on viola and Dousa at the piano. This recording has received critical acclaim in *Gramophone Magazine* and *American Record Guide*. [www.bluegriffin.com]

Dousa has remained active as an accompanist and chamber musician, performing in numerous recitals with faculty, guest artists, and students, including presentations with his fellow UTEP faculty member, world renowned cellist and 2017 Grammy-award winner Zuill Bailey.

Doutt, Kathleen C.

Sister Kathleen C. Doutt, IHM, D.M.A., Professor of Music Emerita, Immaculata University, holds a B. Mus. degree from Immaculata University, M. Ed. from West Chester University, and D.M.A. from Temple University. Active in several professional organizations, she has held leadership positions including PMEA Collegiate State Advisor and currently serves as Pi Kappa Lambda Regent. Ongoing research in *latino* music has yielded rich folk music and dance resources for coursework and conferences. She has received Teagle grants focused on faculty metacognition. Teagle grants have supported establishing a Faculty Learning Community and a rubric for cross-disciplinary faculty metacognition. She regularly gives presentations on Latin American music and dance and the integration of technology in music teaching. These include sessions at the ATMI section of the 2014 College Music Society Conference, the 2016 College Music

Society Pre-conference on Technology, the 2017 and 2020 College Music Society Conferences, and the 2018, 2019, and 2020 CMS Northeast Regional Conferences.

Dunlap, Samuel

Samuel Dunlap is an undergraduate student at the University of Michigan's School of Music, Theatre, and Dance studying Jazz. and Contemplative studies (BFA, 2021).

Dunsavage, Angelica

Dr. Angelica Dunsavage serves as Assistant Professor of Music and Director of Choirs at Tennessee State University, where she conducts the TSU University Choir and the Meistersingers and teaches courses in conducting and music education. Prior to her appointment at TSU, Dr. Dunsavage taught music education and choral/vocal classes at Washington State University. Dr. Dunsavage received her DMA in Choral Conducting and Music Education from University of Arizona. She received her MM in Choral Conducting from Bowling Green State University, and her BS in Music Education from Indiana University of Pennsylvania. Her conducting mentors include Dr. Elizabeth Schauer, Dr. Bruce Chamberlain, Dr. Mark Munson, and Dr. Sandra Stegman.

Dr. Dunsavage currently serves as editor of Western ACDA's *Tactus* publications and previously served as editor of AzACDA's *Antiphon*. Her writing has appeared in these journals as well as the *Choral Journal* and the *Choral Scholar*. She has presented posters and interest sessions for NCCO, NAFME and College Music Society conferences. Dr. Dunsavage's primary research interests are secular music of the German Baroque era, and the application of Alexander Technique to choral and conducting pedagogy.

Dr. Dunsavage has served in church, community, and public-school teaching positions in the Arizona, Ohio and Pennsylvania areas, and remains in demand as a clinician, vocal teacher, professional chorister, and mezzo-soprano soloist.

Edwards, Matt

Matt Edwards is currently an Associate Professor and Coordinator of Musical Theatre Voice at Shenandoah Conservatory. He is also Artistic Director of the Contemporary Commercial Music Vocal Pedagogy Institute. In 2017, he was the recipient of the Van Lawrence Fellowship and in 2018 he was a master teacher for the NATS Intern program.

Elezovic, Ivan

Ivan Elezovic (DMA, University of Illinois at Urbana-Champaign) studied composition, music theory, and electronic music at the University of Manitoba, McGill University, and the University of Illinois working with Michael Matthews, Randolph Peters, Zack Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt.

After receiving the Presser Award in 2001, he went to IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) where he studied with Brian Ferneyhough and Marc-André Dalbavie. A year later, he was accepted at the Internationales Musikinstitut in Darmstadt, Germany working with Isabel Mundry, Tristan Murail, Robert HP Platz, and Valerio Sannicandro.

His compositional output ranges from acoustic to electroacoustic works including mixed media and has been recognized by numerous competitions and festivals in North and South America, Australia, Europe, and Asia. Dr. Elezovic's compositional approach, honed and refined in North America, has demonstrated both good craftsmanship and an interest in pursuing innovative conceptual goals. Instead of following a single style, Dr. Elezovic allows a number of materials and ideas to influence the approach and method for each new work. He was teaching composition, music technology, and music theory courses at the University of Illinois, Oberlin Conservatory of Music, Mahidol University, Nova Southeastern University, and Palm Beach Atlantic

University. Presently, Dr. Elezovic is an Associate Professor and Head of Composition and Theory at Jackson State University.

Elicio Winds

Members of the Elicio Winds, a woodwind trio, are committed to promoting chamber music, supporting new music, and providing engaging community outreach opportunities. The ensemble strives to create dynamic and interdisciplinary programming which engages the larger artistic community and reaches diverse audiences. The ensemble recently received two grants: a 2020 SEC Travel Grant to support activities aimed at promoting chamber music among college students and arts education throughout the region; and a grant from the Alabama State Council on the Arts to fund the commissions of five new compositions. Virginia Broffitt Kunzer (flute), Kathleen Carter Bell (oboe), and Conor Bell (bassoon) all currently teach at Auburn University. Virginia Broffitt Kunzer is also the principal flute in the Symphony of Northwest Arkansas, a past winner of the National Flute Association's Young Artist Competition, and has performed and taught throughout the US, Asia, and Europe. Conor Bell, who teaches applied bassoon and music theory at Auburn, attended Indiana University for his master's and doctoral degrees. His dissertation explored the theory behind the bassoon works of David Maslanka. Conor has performed as principal bassoon with the Owensboro Symphony Orchestra since 2016 and is also a passionate chamber musician. Kathleen Carter Bell, Auburn's Lecturer in Oboe, also serves as oboe faculty for the IU Summer Music Clinic, has performed throughout the US, and was selected to represent Indiana University at the 2019 Winter Chamber Music Festival in Seoul, South Korea. Her scholarly interests center around music's connections to the other arts and culture, most recently investigating the ancient Greek aulos as an influence on Wagner's operatic writing for the oboe.

Ertl, Jacob

see Alla Balena Ensemble

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.

Farrell, David E.

David E. Farrell is a composer based in Denver, Colorado. David's music has been performed by ensembles across the United States, including the Perrysburg Symphony Orchestra, North/South Chamber Orchestra, the Playground Ensemble, the Sam Houston State University Percussion Group, the University of Iowa Center for New Music Ensemble, and the University of Illinois Chamber Orchestra as winner of the University of Illinois Orchestra Composition Competition.

His works have been featured at the SCI National Conference, The Electroacoustic Barn Dance, The Tutti Festival, The Charlotte New Music Festival, The Playground Ensemble's Colorado Composers Concert, Sam Houston State University Contemporary Music Festival, the Midwest Composers Symposium, the University of Nebraska-Lincoln Chamber Music Institute, and the University of Cincinnati's Music07 Festival. His music can

also be heard on Meerenai Shim's album *The Art of Noise* and on The Playground Ensemble's 8-Bit X-Mas.

David studied at the University of Illinois and at Indiana University's Jacobs School of Music, where he earned a D.M. in Composition. His teachers have included Claude Baker, Zack Browning, Don Freund, Gabriela Ortiz, P.Q. Phan, and Stephen Taylor. He is currently Assistant Professor of Music at Metropolitan State University of Denver.

Farrick, Michael

Michael grew up in Barnesville, Minnesota, and currently attends the University of North Dakota, pursuing a degree in music performance. He plans to graduate in 2021 and continue his studies towards a graduate degree. Outside of his music life, Michael enjoys cooking and eating. When he was 5 years old, his family moved from Massachusetts to Minnesota.

Ford, Karrin

Karrin Ford is Associate Professor of Music and Director of Keyboard Studies at Sul Ross State University. She holds a Doctor of Musical Arts degree in Organ from the Cincinnati Conservatory of Music and the PhD in Music History and Music Theory from the University of Connecticut. She has previously served as a full-time faculty member in keyboard and music theory at Baylor University, Belmont University, and The University of The South. Named to Who's Who in American Music, her articles have appeared in *Galpin Society Journal*, *The American Organist*, *Piano Quarterly*, *Journal of Church Music*, and *The American Music Teacher*. Her compositions for piano, organ, and children's voices have been published by Broadman Press, Harold Flammer, and Brentwood Press. A new collection of keyboard music entitled *Seasons of the Spirit* is scheduled for release in December, 2020 by Jubilate Music Group. She has presented lectures and lecture/recitals at national and regional meetings of the American Musicological Society, American Guild of Organists, Music Teachers National Association, and The College Music Society. Her research interests include feminist musicology and compositions by women composers.

Frisch, Mira

Mira Frisch, 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.

Fronckowiak, Ann

Dr. Ann Fronckowiak is the Associate Professor of Oboe and Music Theory at Texas A&M University-Kingsville School of Music, an HSI and the oldest 4-year institution of higher education in South Texas, where she teaches oboe, chamber, ear training, and freshmen university success. Ann completed a Doctor of Musical Arts degree from The Ohio State University, where she received an award for the most distinguished music dissertation of the year, a Master of Music degree from the Manhattan School of Music, and a Bachelor of Music from State University of New York-Fredonia. She has performed as a soloist, chamber musician, and orchestral member throughout the country and has presented at numerous regional, national, and international conferences. Dr. Fronckowiak has been broadcast on NPR and published in academic journals. She is currently pursuing a master's degree in Clinical Mental Health Counseling to better serve her students and community through teaching of Musicians' Health and Wellness and advocating inclusivity and accessibility amongst professional and student musicians with disabilities.

Garrison, Leonard

Leonard Garrison is University Distinguished Professor of Flute at the University of Idaho and recipient of the University's Presidential Mid-Career Award and an Idaho Commission on the Arts Fellowship. He is flutist in the Northwest Wind Quintet and the Scott/Garrison Duo, Principal Flute of the Walla Walla Symphony, and Past President and Program Chair of The National Flute Association. In summers, he teaches and performs at Blue Lake Fine Arts Camp in Michigan.

His twelve CDs, including premiere recordings of many works, have received rave reviews. *Flute Talk* called *Superflute* "astounding," and *The Flute Network* said "his performance was 'just 'superior' both in brilliant technique and musicianship." *Fanfare Magazine* wrote of *East Meets West*, "Leonard Garrison's basic sound is extraordinary—uncommonly rich, pure, and true."

Leonard has been flutist in the Chicago Symphony and the Tulsa Philharmonic, soloist on National Public Radio's *Performance Today*, and a frequent performer at National Flute Association conventions. He has taught at The University of Tulsa, Bowling Green State University, the University of Arkansas, and the University of Wisconsin at Eau Claire. *The Flutist Quarterly*, *Flute Talk* and other journals have published his articles. Garrison holds a Doctor of Music from Northwestern University, a Master of Music and Master of Arts from Stony Brook University, and Bachelor of Music from The Oberlin Conservatory of Music. He studied with Samuel Baron, Walfrid Kujala, and Robert Willoughby.

Gilday, Jesse

Jesse Gilday's clarinet playing has been described by the South Florida Classical Review as "carefully and beautifully shaped" and "precise." Originally from Troy, New York, Dr. Gilday performs in Florida with the Punta Gorda Symphony (formerly Charlotte Symphony), Miami Lyric Opera, New World Symphony, Symphony of the Americas, The Villages Philharmonic Orchestra, and numerous chamber ensembles following his time in New York City as a freelance clarinetist. He performed on the 2018 Latin Grammy-nominated Sony/ATV Latin recording of Jorge Mejia's *An Open Book: A Memoir in Music*.

Dr. Gilday is the clarinetist for the NODUS Ensemble, the faculty contemporary ensemble-in-residence at Florida International University. He is a teaching artist at Miami Music Project, an El Sistema-inspired non-profit organization advocating social change through music.

During the summer, Dr. Gilday also serves as faculty at Killington Music Festival in Vermont. He has performed at the International Clarinet Association's ClarinetFest in 2017 and 2019, as well as The College Music Society's international and Southern Region's conferences in 2018. Dr. Gilday's academic interests include elevating interest in LGBTQ composers, lesser-known French composers, and Irish traditional music in American universities.

Dr. Gilday earned his Doctor of Musical Arts at the University of Miami—Frost School of Music and holds degrees from New York University, Baylor University, and Gordon College. He is a five-time world-qualifying Irish dancer and site director of the Niall O’Leary School of Irish Dance—Miami.

Goble, Jodi

Composer Jodi Goble writes text-based, character-driven music fueled by her extensive background as a vocal coach and song-specialist collaborative pianist. Her compositions have been performed across the United States and internationally and featured on National Public Radio. She is the 2013 winner of the Iowa Music Teachers Association Commission Competition and the 2016 runner-up in the National Association of Teachers of Singing Art Song Competition. She also placed as a NATS ASCA finalist in 2008 and 2017, and as the honorable mention winner in 2015. Ms. Goble is an Associate Teaching Professor in Voice at Iowa State University and the official pianist for Simon Estes’ Roots and Wings Community Concert Series.

Gonzales, Cynthia I.

Cynthia I. Gonzales, Regents’ Teacher and Associate Professor at Texas State University, is author of the first collection of aural skills published in SmartMusic, titled *The Listen-Sing Method*. Her primary research areas are music theory pedagogy and text-music relationships in the early tonal songs of Arnold Schoenberg.

Gray, Colleen

Colleen Gray, soprano, has appeared regularly in operas, concerts, and as a frequent presenter for conferences including seven international CMS conferences. Dr. Gray is also in demand as guest artist/clinician with recent recitals/master classes at the universities in Zagreb, Split and Dubrovnik, Croatia. Dr. Gray is Professor of Music at Slippery Rock University where she teaches Applied Voice and is the Chairperson of the Department of Music. She holds degrees from West Virginia University, Duquesne University, and West Chester State College. She continued her performance studies with the Accademia Vocale di Lucca, Italy, and the Pittsburgh Opera Center. Her book, *The Life and Vocal Works of Lee Hoiby, American-Composer and Pianist, 1926-2011* is published by Edwin-Mellen-Press.

Green, Kathryn

Kathryn Green is a professor of voice and the director of the graduate vocal pedagogy program at Shenandoah Conservatory. She has been instrumental in developing the first Doctor of Musical Arts in Vocal Pedagogy that allows for the inclusion of CCM (non-classical) repertoire within the degree parameters and audition guidelines. She also initiated the first Master of Music degree in contemporary voice in the United States. For the past 15 years, she has served as the executive director of the CCM Vocal Pedagogy Institute which serves as the flagship institution for functional evidenced-based training in contemporary vocal genres. Her research on contemporary commercial voice has been published in the *Journal of Voice* and in the *Journal of Singing*. Her performing career appearances with the Erie and Buffalo Philharmonics as alto soloist include several oratorio performances. Her operatic and oratorio role have included Carmen (Carmen), Juditha Triumphant (Juditha), Gianni Schicchi (Zita), Seven Deadly Sins (Anna), Madame Butterfly (Suzuki), Hansel and Gretel (witch) and Suor Angelica (Principessa). She sang in Germany, Austria, France, and Italy as the operatic Diva of a comic show (Panem et Circensus) that toured from 1990-1997. Dr. Green received her DMA in Performance at Cincinnati Conservatory of Music where she researched the Hymnody of the Seneca Native Americans of Western New York, which became her doctoral thesis. She has been a guest clinician throughout the United States and internationally, including the Universität der Künste Berlin, Hochschule der Künste Lübeck in Germany and Sao Paulo University in Brazil.

Gullings, Kyle

Kyle Gullings is a collaborative composer of stage, vocal, and chamber works addressing diverse social topics including fate, mental illness, and the American Dream. He was a national finalist in the National Opera Association's Chamber Opera Competition, and a two-time regional winner of SCI/ASCAP's Student Composition Competition. He is also co-author of *Open Music Theory Version 2*, a free, online, editable textbook and workbook. Dr. Gullings is Associate Professor and Director of The University of Texas at Tyler's School of Performing Arts, specializing in undergraduate music instruction and developing open educational resources (OER). He holds DMA and MM degrees in Composition from The Catholic University of America, and a BM in Theory/Composition from Concordia College–Moorhead. [www.kylegullings.com]

Hall, Richard D.

Richard D. Hall is a musician, composer, sound artist, digital-video artist and music educator based in central Texas. His main interest is performing live laptop "art" music in concert settings. Richard has performed at several national and international conferences and festivals including those sponsored by the CMS, the NACUSA, National Association of College Wind and Percussion Instructors, the ATMI, the International Society of Improvising Musicians and the Texas Society of Music Theorists. His music has also been featured at conferences by the National Flute Association, the Society of Composers, Inc., the Vox Novus 60x60 Contemporary Music Project, the Electronic Music Midwest Festival and the International Computer Music Association as well as the Sonic Art Oxford Festival in England, the LOOP Video Art Festival in Spain and the Edinburgh Festival Fringe in Scotland. His electronic music has been used at art museums in many major US and European cities. He has also created several animated Digital, Video-Art works and experimental, animated films that have been featured in numerous national and international performances. Richard has received numerous commissions, scored independent films, television series, documentaries and theatrical productions. His music has also been recorded by the Czech Philharmonic Orchestra for ERM Media and the Wild Basin Winds with the Emmy award-winning children's group The Biscuit Brothers. His musical collaborations with dancers have been featured all over the world including Mexico, Uruguay, Romania, Scotland, Guatemala, Egypt, Iran, India, South Korea and Germany. Richard is a Senior Lecturer of Music at Texas State University. [<http://richallmusic.com>]

Halper, Matthew

Matthew Halper is Professor of Music at Kean University. He has received performances in leading venues such as Lincoln Center's Alice Tully Hall, Weill Recital Hall at Carnegie Hall, and live on Chicago Radio and Public Television. He received a Whitaker Reading Prize from the American Composers Orchestra. His *String Quartet* was awarded the Walsum Prize and premiered by principals of the National Symphony Orchestra. Recordings include the release of his *Concerto for Flute and Wind Ensemble* (TROY821) which the American Record Guide lauded as "ambitious, ... lyrically dramatic, majestic and broadly American in flavor." Dr. Halper has lectured on contemporary music, music technology and has had his works performed at conferences of the CMS, College Band Directors National Association, the Society of Composers, the National Flute Association, and at various institutions including the Juilliard School. Recent performances of his music include the National Theater and Concert Hall in Taiwan.

