

BIOGRAPHIES OF PRESENTERS & COMPOSERS

updated 9/27/18

Aark Duo, The

The Aark Duo, flutist Tabatha Easley and percussionist Justin Alexander, is a dynamic and expressive chamber group committed to expanding the repertoire for flute and percussion through commissions and recording projects. Formed as a faculty chamber group in 2013 at Virginia Commonwealth University, Aark has performed throughout the United States, including at the National Flute Association Conferences in Washington D.C. and San Diego. International performances include The College Music Society International Conference in Stockholm, Sweden and Sydney, Australia.

Adams, Daniel

Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston. 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). He served as the College Music Society Board Member for Composition from 2015 through 2017. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to Twentieth Century percussion music, 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 has authored a revision of the Miami, Florida entry for the Grove Dictionary of American Music. Adams has served as a panelist and lecturer nationally and internationally. He has received commissions from The McCormick Percussion Group, The McCormick Duo, The Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, the Louisiana State University Percussion Ensemble, the EOS flute and guitar duo, 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, and South Korea. His music is recorded on Capstone Records, Ravello, Potenza, Albany, and Summit Records.

Admiral, Roger

Canadian pianist Roger Admiral performs solo and chamber music repertoire spanning the 18th through the 21st century. He works regularly with UltraViolet (New Music Edmonton) and Aventa Ensemble (Victoria), and performs as part of Kovalis Duo with Montreal percussionist Philip Hornsey. Roger coaches contemporary chamber music at the University of Alberta North Campus and teaches piano at the Augustana Campus in Camrose, Alberta. Recent performances include György Ligeti's Piano Concerto with the Victoria Symphony Orchestra, the complete piano works of Iannis Xenakis for Vancouver New Music, a recital with baritone Nathan Berg at Lincoln Center's Great Performers Series, with violinist Guillaume Tardif at Carnegie Hall's Weill Hall, recitals for Curto-Circuito de Música Contemporânea Brazil, as well as solo recitals in Bratislava, Budapest, Wrocław, and across Canada. Current projects include a new Piano Concerto by American composer Steven Takasugi, to be performed with the Südwestrundfunk Symphonieorchester at Donaueschinger Musiktage.

Aguirre, Alexandra

see Madera Winds

Alexander, Justin

see Aark Duo, The

Allen, Andrew J.

Andrew J. Allen is an assistant professor of woodwinds and music theory at Midwestern State University in Wichita Falls, Texas. Dr. Allen has premiered more than twenty works for the saxophone and has performed and lectured at the World Saxophone Congress, the International Saxophone Symposium, the National Association of College Wind and Percussion Instructors Conference, and national and regional gatherings of the North American Saxophone Alliance and The College Music Society. In addition, his writings have appeared in *The Instrumentalist*, *Teaching Music*, *The Saxophone Symposium*, *The NACWPI Journal*, *JazzEd*, *School Band and Orchestra*, and *Saxophone Today*, among others, and he has served as a clinician at gatherings of the North Dakota, South Dakota, and Texas Music Education Associations. Dr. Allen currently serves as editor of *The NACWPI Journal* and is on the editorial board of *The Saxophone Symposium*. He holds degrees from Tennessee Technological University, Central Michigan University, and the University of South Carolina where he studied with Phil Barham, John Nichol, and Clifford Leaman. He has undertaken additional study with Joseph Lulloff, Claude Delangle, Arno Bornkamp, and Vincent David, among others. Dr. Allen is a Conn-Selmer Artist-Clinician and a Vandoren Artist, and he performs exclusively on Selmer Paris saxophones and Vandoren mouthpieces, ligatures, and reeds.

Allerton, Alison

see Red Shift Choir

Alves, Sherry

Sherry is the Professor of Jazz Voice at Portland State University. She has performed as a soloist with Mel Brown, George Colligan, David Spear, Gordon Lee, Christopher Weitach, Dan Gaynor, Keller Coker, Dan Balmer, Tim Gilson and more.

Sherry is the vocal director and arranger for the American Metropole Orchestra, an ensemble founded in Salem, Oregon. She performed with Allen Toussaint, Jose James, Kurt Elling, Lizz Wright, Joe Levano, Lynn Anderson and Micky Dolenz. Sherry is also the voice faculty member for the Mel Brown Summer Jazz Workshop.

Before moving to Portland, Sherry lived in Greeley, Colorado, where she pursued a Doctor of Arts in Music from the University of Northern Colorado. While at UNC, she received two *Downbeat* Student Music Awards as a member of Vocal Lab, directed by Kerry Marsh. She previously served on the faculties of Metropolitan State University of Denver and Western Oregon University.

Ambassador Trio, The

The Ambassador Trio was formed in 2013 by Patrick Englert, Jack Liang, and Jeremy Ruth. The trio is dedicated to popularizing and expanding the repertoire for any three clarinets through performances and commissions. The trio's multi-performance event, *Beyond the Frontier: The Music of Eric Mandat and William O. Smith*, was featured in the September 2017 issue of *The Clarinet*. Other notable appearances in recent years include performances at ClarinetFests in 2017 and 2018, the Musical Instrument Museum in Phoenix, Arizona, a guest artist recital at Northern Arizona University, and regular performances at events hosted by Arizona State University. Since its inception, the trio has commissioned numerous works from composers of various styles as part of its mission to expand the repertoire for three clarinets. The trio is constantly seeking opportunities for collaboration with interested composers. Englert and Liang hold Doctor of Musical Arts degrees from Arizona State University, and Ruth is currently pursuing a Doctor of Musical Arts degree from Arizona State University.

Ananda-Owens, Kathryn

Winner of first prize in the 1993 Neale-Silva Young Artists Competition, pianist Kathryn Ananda-Owens enjoys an active career as performer, teacher, and scholar. A laureate of the American Pianists Association Fellowship Competition, she made her Asian debut in 1997 under the auspices of the government of Macao and her European debut the same year in Vienna. She has performed as a soloist with the Saint Paul Chamber Orchestra, toured internationally as piano soloist with the St. Olaf Orchestra and has appeared at Lincoln Center. A founding member of the New Horizons Chamber Ensemble, Dr. Ananda-Owens also performed for many years as pianist of the Melius Trio. She received undergraduate degrees from Oberlin College and the Oberlin Conservatory of Music, where she studied with Sedmara Rutstein, and graduate degrees from the Peabody Conservatory of Johns Hopkins University, where she studied with Julian Martin. She counts among her chamber music mentors Earl Carlyss, Eileen Cornett, Herbert Greenberg, JoAnn Kulesza, Ellen Mack, Robert McDonald, and Robert Willoughby. Her concerts have been broadcast on radio and television on three continents and recorded on the MSR, Centaur, Limestone, St. Olaf Records, and Westmark labels. Dr. Ananda-Owens maintains an active scholarly interest in the cadenzas of Wolfgang Amadeus Mozart, and recently completed her second term on the Performing Arts Medicine Association's board of directors. She is Professor of Music at St. Olaf College in Northfield, Minnesota, where she has been a member of the piano faculty since 1997 and chairs the Musicians Wellness Committee.

Anani-Manyo, Nina Koriko

see Kent State University African Ensemble, The

Anderson, Dianna

Dianna Anderson is Assistant Professor of Piano at Minot State University, where she teaches Applied Piano, Collaborative Piano, Piano Pedagogy, Aural Skills, and a First Year Experience course: Music Student's Survival Guide. She created this First Year Experience course in 2015 to address incoming student needs at Minot State.

Dr. Anderson has presented at Music Teachers National Association, and state MTNA conferences in North Dakota, South Dakota, and Oklahoma. A seasoned performer, Dr. Anderson has performed as soloist and collaborator across the US, and in Canada, Italy, and Scotland. As a founding member of the piano trio Luminus she has been on faculty at Dakota Chamber Music since 2005 and performed hundreds of outreach concerts for regional schools.

Dr. Anderson's degrees are in piano performance from the University of Idaho and the Cincinnati College-Conservatory of Music. She lives in Minot, North Dakota with her husband, cellist Erik Anderson, and four sons. An avid endurance athlete, she will run her 11th marathon in spring of 2018.

Anderson, J. Erik

J. Erik Anderson is Professor of Music at Minot State University, where he functions as chair of the Division of Music, and teaches Aural Skills, Theory, and Low Strings. A passionate educator, he has been deeply involved in revisions to General Education requirements at Minot State, including the implementation of the First Year Experience program.

Dr. Anderson has performed throughout the US, most notably with his evolving lecture recital "J.S. Bach: Ordinary-Extraordinary," an exploration of the 6 cello suites in the context of Bach's life interwoven with contemporary culture. He is a founding member of the piano trio Luminus and is the director of Dakota Chamber Music.

Dr. Anderson's degrees are in cello performance from the University of Idaho and the Cincinnati College-Conservatory of Music.

Ardovino, Lori

see LeBaron Trio, The

Argentino, Joe

Joe Argentino is Assistant Professor of Music Theory at Memorial University of Newfoundland, specializing in post-tonal and serial music. His current research interests include the connection between form and text in Arnold Schoenberg's religious works, the pedagogical study of improvisation at the keyboard and the late works of Franz Liszt.

Argentino is a sought-after speaker and has been invited to give numerous guest talks, lectures, and keynote addresses across Canada. He has presented papers at regional, national, and international conferences, including the Society for Music Theory, the Music Theory Society of New York State, KeeleMAC, Canadian University Music Society, West Coast Conference of Music Theory and Analysis, the Annual Meeting of Music Theory Southeast, and the New England Conference of Music Theory. He has published articles in *Intégral*, *Music Theory Online*, *Music Analysis*, *Music Theory Spectrum* (forthcoming) and reviews in *Music Theory Online* and *CAML Review*. Argentino is a dedicated and enthusiastic teacher and was the winner of the prestigious McMaster Students Union Excellence in Teaching Award in 2013.

Armstrong, Allan

Pianist and vocal coach Allan Armstrong is a postdoctoral scholar and visiting professor of music in chamber and collaborative music at the Indiana University Jacobs School of Music.

He is the official accompanist of the Metropolitan Opera National Council Auditions for the Colorado/Wyoming District and the Rocky Mountain Region. He was previously a member of the applied piano faculty at the University of Texas Rio Grande Valley (UTRGV), where he co-directed the national award-winning UTRGV Bravo Opera Company.

Armstrong has been a principal production coach at Eugene Opera, Opera Colorado, St. Petersburg Opera, Opera on the Avalon, and Opera Tampa. He served as a pianist/coach for nine seasons with the Sherrill Milnes Savannah Voice Festival and with the International Vocal Arts Institute in Blacksburg, Virginia, from 2010 to 2014. In 2010, he was awarded a residency at the Arrigo Pedrolla Conservatory in Vicenza, Italy. There he performed chamber, lieder, and solo piano concerts.

A particular interest in the music of the twentieth and twenty-first centuries has led him to multiple collaborations with noted composers. He recorded the newly revised version of Bartók's *Bluebeard's Castle* under the direction of the composer's son, Peter Bartók. Armstrong has performed the music of Richard Wernick and Louis Andriessen under their direction. In 2010, he was a featured solo pianist in a recital of the complete piano works of Pulitzer Prize-winning composer David Del Tredici at New York University Steinhardt.