Hannon, Andrew

Andrew Hannon's musical life is a combination of diverse influences. He composes for the concert stage and has performed in metal core bands. His music alternates between moments of violence and serenity creating an element of tension. In addition to musical tension, he incorporates technology as an aesthetic statement. For example, *Two Lost Loves* draws its material from anonymous voicemails, *Night Watch* transmits audio through audience's smart devices, and *News Flash* uses a YouTube video as source material for audio and video.

His compositions are performed throughout the United States at SEAMUS, North American Saxophone Alliance national conference, College Music Society's national conferences, Electroacoustic Barn Dance, and

USF New Music Festival. His compositions are published by Warwick Music and Potenza Music. He strives to foster creative community by collaborating with performers and mentoring students.

Andrew earned his DMA in music composition from the University of South Carolina. His research focuses on composition pedagogy, fear and aural skills, and the music of Ligeti. He is Assistant Professor of Music Composition at Appalachian State University in Boone, North Carolina.

Hanson, Josef

Josef Hanson, Ph.D. is Assistant Professor and Coordinator of Music Education at the University of Memphis, where he teaches instrumental music students and oversees bachelor's, master's, and doctoral programs in music education. Previously, he taught at the University of Massachusetts Boston and the University of Rochester as well as in public schools in the state of Maryland. Dr. Hanson is a specialist in entrepreneurial thinking applied to music teaching and learning. From 2016-2020, he served as President of the *Society for Arts Entrepreneurship Education*, and he currently serves as Managing Editor of the *Journal of Arts Entrepreneurship Education* and as an editorial board member for *Music Educators Journal*, *Contributions to Music Education*, and *College Music Symposium* forums. Dr. Hanson has led ensembles in performance at the Kennedy Center and Rock 'n' Roll Hall of Fame, and his writing has been featured in a variety of leading periodicals, including the *Journal of Research in Music Education*, *International Journal of Music Education*, *Entrepreneurship Education and Pedagogy*, and *Music Perception*.

Harley, Anne

Canadian scholar-performer, director, soprano, and educator, Anne Harley specializes in new music performance, and has premiered, performed, and recorded works by contemporary composers Ziporyn, Adams, Gawlick, Andriessen, Eotvös, Harbison, and recorded for Hänssler Profil, Naxos, Sony Classics, Canteloupe, Musica Omnia, einKlang, and BMOP/sound. Since 2009, Dr. Harley serves as associate professor at Scripps College, California, where she teaches interdisciplinary humanities, music history, and voice performance. In 2012, she founded the commissioning project, Voices of the Pearl. The project commissions, performs, and records new musical settings of texts by and about female esoteric practitioners from all traditions, in which she performs as vocal soloist. Voices of the Pearl has commissioned over 16 new works in the past 10 years, from composers such as Chinariy Ung, Karola Obermueller, Emilie Cecilia LeBel, Moshe Shulman, Aida Shirazi, and Fahad Siadat. The recipient of numerous grants and fellowships, Harley's projects have three times been awarded the U.S. National Endowment for the Arts ArtWorks grant. She is also the recipient of several grants from the Canada Council for the Arts, and recently was invited to residencies at the Shanghai Theatre Academy and the Salzburg Mozarteum. Her scholarship focuses on performance practice and the creation of collaborative performances in order to bridge cultural differences.

[\[www.voicesofthepEARL.org\]](http://www.voicesofthepEARL.org)

Harry, Adam G.

Adam G. Harry completed his BM and MM in music education and PhD in curriculum and instruction at the University of Wisconsin–Madison. Previously, Dr. Harry taught high school instrumental music for four years in Oconomowoc and Mosinee, Wisconsin. He has recently been active as a guest clinician in southern Wisconsin and an Adjunct student teacher supervisor for Loras College. His research interests include discursive constructions of musical ability, inclusive school practices in music education, vernacular/popular music making, and critical race theory in music education. He has presented his research at the annual meeting of the American Educational Research Association.

Haslett, Malinda

Soprano Malinda Haslett is internationally recognized as a performer and scholar. She earned her Doctor of Musical Arts from Stony Brook University while simultaneously performing leading operatic roles in Europe's most prized concert houses. Selected performances include Royal Opera House (London, UK), solo recitals in Beirut (Lebanon), Danang (Vietnam), and Berlin Konzerthaus. In a signature role as Violetta, Paris' *Le Soir* wrote "Ravishing, she misses not one note of elegance". She has sung solo recitals for two sitting presidents and volunteered teaching music in the Middle East and Africa.

In the United States, Ms. Haslett's portrayal as Pamina was reviewed by Opera News as having been sung "with such meltingly limpid phrases that the audience held its collective breath." Other leading roles of note are Juliette in *Roméo et Juliette*, Susanna in *Le nozze di Figaro*, Mimì and Musetta in *La Bohème*, Norina in *Don Pasquale*, Nannetta in *Falstaff*, and Leïla in *Les pêcheurs des Perles*.

Known for her performances and research in Early 20th Century French Literature, she has been a guest lecturer on the subject of French Female Composers at Bangor University in Wales, UK, University of Southern Mississippi, and Tulane University. She has served on faculties at Towson University (Baltimore), University of Pennsylvania (Philadelphia), and Stony Brook University (Stony Brook). She currently holds the position of Director of Vocal Studies and Assistant Professor at University of Southern Maine. [www.malindahaslett.com]

Hayami, Satoko

A native of Japan, Satoko Hayami is a pianist, teaching artist, and community engagement researcher based in Madison, Wisconsin. As a collaboration-loving pianist and passionate performer of new music, Satoko has performed and taught piano solo and chamber music as well as instrumental and vocal accompaniment repertoire in Europe, Australasia, South Asia, and throughout North America. Currently, she is on the piano faculty at Beloit College, also a community engagement coordinator at LunART Festival, and a board member for Turtle Creek Chamber Orchestra. As a researcher, Satoko was a Public Humanities Exchange Scholar at UW-Madison Center for the Humanities for her work with Madison Japanese Language School, where she continues to serve as an interdisciplinary artist-teacher. Satoko holds master's degrees in Collaborative Piano from Rice University and the Cleveland Institute of Music. She was awarded a Paul Collins Fellowship, and is pursuing a DMA in Collaborative Piano with a minor in Arts Administration at the University of Wisconsin-Madison under the mentorship of Professor Martha Fischer.

Heald, Jason A.

Jason A. Heald currently serves as Director of Music at Umpqua Community College, and is an active composer, performer, educator, and clinician in the Pacific Northwest. He holds a PhD in composition from University of Oregon, a master's degree from University of Portland, and a bachelor's degree from Lewis and Clark College. Dr. Heald is a prolific composer, with works published by Augsburg Fortress, ChoralWeb, UNC Jazz Press, Plymouth Music, Sound Music Publishing, and Call of the Wild Publishing. Recent premiers and commissions include performances by the Oregon Musical Theatre Festival, Shreveport Opera, Vanguard Voices, Delgani Quartet, Consonare, Kantorei, The Singers—Minnesota Choral Artists, the Willamette Singers, and Halcyon Trio Oregon.

Hernández, Salvador

Salvador Hernandez is a student at the University of North Texas, where he is pursuing his PhD with specializations in ethnomusicology and anthropology. His interests revolve around sustainable ethnomusicology, the indigenous music of northern Mexico, and U.S.-Mexican musical traditions. Hernandez has previously worked with indigenous communities in the Gran Nayar region of Mexico, and he is currently working toward understanding how indigenous Mexican cosmologies and rituals are threatened by the global climate crisis.

Hoelsing, Peter J.

Pete Hoelsing is an ethnomusicologist, drummer/multi-instrumentalist, and vocalist who currently serves as Director of Sponsored Programs at Dakota State University. A faculty affiliate of DSU's College of Arts and Sciences, Hoelsing also holds an adjunct appointment on the ethics and humanities faculty section at University of South Dakota's Sanford School of Medicine. He has previously taught at Grinnell College, Claflin University, and Florida State University, where he finished a PhD in 2011. Hoelsing's forthcoming book with University of Illinois Press (2021) examines the music of Ugandan traditional healers. His other research and teaching interests span Africa and its global Diaspora, with particular attention to Ugandan expatriate communities and popular music in the Americas. His ethnographic research has garnered generous funding from the Fulbright-Hays Program, the Krebs Foundation, the Mellon Foundation, and UNCF Programs. Building on a sustained commitment to performance as an essential component of research and teaching, Hoelsing's work in Uganda has incorporated intensive study of several instruments from drums to indigenous strings with numerous musicians, most notably Dr. Damascus Kafumbe and Ssematimba Frank Sibyangu. As a jazz drummer, Hoelsing has performed with Etienne Charles, Roland Guerin, Jason Marsalis, Dan Nimmer, Marcus Printup, and Marcus Roberts, to name a few. He has also studied merengue and salsa with Dominican master drummer Julio Figueroa and Maestro Dr. Juan-Ramón (Tony) Guzmán. Productive play remains at the heart of what he does every day in the classroom, in the field, in the office, and at home.

Hoffman, III, Edward Ted C.

Edward "Ted" C. Hoffman, III, is Associate Professor and Director of Music Education at the University of Montevallo (AL) where he coordinates the undergraduate music education programs, teaches graduate coursework in the Master of Education program, directs tuba/euphonium studies, administers the summer Young Musicians' Camp, and is faculty advisor to the nationally-recognized collegiate chapter of NAFME. Prior to his appointment, Dr. Hoffman taught prekindergarten through eighth grade general music and directed a variety of all-superior elementary, middle, and high school vocal and instrumental ensembles.

His current advocacy and research agendas focus on music teacher recruitment and mentoring, curriculum development and student assessment in prek-12 and teacher preparation programs, issues in small and rural school music programs, and the inclusion of students with exceptionalities in music classes. Hoffman has published more than two dozen articles and chapters on these topics and has presented related research and clinics in 27 states.

Hoffman is currently webmaster and Executive Director for the National Association of College Wind and Percussion Instructors, publisher of the NACWPI Journal, State Chair to the Southern Division of the Society for Music Teacher Education (SMTE), and facilitator of the SMTE School-University Partnerships Area of Strategic Planning & Action (ASPA). Previous service positions include: founding president of the Alabama chapter of the Organization of American Kodály Educators (OAKE), Executive Governing Board and Presidential Cabinet member of the Alabama Music Educators Association (AMEA), State Advisor for the National Association for Music Education-Collegiate (NAfME), and Chair of the Alabama Music Teacher Education Committee.

Hurd, Ivan

Ivan Hurd currently serves as Assistant Professor of Piano Pedagogy and Coordinator of Class Piano at the University of Texas at San Antonio where he teaches piano pedagogy, piano literature, class piano, and undergraduate and graduate applied piano. He holds a Doctor of Musical Arts degree in Piano Performance and Pedagogy from the University of Oklahoma, and Piano Performance degrees from Eastern Michigan University (M.M.) and the University of Iowa (B.M.). His major teachers include Dr. Jane Magrath, Dr. Barbara Fast, Dr. Joel Schoenhals, and Dr. Réne Lecuona.

Dr. Hurd has performed throughout the United States and in Eisenstadt, Austria at the famed Haydnsaal in the Esterházy Palace. He was one of ten pianists selected to compete for the Rosamond P. Haeberle Memorial Piano Award.

In addition to performing, Dr. Hurd has published articles in *Clavier Companion*, *American Music Teacher*, and *the MTNA e-Journal*. His research has been featured at several national and international conferences including the MTNA National Conference, the National Conference on Keyboard Pedagogy, the Group Piano and Piano Pedagogy Forum, The College Music Society National Conference, the MusicEdConnect Online Piano Teachers Conference, and the National Conference of the Canadian Federation of Music Teacher Associations. He served as co-chair for the planning committee of the Young Professionals Track for the 2016 MTNA National Conference, and currently serves on the Teacher Education in Higher Ed committee for NCKP. Dr. Hurd was named a Steinway Top Teacher in 2018.

Hwang, Nick

Nick Hwang is a composer and sonic artist whose work explores connections in art, technology and interaction. He is currently an Assistant Professor at the University of Wisconsin at Whitewater in the Media Arts and Game Development program. Nick earned his PhD in Compositional and Experimental Music & Digital Media at the Louisiana State University. His research interests include live electronic/acoustic instrument performances, laptop ensembles, physical/gestural musical controls, interactive musical systems, and game design in musical settings. His on-going research projects include novel musical controllers and networked musical communication. He has performed and presented at ISEA, NIME, SEAMUS, NYCEMF, NowNet Arts, Hong Kong New Music Ensemble, Root Signals, and MoxSonic.

Hwang, Yoon Joo

Dr. Yoon Joo Hwang, Assistant Professor of Bassoon at the University of Central Florida, has taught and performed throughout the U.S., Asia and Europe. She has been invited to present master classes and to give lectures at Yonsei University, Hanyang University, Sookmyung Women's University, Central Conservatory of Music in Beijing, Shanghai Orchestra Academy, Shenzhen Arts School, UCLA, UC Irvine and UCSB. Dr. Hwang has a diverse research portfolio and has been invited to present scholarly research papers at meetings of The College Music Society (CMS) and the International Double Reed Society (IDRS), the Meg Quigley Bassoon Symposium, the National Association of College Wind and Percussion Instructors, the Hawaii University International Conference and the Association of Asian Studies. Her academic article entitled "How Asian Identity Impacts Asian Performers in Classic Music: East Asians Meet Western Musical Culture" was published in the Journal of Ewha Music Research Institute. Dr. Hwang has performed and presented solo recitals at venues including the IDRS, the Florida Music Teachers Association (FMTNA) and Carnegie Hall and she is a founder and member of the Tomo Bassoon Trio, formed to inspire new Asian bassoon students. Dr. Hwang has adjudicated the FMTNA competition and serves as a Junior Competition Coordinator for the FMTNA competition. Dr. Hwang was appointed to serve as Vice President of Korean Relations on the Executive Board of the Asian Double Reed Association, an organization devoted to bringing together double reed performers and teachers from throughout Asia.

Jackson, Jay Alan

Jay Alan Jackson is a musician, mathematician, and computer scientist. As a drummer, he has had the opportunity to study, perform, and record with many of the best jazz musicians in the world. He has also conducted computer music research, written numerous multimedia applications, and done audio production. He holds a PhD in Mathematics from Florida State University and has been a faculty member at Rochester Institute of Technology since 2002 with joint appointments in the School of Interactive Games & Media and the School of Mathematical Sciences. He has also taught at Michigan Technological University, Duke University, University of Louisiana, and Western New England College.

Jampole, Emma Joy

Emma Joy Jampole is a dissertator at the University of Wisconsin-Madison, pursuing the PhD in Curriculum Studies—Music Education. Emma Joy’s scholarship and research focuses on trans students’ musical experiences within formalized instrumental music settings. A highly respected music educator with over 35 years of teaching experience and sought-after presenter at national and international conferences, Emma Joy brings a much-needed research focus to the field of Music Education regarding the experiences of LGBTQ+ youth and young adults.

Johnson, Allison

Allison Johnson, co-composer, has degrees in music from Stanford University (BA), CalArts (MFA), UC San Diego (PhD) and a post-doctorate in Asian Studies/Theater & Music (Occidental College). Her works have been performed in Europe, Asia, the US, and she’s received grants from the American Composers Forum, American Music Center, Montalvo Arts, Center for Cultural Innovation, Durfee Foundation, Getty Foundation, and others. She has published and presented research on code-switching, race and theater casting, Chinese film music, and Asian-American hip hop, and has been a guest lecturer at National Taiwan University, Freie Universität Berlin, USC, UCI, and Mills College.

Johnson, Carly

Dr. Carly Johnson serves as Chair of the Department of Music at Alabama State University, a public 4-year HBCU located in Montgomery, Alabama, where she teaches applied trumpet, music education courses, and graduate music courses. Dr. Johnson earned degrees from the Dana School of Music at Youngstown State University, the University of Florida, and the Ohio State University. She has appeared as a clinician, soloist, and chamber musician throughout the United States, Canada, Europe, most recently as a soloist with the Orquesta Sinfonica de Oriente in Santiago de Cuba.

Johnson, Emlyn

see Alla Balena Ensemble
see American Wild Ensemble

Johnson, Malik

BIO PENDING

Johnson, Rebecca

Flutist Rebecca Johnson is the Assistant Professor of Flute at Eastern Illinois University, where she has taught since 2007, and is 2nd flutist of the orchestra Sinfonia da Camera. She enjoys national prominence as performer and teacher through her work on numerous guest artist recital series, master classes, festivals and orchestras. Internationally, she has regularly performed and taught at the Convención Internacional de las Flautistas in Quito, Ecuador, since 2009, and was a featured artist at the 2018 Festival Internacional de Flautistas in São Paulo, Brazil.

Dr. Johnson enjoys collaboration with friends and colleagues. 2019 included recital and conference performances with both percussionist Jamie V. Ryan and clarinetist Magie Smith. 2020 included recitals at several universities and conference performances as part of Trio Village, and the virtual second half of 2020 included a presentation on the National Flute Association’s Summer Series, and conference presentations for the National Association for College Wind and Percussion Instructors (NACWPI) National Conference, for the Rise Conference at Eastern Illinois University, and the Illinois State Music Teacher’s Association 2020 Virtual Conference. She served the National Flute Association as the Program Chair for the 2019 NFA convention and is currently serving as the organization’s Vice-President/President-Elect.

Dr. Johnson was a Rotary International Ambassadorial Scholar to the Royal Northern College of Music in

Manchester, England. She holds degrees from the University of Illinois (DMA), the University of Louisville (MM), the Royal Northern College of Music (PGDip, PPRNCM) and the University of Northern Iowa (BM).

Johnson, Rebecca

see Trio Village

Kaurin-Karača, Nataša

Ms. Nataša Kaurin-Karača is a Clinical Associate Professor at Oklahoma State University, where she teaches Aural Skills and conducts University Singers ensemble. Since 2010 Nataša has served as music director of the Stillwater Chamber Singers, an auditioned, community-based choir consisting of singers from the state of Oklahoma.

Nataša's teaching experiences include leading choral programs at the elementary, high school and college levels in Bosnia and the United States. Her musical background is firmly anchored in the Central European choral tradition, and her education began with early training in Kodaly aural skills methods.

Nataša received her degree in Music Theory and Education from the University of Novi Sad, Serbia, and continued her graduate studies in choral conducting at The Ohio State University under the tutelage of Dr. Hilary Apfelstadt. She participated in masterclasses and took individual studies with renowned artists such as Simon Carrington, Charles Bruffy, Dale Warland, Robert Sund, Marguerite L. Brooks and Jaakko Maantyarvi.

Kearney, Joshua

Joshua Kearney is Assistant Professor, Assistant Director of Bands, and Director of Athletic Bands at the University of Nebraska at Omaha. Dr. Kearney maintains an active guest conducting schedule with ensembles locally and across the United States. In addition to his duties at UNO, Dr. Kearney serves as Music Director of the Nebraska Wind Symphony—an established adult wind band in its 44th concert season.

An advocate of new music, Kearney regularly works with composers in the creation and performance of new works for winds. Dr. Kearney is also an active editor and arranger. In 2017, Boosey & Hawkes published Kearney's critical edition of Emil Hartmann's *Serenade for Winds* (Op. 43) in their acclaimed Windependence Chamber Ensemble series. Kearney earned degrees from Michigan State University and Columbus State University (GA).

Kearney holds affiliations with the Nebraska State Bandmasters Association (NSBA), Nebraska Music Educators Association (NMEA), National Association for Music Education (NAfME), The College Music Society (CMS), and the College Band Directors National Association (CBDNA). Kearney also serves on the Executive Board for NSBA as Concert Band Chair and as Chair of the CBDNA Social Media Committee.

Kennard, Jennifer

An avid educator and performer, Dr. Jennifer Kennard has developed a broad musical career that combines her interest in both performance and education. Currently Contracted Faculty of Practice at Concordia University (St. Paul), Dr. Kennard has performed with the Minnesota, Chautauqua, Grand Rapids, Lansing, and West Shore symphony orchestras. She has performed as a solo and chamber musician throughout the United States and in Australia and has worked with such reputable flutists as Paula Robison, Mathieu Dufour, Emmanuel Pahud, Walfrid Kujala, Jeffery Zook, and others. Dr. Kennard also currently serves as the Pedagogy Chair of the Upper Midwest Flute Association's and has served on the board in many capacities, including past president.

Dr. Kennard completed her Doctor of Musical Arts degree in Flute Performance at Michigan State University in 2006, where she has served as a Teaching Assistant in inter-arts and humanities and was also a concerto soloist

with the Michigan State University Philharmonic Orchestra. Ms. Kennard received her Master of Music degree in Flute Performance from Michigan State and her Bachelor of Music degree from the Crane School of Music, SUNY Potsdam in Education and Performance. Her teachers have included Richard Sherman, Ervin Monroe, Randy Bowman, and Kenneth Andrews. She has also served as the Assistant Principal Librarian of the Cincinnati Symphony Orchestra.

Kersten, Fred

Fred Kersten is currently, and has been for eleven years, an Online Graduate Facilitator for Boston University. He works with graduate music education majors around the world who are completing their masters and doctorate degrees in music education. Currently he is instructor in charge of online music technology courses taught.

A veteran of public-school music teaching in Choral, General, and Instrumental areas, Fred has taught music from Nursery, and Kindergarten through Graduate Levels. His doctoral dissertation focused on Music for the Visually Impaired and was developed from his many years of teaching music to students with exceptionalities. Interest in the recorder as a performing instrument led to study at Indiana University and he authored a book on Teaching Recorder that has been published by NAFME. His performance repertoire includes Bach, Handel, Telemann, and the vast repertoire of classical recorder literature. His current interests are focused on music technology and his study of classical pipe organ, which was his dual major as an undergraduate in addition to clarinet and recorder.

Ketter, Daniel Marcel

see American Wild Ensemble

Klein, Jenna

Jenna Klein teaches Applied Piano at Southern Nazarene University as an adjunct faculty member and Group and Applied Piano at the University of Oklahoma as a Graduate Assistant. She is a Ph.D. in Music Education in Piano Pedagogy Candidate at the University of Oklahoma and holds degrees from the State University of New York at New Paltz and the University of Northern Iowa. She has performed nationally throughout the Hudson Valley region of New York, Michigan, and the Midwest and internationally in Eisenstadt, Austria as part of the Classical Music Festival.

During her time at OU, she has been a four-time recipient of the Provost's Certificate of Distinction in Teaching for outstanding instruction as a Graduate Teaching Assistant. Most recently, she was awarded the 2021–2022 Mergler and Bullard Dissertation Completion Fellowship which she will use to continue research related to diversity and representation in the piano repertoire. Ms. Klein is an active presenter at state, regional, and national conferences.

Kreckmann, Andrew

Dr. Andrew Kreckmann is currently the Director of Choral Activities at California State University, Sacramento. There, he conducts three choirs, teaches undergraduate advanced conducting and literature, and oversees the graduate choral conducting program. Prior to Sacramento State, Dr. Kreckmann served as DCA at Henderson State University in Arkadelphia, Arkansas as well as Wayne State University in Detroit, Michigan. He is also active in music ministry and was recently appointed Director of Music at Elk Grove United Methodist Church in California.

Kuehler, Daniel

Daniel Kuehler is a pianist, educator, and entrepreneur who recently completed his Doctor of Musical Arts degree in Piano Performance and Literature from Eastman School of Music. A native of St. Louis, he is a co-founder and faculty member of the annual University of Missouri-St. Louis Summer Keyboard Camp, a week-long immersion in piano, organ, and harpsichord. As a member of the Eastman Performing Arts Medicine program, Daniel provides personalized Virtual Bedside Concerts via ZOOM to patients of Strong Memorial Hospital in Rochester, New York through the Musicians on Call initiative. Daniel has performed as a soloist and chamber musician in Russia, China, Portugal, Austria, as well as at the Kennedy Center, Italian Embassy, Smithsonian National Portrait Gallery, and Powell Symphony Hall. His piano students have gone on to pursue graduate degrees in music at Yale and Temple University and have won the University of Rochester Concerto Competition. In 2020, Daniel received Eastman's Teaching Assistant Prize for Excellence in Teaching. Among Daniel's research interests are the science of learning, memory, and the healing effects of music on the brain. He currently serves as the Coordinator of Liturgical Music for St. Theodore Catholic Church in Flint Hill, Missouri, and operates a private studio online.

Lake, Jr., William L.

Dr. William L. Lake, Jr., is an Assistant Professor of Music Education at the Crane School of Music (SUNY-Potsdam) and Associate Director of Bands. His additional academic responsibilities include conducting the Crane Concert Band and Community Band, teaching conducting, and supervisor of instrumental music education majors in their pre-field experiences. Dr. Lake is co-conductor of the Northern Symphonic Winds, and guest conducts the Crane Wind Ensemble regularly.

Dr. Lake earned his Doctor of Musical Arts Degree in Instrumental Conducting from The University of North Carolina at Greensboro under the mentorship of Drs. John R. Locke and Kevin Gerald.

As a passionate advocate for diversity, equity, and inclusion, Dr. Lake organized a three-part social activism movement, titled "When They See Us: Giving Voice to the Pain" that engaged over 9,500 people in courageous conversations about race, social injustice, and community. In March 2018, Dr. Lake was invited to present a position paper, "The Oak is Inside the Acorn: Fostering Potential through Mentorship" for the Eastern Division of the College Band Director Association at Yale University in New Haven, Connecticut. He is a member of the Conductor's Guild, the College Band Directors National Association (state of New York Vice-Chairperson), Kappa Kappa Psi, National Honorary Band Fraternity, Inc., an honorary member of Tau Beta Sigma, National Honorary Band Sorority, Inc., Phi Mu Alpha, Sinfonia, and Alpha Phi Alpha, Fraternity, Inc.

LaRue, Jenn

Jenn LaRue is currently pursuing her PhD in Ethnomusicology at the University of Georgia. She is currently the student representative for the Southern Chapter of CMS.

Lee, Ann Messerschmidt

Pianist Ann Lee is a classical soloist, accompanist, pedagogue, presenter, writer, and director. She received her MM from George Mason University, following a BA in Philosophy from The American University. Ann performs frequently as a soloist and accompanist on the east coast and Washington, DC, area. Recent performances include solo performances at The Phillips Collection; The Lyceum; multiple featured solo recitals for Steinway & Sons; 100 Years of Women and the Saxophone with Amy Green and Charlotte Harding; Navy Band Symposium; recordings for Blue House Productions; and a lecture recital featuring the Liszt Dante Sonata at Georgetown University, where Ann is a doctoral candidate studying artistic expression.

Ann's award-winning piano students have gone onto conservatory studies and international performances. She is a regular contributor to Music Reference Services Quarterly and American Music Teacher magazine. Ann serves as Director of Music and founder/co-producer of the Concert Series at Christ the King Church. Music at

CtK features classical repertory for choir, organ, and instrumental ensemble for special occasions, and frequently includes her own original arrangements and compositions. Recently, the ministry has become virtual with special outreach performances for social justice, and a benefit concert for COVID relief. Concert productions include *Serving Through Music* with the US Army Brass Quintet and *An Evening of Poetry and Music* with the former NEA president, Dana Gioia, and the US Army Chorus, singing the works of Morten Lauridsen.

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. Her commissions include the Bonnie McElveen Commission for Maestro Gerard Schwarz and Eastern Music Festival, Renée B. Fisher Piano Competition, and 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. . . . showing a penchant for colorful timbres, expressive lines, and lively rhythmic interaction of instruments".

Born in Seoul, Korea, HyeKyung studied at YonSei University and University of Texas at Austin where she received DMA in composition and piano performance certificate. Her music has been supported by the National Endowment for the Arts, Meet the Composer Fund, and residencies at Yaddo and MacDowell Colony (among others). She is Associate Professor of Music at Denison University in Granville, Ohio.

Lee, Junghwa

Pianist Junghwa Lee performs actively in solo recitals, chamber concerts and lecture recitals, and has frequently appeared in concerto performances as a soloist. Lee has presented solo recitals in 16 countries including the Arts Center Concert Series at National Chiao Tung University in Taiwan, Beethoven 32 Sonatas Series in Singapore, Dame Myra Hess Memorial Concert, and her New York debut recital at Weill Recital Hall at Carnegie Hall as a winner of Artists International's Special Presentation Award.

Winner of many competitions in Korea, including Sonyun-Hankuk-IIbo, Wolgan-Eumak, Seoul National University Concerto Competition and Korean Symphony Orchestra Concerto Competition, Lee received the Excellence in Accompanying Award and Performer's Certificate from Eastman School of Music.

Lee earned Bachelor and Master of Music degrees in Piano Performance from Seoul National University, and Doctor of Musical Arts degree in Piano Performance and Literature from Eastman School of Music. Lee is currently Associate Professor of Piano at Southern Illinois University Carbondale where she is Director of Southern Illinois Piano Festival.

As an active researcher and performer, Lee has presented at various conferences, and recorded the Complete Piano Works by Frank Stemper titled *BLUE13*. The album has received a Gold Medal from Global Music Awards. In addition, it was selected for Global Music Awards Top Ten Albums 2015. Her new album *Clara Schumann: Piano Works* was released in March 2021 and has been awarded a Gold Star in the Best Piano Solo CD category at "Music & Stars Awards," an international online music competition in Barcelona, Spain.

Leonard, Hakeem

Hakeem Leonard, PhD, MT-BC, is Associate Professor of Music Therapy and Assistant Provost for Inclusion, Diversity, and Equity at Shenandoah University. He teaches using culturally relevant pedagogy (CRP) and student-centered pedagogy to engage students in developmental, relational, and communal ways. He has given multiple presentations on using CRP in integrated ways. He seeks to help students connect their personal, cultural, and musical aesthetics toward growth, such that cultural knowledge is integrated within learning development and frameworks. He has recently published the article, “A Problematic Conflation of Justice and Equality: The Case for Equity in Music Therapy” and has organized several events promoting equity in the profession. During the pandemic, his Shenandoah music therapy students have participated in reimagined curricula and co-curricula with explicit cultural processes and outcomes with equitable frameworks such as Critical Race Theory. Perspectives of both virtual engagement and cultural sensitivity have been increasingly important. In his role as Assistant Provost, Dr. Leonard has worked to support faculty development and student engagement for inclusive pedagogy.

Liang, Chen

Born in Chengdu, China to a musical family, pianist Chen Liang is becoming an active figure on stages in both China and the United States. As a soloist, Chen gives numerous recitals every year in China and America; as a chamber musician, Chen enjoys working with outstanding instrumentalists and vocalists from all over the world. Chen is a frequent concerto soloist with Chong Qing Philharmonic in China, the Greece Symphony Orchestra, and the Lynn Philharmonic in the United States.

Chen is the winner of the 3rd Lira International Piano competition in St. Petersburg, Russia, the Big Arts Classical Music Scholarship Competition, and the Lynn Concerto Competition in the US. He also won top prizes in many other competitions including “Imola” International Piano Festival and Competition in Italy, Piano Texas Music Festival Concerto Competition, and the Chautauqua Music Festival Piano Competition.

Chen is currently a Teaching Assistant at the Eastman School of Music, as well as the Founder and Artistic Director for “Beyond the Clouds” summer piano festival in Chengdu, China.

Chen received his bachelor’s degree in piano performance from both Sichuan Conservatory of Music in China and Lynn University Conservatory of Music in Boca Raton, FL. He earned his Master of Music degree from Eastman School of Music, under the tutelage of Ms. Natalya Antonova, and is continuing his studies with her for his DMA. Chen’s other major teachers include Ying Cai, Daxin Zheng, Ai Zeng, Dr. Roberta Rust, Yixian Li (composition) and Dr. Thomas L. McKinley (composition).

Lipke-Perry, Tracy

Dr. Tracy Lipke-Perry enjoys a notably invigorating and eclectic career as a versatile performer, enthusiastic teaching artist, and researcher. Highlights of her performing career include recitals with artists such as Amy Porter, Alicia McQuerrey, Mary Karen Clardy, and Achilles Liarmakopoulos. A champion of new and contemporary music, she has commissioned and premiered works by Libby Larsen, John Luther Adams, Laura Kaminsky, and Gwyneth Walker. Dr. Perry’s pedagogical and research interests focus on underrepresented pedagogical and concert repertoire and enhancing understanding of piano technique. Current projects involve development of virtual and augmented reality technologies to facilitate piano training and use of digital motion capture technology to analyze kinematics of pianists’ movements. Dr. Perry holds a DMA degree in piano performance with a minor in neurophysiology from the University of Arizona and undergraduate degrees in piano performance and mathematics. She is currently Assistant Professor at the Crane School of Music, SUNY Potsdam. [<http://tracylipkeperry.weebly.com>]

Malyuk, Heather

Dr. Heather Malyuk is a music audiologist from Northeast Ohio. She owns and directs Soundcheck Audiology, a concierge wellness practice specializing in hearing wellness services for the music industry. She is the creator of the first-ever video series curriculum covering essential aspects of expert hearing wellness for schools of music, production companies, orchestras, and individual music industry professionals. In addition to her work within the music industry, she works as a consultant with innovative startup companies in the wellness circuit, and she is a research scientist with Gateway Biotechnology at the Northeast Ohio Medical University where she is studying the effects of sound exposure. [www.soundcheckaudiology.com]

Manchester, Ralph

Ralph A. Manchester, MD joined UHS in July 1983. Dr Manchester served as chief of the UHS Medical Care Section until July 1994, when he assumed the position of Director of the University Health Service. Dr. Manchester is Professor in the Department of Medicine in the UR School of Medicine and Dentistry, Vice Provost and a Fellow in the American College of Physicians. He received his medical degree from the University of Vermont in 1979 and completed his residency at the University of Kentucky Medical Center in 1983. Dr. Manchester has an interest in the evaluation and treatment of medical problems of musicians and serves as Editor of the Journal, Performing Arts Medicine. He is Past President of both the American College Health Association and the NYS College Health Association.

Mann, Tatiana Roitman

Performances of pianist Tatiana Roitman Mann have been recognized by the BBC as “formidable...both accurate and with rarely seen joy.” Tatiana has appeared as a soloist and recitalist across North America and Europe. Radio broadcasts include Hector Villa-Lobos’ *Mystic Sextet* on NPR’s Performance Today, Bela Bartok’s *Contrasts* on New York’s classical music station, WQXR, and George Gershwin’s *Rhapsody in Blue* on Little Rock’s KLRE. Mann’s recording of the original, big band version of Gershwin’s *Rhapsody in Blue* was released on Naxos in the album *Jazz Nocturne – American Concertos of the Jazz Age*. As a performer of contemporary works, she has presented premieres at the American Composer’s Forum, and performed *For Don* by M. Babbitt, with the composer in attendance, in celebration of his 90th birthday at Tanglewood’s Contemporary Music Festival. As the recipient of Peggy Rockefeller Memorial Fellowship at Tanglewood, she worked with James Levine, Dawn Upshaw, Yo-Yo Ma, Charles Rosen and Claude Frank. Engagement highlights include performances with San Diego Symphony, Beethoven’s Choral Fantasy in Sydney, Australia, as well as performances in the US of Gershwin’s *Rhapsody in Blue*, Beethoven’s *Piano Concerto No. 4, op.58*, Saint-Saëns’s *Piano Concerto No. 4, op.44*, Mozart’s *Piano Concerto No. 23, K488*, and DeFalla’s *Evenings in the Gardens of Spain* under the batons of M/Os Imre Pallo, Philip Mann, Jahja Ling and Beverly Everett, among others. Tatiana’s research includes beat perception and issues of equity in academia. Currently Dr. Mann is an Assistant Professor of Practice in Keyboard Studies at Texas Tech University.