Arnold, Craig

Craig Arnold, BA Studio Art, UMCP. As a staff member at the University of Maryland College Park for 28 years, his work at UMCP has included Coordinator/Academic Advisor for the College of Arts and Humanities and he currently serves as Assistant Director of Student Services for the School of Music for the past 17 years. In his capacity with the UMCP School of Music he has experience with advising undergraduate music students, facilitating orientation and registration for both freshmen and transfer students, auditing transcripts for degree clearance, evaluating transfer courses for acceptability, and departmental course scheduling. He has enjoyed being the UMCP representative to the Maryland Area

Colleges of Music Association (MACMA) since 2004 and brings to it his perspective from a school of music of a large four year institution.

Artesani, Laura

Dr. Laura Artesani is an Associate Professor in the School of Performing Arts at the University of Maine, where she teaches music education and music history courses and supervises student teachers. She serves as piano accompanist for the University Singers and performs frequently in faculty and student recitals. She is the faculty advisor for the UMaine Collegiate Chapter of NAFME and is a member of the Executive Board of the Maine Music Educators Association. Dr. Artesani graduated summa cum laude from Barrington College with a B.M. in Music Education, received a M.M. in Piano Performance from the University of Maine, and earned a D.M.A. in Piano Performance from West Virginia University, where she was the recipient of the Swiger Teaching Fellowship for four years. She has completed Levels I-III of Orff Schulwerk Training, and was the recipient of a research grant from the American Orff Schulwerk Association. Articles that Dr. Artesani has written or co-authored have appeared in the *Journal for Music Teacher Education*, *The Orff Echo* and *General Music Today*.

Asel, Nicole

Mezzo-soprano Nicole Asel serves as an Assistant Professor of Voice at Sam Houston State University where she teaches Applied Voice, Italian Diction and Fundamentals of Singing. An advocate of body wellness in the voice studio, Dr. Asel's teaching is based on vocal pedagogy research and scholarship, Alexander technique and yogic philosophy.

A finalist in the 2010 Rocky Mountain Regional Metropolitan Opera Council Auditions, she is a devoted operatic performer and recitalist. Dr. Asel has a passion for new American opera and art song and has been active in creating and promoting new works. She has collaborated with some of today's most accomplished living composers including Mark Adamo, Kirke Meachem, Robert Livingston Aldridge, Hershel Garfein, Daniel Kellogg and Robert Spillman.

She holds a D.M.A. in Voice Performance and Pedagogy from The University of Colorado at Boulder, an M.M. from the University of North Carolina at Greensboro, and a B.M. from Ithaca College. Previously, she was on faculty at The University of Texas Rio Grande Valley where she taught voice, diction and was director of the opera program.

Attas, Robin

Robin Attas, Visiting Assistant Professor of Music at Mount Allison University, is a music theorist with a deep interest in popular music studies, and the scholarship of teaching and learning. Her music-theoretical research focuses on the repertoire of popular music, with analytical methods including rhythm and meter, form, text-music connections, cross-cultural comparative strategies, and the connection between analysis and social justice. Genres and artists of interest include disco, Motown, groove-based pop songs, Tanya Tagaq, and John K. Samson. Her work has been published in the Society for Music Theory's flagship journals *Music Theory Online* and *Music Theory Spectrum*, and she has presented her research at conferences by organizations including the Society for Music Theory, the International Association for the Study of Popular Music, Analytical Approaches to World Music, and the Canadian University Music Society. As a teacher, Attas is interested in expanding the standard music theory curriculum beyond its traditional repertoire boundaries to include the analysis of genres from around the world, and beyond its compositional boundaries to include composers of diverse genders, races, and ethnicities.

Atticks, Barry

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

Baldoria, Charisse

Pianist Charisse Baldoria's work focuses on the intersections between the piano and non-Western traditions, as well as with other disciplines. Her recent CD, *Gamelan on Piano*, features solo and chamber music inspired by the Indonesian and Philippine gong-chime ensemble. Her artistic explorations have also led to collaborations featuring poetry, live drawing, video, non-Western traditions, and dance.

As a Filipino, she juxtaposes the indigenous and the colonial, playing music from Spain and the Philippines. Her research and artistic explorations have led to concerts at the International Festival of Spanish Keyboard Music (FIMTE) in Almeria, the Instituto Cervantes, and Buenos Aires, and to research in Cuba. She has performed in five continents and won awards in international and national competitions.

A Fulbright scholarship first brought her to the United States, studying at the University of Michigan with Logan Skelton. She is currently Associate Professor of piano at Bloomsburg University of Pennsylvania.

Banks, Christy

Christy Banks is Associate Professor of Clarinet at Millersville University of Pennsylvania where she also serves as Assistant Chair of the Music Department. A member of the Lincoln Symphony Orchestra, Banks has performed with the Harrisburg, Lancaster, and Reading Symphonies, Pennsylvania Philharmonic, Allegro Chamber Orchestra, and Opera Lancaster. She has appeared as a soloist/recitalist throughout the US as well as in Italy, Austria, Germany, China, New Zealand, and Iceland. Passionate about new music, Banks is a member of NakedEye Ensemble and the Spatial Forces Duo. Additionally, Banks is a member of the BATIK Clarinet Quartet and the Manor Winds Woodwind Quintet. National/International Conference performances/presentations include The College Music Society National Conference (2016, 2017), International Clarinet Association's ClarinetFest® (2011, 2012, 2013, 2014, 2016, 2017), NACWPI National Conference (2012, 2014, 2015, 2017), and SEAMUS (2013). Banks received her DMA and BM in clarinet from the University of Nebraska-Lincoln and an MM in clarinet from Florida State University.

Barbee, Christopher

see Red Shift Choir

Barrett, Janet R.

Janet Revell Barrett holds bachelor's and master's degree from the University of Iowa and a doctorate of philosophy from the University of Wisconsin-Madison. She is the Marilyn Pflederer Zimmerman Endowed Scholar in Music Education at the University of Illinois at Urbana-Champaign. Her research interests include the reconceptualization of the music curriculum, secondary general music, interdisciplinary approaches in education involving music, and music teacher education and professional development. Recent publications include *Constructing a Personal Orientation to Music Teaching* (Routledge, co-authored with Mark Robinn Campbell & Linda Thompson), *The Musical Experience: Rethinking Music Teaching and Learning* (Oxford University Press, with Peter R. Webster), and chapters in the Oxford handbooks for qualitative research and social justice in music education. Dr. Barrett has also served on the faculty of Northwestern University and the University of Wisconsin-Whitewater. She is a past chair of the Society for Music Teacher Education, a co-editor of the Mountain Lake Reader, and editor of the Bulletin for the Council of Research in Music Education.

Barry, Nancy

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

Basile, Joe

Joe is a music composer and sound designer living in Raleigh, NC and he does all things music and audio. He has had great experience working in the marketing and advertising industry, composing music and creating sound design for big brands like IBM, Lowe's, Comcast, and many more. He currently works as a field audio engineer and music composer at Horizon Productions in Durham, NC. He specializes in using vintage and modern hardware instruments to create his compositions. He also is well versed in virtual reality audio and the ever-changing formats that come with working in three-hundred-and-sixty degrees. In addition to composition and sound design, Joe is very passionate about teaching others about music and audio. He has taught college courses and private lessons in music composition and production, guitar, and saxophone.

Battiste, Loneka Wilkinson

Loneka Wilkinson Battiste is Assistant Professor of Music Education at the University of Tennessee, Knoxville. Her duties include teaching elementary general and middle school choral methods, and teaching graduate courses in music education. She has presented several papers and sessions at local and national conferences and symposiums on teaching in diverse settings, New Orleans Brass Band, the current performance practice of African American spirituals, music of the Louisiana WPA Ex-Slave Narratives, and the music of Moses G. Hogan. She currently serves as Co-Chair Elect of the Education Section for the Society of Ethnomusicology. Her research interests include social justice in music education, culturally responsive teaching in music education, and multicultural music education.

Bauer, William L.

Dr. William I. Bauer is Professor, Area Head for Music Education, and Director of the Online Master of Music in Music Education program at the University of Florida. He has published his research and other writings in leading journals, book chapters, and other publications. Bauer's book, "Music Learning Today: Digital Pedagogy for Creating, Performing, and Responding to Music," is available through Oxford University Press. Professor Bauer has presented both research and pedagogical sessions in numerous prominent venues throughout the U. S. and abroad. A former editor of the journal *Contributions to Music Education*, Bauer is currently a member of the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, and *Research Perspectives in Music Education* editorial boards. He was named an Apple Distinguished Educator by Apple, Inc. in 2003 and a Google Certified Teacher by Google in 2008. [www.billbauer.net]

Beavers, Jennifer

Jennifer Beavers is an Assistant Professor Music Theory at the University of Texas at San Antonio. Her research investigates the notion of formal transcendence in Ravel's interwar compositions, which she has published and presented at numerous international and national meetings. She also enjoys researching music theory pedagogy as it combines her biggest passions: music theory, performance, and teaching.

Bechtel-Edmonson, Lydia

Soprano Lydia Bechtel-Edmonson is an avid promoter of new and lesser-performed vocal works. Her research interests include the art songs of Giacomo Meyerbeer, Pauline Viardot, and Libby Larsen. Bechtel has performed with Wichita Grand Opera, Boulder Opera, SongFest, Opera in the Ozarks, IconArts Romania, and the Hawaii Performing Arts Festival. She has collaborated on a number of new compositions, including as soprano soloist for the Romanian premiere of Finnish composer Miika Hyytiäinen's string quartet *Fourths*, with the Contempo String Quartet. Bechtel also gave the Romanian premiere of Colorado-based composer Cherise Leiter's *American Folk Suite* for soprano and flute. She recently performed with Boulder Opera in Chappell Kingsland's children's opera *The Firebringers*. Additionally, she presented scenes from Sarah Perske's *The Man with the Good Face* at Opera on Tap Colorado's Mini Festival of Mini Operas.

Bechtel earned her Bachelor of Music Degree summa cum laude from Oklahoma State University and completed the prestigious Honors College Degree. She earned her Master of Music degree from Colorado State University where she was a graduate teaching assistant in voice and music theory fundamentals. At CSU she was named the Outstanding Graduate Student in Music and inducted into the Pi Kappa Lambda honor society. She is currently pursuing her Doctor of Musical Arts degree in Vocal Performance at the University of Missouri-Kansas City Conservatory of Music and Dance.

Bell, Adam Patrick

Adam Patrick Bell is an Assistant Professor of Music Education in the School of Creative and Performing Arts at the University of Calgary, Canada. He is the author of *Dawn of the DAW: The Studio as Musical Instrument* (Oxford University Press, 2018), and has written several peer-reviewed articles and chapters on the topics of music technology in music education, and disability in music education. Prior to his career in higher education, Bell worked as a kindergarten teacher, elementary music teacher, and support worker for adolescents with disabilities. Bell has also worked as a freelance producer, creating commercial music for clients including Coca-Cola.