Manzo, V.J.

V.J. Manzo is Associate Professor of Music Technology and Cognition at Worcester Polytechnic Institute (WPI). He is a composer and guitarist with research interests in theory and composition, artificial intelligence, interactive music systems, and music cognition. V.J. is author of several books published by Oxford University Press including *Max/MSP/Jitter for Music*, *Foundations of Music Technology*, and co-author of *Interactive Composition and Environmental Sound Artists*. He has created numerous software projects including the Modal Object Library, a collection of programming objects to control harmony in algorithmic and electro-acoustic compositions, and EAMIR, an open-source project and non-profit charity organization that supports composition, performance, education, and research through accessible technology-based musical instruments. He is the founding director and principal investigator of the Electric Guitar Innovation Lab (EGIL) at WPI, and a co-director of the Media Arts Group Innovation Center (MAGIC) at WPI.

Marasco, Anthony T.

Anthony T. Marasco is a composer and sound artist who takes influence from the aesthetics of today's Digimodernist culture, exploring the relationships between the eccentric and the everyday, the strict and the indeterminate, and the retro and the contemporary. These explorations result in a wide variety of works written for electroacoustic ensembles, interactive computer performance systems, and multimedia installations.

An internationally-recognized artist, his music and installations have been presented across the United States as well as in Norway, Italy, Brazil, Denmark, and Canada. His works and research have been featured at festivals such as New Interfaces for Musical Expression (NIME), the Web Audio Conference, the Toronto International Electroacoustic Symposium, the Society for Electro-Acoustic Music in the U.S. (SEAMUS), Electroacoustic Barn Dance, New York City Electroacoustic Music Festival, the International Computer Music Conference (ICMC), the National Student Electronic Music Event (NSEME), Mise-En Festival, Montreal Contemporary Music Lab, Electric LaTeX, and Omaha Under the Radar.

Marasco is an Assistant Professor of Music Technology and Composition at the University of Texas Rio Grande Valley. His research focuses on topics such as web audio, hardware hacking, and creating hardware and software tools for networked music performance practices. He is a co-developer of Collab-Hub.io along with Nick Hwang and Eric Sheffield. His dissertation research centered on extending mediated and networked performance techniques to circuit-bent readymade devices through the creation of a hardware/software framework called Bendit_I/O.

Martin, Joey M.

see Purgatory Creek Trio, The

Masterson, Sarah

Dr. Sarah Masterson is currently Associate Professor of Piano and Music Theory at Newberry College in Newberry, South Carolina, where she serves as the Coordinator of Music Theory, Director of Department of Music Social Media, and the founding Artistic Director of the W. Darr Wise Piano Competition. Dr. Masterson's recent research focuses on the work of 20th-century American women composers, and she presented related lecture-recitals at the Women Composers Festival of Hartford, CMS Mid-Atlantic Conferences, and the 2020 CMS National Conference. As a performer, Dr. Masterson maintains an active schedule of solo and collaborative performances throughout the East Coast and Midwest. She recently recorded Philippa Schuyler's unpublished piano work *Seven Pillars of Wisdom* for release with Centaur Records.

Maurer, Joseph

Joe Maurer is a postdoctoral Humanities Teaching Fellow at the University of Chicago, where he recently earned a PhD in Ethnomusicology. His current research examines the organizational and youth development dynamics of several Chicago-based music programs that teach traditions including mariachi, *p'ungmul*, and Mexican *son*. His other research areas include U.S.-based political protest music and New England maritime music revivalism. Joe's teaching encourages undergraduates to engage critically with aural, social, and cultural aspects of American, European classical, and world music traditions. His public and nonprofit-sector work includes research, strategic planning, and program evaluation for Chicago arts education organizations. Prior to his doctoral studies, Joe worked with high school students as a college access counselor in Providence, RI and Boston, MA.

McCall, Joyce

Joyce McCall was appointed to the faculty of the University of Illinois in 2018. Prior to her appointment, she served as a postdoctoral resident scholar and visiting assistant professor in music education at the Indiana University Jacobs School of Music, where she taught introductory music teaching courses, advanced instrumental methods, and jazz methods. McCall also served as an assistant band director at MacArthur High School in Houston, Texas, and a woodwind and marching band specialist in Alabama, Arizona, and Mississippi.

McConville, Brendan

Brendan McConville is Professor, Associate Director for Undergraduate Studies, and Coordinator of Music Theory and Composition at the University of Tennessee Knoxville (UTK) School of Music.

As a music theorist, his areas of research include twentieth-century music analysis and the use of emerging technologies in music theory pedagogy. His writings appear in a variety of scholarly journals including *Theory and Practice*, *The Journal of Music Theory Pedagogy*, *College Music Symposium*, *Perspectives of New Music*, and *Tempo*, and he is co-author of *Music Theory Foundations: an Interactive eBook* (with Barbara Murphy). He serves as Editor for Technology/Online Resource Reviews for the College Music Symposium. He has co-developed mobile music theory applications for iOS and Android devices, and he is an active presenter of his research involving the use of relevant and mobile technologies in the classroom. These technologies have included social media and Web tools, Google applications, podcasts, collaborative and peer-review platforms, and online music sharing programs. He is an active presenter and member of The College Music Society (CMS), the Association for Technology in Music Instruction (ATMI), and the Society for Music Theory (SMT) organizations. He currently serves as President of the CMS Southern Chapter and Treasurer for ATMI.

As a composer, he was recently awarded a Fulbright to Italy to compose a new vocal chamber work setting Gabriele D'Annunzio's famous poem, "La Pioggia nel Pineto." His music has been recognized by The American Prize in music composition and he has won three Global Music Awards. In 2021, he will compose a new song cycle through an affiliated fellowship at the American Academy in Rome. His music is available on the labels Wide Classique, ERMmedia, DaVinci, and Navona.

McCormac, Robert

Robert McCormac is a dual master's student at Appalachian State University (ASU), pursuing a MA in Appalachian Studies with a concentration in Culture and Music at the Center for Appalachian Studies, and a MM in Music Performance with a certificate in Music Theory Pedagogy at the Hayes School of Music. Additionally, Robert is the guitar player for the bluegrass band, Cane Mill Road, who received the International Bluegrass Music Association's (IBMA) 'Momentum Band of the Year' award in 2019. Cane Mill Road has received opportunities to perform throughout the United States and Europe at events and festivals including Greyfox Bluegrass Festival, Merlefest, Floydfest, the IBMA Conference, The Station Inn, and Silver Dollar City. McCormac also holds a BM from ASU, where he studied Trumpet Performance with Dr. James Stokes, served as an Instructional Assistant for the music history department, and received a certificate in Jazz Studies. McCormac has attended summer intensive programs at Brevard Music Center, including the 2019 'Jazz Institute', and was accepted to the Acoustic Music Seminar at the Savannah Music Festival in 2020.

Born in southwest North Carolina, McCormac's research interests extend from his extensive history as a participant in Appalachian vernacular music traditions, including community music organizations and both regional and national 'fiddlers conventions' and competitions, where he has received numerous recognitions and awards. Currently, McCormac is working on a joint thesis in his two programs of study titled, *Music as Social Intercourse: Appalachian Vernacular Music Traditions as a Contemporary Pedagogical Model*.

McKenna, Ryan

Ryan McKenna holds a BS in Electrical Engineering from Worcester Polytechnic Institute (WPI), the technical basis of which is further refined through building a diverse set of organizations and products. Ryan currently works with Veo Robotics, developing a 3D vision-based safety sensor system for industrial robotics, and as an Affiliate Research Associate in the Electric Guitar Innovation Lab at WPI. Ryan's professional and creative development is motivated by a concentration on the communicative and productive potential of audio as both a transient and recorded medium. As an experienced musician, technician, and production designer in the touring music industry, he has delivered memorable experiences to concertgoers and listeners through performance, audio-visual displays, and the creation of emotive tools for musicians and technicians alike. Concurrent work in audio engineering and sound design for music and video yields experience in creating attention-grabbing content, tailored to cut through a cacophony of media.

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 designed and developed the Deck 10 Virtual Concert Platform that has been successfully used in various virtual concerts, including the Earth Day Art Model in 2020. As a co-founder of Deck 10 Media, Mr. Meng is continuing with the research and development on the virtual concert platform to better support Network Music Performance and other virtual events with a focus on user experience.

Menoche, Charles

Professor Charles Menoche teaches electro-acoustic and acoustic composition, music technology, orchestration, and music theory at Central Connecticut State University. In 2014-15 he founded the CCSU iPad Ensemble.

His undergraduate degree in music education was from Tennessee Technological University, where he was a member of the Tennessee Tech Tuba Ensemble and studied composition with Robert Jager. While earning his doctorate at The University of Texas in Austin he studied composition with Donald Grantham, Russell Pinkston, Morton Subotnick, and Stephen Montague.

As a composer, he has written a variety of works for voice, acoustic instruments, small and large ensembles, and electro-acoustic media. Recent works include Dogtown Reflections for Harp and Horn written for the Apple Orange Pair, 3 iTunes and an iPosey, a 3D printed score for the CCSU iPad Ensemble, and Filaments for band and smart phones and tablet computers commissioned by Dr. J. Thomas Seddon IV and The Washburn University Wind Ensemble. One of his works for band, *In the Machine*, is published by Boosey and Hawkes. He regularly presents at the Association for Technology in Music Instruction (ATMI) and Technology Institute for Music Educators (TI:ME).

Merkowitz, Jennifer Bernard

Jennifer Bernard Merkowitz is Associate Professor of Music at Otterbein University in Westerville, Ohio, where she has been Head of Music Theory and Composition since 2008. She is a composer, pianist, and violist whose pieces incorporate a fascination with rhythms and patterns into a playful and lyrical style. Her music has been performed in national and international 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. Recordings include *Les Crapauds de la Fontaine (The Toads from the Fountain)* for bass clarinet and electronics on Ravello Records' *Mind and Machine Vol. 2* and a solo percussion piece *And the Dish Ran Away with the Spoon*, which can be heard on Joseph Van Hassel's album *Correlates* on Soundset Recordings. In 2017, Dr. Merkowitz was the Ohio Music Teachers Association's

Composer of the Year. Recent projects include *At the Detention Center for Immigrant Children* with poet Louise Robertson and *Kate and the Beanstalk*, a musical setting of the children's book by Mary Pope Osborne, for the Westerville Symphony.

A native of the Niagara Falls, New York area, Dr. Merkwitz 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. She lives in Westerville, Ohio, with her husband and two sons. [<https://www.jbmcomposer.com>]

Molina, Patricio F.

Named “gifted artist” by the New York Times, Dr. Patricio Molina has gained a reputation as a composer, pianist, and educator. The Cleveland Institute of Music is one of many institutions that acknowledges his artistic accomplishments by naming him a 2021 Future of Music Faculty Fellow. Patricio regularly appears on stages such as Carnegie Hall and OPERA America.

The New Jersey Youth Symphony and White Snake Projects are among the many institutions that have recognized his talents with commissioned works. Inspirations for his compositions include his Chilean-Syrian heritage as well as his experience as an immigrant. An album of his own compositions for piano performed by the composer will be released in 2021.

Patricio is committed to serving marginalized communities and working toward decolonizing academic research. He is in demand as a lecturer on a wide variety of topics including composition, Arabic music, and teaching composition for performers. His accomplishments in the field of arts education have been recognized by the New Jersey Education Association with their Award for Excellence.

Patricio holds a master's degree with distinction from the Manhattan School of Music, a D.M.A in Piano Performance, and a Ph.D. in Music Composition from Rutgers University. He serves as Associate Director of the Conservatory for Newark School of the Arts, and Music Director at St. Thomas the Apostle Church of Bloomfield, New Jersey. He serves as Adjunct Professor of Music at Passaic Valley Community College. He is co-founder and President of Notes for Growth Foundation.

Momand, Elizabeth

A native Mississippian, Elizabeth Blanton Momand, Professor of Music at the University of Arkansas—Fort Smith, received her Bachelor of Music and Master of Music degrees in Vocal Performance from Mississippi College in Clinton, where she was an active performer of chamber and solo recital music. She completed her Doctor of Musical Arts degree in Vocal Performance at The University of Texas at Austin. As a soprano soloist, Momand has performed over a dozen oratorio roles with orchestra, and continues to perform frequently as a recitalist. She currently teaches voice and voice-related subjects at UAFS. Her students have been state, regional, national, and international winners of competitions and scholarships, and many have been admitted to prestigious graduate programs and summer festivals across the United States. Included in the honors Momand has received for her academic work are a scholarship to Johannes Gutenberg Universität in Mainz, Germany, for a year of study, a fellowship for travel and study in former East Germany from the International Visitors Center of Mississippi, and a Fulbright-Hays Fellowship for travel and study in India. She currently serves as Governor of the Arkansas Chapter of NATS. Active in The College Music Society, she has presented her research at regional, national, and international conferences, and has served as secretary and newsletter editor of the South Central Chapter. Momand was Department Head of Music & Theatre at UAFS from 2006-2013. Additionally, she is a trained accreditation visitor for the National Association of Schools of Music.

Mortyakova, Julia

2017 Mississippi Honored Artist pianist Julia Mortyakova maintains an international performing career. The 2018 concert season included concerto soloist appearances with the Assisi Performing Arts (Italy), Starkville Symphony (USA) and Yaroslavl Gubernatorial Academic Philharmonic (Russia) orchestras performing four different piano concerti. The 2019 concert season included solo, duo piano, and concerto soloist performances around the United States as well as in Russia, Romania and Italy. 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 Cécile 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 Cécile Chaminade. She has presented her research at numerous conferences. Julia Mortyakova serves as Professor and Chair of the Department of Music at the Mississippi University for Women. Dr. Mortyakova is the Founder/Artistic Director of the Music by Women Festival. She is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. Julia serves on the NASM Board of Directors as Chair of Region 8 and is President-Elect of the CMS Southern Region.

Moy, Wendy

Dr. Wendy K. Moy is an Assistant Professor of Music Education at Syracuse University, Director of the Crouse Chorale, and a Co-Artistic Director of Chorosynthesis Singers, which recently released a double CD of new music on themes of social consciousness and launched the Empowering Silenced Voices Choral Database. She previously held the position of Associate Professor of Music and Director of Choral Activities at Connecticut College. Wendy is frequently sought as a guest conductor, clinician, soloist, and presenter. Her dissertation was an ethnographic study of the Seattle Men's Chorus (SMC), the largest gay men's chorus in the world and the largest community chorus in North America. It will soon be featured in the book, *Together in Music: Participation, Coordination, and Creativity in Ensembles* to be published by Oxford University Press. She has presented on the SMC, the culture of successful singing communities, and fostering equity and inclusion through the music of social consciousness at conferences sponsored by National Association for Music Education, American Choral Directors Association (ACDA), The College Music Society, The National Collegiate Choral Organization, the Gay and Lesbian Choruses Association, and The Society for Education and Music Psychology. She serves on the ACDA Committee for International Activities and reviews music grants for the NEA. Wendy holds a Masters of Music Education from Westminster Choir College and a DMA in choral conducting from the University of Washington. [www.wendymoy.com]

Muñoz, Kim Anne Carter

Kim Anne Carter Muñoz is a professor of Ethnomusicology at the Universidad de Guadalajara, Mexico, and Chair of the master's degree in Ethnomusicology, where she teaches theory and methods courses in Ethnomusicology, as well as undergraduate courses in Ethnomusicology, Musicology and Aesthetics. She has done research on Huastecan music, Music Festivals and Public Policy, Gender, Nahua, and Mestizo identity, and performance practices in local and translocal contexts, as well as policy consultation for the Secretary of Culture, Jalisco, for inclusive policies and frameworks for the development of Mariachi in its diverse contexts and forms. She has taught in various programs for traditional mariachi and Mexican music at the Secretary of Culture in Mexico City, and at the Cultural Institute of Zacatecas.

Murphy, Barbara

Dr. Barbara Murphy is Associate Professor of Music Theory at the University of Tennessee, Knoxville. She teaches undergraduate classes in the core music theory sequence and graduate classes in Theory Pedagogy, Analytical Techniques, and Technology in Music Research. Her research focuses on theory pedagogy and technology in music theory. Recent research projects include the incorporation of theatrical improvisation in pedagogy classes, chunking in harmonic dictation, and the development and use of Open Educational Resources (OERs) in music. Barbara has presented at national conferences including College Music Society and the Association for Technology in Music Instruction (ATMI). Barbara, along with Brendan McConville, has

published an e-book, *Foundations of Music Theory: An Interactive e-book*. She has published articles in College Music Symposium, Sacred Music, the Journal of Research in Music Pedagogy, and the Journal of Research in Music Education.

Murphy, Erin Kendall

Flutist Erin Kendall Murphy frequently performs with orchestras, in chamber music collaborations, and as a soloist throughout the US and abroad. Dr. Murphy holds degrees in flute performance from the University of Wisconsin-Madison (DMA), Northwestern University (MM), and the University of Michigan (BM). In addition, she earned a performance certificate while studying in England at Trevor Wye's international flute studio. Erin performs with the Lakeshore Rush and Bluestem Blaze ensembles. Dr. Murphy is the Assistant Professor of Flute at Oklahoma State University. [www.erinkmurphyflute.com]

Nakra, Teresa Marrin

Teresa Marrin Nakra serves as Associate Professor of Music & Interactive Multimedia at The College of New Jersey, where she coordinates the Music Technology area. Widely recognized as an expert in technologies for learning and performing music, she has made important research contributions in the study of musical expression and gesture. She is best known for her work to quantify the gestures of conductors and apply this data to the development of real-time music systems. She has twice presented her work in concert with Keith Lockhart and the Boston Pops, and undertook a large-scale experiment with the Boston Symphony Orchestra in 2006. Since 2003, she has built interactive conducting systems for the public to experience in museums and concert halls. She founded Immersion Music, a nonprofit music technology production company.

Nederhiser, Rebecca

Rebecca Nederhiser is a passionate conductor, scholar, and music educator. Currently the conductor of the Wartburg Community Symphony and *Kammerstreicher*, she also has served as the Associate Conductor to the University of Nebraska-Lincoln Symphony Orchestra (UNL), UNL Campus Orchestra, and Apprentice Conductor of the Wenatchee Valley Symphony.

Nederhiser has created unique orchestral experiences for performers and audiences alike. In 2017-2018, she partnered with the Central Washington Dance Academy and Central Washington Dance Ensemble, conducting performances of the *The Nutcracker* and *Puccinella Suite*. In 2019, she led performances of Arnold Schoenberg's *Pierrot Lunaire* leading to the formation of the ensemble, the Trace Chamber Society (TCS). Performance highlights from TCS have included a NET broadcasted performance with the UNL Opera of Janáček's *The Cunning Little Vixen* and a performance of Copland's *Appalachian Spring* (Suite for 13 Instruments). Nederhiser received special permission from the Copland estate to pursue original choreography of the suite with the UNL Dance Program.

At Hood River Middle School, Nederhiser served as the Director of Music for six-years. Under her tenure, the music program flourished and in 2014 was awarded a \$280,000 grant from the Oregon Community Foundation in partnership with Arts and Education of the Gorge. Recognized for their innovative programming, high-standards of excellence, and vision for engaging underserved students, the grant's impact was featured in the 2017 winter edition of *Oregon Education Association* magazine.

Nederhiser has master degrees from Washington State University (oboe performance), Central Washington University (orchestral conducting), and her DMA in orchestral conducting from UNL.

Nelson, Jocelyn C.

DMA (early guitar performance with an emphasis in early music), University of Colorado Boulder; MA (Guitar Performance and Music History dual degree), BM magna cum laude (Guitar Performance), University of Denver, Lamont School of Music. Dr. Nelson has taught music history, music appreciation, lute and guitar literature, early guitar and lute performance, opera history, and Indigenous music and culture in Eastern North America at East Carolina University's School of Music. *Ma Guiterre je te chante*, 2010 recording of 16th century French guitar and vocal music with vocalist Amy Bartram garnered favorable reviews in the US, UK, and France. Recent projects include research on early guitar notation in the international collaborative Encyclopedia of Tablature project for publication with Brepol, and authorship of music appreciation textbook *Gateway to Music: An Introduction to American Vernacular, European Art, and World Musical Traditions* (Cognella, 2018), which won a 2019 "Most Promising New Textbook Award" from the Textbook and Academic Authors Association. In 2017 she presented on 16th century guitar music at the International Musicological Society's Tablature in Western Music Study Group, Tours, France, May 2017. She was awarded the 2018 Scholar Teacher Award in ECU's College of Fine Arts and Communication. Dr. Nelson currently explores barriers to equity in academia especially in regard to teaching off the tenure track, and she serves as The College Music Society's Academic Citizenship Committee Chair.

Nemko, Deborah

Deborah Nemko regularly appears in concert throughout the United States and abroad as soloist and collaborative artist. Dr. Nemko has performed in prestigious venues including the Carnegie Hall, the Shanghai Oriental Arts Center, and the Bethanienklooster. In Taipei, Taiwan, Dr. Nemko with violinist Annegret Klaua was recognized by the Taipei Times as the first classical musicians to perform in residence in the remote Taiwanese village of Alisan. 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 on Dutch Composers of the Holocaust. In 2019 she performed music by victims of the Holocaust for the Anne Frank Awards celebration in the Library of Congress sponsored by the Dutch Embassy. A frequent recording artist; her recording of the piano music of Dianne Goolkasian Rahbee is compelling.

Though established as an interpreter of contemporary compositions, Deborah Nemko is equally at home playing the music of Ravel and Glass or Brahms and Beethoven. A committed educator, Dr. Nemko served as visiting faculty at Utrecht Conservatory (the Netherlands). Dr. Nemko is Professor of Music at Bridgewater State University and instructor at New England Conservatory's Piano Preparatory and School of Continuing Education. In addition, Deborah served on the faculty of the International Master Classes in Belgium and the Grumo International Music Festival. Deborah is currently a 2020–21 Bridgewater State University Presidential Fellow and currently serves as a board member of the International Alliance for Women in Music.

Notareschi, Loretta K.

Called a "bright wom[a]n with big ideas" (Souls in Action), Colorado composer Loretta K. Notareschi seeks to create "compassion" (303 Magazine) and connection through her "powerful" (The Denver Post) and "deeply personal" (5280 Magazine) music. Whether writing for string quartet or symphony orchestra, church congregations or classical ukulele, she seeks to move listeners with music of meaning.

Notareschi is a professor of music at Regis University and a faculty member of The Walden School Creative Musicians Retreat. She received master's and doctoral degrees from the University of California at Berkeley, a bachelor's of music from the University of Southern California, and the General Diploma from the Zoltàn Kodály Pedagogical Institute of Music, where she was a Fulbright Scholar. Notareschi's music has been performed by groups such as the Spektral Quartet, the Sacred and Profane Chamber Chorus, The Playground Ensemble, and the Boulder Symphony. She has received awards and grants from the Cincinnati Camerata, IronWorks Percussion Duo, the American Composers Forum, and the GALA Choruses, and in October 2016, she was a TEDxMileHigh speaker.

Novak, Richard

see Purgatory Creek Trio, The

Ntais, Angelos

Angelos Ntais is a doctoral candidate and Teaching Assistant at the University of Wisconsin-Madison where he studies Piano Performance and Pedagogy, and School Psychology. He holds a bachelor's degree in Education and Philosophy, and master's degrees in Piano Performance (MM) and Educational Neuroscience (MSc). He has been awarded with UW's Graduate School Fellowship and the Fulbright Scholarship.

Olivier, Ryan

Ryan Olivier (b. 1985), who grew up in the southern United States, is a composer and multimedia artist. Ryan continues to compose for both traditional concert ensembles and fixed media, but his current focus is the real-time incorporation of visualized electronic music with live performers. His evening-length show, *Imaginary Music*, with performing partner Andrew Litts was described by Deb Miller of DCMetroTheaterArts 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 and interdisciplinary composition. Previously Ryan taught at St. Joseph's University and Temple University where he earned a master's degree and a doctorate after completing his undergraduate studies at Loyola University New Orleans. [<http://www.ryanolivier.com>]

Parker, Nathaniel F.

Nathaniel F. Parker has conducted orchestras in the United States, Peru, Russia, Poland, England, and the Czech Republic. Equally at home working with professionals and training future generations of musicians, Dr. Parker is Director of Orchestral Studies at the Kennesaw State University School of Music, Music Director and Conductor of the Kennesaw State University Symphony Orchestra, Associate Conductor of the Georgia Symphony Orchestra, and Music Director and Conductor of the Georgia Youth Symphony Orchestra. Dr. Parker's conducting accolades include being named a finalist for a Conducting Fellowship with the New World Symphony, a semi-finalist for a Conducting Fellowship at Tanglewood, 3rd Place Winner in the London Classical Soloists Conducting Competition, and a Candidate for the Respighi Prize in Conducting; he also received a Citation of Excellence in Teaching from the Pennsylvania Music Educators Association. An active scholar, Dr. Parker's writings have been published by the Conductors Guild and the College Orchestra Directors Association (CODA). He has presented research at the College Orchestra Directors Association's international conference and served as Editor of the Journal of the Conductors Guild.

Parker earned graduate degrees in orchestral conducting from Michigan State University (DMA) and Bowling Green State University (MM). His primary conducting instructors are Leon Gregorian, Raphael Jiménez, and Emily Freeman Brown; other important mentors include Stephen Osmond, Gary W. Hill, and Timothy Russell. Parker also earned a BM in Bassoon Performance from Arizona State University, where he studied with Jeffrey G. Lyman and graduated magna cum laude. [www.nathanielparker.com]

Pelkey, Stanley

Musicologist and historian Stan Pelkey currently serves as Director of the School of Music at the University of Kentucky. A graduate of the University of Rochester, he completed the MA and PhD degrees in Historical Musicology at the Eastman School of Music, as well as the MA in European History. He has taught undergraduate and graduate courses in music history and theory, film music, world music, and music entrepreneurship. Stan previously served as Dean of the School of Liberal Arts and Sciences at Roberts Wesleyan College in Rochester, New York, and as Associate Dean of Engagement and Entrepreneurship in Florida State University's College of Music.

His publications on film and television music include his edited collection, *Anxiety Muted: American Film Music in a Suburban Age* (Oxford University Press, 2014); entries for *Movies in American History: An Encyclopedia* (ABC-CLIO, 2011); and chapters on music in the series *Firefly*, Music and Cold War politics in *Doctor Who: "The Gunfighters"*, and music and family dynamics in the series *Dexter* for several other edited collections. He is currently writing a book on American television music, and today's paper forms a part of that project.

Perlongo, Daniel

Daniel Perlongo, piano/percussion, is professor emeritus of Indiana University of Pennsylvania, received his musical education at the University of Michigan and at the Academy of Santa Cecilia in Rome. His works have been performed by the Italian Radio Orchestra, American Composers Orchestra, and Pittsburgh Symphony Chamber Orchestra, and are published by American Composers Alliance.

Perttu, Daniel

Music has always been a kind of magic for me, a portal to other realms. I am particularly fascinated with myths and legends, and I've written works on themes ranging from the sorcery of Merlin to the Callanish Stone Circle and Torngat Mountains. My aim is to write music that invites audiences into other worlds, so they can re-discover their own sense of wonder.

Daniel Perttu's music has been performed on four continents and in 40 of the United States. His international credits include performances by the Niš Symphony (Serbia), the Falcón Symphony (Venezuela), and a recording by the Moravian Philharmonic (Czech Republic). In the states, his orchestral credits include the Fox Valley Symphony (Wisconsin), Acadiana Symphony (Louisiana), Firelands Symphony (Ohio) and Greenville Symphony (Pennsylvania). Upcoming performances include Dan's myth-inspired viola concerto *Merlin*, commissioned by the Perrysburg Symphony (Ohio), his *Planets Odyssey* for piano and orchestra, commissioned by the Canton Symphony (Ohio), and other performances by the Butler Symphony (Pennsylvania) and Sierra Vista Symphony (Arizona). Dan calls western Pennsylvania home, where he lives with his wife and two amazing daughters and where he is a professor at Westminster College.

Petitto, Jacqueline

Pianist Jacqueline Petitto is an active soloist and chamber musician who has performed throughout the United States, Canada, Latin America, China, and Hong Kong. Recent appearances include "Piazzolla Passion" (solo and chamber music), the Beethoven *Choral Fantasy* and Mozart *Piano Concerto in D minor* (soloist with orchestra), lecture recitals "Boulanger Sisters Tribute" (solo and chamber music), "A Celebration of the Tango" (solo piano) and "Music from the Book The Soloist" (piano and cello), piano duo/duet recitals "Four Latin Hands" and "Scenes and Fairy Tales from Childhood," as well as concerts with distinguished vocalists and instrumentalists from the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Hong Kong Sinfonietta and Opera Hong Kong.

Dr. Petitto received both Master of Music and Doctor of Musical Arts degrees in piano performance from the University of Southern California Thornton School of Music, and her Bachelor of Music cum laude from Santa Clara University. She taught music courses at USC, University of La Verne, Pasadena City College, Los Angeles City College, The Colburn School Conservatory of Music, University of Hong Kong, Hong Kong Baptist University, and served as Assistant Professor of Piano/ Director of Keyboard Studies at Long Beach City College.

In addition, Dr. Petitto is in high demand as an adjudicator, presenter/clinician and masterclass teacher. She has been an active member in organizations such as the Pi Kappa Lambda National Music Honor Society, Music

Teachers National Association, and California Association of Professional Music Teachers. Dr. Petitto translated a musician wellness book from Spanish into English.

Pike, Pamela D.

Pamela D. Pike is the Spillman Professor of Piano Pedagogy at Louisiana State University, where she coordinates the group piano and piano pedagogy program. Winner of the university's top graduate teaching award in 2019, she has also won undergraduate and statewide teaching awards from LSU, ASMTA and LMTA. Pike is a Yamaha Master Educator (piano). She is author of *Dynamic Group-Piano Teaching: Transforming Teaching Theory into Practice* (Routledge), *How to Play Piano* (The Great Courses), several book chapters (online learning, high-impact practices, pedagogy and music advocacy), dozens of peer-reviewed research articles and the forthcoming book, *The Adult Music Student: Making Music Throughout the Lifespan* (Routledge). Pike serves as editor-in-chief/chief content director of the *Piano Magazine: Clavier Companion* and is a peer-reviewer for numerous music journals. She served as a commissioner for the International Society for Music Education (CEPROM) for six years, where she is immediate past chair, and has served on numerous committees for Music Teachers National Association, National Conference on Keyboard Pedagogy and The College Music Society.

Powell, Lisa

Lisa Powell holds a PhD in Music Education from Auburn University. Dr. Powell earned her Education Specialist Degree in Music Education and a Graduate certificate in Intervention for Students with Autism and Developmental Disabilities. She earned her master's and bachelor's degrees in music education from the University of North Alabama.

Dr. Powell's professional affiliations include the Golden Key International Honor Society, the National Association for Music Education, Alabama Music Educators Association, National Society of Leadership and Success, Phi Kappa Phi, and Council for Exceptional Children.

Price, Erin

Erin Price, MM Music Education, is a Doctor of Musical Arts in Music Education candidate at Boston University. Ms. Price currently serves as a K-12 special education general music teacher at an approved private school in Fort Washington, Pennsylvania, which serves community and residential treatment students with severe emotional/behavioral disorders. Ms. Price frequently consults with Pennsylvania schools to provide support in managing challenging behaviors through positive interventions and proactive techniques. Her research interests include trauma-informed music pedagogy for students with co-morbid emotional/behavioral disorders and sexual and physical trauma histories. Ms. Price enjoys presenting at national and international conferences and writing for music education publications.

Purgatory Creek Trio, The

The Purgatory Creek Trio is committed to the performance of works for the stunning sonorous combination of tenor, viola, and piano. With international credits, violist Ames Asbell, tenor Richard Novak, and pianist Joey Martin, this combination of chamber music enthusiasts perform throughout the US and much of Europe to audiences whose members are immediately engaged by the artistic integrity and energetic collaboration of the artists. Recent performances include a national conference presentation for the American Choral Directors Association and international conference presentations for the International Viola Congress.

Richmond, Floyd

Floyd Richmond is Area Coordinator for Music at Tarleton State University.

Robinson, Amy

Amy Robinson is active as a saxophone performer, educator, and conductor. She holds Master of Music degrees in Saxophone Performance and Conducting from Illinois State University and a Bachelor of Music Education from Slippery Rock University.

As a soloist Amy has performed at international conferences, including the 2015 World Saxophone Congress in Strasbourg, France and the 2016, 2018, and 2020 NASA national conferences. Robinson has also performed with her saxophone quartet at the Navy Band International Saxophone Symposium and was a semifinalist in the 2014 NASA Saxophone Quartet Competition. She has taught private saxophone lessons for middle school, high school, and college students. In addition, she has taught high school marching, concert, and jazz band, as well as middle school band and beginner classes.

Amy is a member of professional organizations, including NASA, TMEA, TBA, and NAFME. Her primary saxophone professors include Paul Nolen and Jason Kush and she currently teaches Iowa Park CISD in Wichita Falls, Texas.

Robinson, Corey

Corey Robinson currently serves as Assistant Professor of Percussion and Associate Director of Bands at Midwestern State University in Wichita Falls, Texas. He has performed duet recitals of his own compositions at numerous conventions such as the World Saxophone Conference (Strasbourg, France) and the North American Saxophone Alliance Conference (Lubbock, Texas). As an ensemble member, he has performed at three PASIC conventions: two at percussion ensemble showcase concerts with Indiana University and the University of North Texas and once as a member of the PAS 50th Anniversary Marimba Orchestra. The University of North Texas Percussion Ensemble premiered Corey's composition, *Twisted Metal*, at the PASIC in 2016. He has also recorded and performed with the University of North Texas Wind Symphony including at a featured performance at the 2015 Midwest Band and Orchestra Clinic.

Corey earned an undergraduate degree in music education from Slippery Rock University, a Master of Music from Indiana University, and a DMA at the University of North Texas. His primary teachers have included Mark Ford, Christopher Deane, Paul Rennick, Ed Soph, Ed Smith, Stockton Helbing, Jose Aponte, Poovalur Sriji, John Tafoya, Kevin Bobo, Michael Spiro, and Dr. David Glover. Corey currently endorses Innovative Percussion and his music is published through Murphy Music Press, Musicon Publications, Innovative Percussion Publications. Corey resides in Wichita Falls, Texas, with his wife Amy and their two cats, Beesly and Halpert.

Robison, John O.

John Robison is Professor of Musicology and Early Music Ensemble director at the University of South Florida in Tampa. He received his doctorate in musicology from Stanford University in 1975, and has been on the USF music faculty since 1977. The author of *From the Slums of Calcutta to the Concert Halls of London: The Life and Music of Indian Composer John Mayer*, *Korean Women Composers and Their Music*, *Johann Klemm: Partitura seu tabulatura italica*, and co-author of *A Festschrift for Gamal Abdel-Rahim*, his research interests include Renaissance lute music, German Renaissance composers, the development of the fugue, performance practices, and contemporary composers from diverse African, Asian and Latin American cultures. A versatile musician who performs professionally on string and woodwind instruments, he has done numerous Renaissance lute recitals over the past forty-seven years, and also performs regularly on viola da gamba, recorders, Renaissance double reeds, Baroque oboe, and oboe/English horn. His articles on Renaissance, Baroque, and Twentieth-Century topics have appeared in various American, European and Asian journals, and his presentations as a scholar and a performer have taken him to six continents. He created the world music survey course at the University of South Florida in the early 1990s, and also teaches a course on intercultural

composers of the twentieth/twenty-first centuries. His books on the symphonies of Chinese composer Zhu Jianer (1922–2017) and the music of Wang Xilin (b. 1936) will be published in 2021.