Belter, Babette

Babette Belter, Artist-Teacher of Clarinet at Oklahoma State University, enjoys an active career as a solo, chamber, and orchestral musician, performing in Asia, Central America, Europe, Israel, Canada and the United States. She served as principal clarinet with the Signature Symphony where she appeared as a soloist on numerous occasions. A recipient of the Southwestern Bell Foundation Fellowship, Professor Belter researched Hungarian chamber music in Budapest, Hungary. Belter served as an American Cultural Specialist in Costa Rica through the United States Information Agency, and also traveled to Israel through the Rothchild Foundation as a clinician in Zichron Ya'akov. She performed the Copland Concerto with the Guatemala National Symphony Orchestra. In addition, she has performed and presented clinics at numerous professional conferences at home and abroad.

Berenson, Gail

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

Berger, Gene

see Musical Arts Quintet, The

Berman, Nathaniel

see Madera Winds

Bester, Christian

Hailed by the Los Angeles Times as "Impressive," native South African baritone, Christian Bester, currently serves as Visiting Assistant Professor of Voice at the University of Wisconsin – Oshkosh, and as Lecturer of Voice at Lawrence University. Christian made his professional debut as Schaunard in *La Bohème* for Pro Musica Theater in South Africa, and his European debut as Zarembo in *Polin Blut* for the Americke Jaro Festival in the Czech Republic. Other European engagements include Papageno and the Armed Man for the Amalfi Coast Festival in Italy. Additional critical acclaimed roles include: Don Giovanni, Count, Belcore, Marcello, Germont, Aeneas, Bob, Guglielmo, Escamillo, Prince Moritz Popolescu, Basil, Dr. Malatesta, and Gianni Schicchi. Recent orchestra engagements include: Fort Worth Symphony, Kwazulu Natal Philharmonic, Lone Star Wind Orchestra, Allen Philharmonic, and Dallas Symphony Orchestra League. As featured soloist, Christian recently partook in the prestigious Van Cliburn Foundation Concert Series in Fort Worth as well as Songfest in Los Angeles. As a recitalist, Christian not only performs regularly throughout the United States, but has also performed acclaimed recitals in Australia, Wales, and South Africa.

Beyt, Chris

Dr. Chris Beyt is a jazz guitarist, bassist, composer, recording engineer, and educator living in western North Carolina. In 1999, he earned a Bachelor's Degree in Jazz Studies from Loyola University in New Orleans. In 2005, he moved to Denton, TX where earned his Master's Degree in Jazz Performance from the University of North Texas in 2008. Immediately following, he moved to Champaign, IL where he earned his Doctorate of Musical Arts in Jazz Performance from the University of Illinois at Urbana-Champaign. Dr. Beyt is primarily a jazz musician, but has performed many styles in venues such as the Jazz Showcase in Chicago, Tipitina's, and the New Orleans Jazz and Heritage Festival. He has performed with distinguished artists such as Dave Liebman, Randy Brecker, Jim Pugh, and the Mobile Symphony Orchestra, and he performs regularly on guitar and bass in and around the Asheville area.

Black, Lorry

Dr. Lorry Black is the Associate Director of the Lowell Milken Fund for American Jewish Music at UCLA and a percussionist, pedagogue, Jewish music scholar. Deeply rooted in the Los Angeles performance scene, Dr. Black has performed with various orchestras, including the Santa Monica Symphony, The Jacaranda Music Ensemble, and Torrance Symphony and choral, and is the percussionist with the Helix Collective, an LA based new music ensemble. As a freelancer in Los Angeles, he has had the privilege to perform under the baton of many great conductors including John Williams, Alan Silvestri, David Newman, and James Conlon, as well as recording for various artists. Active in the Jewish community, he is readily found performing in synagogues as a conductor and percussionist, often arranging the works as well. Dr. Black recently completed his DMA in Sacred Music from the USC Thornton School of Music, where he specialized in Jewish music and music of the Holocaust, and graduated with multiple honors. Previous degrees include a Bachelor of Arts degree from the UCLA Herb Alpert School of Music and a Master of Music in orchestral percussion from USC. His current line of research follows the role non-governmental organizations played in the construction of a cultural scene in the French concentration camps.

Block, Erika

see Fifth Inversion

Boaz, Holly

Soprano Holly Boaz serves on the music faculty at Pacific Lutheran University. She holds degrees from the University of Wisconsin Madison and the Hartt School, with further studies at the Aspen Festival, Music Academy of the West, the Britten-Pears Programme, and the Seattle Opera Young Artist Program.

Bold City Contemporary Ensemble

Boja Kragulj is a clarinetist of uncommon versatility and flair known throughout the United States and Europe for her performance of both the traditional repertoire as well as contemporary premieres. She is a Fulbright Scholar, ARIT Fellow, and award-winning private and classroom instructor on faculty at Jacksonville University.

Sarah Jane Young performs with the Tallahassee and Pensacola Symphony Orchestras and teaches at Bethune-Cookman University, Northwest Florida State College, and the University of West Florida. She collaborates with the chamber ensembles Bold City Contemporary Ensemble, Duo Velocipede, Young-Peisque Duo, and Traverso Colore. [www.boldcity.org]

Bolleia, Carl

Carl Patrick Bolleia has performed as soloist, conductor and collaborative pianist at Carnegie Hall Issac Stern Auditorium, Carnegie Hall Weill Recital Hall, (le) poisson rouge, Merkin Hall, Spectrum, NJPAC, Marble Hall (Austria), Vianden Castle and Centre Cultural Larei (Luxembourg), La Plantation Concert Hall (Beijing), Brevard Music Center, Northwestern University New Music Conference, Intersection of Jazz and Classical Music Piano Conference (West Virginia University), South Oxford Space (Brooklyn), and numerous engagements on the New Music Series at William Paterson University. He has collaborated with musicians of the The Metropolitan Opera Orchestra, New York Philharmonic, and New Jersey Percussion Ensemble. He has recorded for Composers Concordance Records, Naxos and MSR Classics. His recordings and performances have been hailed by Gramophone, Fanfare, New Music Connoisseur, New York Concert Review, and Niederösterreichische Nachrichten. An adjunct professor of piano at William Paterson University and lecturer of music at Rutgers University, he teaches applied lessons and seminars in the Art of Collaborative Piano, 20th-21st Century Performance Practice, and Piano Pedagogy and Keyboard Literature. He has given masterclasses and recitals at Carroll Community College in Maryland, University of Scranton and sponsored by Si-Yo Music, a recital and teaching tour of Beijing, China and Hebei Province. Primary piano studies have been with Ursula Oppens, Min Kwon and Gary Kirkpatrick. Masterclasses with classical and jazz pianists including Alan Feinberg, Nicolas Hodges, Fred Hersch and Dr. Billy Taylor. He holds the Doctor of Musical Arts in Piano Performance from Rutgers University.

Bonenfant, Timothy

Dr. Timothy Bonenfant is Professor of Clarinet and Saxophone at Angelo State University in San Angelo, Texas. He is a member of The Mesquite Trio, The Batik Quartet and the West Texas Jazz Orchestra. He holds degrees from the University of Nevada, Las Vegas and California Institute of the Arts.

With multiple recording credits, Bonenfant's recently released solo album, *Multiple Personae*, features music by Virko Baley. He performs on seven different members of the clarinet family as part of this recording. Bonenfant also has premiered over forty works, many written especially for him, including Virko Baley's "Partita No. 4 for clarinets (bass, A, Eb and Bb contrabass) and piano," and Stephen Emmons' "Seaside."

A former member of the Nevada Symphony Orchestra and the Las Vegas Philharmonic. Bonenfant's ensemble credits also include the Houston Symphony Orchestra, Abilene Philharmonic, San Angelo Symphony Orchestra, Boise Symphony Orchestra, Nevada Opera Theater, and various groups on the Las Vegas Strip.

Timothy Bonenfant has developed an international reputation as an extremely versatile clarinetist. He has performed at multiple International Clarinet Association ClarinetFests, at the Society for Electro-Acoustic Music in the United States National Conference, at the International Double Reed Society Conference, and presented performances and panel sessions at the National Association for College Wind and Percussion Instructors Conference.

Bonenfant has performed in the United States, Japan, Italy, Scotland, Portugal, Spain, and Belgium. His major teachers include Alberto Asercion, Felix Viscuglia, William Powell, Raphael Sanders, Marina Sturm and Michele Zukovsky.

Bowe, Sarah

see Red Shift Choir

Bowman, Judith

Judith Bowman is Professor of Music Education and Music Technology at the Mary Pappert School of Music of Duquesne University. She developed online courses for the master's degrees in music education and in music technology and co-developed the B.M. and M.M. degrees in Music Technology. She is engaged in online course development for Duquesne's Honors College and music for non-majors. Dr. Bowman is the author of *Online Learning in Music: Foundations, Frameworks, and Practices*, published by Oxford University Press (2014).

Boyd, Christopher

Mr. Boyd has led parallel lives in retail, IT, and audio engineering for over 20 years. His work with musicians in both educational and community settings has stimulated his desire to empower musicians with the knowledge to use technology effectively and reliably. He strongly advocates for building community and fostering discussion among musicians who use technology, particularly in an academic setting. A graduate of the IUPUI Master of Science in Music Technology program, he has recently become adjunct faculty in music technology and continues to look for opportunities to empower musicians with technology.

Bray, Sara

see Red Shift Choir

Bridge+Wolak Duo

Dr. Kornel Wolak (clarinet) & Michael Bridge (accordion, doctoral candidate, University of Toronto) are known for presenting their original, innovative transcriptions and adaptations on concert stages in Europe and the Americas, and on university circuits. Unsatisfied with playing only the traditional folk music one might associate with accordion and clarinet, Bridge+Wolak perform a wide array of baroque, classical, romantic, jazz, and many folk musics – and their own custom genre of amped-up electric baroque music. As orchestral soloists, chamber musicians, and as a duo, they have given clinics, masterclasses and frequent recitals on three continents, including presentations at Princeton University, University of Toronto, University of Western Ontario, University of Alberta, Queen's University, University of Victoria, University of Wrocław, Poland and the Conservatory of Loja, Ecuador. Featuring a new approach to programming for their instruments, including their own digitally-enhanced classical music, their lecture-recitals focus on how to increase the attractiveness of concert programming while not compromising on artistic or academic standards.

Bridge, Michael

see Bridge+Wolak Duo

Brijaldo, Julián

Julián Brijaldo (1983) grew up surrounded by a diversity of folk and popular musics from different regions in Colombia and studied Commercial Music Composition at Universidad Javeriana (Colombia). His background unfolds in his compositional style and research, where he explores folk idioms, Latin American literature, and a wide variety of compositional techniques from the common practice and new music repertoires.

His music has been recorded and performed across the U.S., Colombia, and Europe. His works have been recently performed at the FIU Latin American Choral Festival (FL) and the soundSCAPE Music Festival (Italy). Likewise, Brijaldo's research has been presented at different conferences and symposiums in Colombia and the U.S. He has recently participated in Pedagogy into Practice: Teaching Music Theory in the Twenty-First Century and the CMS Southern Chapter Conference.

Brijaldo's awards include the CMS Kam Composition Award and a Presser Graduate Music Award. His works have been published and distributed by Ablaze Records, Art Music for All, Naxos of America, Albany Music, and Subito Music. Upcoming projects include the performance of his choral suite *At the Edge of Hope* at Festival Internacional de Música Contemporanea de La Habana (Cuba) and a guitar concerto commissioned by guitarist Rafael Padrón.

Brijaldo holds a D.M.A. in Composition from the University of Miami and an M.M. in Commercial Music from Florida Atlantic University. He is currently a lecturer in music theory and music technology at the University of Miami and Broward College and works as a Guitar/Piano Engraver for the FJH Music Company.

Bristol, Caterina

Dr. Caterina Bristol is Professor of Woodwinds in the Department of Music and Associate Dean for the ASU College of Visual and Performing Arts at Alabama State University. A native of Ohio, Dr. Bristol earned degrees in oboe from the Ohio State University and the University of Northern Colorado. She has performed with Tuscaloosa and Montgomery Symphonies, Greeley Philharmonic, and Grande Ronde Symphony. She can be heard on the CD *Music at St. John's* and on *STORMWORKS Chapter 1 Prime: A Wish to the World*, the music of composer Stephen Melillo. She has performed and presented at the annual meetings of the International Double Reed Society, The College Music Society, New Music Festival, and the National Association of Schools of Music. She has commissioned and premiered chamber music for solo oboe, woodwind trio, oboe and saxophone, as well as oboe and trumpet. Dr. Bristol has presented on diversity issues in music doctoral production and retention in music. Her teaching duties include applied double reeds and saxophone, music history and appreciation, and graduate music history courses. She is a member of the graduate faculty at ASU, served on the campus' Southern Association of Colleges and Schools Commission on Colleges Leadership Team, co-chair of the Quality Enhancement Plan, and directed the reaffirmation of accreditation for the Department of Music with the National Association of Schools of Music.

Broadway, Kenneth

Dr. Kenneth Broadway serves as Professor at the University of Florida, where he teaches applied percussion and directs the percussion ensemble and steel drum ensembles. Prior to this he served in similar capacities at universities in South Dakota and Georgia. He has been a featured performer and presenter at conventions, symposiums, and universities throughout the United States, Europe, and Canada. Dr. Broadway is a Performing Artist for Yamaha, serves as an educational endorser for Sabian, Remo, and Promark, and is active as a clinician, adjudicator, and performer. He is President of the National Association of College Wind and Percussion Instructors, and a member of the Percussive Arts Society (Past President, Florida and South Dakota Chapters) and The College Music Society. He also participates in the World Music Mission, an international group of performers, composers, and ethnomusicologists. Dr. Broadway received the BM, MM, and DMA degrees from the University of Georgia.

Brownlow, Art

Art Brownlow is a Fellow in the University of Texas System Academy of Distinguished Teachers. He has received the UT System Regents' Outstanding Teaching Award, the College Music Society Instructional Technology Initiative Award, and is an Apple Distinguished Educator. His research interests include brass instrument history, nineteenth-century orchestral music, educational technology, and flipped learning. Published books include *The Last Trumpet: A History of the English Slide Trumpet and Teaching Music History with iPad*. At The University of Texas Rio Grande Valley, he is a Professor of Music and the Deputy Provost Fellow for Academic Innovation. He also directs the university's Study Abroad Program in Vienna. In addition to a DMA in Trumpet from the University of

Texas at Austin, he received degrees in trumpet from Northwestern University and music education from Furman University, with additional studies in musicology at the University of North Carolina at Chapel Hill.

Buchanan, Douglas

Dr. Douglas Buchanan is an active composer, conductor, and educator in the greater Baltimore and Washington, D.C. areas. He serves as Musicology and Music Theory faculty at the Peabody Conservatory, and as Composition faculty at Dickinson College. As a conductor, he leads the Maryland Choral Society as Artistic Director and is Choirmaster and Organist of St. David's Episcopal Church in Baltimore. He received a D.M.A. in Composition from the Peabody Conservatory, as well as an M.M. in Composition and an M.M. in Music Theory Pedagogy from the same institution, and a B.M. in Piano Performance from the College of Wooster. In 2017 he founded Voices Rise: A Baltimore Choir of Hope, a street choir serving those experiencing homelessness and financial distress. As a composer he has served as Composer-in-Residence for the Dallas Chamber Symphony and was awarded the 2017/2019 Sackler Prize in Composition from the University of Connecticut. [www.dbcomposer.com]

Burt, Patricia Ann

Dr. Patricia Burt is Assistant Professor of Music at Harford Community College where she teaches music theory, aural skills, and electronic music. Before joining the faculty at HCC, she taught at Valparaiso University, Illinois Wesleyan University, and Towson University. She received a Ph.D. in Music Theory from University of Maryland, College Park, an M.M. and a B.M. in Piano Performance from Towson University, and a B.A. in Psychology from Johns Hopkins University. Dr. Burt has presented her research on the use of register as a compositional element and her research in music theory pedagogy at CMS and SMT conferences. She serves on the Student Advisory Council for CMS and on the editorial board for the *Journal of Music Theory Pedagogy Online*.

Bushard, Anthony J.

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 received an undergraduate degree in music from St. John's University (Minnesota) as well as graduate degrees in musicology from the University of Kansas. 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, 2013-2017), 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. At UNL he teaches courses in Jazz History, Film Music, World Music, American Music, and a course for the GKSOM's newest undergraduate students entitled Music as Art, Discipline, and Profession.

Butchko, Natalie

see Kent State University African Ensemble, The

Camacho, Gustavo

see Fifth Inversion

Capdau, Michelle

see Red Shift Choir

Carballo, Kimberly

Presently Coordinating Opera Coach for Indiana University's Opera and Ballet Theater and faculty in the Chamber Music and Collaborative Piano department, Kimberly is also an active international performer and educator. She has previously worked as the mainstage and young artists' program coach for the Compañía Lírica Nacional de Costa Rica, and music theory instructor and vocal coach at the Conservatorio Musical de Alajuela, the Escuela de Artes Musicales de la Universidad de Costa Rica, and the Universidad Nacional in Costa Rica. In addition to her duties at Indiana University, she maintains a private studio as a freelance coach, collaborator, and piano teacher. She is founder and director of Reimagining Opera for Kids (ROK), a music community engagement and education program based in Bloomington, Indiana. Kimberly also forms part of the inaugural and ongoing team for Tunaweza Kimuziki (Through Music All is Possible), a project promoting exchange among music educators, scholars, and performers in Kenya and the USA.

Carver, Lucinda

Lucinda Carver is a highly acclaimed musician who is equally at home on the podium, at the keyboard or in the lecture hall. As Music Director and Conductor of the Los Angeles Mozart Orchestra for 11 years, Carver garnered critical praise for her stylistic interpretations of music from the Classical era. As a Fulbright Fellow to Austria, she concertized extensively throughout Europe. She has performed as soloist with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Pacific Symphony, Musica Angelica Baroque Orchestra, Capella Salisburgensis, Santa Barbara Chamber Orchestra, Manhattan Philharmonic and Symphony Augusta. She frequently undertook the dual roles of soloist and conductor in Mozart piano concerti with the Los Angeles Mozart Orchestra. Carver has been featured in solo and chamber music recitals at the Carmel Bach Festival, San Luis Obispo Mozart Festival, Prince George Music Festival, and under the aegis of the Los Angeles Philharmonic and Los Angeles Chamber Orchestra. Carver holds a Doctor of Musical Arts degree from the USC Thornton School of Music, an Artist Diploma from the Salzburg Mozarteum, and a Master of Music degree from the Manhattan School of Music. In 1998 she joined the faculty of the USC Thornton School of Music where she is currently Vice Dean of the Division of Classical Performance and Composition and a professor of piano, harpsichord, and conducting. Carver is represented as conductor and soloist by McAlister Arts.

Cayari, Christopher

Christopher Cayari is an assistant professor of music education at Purdue University in West Lafayette, IN. He holds a Ph.D. and M.M.E. in Music Education from the University of Illinois at Urbana-Champaign. Christopher's research interests include mediated musical performance, YouTube, informal music learning, virtual communities, and online identity, and was a recipient of the Outstanding Dissertation Award from the Council of Research in Music Education. He is an avid YouTube video creator. Christopher regularly publishes online performances, tutorials, and vlogs. He enjoys collaborating with his students to make user-generated content for YouTube.

Chang, Philip

Philip Chang began his music theory studies at Florida State University and earned his doctorate in the field at the Eastman School of Music. He has co-edited two issues of *Intégral*, the music theory journal published by Eastman graduate music theory students and has also published articles in *Indiana Theory Review* and *Pi Kappa Phi Forum*. Currently he is review editor for the *Journal of Music Theory Pedagogy*. He joined the faculty at the University of Colorado Boulder in 2006. His interests include music theory pedagogy, issues of rhythm and meter in French baroque unmeasured harpsichord preludes, and popular music.

Channell, Timothy

Timothy L. “Tim” Channell, Radford University Associate Professor and Music Business Program Director, has over 30 years of experience as a music educator, arts administrator, fundraiser and in concert promotion. Dr. Channell has worked to bring nationally recognized performers to various concert venues. He has performed on or produced multiple recordings and has been very involved in working to raise capital support, market, promote, and develop relationships for various constituencies. Additionally, he has vast experience in event planning, contract negotiation, and budget development, and has presented numerous workshops on fundraising throughout the east coast. Dr. Channell serves as the advisor to the RU-Grammy U., Radford Records (a lab-based student record label), Radford University Music Business Student Association, and as co-advisor to Phi Mu Alpha Sinfonia Fraternity. He also oversees the Covington Center Performance Hall, providing leadership for performances and all audio and video recordings. Dr. Channell is a sought-after adjudicator/clinician and is president of Channell Consulting Services; a firm providing specialized consulting for various arts organizations helping them better understand their current position and potential for financial and artistic growth.

Charleston Trio

Anna Cromwell is Associate Professor of Violin and Viola at Eastern Illinois University. Cromwell can be heard performing in Duo XXI with cellist Dr. Mira Frisch on the CD *Quest: New Music for Violin and Cello*. Duo XXI’s second CD, *Metal Cicadas*, was released by Albany Records in 2014. As an avid teacher and lecturer, Dr. Cromwell has given numerous presentations at state and national conferences including the Music Teachers National Association Conference and the American String Teachers Association National Conference.

Lisa Nelson is Visiting Assistant Professor of viola, violin, and string pedagogy at Illinois Wesleyan University. As an active chamber musician, she regularly appears in recitals throughout the U.S. and abroad. Along with teaching and performing, Dr. Nelson has given presentations on viola pedagogy and literature at the American String Teachers Association National Conference and American Viola Society Festival.

Mira Frisch is Associate Professor of Cello and Director of String Chamber Music at UNC Charlotte. Her recordings as a member of Duo XXI, with violinist Anna Cromwell, were released on the Albany Records label in 2010 and 2014. She has presented at national conferences of the American String Teachers Association, The College Music Society, Music Teachers National Association, and the Society of Composers.