Romaniuk, Stephania

Stephania Romaniuk graduated from the University of Rochester's Eastman School of Music with an undergraduate degree in Vocal Performance and more recently with a graduate degree in Music Teaching and Learning, where her academic advisor was Dr. Alden H. Snell, II. For her thesis, she developed an audiation-based music listening workshop series for the Rochester Philharmonic Orchestra that incorporated music-making and improvisation into pre-concert programming for adults. She also conducted research on the music listening pedagogy of Nadia Boulanger.

During her graduate studies, Stephania served as Teaching Assistant to Dr. Donna Brink Fox, Senior Associate Dean of Academic and Student Affairs and Eisenhart Professor of Music Education; James Doser, Director of the Institute for Music Leadership; and Dr. Philip Silvey, Associate Professor of Music Teaching and Learning and Chair of the Music Teaching and Learning Department. She also completed the Arts Leadership Certificate Program where she was a Catherine Filene Shouse fellow with the Calgary Philharmonic Orchestra and served as Education Intern for the Rochester Philharmonic Orchestra. She was awarded the 2019–2020 Teaching Assistant Prize for Excellence in Teaching. Her research has been published in *Eastman Notes*, *Eastman Journal*, and *Eastman Case Studies*.

Stephania also served as Research Assistant to Dr. Donna Brink Fox for *The Embodied Musician: An Integrative Approach to Alexander Technique and Collegiate Music Performance Instruction*, a year-long study exploring the influence and feasibility of the Oslo Model of AT instruction at an American music conservatory.

Romero, Brenda M.

Brenda M. Romero, Professor Emerita, founding Coordinator of Ethnomusicology at the University of Colorado, Boulder; holds a PhD in Ethnomusicology from the University of California, Los Angeles, and BM and MM in Music Theory and Composition from the University of New Mexico. She is a long-standing member of The College Music Society, currently serving as Board Member for Ethnomusicology (2020-2022). She has worked extensively on Matachines music, dance and other genres that reflect Spanish and Native American transculturation. She conducted fieldwork on matachines traditions in Mexico as Fulbright García-Robles Scholar in 2000-01 and from January to July 2011 as Fulbright Colombia Scholar, and taught the first musicology course at the Pontificia Universidad Javeriana, Bogotá. She served as Program Chair for the CMS International Meeting in Costa Rica (2003) and for the 2016 CMS Annual Meeting in Santa Fe, New Mexico, as well as for the 2009 Society for Ethnomusicology Annual Meeting in Mexico City. 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 has collaborated the past eight years with ethnochoreologists at the Benemérita Universidad Autónoma de Puebla. She has authored numerous publications; coedited *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).

Rush, Toby

An active pedagogue and technologist, Toby Rush currently serves as associate professor of music theory and technology at the University of Dayton. He received his Doctor of Arts in Theory and Composition from the University of Northern Colorado in 2007, where he studied with R. Evan Copley and Jonathan Bellman. His dissertation and secondary project included an analysis of the third piano concerto of Bohuslav Martinů, an original composition for piano and orchestra, and a multimedia software program exploring the mathematical theory behind the music of Classical Greece.

Dr. Rush's research interests include applications of educational technology and new media for music studies, interface design, and music theory and aural skills pedagogy. His pedagogical materials have garnered worldwide acclaim, and include *Music Theory for Musicians and Normal People*, a set of more than 50 innovative theory review sheets. Recent software projects include Braille Music Notator, an online system for assisting sighted musicians to easily create elegant braille music scores. His compositions have been performed by student and professional ensembles throughout the southwest United States.

Dr. Rush has been recognized as Outstanding Faculty at the University of Northern Colorado, where he was also a two-time recipient of the Recognition for Commitment to Excellence in Teaching. He served for seven years as the co-director of the Rocky Mountain Music Technology Workshop. He is a member of SMT, CMS, ATMI, NAFME and OMEA, and maintains an active role in the local music education community.

Selvey, Jeremiah

Dr. Jeremiah Selvey is professor of music and director of choral activities at Santa Monica College, co-directs Chorosynthesis Singers and adjudicates for the collegiate choral performance and professional choral composition categories of The American Prize. He has led several choruses in the Gay and Lesbian Association of Choruses, and he presented and taught on using social consciousness to work towards equity in the classroom. Through his work with Chorosynthesis, Jeremiah recently finished two CDs that represent social consciousness in high quality choral repertoire, and he founded the Empowering Silenced Voices Database. In addition, Jeremiah actively clinics choirs, performs as a baritone/countertenor, and guest conducts. Jeremiah's research on choral expressivity and being a singing entrepreneur has been presented in Asia, Europe, and throughout the United States, including regional, national, and international conferences of the ACDA, College Music Society, National Association for Music Education, and the Gay and Lesbian Association of Choruses Festival. He is published by The Choral Scholar and the Bulletin of the Council for Research in Music Education. Jeremiah holds a Bachelor of Music in vocal performance and advanced degrees in choral conducting from Emory University and the University of Washington. [www.maestroselvey.com]

Sheffield, Eric

Eric Sheffield is a musician and maker currently interested in physics-based modeling, networked performance, and popular music. He received a PhD from the Experimental Music and Digital Media program at Louisiana State University. Eric has served as the tech director for the Electroacoustic Barn Dance and has performed and presented work internationally at several events, including NowNet Arts, NYCEMF, Root Signals, SEAMUS, NIME, and EMM. He is a founding member of the group Bell Monks, which has several releases available at and on clang. He currently teaches music and recording as an assistant professor at SUNY Broome. [<https://music.bellmonks.com/>] [<http://clang.cl/>]

Smith, Rob

The innovative and highly energetic music of Rob Smith is frequently performed throughout the United States and abroad. He has received numerous awards, including those from the Aaron Copland House (Residency Award), Minneapolis Pops Orchestra New Orchestral Repertoire Project, ASCAP and the National Band Association. Commissions have come from the Texas Music Festival Orchestra, Soli Chamber Ensemble (San Antonio), the American Composers Forum (Continental Harmony), the New York Youth Symphony Chamber Music Program, and several nationally renowned university wind ensembles, among others.

In 1997, he was the recipient of a Fulbright Grant to Australia to study with Peter Sculthorpe, which led to a teaching position at the University of Wollongong in 1998. Commercial recordings of his music are available by the Society for New Music (Syracuse, NY), Rutgers University Wind Ensemble, University of Houston Wind Ensemble, saxophonist Jeremy Justeson, Austrian toy pianist Isabel Etenauer, and the University of Houston and Texas Christian University Percussion Ensembles. Boosey & Hawkes, Carl Fischer, Southern Music, C-Alan Publications, and Skitter Music Publications publish his music.

Currently, Rob teaches at the University of Houston's Moores School of Music where he is Professor of Music Composition and director of the AURA Contemporary Ensemble. During his tenure at UH he has been formally recognized for his teaching twice: in 2013 Outstanding Faculty Award (Moores School of Music) and 2014 UH Faculty Recognition Award (College of Liberal Arts and Social Sciences). From 2003–2014 he served as one of the artistic directors of Musiqa, a Houston-based contemporary chamber ensemble.

Snell, II, Alden H.

Alden H. Snell, II is an Associate Professor of Music Teaching and Learning at the Eastman School of Music in Rochester, New York, where he teaches undergraduate and graduate music education courses, supervises student teachers, and advises graduate research. Dr. Snell earned a Bachelor of Science degree in music education from Roberts Wesleyan College in Rochester, New York, and then earned both Master of Arts and Doctor of Philosophy degrees in music education from the Eastman School of Music of the University of Rochester.

Prior to his work in higher education, Dr. Snell taught instrumental music to students in all grade levels in the Hilton (NY) and Kendall (NY) Central School Districts, including service as K-12 Director of Music in Kendall. Between completion of his doctorate and his appointment at Eastman, Dr. Snell was an Assistant Professor of Instrumental Music Education at the University of Delaware.

Dr. Snell's research interests include teacher musicianship, generative creativity, and music teacher professional development. In addition to actively presenting clinics and research-based sessions at local, state, national, and international conference venues, he is co-editor of *Engaging Musical Practices: A Sourcebook for Instrumental Music*, and is co-author of *Ready, Set, Improvise! The Nuts and Bolts of Music Improvisation*. He is also lead or co-author of research studies published in the Bulletin of the Council of Research in Music Education, Journal of Music Teacher Education, Research Studies in Music Education, and Visions of Research in Music Education.

Snodgrass, Jennifer

Jennifer Snodgrass is professor of music theory in the Hayes School of Music at Appalachian State University. Her research has been published in the Journal of Music Theory Pedagogy Online, Sacred Music, Music Theory Online, Symposium, and the Music Educators Journal. Snodgrass has authored three textbooks, *Fundamentals of Music Theory*, *Contemporary Musicianship: Analysis and the Artist*, and *Teaching Music Theory*, and has chapters forthcoming in books on Public Music Theory and Faculty Development.

Snodgrass has received several awards in relation to excellence in undergraduate education, including the

Plemmons Leadership Medallion and The College Music Society Innovations in Technology and Teaching Award. She most recently was named Faculty of Distinction and awarded the UNC Board of Governor's Teaching Award.

Snodgrass serves on the editorial board for the Journal of Music Theory Pedagogy and is the assistant director of the Gail Boyd de Stwolinski Center for Theory Pedagogy.

Sokasits, Jonathan F.

Dr. Jonathan Sokasits is Professor of Piano at Hastings College in Hastings, Nebraska, where he teaches studio piano and class piano, piano literature, piano pedagogy, core music courses including theory and ear-training, and chamber music. He holds graduate degrees from the University of Wisconsin-Madison, and a bachelor's degree from Ithaca College.

Sokasits is active performing in solo, duo, and chamber recitals. He has been concerto soloist with the Blue Lake Festival Band, Hastings College Band, Hastings Symphony, Northwest Chamber Winds, UW-Madison Symphony, and Ithaca College Wind Ensemble, with whom he recorded Husa's *Concertino* under supervision of the composer. Dr. Sokasits appears on Mark Custom Records with the Ithaca College Wind Ensemble (*Apotheosis of This Earth: Music of Karel Husa for Wind Orchestra*), and the Ithaca Children's Chorus (*Community through Song*), and on Albany Records with flutist Leonard Garrison (*American Reflections*). His first solo CD, *Intersections: Character Pieces in the Jazz Idiom*, was also recently released by Albany Records. Sokasits has performed in recital with the Chiara String Quartet, Petrella duo, Nebraska Chamber Players, and numerous faculty colleagues and students.

A devotee of contemporary music, Dr. Sokasits has worked with composers including Christian Berg, Karel Husa, John Psathas, Christopher Rouse, and Dana Wilson. Sokasits gave the premiere performances of Wilson's *Persona—Five Pieces for Piano* (commissioned by the Nebraska Music Teachers Association), and *Constellations—Eleven pieces for piano inspired by jazz and the blues* (commissioned by Sokasits with matching funds from the Hastings College Imagine Grant Foundation).

Southard, Keane

Described as “a hugely prolific musician with a wide variety of skill sets” (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 his works reflect his many diverse musical tastes, from medieval chant to 70's rock, Bach to the Blues, and 19th century romanticism to Latin dance forms. He has been a recipient of many awards, most recently winning the Yale Glee Club's Emerging Composers Competition and Capital Hearings Young Composers Competition, and has been a fellow at the Intimacy of Creativity (Hong Kong) and the Bennington Chamber Music Conference. Keane earned his MM at the University of Colorado-Boulder in composition and is currently a PhD 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, Ricardo Zohn-Muldoon, and David Liptak. Keane spent 2013 in Brazil as a Fulbright scholar studying music education.

Staub, Jared

Jared Staub is Director of Bands and Assistant Professor of Music at Plymouth State University where he conducts the Symphonic Band and teaches courses in conducting and instrumental music education.

Committed to the creation of new music, he has presented multiple world and regional premieres of new music for winds. As an orchestrator, he works closely with noted American composer Robert Beaser on wind transcriptions of his compositions “Double Chorus” and “Evening Prayer.” Dr. Staub has presented his work at both the College Band Directors National Association National and Southern Division Conferences and The College Music Society Southwestern Division Regional Conference. He earned degrees from Michigan State University, the University of Kentucky, and Central Connecticut State University.

He serves on the New Hampshire Band Directors Association executive board as Higher Education Representative and New England Band Directors Institute Coordinator, and has professional affiliations with the College Band Directors National Association, The College Music Society, The World Association for Symphonic Bands and Ensembles, and is an honorary member of Kappa Kappa Psi.

Stephens, Emery

Emery Stephens, baritone, is an Assistant Professor of Voice at St. Olaf College. Praised by the Boston Phoenix for his singing “with ringing suavity and articulate intelligence,” he enjoys exploring diverse vocal repertoire, from traditional to contemporary. He has appeared with the Abridged Opera of Ontario, Arbor Opera Theater, Wilmington Symphony, Michigan Philharmonic, Ann Arbor Symphony, Boston Lyric Opera, Michigan Opera Theatre’s Community Education Programs, and the Detroit Jazz Festival in a revival of Dave Brubeck’s *The Gates of Justice* with jazz pianist Jason Moran and his trio, The Bandwagon. Additionally, he has performed works by contemporary American composers, such as *True Witness: A Civil Rights Cantata* by Jodi Goble and *The Passion of John Brown* by Jesse Ayers.

Dr. Stephens is a teaching artist for the “Song of America” workshop through the Hampson Foundation, which explores classic American songs’ diversity as an interdisciplinary lens in teaching K-12 students. His past engagements include lecture-performances at Carnegie Hall/Weill Music Institute, Fenimore Art Museum in Cooperstown, New York, and the Northwest Museum of Arts and Culture sponsored by the Spokane Symphony. Dr. Stephens has been collaborating with Dr. Caroline Helton from the University of Michigan on the “Singing Down the Barriers” project since 2004, and they have published articles in the Journal of Multicultural Teaching and Learning and the NATS Journal of Singing. Their latest publication is a chapter on African American Art Song in *So You Want to Sing Spirituals: A Guide for Performers* by Randy Jones.

Stewart, Michael C.

Michael C. Stewart (he/him/his) is an Assistant Professor in the Computer Science Department at James Madison University. He enjoys teaching introductory courses and advanced courses nearer to his sub-discipline. Dr. Stewart prioritizes contributing to efforts in the JMU CS Department that aim to broaden access to computer science and increase equity in technology. His research interests are in Computer Science Education and Human Computer Interaction. In HCI, Dr. Stewart mentors undergraduate researchers and collaborates domestically and internationally on efforts to build and study technology that facilitates feelings of togetherness between people. Music has been a recurring medium in which he has studied technological facilitation of togetherness. Dr. Stewart’s work has been supported by the Jeffress Trust Awards Program in Interdisciplinary Research and the 4-VA Collaborative. Dr. Stewart’s work has been published in regional and international venues including recent work in several ACM venues: SIGCSE, DIS, and CHI.

Stringham, David A.

David A. Stringham serves as Associate Professor of Music at James Madison University, and was appointed founding director of JMU's Center for Inclusive Music Engagement in 2018. His teaching and research interests include generative creativity, lifelong music engagement, and music teacher education. Dr. Stringham's work has been supported by the Mid-Atlantic Arts Foundation, the National Endowment for the Arts, and the 4-VA Collaborative. He has presented scholarly work in state, national, and international venues, with recent publications in *Bulletin of the Council for Research in Music Education*, *Qualitative Research in Music Education*, *Research Studies in Music Education*, *Visions of Research in Music Education* and as co-editor of *Musicianship: Improvising in Band and Orchestra*. At JMU, Dr. Stringham mentors undergraduate and graduate researchers, coordinates JMU's interdisciplinary Music and Human Services minor, and facilitates courses on music technology, musical theatre, and music learning and teaching. He serves as chair of National Association for Music Education's Creativity Special Research Interest Group, an editorial board member for College Music Society's Emerging Fields in Music series, and as editor of the peer-reviewed, open-access journal *Research and Issues in Music Education*. Prior to joining JMU in 2010, he taught middle school and high school instrumental music in Williamsville and Greece (New York) public schools and earned degrees (BM with highest distinction, MM, PhD) from University of Rochester's Eastman School of Music.

Sturm, Ike

Ike Sturm was raised in a musical home in Wisconsin, studying and experimenting with the bass from the age of 9. Ike has performed with Gene Bertocini, Wynton Marsalis, Donny McCaslin, Bobby McFerrin, Ben Monder, Ingrid Jensen, Steve Lehman, Catherine Russell, Maria Schneider, Kenny Wheeler and many others. In addition to playing with his own ensembles in New York, Ike has performed with Alarm Will Sound and the International Contemporary Ensemble. He has also appeared on several Steve Reich releases on Nonesuch Records.

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 Weill Recital Hall at Carnegie Hall, Shenzhen Concert Hall (China), Ferenc Liszt Music Academy Recital Hall (Hungary), Daejeon Arts and Cultural Center Hall (Korea), Manoel Theater (Malta), Kioi Hall (Japan). Sugiura has recorded eight CDs for such labels as Klavier Records, Eroica Classical Recordings, Albany Records, and T. K. Music Productions. His performances have been featured on television and radio, broadcast nationally and internationally. Active as an editor, his editions of chamber music scores are published by Ludwig Masters Music Publications.

A devoted teacher as well as performer, Dr. Sugiura has become of the leading piano pedagogues of his generation. He has given piano master classes at numerous institutions including Staatliche Hochschule für Musik und Darstellende Kunst Mannheim (Germany), Civico Instituto Musicale "V. Baravalle" (Italy), Gheorghe Dima Music Academy (Romania), University of Antioquia (Colombia), Xinghai Conservatory of Music (China), Ewha Womens University and Sunhwa Arts High School (Korea), Universitas Pelita Harapan (Indonesia), St. Paul's College (Hong Kong), International Winter Festival at the Federal University of Santa Maria (Brazil). Currently he is Associate Professor of Piano and Collaborative Piano at University of North Dakota while he is a visiting faculty at East China Normal University. He received a master's and Doctor of Music in Piano Performance from Indiana University Jacobs School of Music. Numerous national and international competitions have awarded Nariaki prizes.

Sullivan, Brian M.

Brian M. Sullivan is an adjunct instructor in music education at the University of North Carolina at Charlotte. Dr. Sullivan is also a full-time church music director, and is an active performer and clinician around Charlotte. His research in service-learning and educational philosophy has appeared in a variety of peer-reviewed venues. Prior to receiving his PhD in music education at the University of Illinois at Urbana-Champaign, Dr. Sullivan was a high school band director in New Smyrna Beach, Florida.

Sullivan, Elizabeth N.

Dr. Elizabeth Sullivan 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. Elizabeth also serves on the board of the Mid-Atlantic Chapter of College Music Society.

Prior to joining the faculty at UNC Charlotte, she held teaching positions at Eastern Illinois University and Daytona State College. Her 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, Arizona State University and the Cincinnati Conservatory of Music.

Outside of teaching responsibilities, Elizabeth enjoys presenting lectures and performances at national and international conferences. Many of these performance are with Trio Village, a chamber ensemble made up of flute, oboe and piano. Engagements in 2020 have included Music by Women conference, NACWPI national conference, RISE conference, performances at several visiting universities and work with Opera Carolina's 2019-2020 season as Principal Oboist.

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. Elizabeth's primary teachers include John Dee, Dr. Ann Adams, Eric Olsson and Janet Mascaro.

Sullivan, Elizabeth N.

see Trio Village

Swanson, Kirsten

The Classical Voice of North Carolina described violist Kirsten Swanson as a "stunning musician with flawless technique combined with that unique 'viola' sound that can melt your soul." Feeling equally at ease with "new" and "old" music, in an orchestra or solo, Dr. Swanson enjoys a diverse career that takes her all over the world.

Talbott-Clark, Laura

Laura Talbott-Clark currently serves as associate professor of violin at Oklahoma State University. Dedicated to community engagement and music education, she co-founded the OSU String Academy 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 president of the Oklahoma chapter of the American String Teachers Association and is currently the chair of the ASTA National Collegiate Committee and a member of the ASTA National Wellness Committee.

An avid chamber musician, she is the principal violinist of Tulsa Camerata and has served as 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,

she has presented sessions at the American String Teachers Association, College Music Society, Association for Contemplative Mind in Higher Education national conferences and at the Maryland Music Educators, Oklahoma Music Educators, and the Texas Music Educators Association state conferences. Fueled by her interest in the intersection between contemplative practices and creativity, Laura is a practicing creativity coach and Mindfulness-Based Pedagogy and Wellness clinician. She advocates for musician wellness in the private studio, as well as investigates the application of contemplative practices to diversity, equity, and inclusion issues in tertiary education. She received degrees from Vanderbilt University, University of Michigan, and Boston University.

Tan, Kia-Hui

Kia-Hui Tan has performed as concerto soloist, recitalist, and chamber musician in 25 U.S. states and 20 countries on five continents, including at London's Barbican Hall and New York's Carnegie Weill Recital Hall. Described in *The Strad* as a "violinist whose virtuosity was astonishing" and Bronze Medalist at the first NTDTV Chinese International Violin Competition at New York's Town Hall, she has premiered works by more than 80 living composers amongst her repertoire of over 400 solo or chamber works. She has been a member of various new music ensembles and is frequently invited to perform at contemporary music festivals and conferences, often presenting themed lecture-recitals on the vastly unexplored repertoire for unaccompanied solo violin. In response to COVID-19 pandemic conditions, in August 2020 Tan published a free online resource that provides programming details, including composers' race/ethnicity and gender, to approximately 700 unaccompanied violin works with circulating scores and recordings. [www.soloviolinworks.com]

Tan studied piano, violin, music theory and composition in her native country, Singapore, before receiving scholarships to study with David Takeno at the Guildhall School of Music and Drama (BMusHons) and David Updegraff at The Cleveland Institute of Music (MM/DMA). An experienced orchestral violinist, she had served as concertmaster under Sir Colin Davis and Mstislav Rostropovich among many other notable conductors. Currently Associate Professor at The Ohio State University and a proud recipient of OSU's School of Music Distinguished Teaching Award, Tan continues to be active as solo performer, masterclass presenter and competition adjudicator via Zoom and YouTube.

Taylor, Kristín Jónína

Dr. Kristín Jónína Taylor is an Icelandic-American pianist who has been enthusiastically received for her performances of Nordic piano works. She has performed widely in the U.S. as well as in Iceland, France, the Czech Republic, Serbia, Belgium, Sweden, Lithuania, and Austria.

Dr. Taylor was the Grand Prize Winner of the Naftzger Young Artist Competition and a national finalist in the MTNA Collegiate Competition. She was a soloist with several orchestras and was featured in the internationally prestigious Reykjavík Arts Festival.

Kristín was the recipient of two Fulbright grants to Iceland, the first for research on Jón Nordal 's *Piano Concerto*, and the second to research the music of Þorkell Sigurbjörnsson. Her debut CD recording *The Well-Tempered Pianist: The solo piano works of Thorkell Sigurbjörnsson* was released by the Iceland Music Information Centre. Her second album, which is self-titled, was released by Pólarfónía Records. Her third album, *Thorkell Sigurbjörnsson: Short Stories for Flute and Piano*, was released by Smekkleysa Records in 2014. Her most recent recording was with Marc Reed, trumpet, for "Gone, but Not Forgotten," on MarkMasters.

Kristín is Assistant Professor of Piano and Keyboard Area Coordinator at the University of Nebraska in Omaha and is a Steinway Artist.

Teguh, Lifia

Lifia Teguh is a pianist, arranger, and composer whose passion is to introduce Indonesian-fusion music to the world. Her original composition for prepared piano “hypnotized the audience as the sound of the piano is transformed into Gamelan and the tinkle of Ngremo dance’s bracelets”. Her creative and distinct approach to traditional music breathes fresh air to traditional Indonesian music, combining Indonesian folk tunes and songs with other genres like blues, classical, and pop. Her arrangement for prepared piano Rek Ayo Rek, which transformed the sound of the piano into sasando and kendhang (both Indonesian instruments), “successfully swayed the audience on their seats according to the rhythm of the music”. INDspire, the Indonesian-fusion album of her original composition, is available on all streaming platforms and at [<https://www.lifiateguh.com/>] [goodnewsfromindonesia.org]

As a classically trained pianist, she has performed in California, Oregon, Italy, and Asia both as a soloist and as part of the renowned summer festivals such as Music Fest Perugia. Lifia is pursuing two Masters of Music degrees in both piano performance and collaborative piano at Portland State University. She is also an adjunct piano faculty at Linfield University.

Her dream is to found an integrated school of music, dance, and theater that provides full scholarships for underprivileged communities around the world.

Terrell II, Roderick Andrew

Roddy Terrell was born and raised in North Carolina. He began playing clarinet at the age of 12 and was instantly in love with the sound. In 2005, he attended the Governor’s School of North Carolina and during this program, decided to make music his life’s passion and career. Roddy attended Furman University in Greenville, South Carolina, where he studied with Robert Chesebro and earned his bachelor’s degree in Music Performance in 2010.

After graduation, Roddy attended Louisiana State University in Baton Rouge, Louisiana, where he studied Clarinet with Robert DiLutis. From 2014–2017 Roddy served in the US Army as a clarinet player for the 82nd Airborne Division Band.

In November of 2015, Roddy began his master’s degree in Business Administration with a concentration in Innovation and Entrepreneurship from Northeastern University in Boston, Massachusetts. He graduated in 2018 and decided to use his skills as a clarinetist and an entrepreneur to found Oak City Clarinet.

Roddy is an active teacher and performer. Recently, he has performed with The Carolina Philharmonic and Orchestra 2100. He is also a member of The Poinsett Wind Symphony based in Greenville, South Carolina.

Roddy is attending UNCG School of Music where he is a second year masters student in Clarinet Performance. His teachers are Dr. Anthony Taylor and Dr. Andy Hudson.

Roddy is dedicated to his students and teaching them everything he knows about music. Roddy lives in Greensboro, North Carolina, with his husband and 3 dogs.

Thompson, Tim

Tim Thompson is a composer whose work includes concert music for traditional instruments and ensembles and music that incorporates electronic audio processing. His music embodies an eclectic array of influences and sources, including unusual sources such as riddles, games, and data. His music has been performed across the United States and in Brazil, Australia, and Europe. He is Professor of Music at Palm Beach Atlantic University, where he coordinates the areas of music composition, theory, and technology, and directs the biennial Frontwave New Music Festival. Dr. Thompson's academic interests include music analysis, music theory pedagogy, and music technology. He is an active church musician, and currently holds the post of Chapel Organist at Mariner Sands Chapel in Stuart, Florida.

Tiffany, Andrea

Andrea Tiffany is a Pakistani American clarinetist and teacher currently based in Greensboro, North Carolina. She received her BA from the University of Alabama in Huntsville and her MM from the University of North Carolina in Greensboro. Originally born in California, Andrea has enjoyed years living across the Pacific in Micronesia and Australia. Her passion for music was realized in the Marshall Islands where she first picked up the clarinet. Inspired by her world travels, Andrea now enjoys creating performance opportunities in which audiences can engage with a variety of music and composers, especially those from lesser-known corners of the globe. As a chamber music enthusiast, she has commissioned several works by composers from marginalized communities. She is an active member of the Splinter Tongue clarinet quartet, which uses commissions to cultivate and contribute to the clarinet quartet repertoire, emphasizing contributions from young, marginalized, and underrepresented composers. She has held multiple teaching positions in Alabama and North Carolina, and is passionate about using her multicultural upbringing to engage with students in ways that connect with their personal stories.

Tomita, Fumi

Bassist Fumi Tomita and tenor saxophonist David Detweiler have been working together since 2012 when they performed a weekly concert series at Wegman's Bar and Grill in Rochester, New York. Together with guitarist Alex Patrick, they recorded under Detweiler's name in 2015 as Dave Detweiler Trio. Since relocating, they have performed concerts in New York City and Amherst, Massachusetts, and in November 2019 completed a short tour of Florida. Their most recent recording, *Celebrating Bird: A Tribute to Charlie Parker*, was released in September 2020 on Next Level records.

Trantham, Gene S.

Gene S. Trantham is Associate Professor of Music Theory at Bowling Green State University where he has served as Chair of the Musicology/Composition/Theory department. He also is coordinator of the Faculty Scholar Series for the College of Musical Arts at Bowling Green. In addition to undergraduate music theory and aural skills, he teaches graduate courses in theory pedagogy, analysis and performance, and counterpoint. Prior to his 1994 BGSU appointment, he held a faculty position at Westminster Choir College in Princeton, New Jersey. Since 1991, he has served as a GRE and AP Music Theory Reader for Educational Testing Service in Princeton, New Jersey.

Trio Village

Trio Village is comprised of flutist Rebecca Johnson, oboist Elizabeth Sullivan, and pianist Cara Chowning. Dr. Rebecca Johnson is Assistant Professor of Flute at Eastern Illinois University, where she has taught flute and chamber music since 2007. Dr. Elizabeth Sullivan is Assistant Professor of Oboe and Musicianship at the University of North Carolina at Charlotte, a faculty she joined in 2016. Appointed in the fall of 2018, Dr. Cara Chowning is the Assistant Director of the Opera, and Principal Vocal Coach at Ball State University. Trio Village was originally formed as a way to continue to make music with friends as the members of the group moved apart. As an ensemble, they strive to champion the music of women and other underrepresented composers as well as discovering older works that are not standard to the chamber music canon.

Recent recitals include appearances at Bradley University, Eastern Illinois University, Millikin University, the University of Kentucky, the University of Louisville, and the University of North Carolina at Charlotte. They also played several graduate recitals at the University of Illinois, where all three earned the Doctor of Musical Arts degree. The spring of 2020 included recitals at all three of their home institutions, and accepted conference presentations at the Music by Women International Festival and College Music Society - Great Lakes Regional Conference. Their work is included on Dr. Sullivan's recently released recording of music for oboe by Thea Musgrave.

Valente, Liana

Dr. Liana Valente is Coordinator of Classical Voice at Howard University where she teaches undergraduate and graduate courses in vocal pedagogy, song literature, applied voice, diction, and directs the Opera Theater Workshop.

Admired for her performances of traditional vocal literature, Valente is recognized as an exciting performer of contemporary music. Some of the composers with whom she has worked include Adolphus Hailstork, Jeremiah Evans, Violet Archer, Derek Healey, Timothy Brown, Marty Regan, Jason Lovelace, Christine Arens, and Joel Weiss.

Valente has presented at international conferences including the 2017 CMS International Conference and Festival 500 Phenomenon of Singing International Symposium. She has presented at national and regional CMS, NFMC, NATS, MTNA and SAI conferences focusing on the collaborative process, music of contemporary women composers, advanced vocal techniques, sight-singing in the piano studio, and lecture recitals highlighting music she commissioned.

Valente is the National Federation of Music Clubs Representative to the United Nations Department of Global Communications. She supports UN Agenda 2030 and the 17 Sustainable Development Goals, focusing her research on SDG #3, ensuring healthy lives and promoting wellbeing for all at all ages. She presented at the Aging and Social Change Research Network 7th Interdisciplinary Conference and spoke at Sound Diplomacy's 7th Music Cities Convention. In April 2021, she and Lisa Lehmborg will present a workshop at the American Society on Aging Virtual Conference.

Valente holds degrees from the University of South Carolina, Columbia (DMA), the University of Tennessee, Knoxville (MM) and SUNY at Fredonia (BM).

Valvo, Tiffany

see Alla Balena Ensemble

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 memorable melodies and a very fluid sense of time.

Vanderburg's music has been heard abroad at conferences and festivals including the International Computer Music Conference (ICMC), the Society for Electro-Acoustic Music in the United States (SEAMUS), the New York City Electroacoustic Music Festival (NYCEMF), the Symposium on Acoustic Ecology, the Matera Intermedia (MA/IN) Festival, the Diffrazioni Festival, Festival Futura, the North American Saxophone Alliance, ClarinetFest, Sonorities, and at other events across Europe, Australia, and the Americas.

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. [<https://kylevanderburg.com/>]

VanNordstrand, Shelby

Soprano Shelby VanNordstrand has appeared as a soloist with a wide range of ensembles and companies; including Lorin Maazel's Castleton Festival, Opera Omaha, Omaha Symphony, Cedar Rapids Opera Theatre, Simon Estes Young Artist Program, and the Omaha Chamber Music Society.

Past operatic engagements include Mrs. Nordstrom in *A Little Night Music* (Castleton Festival), Gretel in *Hansel and Gretel* (Opera Omaha), Dew Fairy in *Hansel and Gretel* (Opera Omaha), Paquette in *Candide* (Cedar Rapids Opera Theatre), Sally in *Herman the Horse* (Cedar Rapids Opera Theatre), and Cunegonde in *Candide* (Michigan State Opera Theatre). In the fall of 2012, she traveled to Muscat, Oman with The Castleton Festival in performances of *La Boheme*.

In addition to her operatic appearances, VanNordstrand is an active recitalist who enjoys collaborating with other musicians. She is a charter member of the eclectic chamber music group, *I the Siren*, a trio of soprano, oboe (Darci Gamerl), and piano (Stacie Haneline). *I the Siren* was accepted for a residency at Avaloch Farms for Summer 2014. They were also added to the Artists Roster of the Nebraska Arts Council in 2014.

VanNordstrand received a Bachelor of Music degree in music education from Iowa State University, and a Master of Music in vocal performance from Michigan State University. VanNordstrand currently serves on the voice faculty and as vocal area coordinator at the University of Nebraska at Omaha. She is frequently a guest clinician for high school musicians and serves as an adjudicator for various music competitions in the Midwest.

Vázquez-Connolly, Krista

Krista Vázquez-Connolly is a composer of contemporary art music whose work canvasses solo, chamber, orchestra, wind band, chorus, jazz ensemble, and electronic media. She frequently takes inspiration from other art forms in her music and considers collaboration to be one of her primary aims in her creative work. Aside from compositional work, she currently works in audio editing and mixing for Arts Laureate and is the Director of Music Ministry at St. Michael Catholic Parish in Lincoln, Nebraska. Her career has also included teaching elementary music and at the collegiate level, teaching private lessons, arts management, and trumpet performance.

An avid traveler, she was a featured composer at Electronic Music Midwest 2019 and the 2019 SCI National Conference in Albuquerque. She was also a composer participant in Screen Music Program 2020, Sävellyspaja 2018, the Oregon Bach Festival Composers' Symposium 2016, and Quatuor Bozzini Lab 2016. Her music has been played on Nebraska Public Media's "Friday Live" and as part of soundtrack for their "What If..." documentary series.

Vázquez-Connolly holds a DMA in composition from the University of Nebraska-Lincoln with a secondary area of orchestral conducting. Raised in western Kansas, she attended Fort Hays State University for her undergraduate degrees in music education and trumpet performance and earned her MM in composition from Central Washington University.

Vidiksis, Adam

Adam Vidiksis is a composer, conductor, percussionist, improviser, and technologist based in Philadelphia whose music often explores social structures, science, and the intersection of humankind with the machines we build. Critics have called his music “mesmerizing”, “dramatic”, “striking” (Philadelphia Weekly), “notable”, “catchy” (WQHS), “magical” (Local Arts Live), and “special” (Percussive Notes), and have noted that Vidiksis provides “an electronically produced frame giving each sound such a deep-colored radiance you could miss the piece’s shape for being caught up in each moment” (Philadelphia Inquirer). His work is frequently commissioned and performed throughout North America, Europe, and Asia in recitals, festivals, and major academic conferences. Vidiksis’s music has won numerous awards and grants, including recognition from the Society of Composers, Incorporated, the American Composers Forum, New Music USA, National Endowment for the Arts, Chamber Music America, and ASCAP. His works are available through HoneyRock Publishing, EMPiRE, New Focus, PARMA, and SEAMUS Records. Vidiksis recently served as composer in residence for the Chamber Orchestra of Philadelphia and was selected by the NEA and Japan-US Friendship Commission to serve as Director of Arts Technology for a performance during the 2020 Olympics in Japan (now in summer 2021). Vidiksis is Assistant Professor of music technology at Temple University and President of SPLICE Music. [www.vidiksis.com]

Wagenknecht, Lydia

Lydia Wagenknecht is a PhD pre-candidate in ethnomusicology at the University of Colorado Boulder. Her research interests include German-Chilean musical interactions, video and music streaming platforms, and voice studies. Most recently, her paper on destabilized voice in Luis Advis’ Cantata Santa María de Iquique was accepted to the Rocky Mountain Music Scholars’ Conference.