Chave, George

The St. Louis Symphony Orchestra, the Texas Music Teachers Association, and numerous others have commissioned works by George Chave. His music is performed on festivals and concerts throughout the United States and in Mexico, Canada, Europe and Korea. Chave’s work was awarded Grand Prize in the 1985 Oriana International Trio Competition, Grand Prize in the 1996 Best Song in the Universe, first and third prizes respectively in the 2011 and 2012 Longfellow International Choral Competition, first prize in the 2012 Vincent Silliman Hymn and Choral Composition Competition, second prize in the 2013 Texas Tech University Trombone Ensemble Composition Contest, and honorable mention in the 2015 International Church Music Search. Chave is a professor of music at the University of Texas at Arlington. Chave’s musical output runs the gamut from solo and chamber instrumental works to Opera and Musicals. [www.chavemusic.com]

Chipman, Paula

Dr. Paula Chipman is currently Professor of Music at Frederick Community College where she teaches applied voice and music theory classes. She serves as the Program Manager for Music and has served two terms as Department Chair for Communications, Humanities and Arts.

Professor Chipman received a D.M.A. in vocal performance from the University of Maryland, College Park, and her Master's in vocal performance/pedagogy from Arizona State University. She earned a B.M.E. in choral music education from the University of Kansas.

Dr. Chipman has performed internationally with the Vienna State Opera Company, the Vienna Chamber Opera, The Austrian Radio Chorus, at La Scala Opera House in Milan, and at the Salzburg Festival in Salzburg, Austria. She toured to Japan, London, Athens, and Budapest with Leonard Bernstein and Claudio Abbado. She has been a featured soloist in numerous oratorios and operas performed in the Washington, D.C., metropolitan area.

As a past President of MACMA, Dr. Chipman initiated the idea of a Transfer Fair and has been active in curriculum coordination between two- and four-year schools and curriculum development at Frederick Community College. During her tenure as Department Chair, the music program expanded to include an Audio Production program and a new degree structure.

Dr. Chipman previously taught at Mesa Community College in Arizona; Rice University in Houston, Texas; and Northern Virginia Community College. She maintains a private teaching studio in her home in Washington, D.C.

Cho, Soon

Mezzo-soprano Soon Cho serves on the music faculty at Pacific Lutheran University and at the Cornish-American Song Academy in England. She has both an Artist Diploma and a D.M.A. from the Cincinnati Conservatory of Music and has performed with New York Philomusica, Cincinnati Opera, Cincinnati Pop's Orchestra, Dayton Opera, Opera Festival of Lucca, Aspen Opera, the Ghent Festival of New Music in Brussels, and others.

Clendinning, Elizabeth

Elizabeth Clendinning is an Assistant Professor of Music at Wake Forest University where she directs the Wake Forest University Balinese gamelan and teaches courses in ethnomusicology. A graduate of Florida State University (Ph.D. 2013, M.M. 2009) and The University of Chicago (B.A. 2007), she was previously Visiting Instructor in Ethnomusicology and Director of World Music at Emory University (2013-2014). Clendinning's research addresses concepts of space, time, cultural representation, and pedagogy within transnational Southeast Asian communities and in film and television music. Her new research and reviews have been published in a diverse set of journals including *MUSICultures*, *Ethnomusicology*, *The Yearbook for Traditional Music*, *The Journal of Fandom Studies*, and *Ars Orientalis*. She previously served as the president for the Southeast-Caribbean Society for Ethnomusicology as well as co-chair for the Society for Ethnomusicology's Section on the Status of Women.

Clendinning, Jane Piper

Jane Piper Clendinning is a Professor of Music Theory at Florida State University College of Music, where she has taught since 1990. She is a graduate of Samford University (B.M. Music Theory and Composition and B.S. Mathematics), North Texas State University (M.M. in Music Theory), and Yale University, where she received both her M.Phil. and Ph.D. in Music Theory. She has published articles reflecting her interests in the theory and analysis of music since WWII, popular music, and world musics, as well as music theory pedagogy. Her current research includes examination of the links between mathematics and music theory supported by an FSU Multidisciplinary Grant (with co-researchers Nancy Rogers, Colleen Ganley, and Sara Hart), and a study of what incoming graduate students know about responsible conduct of research and creative activity (with co-researcher Michael Thrasher), supported by a 2017 FSU Responsible Conduct of Research and Creativity Grant. She is the author of widely-used music theory textbooks *The Musician's Guide to Theory and Analysis* (with co-author Elizabeth West Marvin), *The Musician's Guide to Fundamentals* (with Elizabeth West Marvin and Joel Phillips), and *The Musician's Guide to Aural Skills* (with Paul Murphy, Joel Phillips, and Elizabeth West Marvin), all published by W.W. Norton. She has served as the chair of the Advanced Placement (AP) Music Theory Test Development Committee and as an AP reader, and is a regular consultant at AP workshops and Summer Institutes.

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.

Cook, David

David Cook is Principal Clarinet of the Millikin-Decatur Symphony Orchestra and clarinetist for the Appian Duo (with Emily Grabinski, piano), the Greyline Duo (with Alexandra Rodriguez, flute), and the wind quintet Fiat Five. Previously a member of the Wichita Symphony Orchestra, the Lawton Philharmonic Orchestra, and the Lieurance Woodwind Quintet, David has also appeared with the Oklahoma City Philharmonic, the Norman Philharmonic, and the Texas Music Festival Orchestra. As a chamber musician, David has performed at Chamber Music Campania (Varano, Italy), with the Brightmusic Chamber Ensemble (Oklahoma City, OK), the From the Edge Chamber Music Series (Norman, OK), and the Kemp Concert Series (Oklahoma City, OK).

David was a winner of the 2015 Oklahoma Community Orchestra Young Artist Competition, the 2010 Betty J. Hixon Saxophone/Clarinet Award, and the 2010 Dora Dawson Music Award. His international performing career includes the International Clarinet Association's ClarinetFest, the College Music Society National Conference, the NACWPI Conference, the Clarinet Colloquium at Texas A&M University-Commerce, and the KNOB New Music Festival.

David is Assistant Professor of Clarinet at Millikin University. He previously taught clarinet at Wichita State University and music theory at the University of Oklahoma. David holds BM and BME degrees from Central Michigan University, MM degrees in clarinet performance and chamber music from the University of Michigan, a DMA in clarinet performance and a MM degree in music theory from the University of Oklahoma. David's principal teachers include Suzanne Tirk, Chad Burrow, Theodore Oien, and Kennen White. [davidcookclarinet.com]

Cornett, Eileen

Eileen Cornett is director of the graduate Vocal Accompanying Program in Collaborative Piano at Peabody Conservatory and principal coach with Peabody's Opera Department. She began her career as musical director of the Crosswell Opera House, and has subsequently conducted and coached internationally for the Amalfi Coast Music & Arts Festival, Theater an der Wien, Creation Opera Company, Fairbanks Summer Arts Festival, and Seagle Colony Summer Vocal Program. Ms. Cornett led Peabody Chamber Opera's U.S. premiere of Jonathan Dove's *Mansfield Park* and conducted the revised version of Jake Heggie's "Out of Darkness: Two Remain." A featured solo pianist with the National Symphony Orchestra, she has performed as orchestral pianist for James Levine, Leonard Slatkin, and Paul Gemignani in concerts with The Three Tenors, Renee Fleming, and Denyce Graves. A member of the chamber music trio Northern Accord, she is official pianist for several national competitions, and a recital partner for singers and instrumentalists throughout the United States.

Cornett-Murtada, Vanessa

Vanessa Cornett is the Director of Keyboard Studies and Associate Professor of Piano and Piano Pedagogy at the University of St. Thomas in Minneapolis-St. Paul. An international clinician, she has presented workshops and master classes around the U.S. and in the U.K., Canada, Ireland, Italy, Serbia, Croatia, Greece, Argentina, Australia, New Zealand, and Taiwan. She is an active clinician for national conferences of the Music Teachers National Association, National Conference on Keyboard Pedagogy, and The College Music Society. She has also presented at the World Piano Conference, International Society of Music Education World Congress, International Conference of the Arts in Society, Annual Symposium of the Performing Arts Medical Association, the Centre for the Study of International Governance, and at the Nobel Peace Prize Forum. Her publications include book chapters in the fourth edition of *Creative Piano Teaching*, papers in *American Music Teacher*, the *MTNA eJournal*, *Journal of Undergraduate Neuroscience Education*, *College Music Symposium*, *Clavier Companion*, and *The Canadian Music Teacher / Le Professeur de Musique Canadien*. Her forthcoming book is *The Mindful Musician: Mental Skills for Peak Performance* (OUP 2018). She earned her D.M.A. in piano performance from the University of North Carolina at Greensboro, and her B.M. in piano performance and M.M. in piano pedagogy from West Virginia University. She is a licensed hypnotherapist and a certified meditation instructor who specializes in the treatment of performance anxiety for musicians. Her current research focuses on mindfulness, musician health and wellness, and mental skills training for performers.

Corona, León F. García

León F. García Corona is Assistant Professor of Ethnomusicology at Northern Arizona University. He worked as a content producer and education specialist for the Smithsonian Institution, where he was the founder and managing editor of Folkways Magazine. His research focuses on the connections between politics, economics, and music sentimentalism. His current book project explores music and sentimentalism in Mexico in its socio-economic, political, and historical context. He has also directed ensembles and world music workshops as a guest lecturer at the University of Washington, University of Michigan, Pennsylvania State University, and the University of Idaho.

Crawford, Elizabeth

see Musical Arts Quintet, The

Crawford, Rachel

Rachel Crawford is Music Teacher at the Bartlett Community Partnership School (BCPS), a Pre K-8 school, in Lowell, MA. Rachel worked on the NSF funded Teaching a Computer to Sing, Jesse Heines in a voluntary after-school program that introduced middle school students to computing through music.

Critcher, Keith

A native of Boone, North Carolina, Mr. Critcher's broad span of recital repertoire includes 40 years of collaboration with students, choirs, and professional musicians. Collegiate positions have included Appalachian State University, Texas Christian University, Southwestern Seminary and currently fourteen years at Texas Wesleyan University, Fort Worth, as vocal coach/collaborative pianist and instructor of Music in Worship.

Critcher has performed with members of the Fort Worth Symphony Orchestra's Spectrum Chamber Music Series. His performances of Vaughn Williams' *On Wenlock Edge* and Poulenc's *Sextet* received critical acclaim for "ensemble artistry" by Fort Worth Star-Telegram. He frequently collaborates with musicians of the Dallas Symphony Orchestra and Dallas Opera Chorus. In 2010-11, Keith performed with the Van Cliburn Musical Awakenings education programs.

Musical director/accompanist for several theater productions in the Dallas/Fort Worth area, his musical direction of *Baby* won the 2003 Column Awards Best Musical Director. He accompanied the National Touring production of *My Fair Lady* 2007 Dallas Summer Musicals. Critcher received rave reviews for the collaborative concert, "How to Birth a Song," Edinburgh Fringe Festival and Artist Showcase by WorldArt.Com from Princes Street Gardens in Scotland.

As Minister of Music and Artistic Director (Classical and Sacred Concert Series) at East Dallas Christian Church, Keith directs the Chancel Choir performing major choral works and seasonal concerts often featuring guest musicians, composers, and conductors. Highlights include a memorable festival with composer Morten Lauridsen; Texas Wesleyan Chorale (Haydn's *Creation*) and the Dallas Symphony Chorus (Mozart's *Requiem*, Durufle's *Requiem*, and Bernstein's *Chichester Psalms*).

Cromwell, Anna

see Charleston Trio

Crossman, Patti

Patti Crossman (B.M.E., M.M., The Ohio State University) has been a community college music educator in Maryland for over 35 years, with all but one year spent at the Community College of Baltimore County. She has taught a host of different courses, ranging from Music Appreciation to Women's Chorus, and focusing on applied and class piano. Over the years she has served as the CCBC Concert Manager and the CCBC Music Program Coordinator, and currently she is chair of the Department of Performing Arts & Humanities. She has been a representative to the Maryland Area College Music Association (MACMA) since 1982 and chaired that organization from 2012–2016.

Patti is the official representative from CCBC to the National Association of Schools of Music, where she has served as Secretary and Chair of Region 6. She is in her second year as a member of the NASM Commission on Community College Accreditation and is an active accreditation site visitor.

As an advocate for her students, Patti's recent work includes helping her students to gain real-world skills they will need to have a successful career in music.

Cutietta, Robert A.

Robert Cutietta is dean of the Thornton School of Music and the Kaufman School of Dance at the University of Southern California. Since 2002, he has overseen an expansion of programs and space within Thornton while building upon the traditional quality of education that is the school's trademark. Under Dr. Cutietta's leadership, the Thornton School has introduced innovative new degrees in music education, arts journalism, visual and performing arts studies, choral music, vocal jazz, and the groundbreaking popular music performance program. In 2011, he was asked to create the first new school at USC in 41 years; the Glorja Kaufman School of Dance. Since then he has overseen the hiring of the entire faculty and staff of the new school as well as the construction of the 59,000 square foot Kaufman International Dance Center. During his tenure, the Thornton School's endowment has seen a dramatic increase with the addition of five new endowed faculty chairs and one professorship, tens of millions of dollars in new scholarships, and funding for new endeavors such as an ensemble touring fund and a travel fund for student finalists in national and international competitions. He has been especially effective supplementing the already illustrious faculty with new world-class artist/teachers such as Midori, Bob Mintzer, Glenn Dicterow, Ralph Kirshbaum, Patrice Rushen, Peter Webster, Trudy Green, and Kevin Lyman.

D'Alexander, Christine

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

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

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

Davis, Trey

see Red Shift Choir

Davis, Vanessa

Clarinetist Vanessa Davis is an emotional, creative, and thoughtful artist who fuses her work as a performer and pedagogue through exploring composer meaning in performance and sharing her experiences with the next generation of musicians, teachers, and audiences through solo, chamber, and ensemble projects and performances. She has performed at the Midwest Clinic, National Association of Wind and Percussion Instructors National Conference, and the Texas Clarinet Colloquium as a soloist presenting primarily underperformed unaccompanied clarinet works. Currently she is a Doctoral student at the University of North Texas where she is a Teaching Fellow and studies with Kimberly Cole Luevano. She is also the Content Editor of The College Music Society journal, *Symposium*.

Dawson, William

Dr. William Dawson, Associate Professor Emeritus of Orthopaedic Surgery at Northwestern University, is a Past President of the Performing Arts Medicine Association and serves on the editorial board of Medical Problems of Performing Artists. A retired hand and orthopaedic surgeon, he is the medical consultant to the International Double Reed Society and the Association of Concert Bands. Dr. Dawson is the author of the book *Fit as a Fiddle: The Musician's Guide to Playing Healthy* and more than 190 scientific articles, textbook chapters, and abstracts on performing arts medicine topics. He has presented lectures, seminars, and clinics in the United States, Europe, Australia, and Asia. He is a member of NAFME, ILMEA, PAMA, and The College Music Society. Dr. Dawson currently is the contrabassoonist of the Evanston (IL) Symphony Orchestra and principal bassoonist of the Glenview Concert Band. He has performed as soloist with the Northwest Symphony Orchestra, the Community Symphony Orchestra of the Music Institute of Chicago, the Highland Park Symphonic Winds, and frequently at Aspen, Colorado. Dr. Dawson has been the principal bassoonist of the Northwest Symphony Orchestra, the Chicago Symphonic Wind Ensemble, and the Highland Park Symphonic Winds. He has taught bassoon privately for 20 years and is a sought-after performer and clinician. His bassoon teachers have included Samuel Jordan and Willard Elliot.

Dean, Michael

see Duo 35

Delbeau, Christine

Christine Delbeau has performed as concerto soloist with the Delaware Symphony Orchestra, the Mid-Atlantic Chamber Ensemble, the Midland-Odessa Symphony, the University of North Texas Symphony, and other orchestras throughout the United States. As a chamber musician, she has performed in some of the nation's most prominent concert venues, including the Kennedy Center, Carnegie Hall, Weill Recital Hall, Jordan Hall and Verizon Hall. She has collaborated on numerous occasions with principal members of the Philadelphia Orchestra, Chicago Symphony, and Los Angeles Philharmonic.

Denenberg, Margarita

Dr. Margarita Denenburg, NCTM is Assistant Professor of Keyboard Studies at Heidelberg University, where she teaches applied piano and pedagogy among other courses. Dr. Denenburg was recognized for her teaching effectiveness through several campus and statewide awards, including the "Merit Faculty Award" (Fall 2015), the "Innovative Teaching Award" (Spring 2016), and the "Excellence in Education Award" for the state of Ohio (Fall 2016).

Dr. Denenburg has articles with *American Music Teacher*, *Clavier Companion*, and *Piano Pedagogy Forum* as well as reviewing *More Classics to Moderns, Books 1-6, Second Series* with AMT. In addition, she served as a reviewer for the publisher Rowman and Littlefield (formerly Scarecrow) in Fall 2016.

Dr. Denenburg is an active presenter and researcher. In the fall of 2017, Dr. Denenburg presented at the National College Music Society conference and the Ohio Music Teacher Association. During the spring of 2017, she presented at three CMS conferences: Great Lakes Conference at Murray State University, KY, Rocky Mountain Conference at Eastern New Mexico University, NM, and Northeast Regional Conference at SUNY Plattsburgh University, NY (March-April).

Summer of 2017 she was the main presenter for the Oregon Music Teacher Association conference and was invited to the NCKP Collegiate Pedagogy Teaching group at the National Conference on Keyboard Pedagogy. Back in Spring 2015, she presented internationally at the University of Savoy and Chambéry Conservatory, France as well as performed several concerts with her duet partner Dr. Gerald Evans.

De Quadros, Andre

Dr André de Quadros conductor, ethnomusicologist, human rights activist, and music educator is a professor of music and chair of the Music Education Department at Boston University. He also holds affiliated BU faculty appointments in the African Studies Center, the Center for the Study of Asia, the Institute for the Study of Muslim Societies and Civilizations, the Pardee Center, and the Prison Education Program. His professional life has taken him to the most diverse settings in more than forty countries. In addition to leading projects in Massachusetts prisons, he is active in community choral projects in the Arab world and Israel. His research and performance interests lie in arts and health, prisons, music of the Muslim world and Indonesia, community choruses, and peace and conflict.

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

Diaz, Roque

Roque Diaz is pursuing a Ph.D. in Music Education (with emphasis in creative studies and media) at the University of Minnesota. Diaz holds a Master's Degree in Music, specializing in research and performance, and a Bachelor's degree in Music and Sociology. As a current recipient of the 2016-17 DOVE fellowship at the University of Minnesota, he brings many unique attributes to his research interests, which are greatly influenced by his cultural background and diverse artistic experience. A first-generation Hispanic college student, Roque has persevered by creating opportunities and challenging stereotypes to cultivate a successful and consistent future in the arts.

Dickinson, Stefanie

Stefanie Dickinson is Associate Professor of Music Theory at the University of Central Arkansas. She holds degrees in piano performance from the University of Georgia (BM) and Auburn University (MM) and in music theory from Northwestern University (MM) and the Eastman School of Music (PhD). Her primary areas of research include the music of Liszt's late experimental period, issues in analysis and performance, and music theory pedagogy. She has presented her work at regional and national meetings of the Society for Music Theory and The College Music Society, and at international meetings of CMS, the Dutch-Flemish Society for Music Theory, the 12th Biennial International Conference on Nineteenth-Century Music, the International Conference on Music and Gesture, and the First National Symposium of Musical Analytics in Shanghai. Her articles can be found in *GAMUT*, *College Music Symposium*, and *Liszt 2000: The Great Hungarian and European Master at the Threshold of the 21st Century*, published by the Hungarian Liszt Society in honor of the millennial anniversary of the state of Hungary.

Dobbs, Tommy

Dr. Tommy Dobbs is the Instructor of Percussion at the University of Arkansas – Fort Smith. An active educator, he holds positions with the Percussive Arts Society as both a member of the Percussion Pedagogy Committee and as the Treasurer for the Arkansas Chapter of PAS as well as maintains active membership with the Arkansas Band and Orchestra Association, the National Association of College Wind and Percussion Instructors, and The College Music Society. His students have been accepted to top-tier universities all around the United States, including: Eastman School of Music, University of North Texas, Florida State University, and the University of Texas in Austin.

As a performer, Tommy has given recitals at universities, secondary schools, and various conferences all over the United States and abroad, upcoming highlights include: The World Saxophone Congress in Croatia, The College Music Society Local and Regional Conferences, and a premiere percussion concerto performance at the Arkansas Bandmaster's Association Conference.

Dr. Dobbs completed his Doctorate and Master's Degrees in Percussion Performance from the Florida State University and his Bachelor's Degree in Percussion Performance from the University of North Florida. He is a proud endorser of SABIAN cymbals, Innovative Percussion Inc., and Grover Pro Percussion.

Dorsey, Rodney

Bio Pending

Duo 35

Duo 35 is a dynamic chamber ensemble featuring Michael Dean on clarinet and Todd Oxford on saxophone. The Texas-based duo engages and entertains audiences with a fresh and versatile repertoire of mostly new music. Duo 35 recently performed to enthusiastic audiences in a wildly successful tour of Alabama and Texas and most recently at the International Woodwind Duo Symposium at Sam Houston State University in Huntsville, Texas.

Clarinetist Michael Dean "ClarinetMike" performs and teaches internationally and across the USA. Dr. Dean's career is headlined by appearances at Carnegie Hall, ClarinetFest, NACWPI, Royal Northern College of Music, and Eastman School of Music, with recent recitals and master classes in Italy, Spain, Kansas, Iowa, Missouri, Louisiana, and Texas. [<http://www.clarinetmike.com>]

Todd Oxford has appeared as a concert artist, recording artist and on radio and television in Europe, Asia, Mexico, Canada, and across the USA. Recent engagements include Carnegie Hall, Merkin Hall, CAMI Hall in New York, and Texas Rangers Ballpark performing for 30,000 fans. He is Associate Professor of Saxophone at Texas State University. [www.toddoxfordsaxophonist.com]

Duo Aldebaran

Duo Aldebaran is flutist Krista Jobson (USA) and guitarist Héctor Rodríguez (Mexico). Duo Aldebaran has given numerous performances encompassing many of the newer works for the flute & guitar duo idiom, and has had the opportunity to study with the world-renowned artists Cavatina Duo in Chicago, IL. Recent and upcoming performance highlights for Duo Aldebaran include guest artist appearances at the Festival de Musica de San Juan, San Antonio Flute Association Flute Day, Baylor University, University of Trinidad and Tobago, University of North Texas, Lamar University, South Texas College, and recitals at the Texas Music Educators Association Convention (TMEA), and for the National Flute Association Convention, among others.