At CU Boulder, Wagenknecht serves as a Center for Teaching and Learning Lead Graduate Instructor for the College of Music, providing professional development opportunities and feedback for music graduate students in instructional roles. She is also president of the Graduate Musicology Society, which promotes creative activities, performance, research, and scholarship in the Boulder community. Additionally, Wagenknecht received the Entrepreneurship Center for Music Assistance Grant to pursue German study in the summer of 2020.

Wagenknecht graduated magna cum laude from Wisconsin Lutheran College in 2017 with a BA in Wide-Range Music Education (Choral/General Music). As an Honors Program student, she organized a collegiate choral conductors’ conference for her capstone project. Undergraduate awards include the Cantabile Award for choral excellence, a Batterman Foundation scholarship for nonprofit work, and the Music Scholarship for voice study. A Wisconsin native, Wagenknecht has taught students from early childhood through adults in Milwaukee and Lusaka, Zambia.

Walker, Kieran

BIO PENDING

Watkins, Scott

Scott Watkins is the editor of Howard Hanson’s *Symphonic Rhapsody, Op. 14*, published in 2016 by Carl Fischer—a manuscript of a previously unpublished work Watkins discovered while conducting research at The Eastman School of Music. In 2014, Watkins made a world-premiere recording of Hanson’s *Piano Sonata, Op. 11*, in its complete version. The pianist has performed Hanson’s music throughout the U.S. and abroad, and has given lectures and recitals in Vancouver, California, Florida, Texas, and in Hanson’s home town of Wahoo, Nebraska. He has appeared as lecturer and recitalist for The College Music Society and for Music Teachers National Association State conferences in Florida, Wyoming, and Indiana, and has presented his research at the University of Nebraska and at Texas Christian University.

Much in demand as a soloist, Watkins is a champion of Hanson's rarely heard Piano Concerto. In 2011, Watkins was soloist in the Tchaikovsky First Piano Concerto with the Lanzhou Symphony Orchestra of China with conductor, Heping Liu, becoming the first American pianist to perform with that orchestra.

Watkins has given four solo recitals at Carnegie Hall's Weill Recital Hall, and has performed at The Library of Congress in Washington, DC, and at Chicago's Cultural Center. Of his most recent New York recital, The New York Concert Review stated that Watkins played Howard Hanson's Sonata "with excellent attention to detail and respect for the score ... with the fidelity of a music historian."

Dr. Scott Watkins is Professor of Piano at Jacksonville University in Florida.

Webb, LaToya A.

Dr. LaToya A. Webb is an Instructor of Music for undergraduate courses at Auburn University. Before she was appointed Instructor, Dr. Webb served as a graduate teaching assistant for the Department of Music at Auburn while pursuing her Doctor of Philosophy degree in Instrumental Music Education.

Dr. Webb holds a bachelor's and a master's degree from Norfolk State University. She also earned a second master's degree from George Mason University, where she studied instrumental conducting under Professors Mark Camhouse and Anthony Maiello, and Dr. Dennis Layendecker.

A versatile musician, she has established a remarkable career as a music educator and conductor. Dr. Webb has presented posters and sessions about instrumental conducting pedagogy and equity gaps in instrumental music at the Alabama Music Educators Association, The College Music Society, and the National Association for Music Education conferences. Dr. Webb was a conducting recipient of the 2017 CBDNA Mike Moss Diversity Fellowship. She was also a conducting masterclass participant at the 2018 CBDNA/NBA Southern Division Conference. In 2019, Dr. Webb participated as a conducting fellow in the U.S. Army Band Conductors' Workshop and the 2nd annual Midwest Clinic Reynolds Conducting Institute.

Dr. Webb's professional affiliations include the Gamma Beta Phi Society, Golden Key International Honour Society, the National Association for Music Education, Alabama Music Educators Association, the College Band Directors National Association, Women Band Directors International, Tau Beta Sigma National Honorary Band Sorority, Inc., and Delta Sigma Theta Sorority, Inc.

Welsh, Jessie

Jessie Welsh, ABD, is a Nationally Certified Teacher of Music through MTNA and a doctoral candidate in Piano Pedagogy at Texas Christian University, where she serves as a Graduate Assistant and was recently awarded the Outstanding Graduate Student Research Award. She teaches applied piano, class piano, and piano pedagogy and oversees undergraduate teachers. Jessie holds a Master of Music in Piano Performance and a Master of Music in Piano Performance/Pedagogy from Southern Methodist University and undergraduate degrees in Piano Performance and Music Education from the University of Central Florida. Her primary teachers have been Dr. Ann Gipson, Mr. Harold Martina, Dr. Carol Leone, and Dr. Cathy Lysinger. Jessie's teaching experience includes early childhood, K-12, collegiate, and adult education. She has served as a faculty member at TCU, SMU, and The Centre for Musical Minds. Additionally, Jessie operates a home studio in Dallas, serves as an accompanist for The Children's Chorus of Greater Dallas, and is a 2021-2022 intern for The Frances Clark Center for Keyboard Pedagogy. Jessie's interest expands to training teachers and expanding the field of piano pedagogy. She has been a repeat lecture and poster presenter at the MTNA National Conference, the MTNA Collegiate Pedagogy Symposium, and The National Conference on Keyboard Pedagogy. Her publications have been featured by *The Piano Magazine* and *American Music Teacher*. In 2019, MTNA named Jessie as the recipient of the MarySue Harris Studio Teacher Fellowship Award. Jessie is completing her dissertation on the topic of student-teacher relational connection in the private studio.

Westerman, Kirsten

Kirsten Westerman is a PhD candidate at the University of Cincinnati, College-Conservatory of Music. She holds a MM in Music History from the same institution, and a BM in Music Performance from Ball State University. She has taught both undergraduate and graduate music history courses, and was the Editor for the conservatory's graduate music research journal, publishing Vol. 32. Her dissertation entitled, *Sounding a City from Behind Closed Doors: Musical Societies and Boston's 'Missionaries of the Beautiful'*, critically examines Boston's self-identification process through the activities supported by the city's musical societies and organizations from approximately 1900-1935. In 2019, Kirsten was the recipient of the Edward Cone Fellowship from the Society for American Music, for her dissertation work.

Wheatley, Scott

Baritone and Pianist Scott Wheatley, a native of Kansas, earned degrees from the University of Missouri/Kansas City Conservatory of Music and the University of South Florida. He has performed with the Kansas City Lyric Opera, New York City Opera, Whitewater Opera, Bronx Opera, Sarasota Opera, Opera Northeast, Connecticut Grand Opera, and the Ashlawn Summer Festival companies as well as the New York Philharmonic, Vienna Philharmonic, Los Angeles Philharmonic, Cleveland Orchestra and San Francisco Symphony.

Currently, Scott is on faculty at University of Southern Maine, as a voice teacher, collaborative pianist, and Musical Director of Opera Workshop. He serves as Music Director at First Parish Unitarian Universalist Church in Portland where he leads the yearly concert series: Concerts for a Cause, and he is the Assistant Music Director for the Oratorio Chorale of Portland.

Wheatley, Susan

Susan Wheatley, pianist, has been invited as performer and music educator throughout the United States, Europe, and Asia. Dr. Wheatley has an active interest in research about women in music and received a Fulbright to transcribe Gunild Keetman's dance pieces at the Orff Institute in Salzburg. She co-founded Indiana University of Pennsylvania's prestigious Festival of Women Composers, performing the music of Libby Larsen, Judith Zaimont, Katherine Hoover, Cecile Chaminade, Lili Boulanger, Louise Talma, Germaine Tailleferre, Amy Beach, Ruth Crawford, and Marian McPartland, among others. Dr. Wheatley holds a PhD in music from the University of Michigan and has served on the faculties of Oakland University in Michigan and Indiana University of Pennsylvania. She has received grants from the American Association of University Women, National Endowment for the Arts, and the Pennsylvania Council on the Arts to sponsor her performances and research on the music of women composers. Internationally, her piano performances include premieres of Daniel Perlongo's piano works in Salzburg, Madrid, Zagreb, South Korea, Buenos Aires, Helsinki, and Baku, Azerbaijan; as well as her performances of works by Germaine Tailleferre in Beijing, and Lili Boulanger and Marian McPartland in Vancouver.

Williams, Jessica Marie

Jessica Marie Williams holds a dual degree in Music Performance and Music Education from Alabama State University, as well as a Master of Music degree in Percussion Performance from the University of Florida. As a DMA candidate (ABD) in Percussion Performance at the University of Memphis, Ms. Williams aspires to be the first African American woman to complete the DMA in Percussion Performance in the United States. She currently serves as Instructor of Percussion at her alma mater, Alabama State University where she teaches applied percussion and percussion methods, and serves as the Director of the ASU Percussion Ensemble.

Wilson, Tim

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

Winarski, Matthew

Matthew P. Winarski is currently pursuing his DMA in Instrumental Conducting at North Dakota State University. He received his Master of Music from NDSU, and his Bachelor of Music Education from the University of Wisconsin—Eau Claire. Originally from Memphis, Tennessee, Matthew joined the NDSU Challey School of Music after teaching for three years in Minnesota as the Director of Bands for the Alexandria Public School District 206. Before teaching in Alexandria, he taught fifth to twelfth grade band for one year at Sargent Central Schools in Forman, North Dakota, and at North Sargent Schools in Gwinner, North Dakota. Matthew has been involved with many different marching programs all over the world. He started college at the University of Memphis where he marched in the Mighty Sound of the South. After transferring to UWEC, Matthew worked with the Blugold Marching Band, the largest Division III marching band in the country. During his tenure at UWEC, he also started the Blugold Athletic Band, a pep band for the University's basketball program. During the summer months, Matthew travels abroad working with marching band programs, including the Colegio De Bagaces Marching Band in Bagaces, Costa Rica, and the Stabekk Skoles Musikkorps Smågardistene in Stabekk, Norway. Matthew is an active member of the National Association for Music Educators, Minnesota Band Directors Association, and both the Minnesota and North Dakota Music Educators Associations. Matthew lives in downtown Fargo with his fiancé and their dogs Colby and Cheddar.

Withington, Andrew

Dr. Andrew Withington is Assistant Professor of Music, Director of Choral Activities and Voice Area Head at Westminster College. He has a PhD in Music (Choral Pedagogy). In 2000, as Senior Scholar in Music at the University of Canterbury (New Zealand), he completed a Bachelor of Music (First Class Honors) in Conducting, Orchestration and Analysis, and was awarded the prestigious Vernon Griffith's Prize for Outstanding Musical Leadership.

After three years as a school teacher, Andrew completed a Master of Music (First Class Honors) in Choral Conducting with Associate Professor Dr. Karen Grylls at the University of Auckland (New Zealand). During his Masters program, he represented New Zealand in a masterclass at the World Symposium on Choral Music 2005 in Kyoto, Japan.

Andrew is a former Artistic Director of the internationally acclaimed New Zealand Secondary Students' Choir (2008-18); Director of the University of Canterbury Chamber Choir (2013-16); and Music Director of the Christchurch City Choir (2014-16), Christchurch Schools' Music Festival (2011-12), and Christchurch Boys' Choir (1997-2004). He has adjudicated and run choral clinics both in New Zealand and internationally, and is an advisor for the New Zealand Choral Federation and the International Choral Kathaumixw.

Witkowski, Deanna

Known for her adventurous, engaging music that heals the soul, pianist-composer-vocalist Deanna Witkowski moves with remarkable ease between Brazilian, jazz, classical, and sacred music. The award-winning bandleader releases her seventh recording, *Force of Nature* (MCG Jazz) in October 2021, a companion piece to her biography, *Mary Lou Williams: Music For The Soul* (Liturgical Press), published in August 2021. The two projects cap a twenty-year deep dive into the ground-breaking impact of Williams' life and music, making Witkowski one of the few living authorities on the iconic pianist. As a sought after Williams-centric performer and lecturer, she has presented at the Kennedy Center, Duke University, Fordham University, and performed as a featured soloist with the Pittsburgh Symphony Orchestra.

Witkowski's explosive performances combine virtuosity and heart, telling stories that reveal her innate curiosity of the human condition. She has recorded with jazz Grammy nominees John Patitucci, Kate McGarry, and Donny McCaslin, and has performed and toured with renowned vocalists Lizz Wright, Nnenna Freelon, Erin Bode, Filó Machado, and Vanessa Rubin.

A prolific choral composer, Witkowski has won multiple competitions for her concert and sacred works. Commissions and new compositions have been funded by organizations including the New York State Council on the Arts (for her Afro-Brazilian project, the *Nossa Senhora Suite*) and the the Choral Arts Initiative PREMIERE|Project Festival.

Witkowski is a second-year doctoral student at the University of Pittsburgh. [deannajazz.com]

Writer, Justin

Justin Writer is Associate Professor of Composition and Music Theory at the University of Texas Rio Grande Valley. Writer's music is performed by professional and university ensembles throughout the United States, Europe, Mexico, and South America. His music is published by Cimarron Music Press, Media Press, and Fatrock Ink. Writer's works have been performed at several conferences including the International Tuba and Euphonium Association, North American Saxophone Alliance, European Bass Congress, Viola Congress, International Trumpet Guild, The Society of Composers Inc., New York City Electroacoustic Festival, Chicago Bass Festival, International Society of Bassists and other venues.

Writer received his DMA in Composition from the University of Oklahoma, his M.M. in Theory/Composition from Wichita State University, and a BME from Pittsburg State University (Kansas). Dr. Writer's principal composition teachers include Marvin Lamb, Walter Mays, Robert Deemer, Katherine Ann Murdock, Evan Hause, and Stephen Andrew Taylor.

Wu, Jiayue Cecilia

Originally from Beijing, Jiayue Cecilia Wu (AKA: 武小慈) is a scholar, composer, vocalist, multimedia technologist, and audio engineer. Cecilia earned her Bachelor of Science degree in Design and Engineering in 2000. She then worked as a professional musician at EMI Records and Universal Music Group for ten years. In 2010, Cecilia produced her original album of electroacoustic music, *Clean Your Heart*, published by Taihe Music Group. In 2013, Cecilia obtained her Master of Arts degree in Music, Science, and Technology at the Center of Computer Research in Music and Acoustics (CCRMA) at Stanford University. In 2018, Cecilia obtained her PhD in Media Arts and Technology from the University of California Santa Barbara, where she studied computer music with Dr. Curtis Roads. As an audio engineer, she received a two-year-long grant award from the Audio Engineering Society (AES). As a musician, she received an award from the California State Assembly for being a positive role model in sharing Chinese culture. As a multimedia artist, she received the "Young Alumni Arts Project Grant Award" from Stanford University. Her work has been exhibited at museums and international arts and engineering societies such as the National Museum of China, Denver Art Museum, IEEE, ICMC, SEAMUS, NIME, and ISEA. Her piece <Virtual Mandala> was selected by the Denver Art Museum for its permanent collection of Asian Art. Dr. Wu is also a U.S. National Academy of Sciences Sackler Fellow. Currently, she is an assistant professor at the University of Colorado's College of Arts and Media.

Yi, Gina J.

Dr. Gina J. Yi is Assistant Professor and Program Coordinator for Music Education at Wheaton College-Conservatory of Music. She received a Bachelor of Music in Piano Performance from the Juilliard School, a Master of Music Education from Ewha Womans University in South Korea, and a PhD in Music Education from Michigan State University.

Dr. Yi has published in Music Educators Journal and participated as a clinician at numerous conferences for music educators—including Illinois Music Education Conference, Michigan Music Conference, Ohio Music Education Association Conference, and Wayne County Health & Family Services Head Start Teacher Training Conference - presenting on topics such as early childhood music, elementary general music, music literacy, assessment, and world music. Internationally, she has presented at various workshops as a leading clinician, published several instructional materials and songbooks, and developed music programs for children in South Korea.

Dr. Yi's research interests include elementary general music, early childhood music, measurement and assessment, differentiation of instruction, and performance psychology. She has presented her research at the International Society for Music Education (ISME), the International Symposium on Assessment in Music Education (ISAME), the Desert Skies Symposium, the Suncoast Music Education Research Symposium (SMERS), and the Mountain Lake Colloquium. Dr. Yi currently serves as VP of Professional Advancement of Early Childhood Music & Movement.

Zacharella, Alexandra

A native of New Jersey, Alexandra Zacharella is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds a Doctorate of Musical Arts in trombone performance from the University of Southern California, Thornton School of Music, with minors in conducting, music education and jazz studies; a Master of Music degree in Trombone Performance from The University of Michigan and a Bachelor of Music in Trombone Performance and Music Education from The University of Hartford, The Hartt School. Zacharella is an active low brass and wind ensemble clinician and has presented clinics and masterclasses in South Korea, Hong Kong, California, Michigan, Georgia, Arkansas, and Oklahoma to name a few. She presented at the 65th and 70th Annual Midwest Clinic in Chicago, Illinois and gave the plenary paper for trombonist Christian Lindberg, at the International Conference of The College Music Society in Stockholm, Sweden in 2015. Zacharella has performed at the International Trombone Festivals in California, Spain, France, Georgia, Texas, and Las Vegas. She has given numerous presentations, performances/recitals on trombone and euphonium and poster sessions at the International Conference of College Music Society in Belgium, Australia, Sweden, Argentina and South Korea and at National and Regional CMS Conferences throughout the United States. She has performed and presented at the Music by Women Festival, Southwestern CBDNA regional conference, the International Women's Brass Conference, and the ArkMEA Conference. Zacharella is a Bach Artist and a Signature Artist for Warburton Music Products.

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