Krista Jobson serves as Associate Professor of Flute at the University of Texas-Rio Grande Valley and as Co-Principal Flute of the Valley Symphony Orchestra (McAllen, TX). She tours as a member of Duo Aldebaran (flute/guitar duo), Cherry Street (flute/flute duo), and NoviTrio (flute/viola/guitar trio). [<http://www.kristajobsonflute.com>]

Héctor Javier Rodríguez is Director of the Guitar Ensemble and Lecturer of Applied Guitar at the University of Texas-Rio Grande Valley. He is a prize winner in the University of Texas Pan-American Guitar Competition, Texas Guitar Competition, Houston Guitar Competition, Leo Brouwer Prize winner at Festival Internacional de Guitarra del Noreste (Saltillo, Mexico), and recipient of the Ocelotl Award by Universidad Autonoma de Coahuila, for Best Artistic Project. His arrangements for guitar ensemble have been performed in concerts and festivals in Mexico, Puerto Rico, the United States, Panama, and Lebanon, among others. [www.hectorguitar.com]

DuPont, Carl

Bass-Baritone Carl DuPont is a vocalist equally engaged in performing, teaching, and research. He recently returned from performing the role of Armando in the North American premiere of Donizetti's *Siege of Calais* at the Glimmerglass Festival. His first operatic appearance was as a boy soprano in the title role of Amahl and the Night Visitors in his hometown of Daytona Beach, FL, and since then has appeared on stages in Germany, Austria, Israel, Hong Kong, and Mexico as well as numerous opera companies, orchestras, and ensembles throughout America. Favorite roles include Leporello in *Don Giovanni*, the title character in *Dennis Rodman in North Korea*, and Dulcamara in *L'elisir d'amore*. The South Florida Classical Review noted his "dramatic, dark tones" and Fanfare Magazine wrote "Carl DuPont is firm of conviction and sings with a lyricism that underpins every statement." He can be heard on Albany Records in the role of Murray in *Death Of Webern*, which was chosen as one of the best new works of 2016 by Opera News. Dr. DuPont is a graduate of the Eastman School of Music, Indiana University Jacobs School of Music, and the University of Miami's Frost School of Music. He currently serves as the music director at Piedmont Unitarian Universalist Church and an assistant professor of voice at the University of North Carolina at Charlotte. He maintains an active research agenda focusing on the contributions of black musicians to the classical field.

Easley, Tabatha

see Aark Duo, The

East, Mary Ann

Mary Ann East (BME, Indiana University; MM, George Mason University) has taught every level of music for Fairfax County Public Schools; the last six were as Choral Director at George C. Marshall High School. Mrs. East is currently the Music Director at Community of Faith UMC in Herndon, adjunct professor at George Mason University, and owner of Monarch Music, offering private instruction and music classes for homeschooled students in northern Virginia.

While at George Mason University pursuing her MM in Vocal Performance and Choral Conducting, Mrs. East performed in several GMU Opera Theatre productions. She sang the roles of Suor Dolcina in *Suor Angelica*, Violetta in Act I scene I of *La Traviata*, Cathleen in *Riders to the Sea*, and Queen of the Night in *Die Zauberflöte*.

Mrs. East has also adjudicated and guest conducted throughout the state of Virginia. In 2013 she founded Capital Harmonia, a local women's chorus whose mission is to bring music composed by women and for women's voices to the DC area through partnerships with local women's organizations.

Mrs. East researched gender constructions in the high school choral classroom for her dissertation towards her DMA in Music Education through Boston University, which she will finish January 2018.

She lives in Aldie, VA with her husband, Joe, and her two daughters, Helen and Cate and beagle, Lucy.

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 Settler, 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.

Emge, Jeffrey

Dr. Jeffrey Emge is Interim Director of the School of Performing Arts and Professor of Music at The University of Texas at Tyler. He founded the university's wind ensemble in 2002 and teaches conducting and music education. Prior to UT-Tyler, he was an Assistant professor of Music at Texas A&M-Commerce from 1994-2001. He earned the DMA in Conducting at the Cincinnati College-Conservatory of Music, where he studied with Eugene Corporon and was conductor of the Northern Kentucky Chamber Players, an NEA-funded ensemble. In the summer of 2006, he was one of fifteen American professors to win a grant through the University of Pennsylvania to live in Japan and study Japanese history and culture. His monographs on concert band literature are published in volumes 1-6 of *Teaching Music Through Performance in Band*. Dr. Emge frequently gives lectures and recitals in China, with past presentations at Honghe University in Yunnan and Haerbin Teachers College and Haerbin University in Heilongjiang provinces, and at the Shanghai Conservatory of Music. Dr. Emge's hobbies include international travel and hiking.

Englert, Patrick

see Ambassador Trio, The

Ernst, Sara

Sara Ernst is Assistant Professor of Piano and Piano Pedagogy at the University of South Carolina in Columbia. In addition to teaching undergraduate and graduate pedagogy courses, Dr. Ernst coordinates group piano, directs the piano preparatory program, and teaches applied piano. Her presentations and teaching have been featured at the Music Teachers National Association national conferences and the National Conference on Keyboard Pedagogy. Her articles have appeared in the *American Music Teacher*, *Clavier Companion*, and the teacher training materials of the Royal Conservatory of Music (Toronto). In addition, she is a member of the College of Examiners for the Royal Conservatory. Dr. Ernst's current research interests include lesser known literature for intermediate pianists, effective use of language in instruction, and music for community engagement experiences.

Everett, Micah

Micah Everett is Associate Professor of Music (Trombone/Low Brass) at the University of Mississippi. He holds degrees from the University of North Carolina at Greensboro (D.M.A., M.M.) and Delta State University (B.M.E.). He performs regularly on alto, tenor, and bass trombones, euphonium, and tuba in a variety of genres, and currently serves as principal trombonist in the North Mississippi Symphony Orchestra. He has appeared as clinician, soloist, or conductor at the International Trombone Festival, the American Trombone Workshop, the International Tuba-Euphonium Conference, and the annual Trombonanza festival in Santa Fe, Argentina. His solo recording, *Stepping Stones for Bass Trombone*, was released by Potenza Music in 2015. Everett is an assistant editor of the International Trombone Association *Journal*, and is the author of "The Low Brass Player's Guide to Doubling," published by Mountain Peak Music.

Everett, William

William A. Everett is Curators' Distinguished Professor of Musicology at the University of Missouri-Kansas City Conservatory of Music and Dance. He is the author of *Sigmund Romberg* (Yale UP, 2007), *Rudolf Friml* (Illinois, 2008), contributing co-editor of *The Cambridge Companion to the Musical* (2002; 2nd ed., 2008; 3rd ed., 2017), and a contributing editor for musical theater for the *Grove Dictionary of American Music, 2nd ed.* His research specialties include American musical theater, particularly operettas of the early twentieth century, and the relationship between music and national identity. His latest book, *Music for the People: A History of the Kansas City Philharmonic Orchestra 1933–82*, appeared in April 2015.

Everett was reviews editor for College Music Symposium from 2000 to 2006 and is currently a member of the editorial board for Studies in Musical Theatre and the editorial advisory board for Palgrave Studies in British Musical Theatre. He served as Program Chair for CMS's 2009 International Conference in Croatia and was the Society's national vice-president from 2011 to 2013. He currently chairs CMS's International Initiatives Committee.

Falcon, Caitlin

see Quartetto Dolce

Falcone, Sheri

see *Millennia Musicae*

Fick, Jason

Jason Fick is currently Assistant Professor and Coordinator of the Music Technology and Production program at Oregon State University. He is an active composer, audio engineer, and educator. His music and intermedia works have been performed at international, national, and local events, including the International Computer Music Conference (ICMC), the Society for Electro-Acoustic Music in the United States (SEAMUS), the College Music Society (CMS), and the American College Dance Association (ACDA). As an engineer, he has recorded classical, jazz, and popular music in live and studio contexts, audio for film, and dialogue for various commercial projects. Jason holds a Ph.D. in Music Composition with a specialization in Computer Music from the University of North Texas. Prior to arriving in Corvallis, Jason taught at Collin College and the Art Institute of Dallas. His present research pursuits are in computer music, interactive systems, and the pedagogy of music technology.

Fielding, Peter

Peter Fielding serves Red Deer College as its Associate Dean for the School of Creative Arts. He has previously served as Associate Dean for RDC's School of Education and as the Associate Dean for Academic Affairs and Research at Mahidol University's College of Music in Thailand. He previously taught at Oberlin College, the University of Massachusetts Amherst, the Frost School of Music at the University of Miami, the University of Missouri-Columbia, and the Music Branch of the Canadian Armed Forces.

Fifth Inversion

Fifth Inversion is Western Washington University's faculty wind quintet, featuring Lisa McCarthy, flute; Jennifer Weeks, oboe; Erika Block, clarinet; Pat Nelson, bassoon; and Gustavo Camacho, horn. Soloists with many Pacific Northwest orchestras, this high-energy group were most recently featured performers at the WMEA Conference in Cody, Wyoming and at the National Flute Association Conference in Minneapolis, Minnesota.

This ensemble is dedicated to expanding the literature and performance capabilities of the wind quintet. They frequently premiere new works and collaborate with other artists including trumpeter Kevin Woods and the BJ Block Jazz trio. [www.FifthInversion.com]

Flanigan, Gisela

Dr. Gisela Flanigan is a social entrepreneur/consultant with more than a decade of experience advocating for the arts at local, state and national levels. Her wealth of knowledge and experience includes consultancies, site visits and panel participation with various arts organizations: most recently, Sphinx Connect and Music, Business, and Peace Summit at Indiana University. Dr. Flanigan has given lecture-recital presentations for the College Music Society regional, national and international conferences, and presentations for the Chicago Symphony Orchestra's Educational Department. As a piano soloist, she has performed in Europe and the Americas, most notably with the Orquesta Sinfonica Simón Bolívar, at festivals in France, Italy and in Venezuela at the request of the El Sistema program. She earned B.M. and M.M. degrees in Piano Performance from the University of Miami and a D.M.A. from the University of North Texas. She served as faculty at Drake University, Grinnell College, and the Barry Tuckwell Institute.

Professional affiliations include: Executive Director, Sistema Global; Co-founder/Executive Director for MusicSpark; Vice-Chair, Arts for Colorado; Colorado Creative Industries (Certified Change Leader, grant reviewer, conference planner, presenter, facilitator); Chair, Grand Valley Creative Alliance Taskforce; former Chair, Grand Junction Commission on Arts and Culture; former Board of Directors member, Crested Butte Music Festival and Denver-based non-profit MindSpark. She serves on the following College Music Society committees: Careers Outside the Academy and Cultural Inclusion.

Flanigan, Sean

Dr. Sean Flanigan is the coordinator of the Music Business/Industry program at Colorado Mesa University, where he has served as a Coleman Foundation Faculty Entrepreneurship Fellow for the last 5 years. Dr. Flanigan has developed courses in the areas of music industry & marketing, entrepreneurship for creatives and innovation, and is the creator/mentor of the Business Careers in Entertainment Club. As a Coleman Foundation Faculty Entrepreneurship Fellow (and a veteran of the concert and theater stages), he has coached elevator pitches of numerous students, helping them win awards at the College Entrepreneurs Organization National Elevator Pitch Competition. He has given presentations for CMS on experiential learning and 21st Century music entrepreneurship and, most recently was invited to present at the Self Employment in the Arts Conference. As a musical artist, Dr. Flanigan has appeared as both a featured trombone soloist (jazz and classical) and guest conductor throughout the United States and abroad. He holds a Doctor of Musical Arts from the University of North Texas, and Master of Music and Bachelor of Science degrees from the University of Illinois-Urbana/Champaign. Dr. Flanigan is the Co-Founder and Artistic Director of MusicSpark, a social entrepreneurship venture inspired by El Sistema, a world-wide visionary music education movement creating social change throughout the world.

Fraker, Sara

Sara Fraker is Assistant Professor of Oboe at the University of Arizona, a member of the Tucson Symphony Orchestra, and a summer faculty artist at the Bay View Music Festival in northern Michigan. She plays principal oboe with True Concord Voices & Orchestra, which recently made its Lincoln Center debut; the ensemble also garnered two Grammy nominations for their 2015 CD release *Far In The Heavens*, on which Sara is a featured soloist. She was awarded a 2017 Artist Research & Development Grant by the Arizona Commission on the Arts, in support of an interdisciplinary commissioning and recording project. Sara has performed in festivals at Tanglewood, Aspen, Shenandoah Valley Bach Festival, Chautauqua, Spoleto Festival USA, and the prestigious Schleswig-Holstein Orchesterakademie in Germany. English horn solo performances with the TSO have included Sibelius Swan of Tuonela, Copland Quiet City, and Berlioz Damnation of Faust. She has presented recitals at five recent IDRS conferences including Tokyo and New York City, and has given master classes at universities and performing arts schools across the US and in Australia. Sara is the oboist of the Arizona Wind Quintet, resident faculty ensemble at the University of Arizona. As a chamber musician, she has recorded two releases for Toccata Classics and Summit Records, both forthcoming in 2018. Raised in New Haven, Connecticut, Sara is a graduate of Swarthmore College (BA), New England Conservatory (MM) and the University of Illinois at Urbana-Champaign (DMA).

Fraley, Benjamin

see Sources Duo

Fraley, Jennifer

see Sources Duo

Fredenburg, Sean

see Post-Haste Reed Duo

Freeze, Tracy

see Kanza Tronada

see Woodworth Freeze Duo, The

Frisch, Mira

see Charleston Trio

Frost Duo

Jesse Gilday and Claire Grellier formed the Frost Duo as doctoral colleagues at the University of Miami – Frost School of Music to contribute to the repertoire for clarinet-bass clarinet duo. While this particular instrumentation is easily assembled, it is rarely seen in performance, leaving this combination a dearth of repertoire. In addition to high-quality, professional-level works such as the ones performed today by Frost faculty, student, and alum composers, the Frost Duo also hopes to commission compositions of this instrumentation for younger players, adding to the educational repertoire. They will perform another program of commissions at the American Single Reed Summit later this month.

Jesse Gilday is instructor of clarinet at the Florida International University School of Music and currently in the final year of his DMA at the University of Miami – Frost School of Music. In South Florida, Jesse enjoys freelance orchestral performance, performing electroacoustic works for bass clarinet (Frontwave New Music Festival, West Palm Beach) and teaching young musicians with Miami Music Project, an El Sistema-inspired organization.

Claire Grellier received a “First Prize” in performance from the Nice Conservatory and held the position of solo E-flat clarinet with the City of Nice Wind Ensemble and Military Band prior to her studies in the United States. Claire attended California State University – Fullerton before beginning her DMA at the Frost School, where she is the clarinet teaching assistant and a Henry Mancini Institute fellow. Claire is a founding member of the popular Los Angeles quartet, Four Play Clarinet.

Frye, Christa

see University Trio, The

Gainey, Denise

see University of Alabama at Birmingham Chamber Trio

Gallo, Donna

Dr. Donna Gallo is an Assistant Professor of Music Education at the University of Illinois, Urbana-Champaign. She earned her Ph.D. in Music Education from Northwestern University, a Master’s degree in Music Education from Silver Lake College (WI) and the Zoltán Kodály Pedagogical Institute of Music (Hungary), and a Bachelor of Music Education degree from Indiana University. Gallo was also awarded a scholarship by the International Kodály Society to attend one full academic year at the Kodály Institute in Hungary. Prior to her appointment at the University of Illinois, she was on faculty at Westminster Choir College from 2014-2016. She taught K-6 general/choral music for eight years in Fairfax County, VA and Simsbury, CT.

Gallo’s research interests include professional development for music educators, intersections of culturally responsive teaching and service learning, and formative assessment practices. Her work has been published in *Music Education Research*, and forthcoming research studies will be published in the summer 2018 issues of the *Journal of Research in Music Education*, and the *Bulletin of the Council for Research in Music Education*. She has presented her research at numerous national and international conferences including CMS, NAFME, Research in Music Education (England), ISME, and AERA. Additionally, Gallo works with local and area educators both through clinical workshops and at national and regional conferences such as the Organization of American Kodály Educators and the American Orff-Schulwerk Association. She has served as an editor for the *AOSA Orff Echo* and *Reverberations* publications.

Gamas, Mary Elizabeth

Mary Elizabeth Gamas is a graduate of Minot High School and student at Minot State University; at MSU, she is pursuing a BS in Criminal Justice, with Minors in Music and Law and Legal Studies, and concentrations in Honors and Philosophy. At Minot State University, Mary Elizabeth has been grateful at the opportunities she has been offered to help other students, most notably through the Peer Mentor Program.

Garrison, Leonard

see Scott/Garrison Duo, The

Gates, Rachael

Soprano, Opera Director and Singing Health Specialist, Dr. Gates has sung in Germany, Russia, Italy and throughout the United States. She has taught at Northwestern University, The Hartt School of Music, Yale University, Michigan State University, and is currently Visiting Assistant Professor of Voice and Pedagogy at Grand Valley State University. She is the voice specialist for the CMS Committee on Musicians' Health and is published in the *NATS Journal of Singing*. Her book, *The Owner's Manual to the Voice* (Oxford) is available on Amazon and at The Metropolitan Opera Shop.

Gilday, Jesse

see Frost Duo

Gillen, Alexander

see Trio Minerva

Gillick, Amy

Assistant professor Amy Gillick leads the double reeds studio at Austin Peay State University. She additionally teaches doubles reeds methods and music appreciation. Dr. Gillick is committed to commissioning new works for double reed instruments, the art and science of reed making, innovations in music pedagogy, and exploring concepts lying on the intersection of arts and technology.

Previous teaching includes Virginia Tech, Azusa Pacific University, Moorpark College, Concordia University, UCLA, and the Orange County School of the Arts. Dr. Gillick regularly leads reed making master classes and gives recitals throughout the country. In the summertime, she has taught at the Idyllwild Summer Arts program in California and at the Summer Music Institute in Roanoke, Virginia.

Equally accomplished as an orchestral and chamber player, she has performed with the Nashville Symphony, Roanoke Symphony Orchestra, the Bakersfield Symphony (co-principal), and the Santa Monica Symphony. Other orchestral engagements have included the Pasadena Symphony, Long Beach Opera, among numerous other ensembles in Southern California.

An active member of several professional musical organizations, she recently presented a recital featuring three world premieres at the International Double Reed Society Conference in Tokyo, Japan. She is an active member of both IDRS (International Double Reed Society) and CMS (The College Music Society) and frequently performs and presents her research at conferences for both organizations at the regional, national, and international level.

She earned her B.M. degree from California State University, Long Beach, and M.M. and D.M.A. from UCLA. [www.amygillick.com]

Ginger, Kerry

Dr. Kerry Ginger, mezzo soprano, is active as a performer, teacher, and clinician across the American West. An avid interpreter of both oratorio and operatic repertoire, Dr. Ginger has appeared as a soloist with The Phoenix Symphony, Music in the Mountains, Quintessence, Arizona Opera, and Phoenix Opera. As a choral artist, she performs regularly with the Santa Fe Desert Chorale, True Concord Voices and Orchestra, and the Oregon Bach Festival Chorus, and has sung with the acclaimed Phoenix Chorale, Spire Chamber Ensemble, and Sounding Light. Dr. Ginger is active in recital across Colorado and New Mexico and is a past recipient of the Valley of the Sun NATS Artist Award.

Dr. Ginger is currently Assistant Professor of Voice at Fort Lewis College in beautiful Durango, CO, where she has co-founded a professional vocal ensemble, Quadrivium. As a scholar, Dr. Ginger's interest centers on music and gender, and she has written liner notes for Albany Records and program notes for the Phoenix Chorale. Prior to her appointment at Fort Lewis, she served on faculty at Grand Canyon University, Phoenix College, and Whitman College, and was a Faculty Associate in music history at Arizona State University, where she also earned her D.M.A. in voice performance.

Glen, Constance

Constance Cook Glen serves as Senior Lecturer and Director of the Music in General Studies program at the IU Jacobs School of Music. Glen holds undergraduate degrees in piano performance and history from Nebraska Wesleyan University and graduate degrees in musicology, piano, and theory from Indiana University. She teaches courses developed from her research interests (Opera, the American Musical, Music of War and Peace, and Music for the Listener). In addition, Glen continues to volunteer on local, national, and international levels. Locally, she has volunteered her skills as a pianist to promote and champion contemporary composers and served as president of a local chamber music group for five years and in 2002 co-chaired the Bloomington Multicultural Festival. Currently, she serves on Bloomington's Quarryland Men's Chorus board of directors and was on the CMS National Board through 2017.

Glen is committed to impacting social change through music and is the co-creator of an international summit entitled Music, Business and Peace – given May 2018. She has presented numerous papers in this vein, including: Leonard Bernstein as an Artist-Citizen, the politics of Rodgers and Hammerstein, and Gershwin's role in race and the American musical identity.

She is the recipient of numerous awards at IU, including: Honorary Faculty Member 2015– Tau Beta Sigma, the Commission on Multicultural Understanding Faculty 2011 Award, ArtsWeek grants in 2009 and 2010, an Active Learning Grant from Instructional Support Services in 2008, and the Blue Ribbon Award, given by the Disability Student Services Office in 2004.

Goble, Scott

J. Scott Goble is Associate Professor of Music Education at the University of British Columbia, where he teaches graduate and undergraduate courses and supervises work of M.Ed., M.A., and Ph.D. students. A specialist in vocal and choral music and philosophy of music education, he taught music in public schools near Seattle, Washington, later serving on the music faculties of Haverford and Bryn Mawr Colleges, Boston University, and San Francisco State University. Scott has conducted choirs and orchestras in educational, professional, church, and community contexts throughout North America and presented papers, lectures, and workshops in nations on three continents. His book *What's So Important About Music Education?* is published by Routledge.

Gonzales, Cynthia

Cynthia I. Gonzales, an Associate Professor at Texas State University, frequently presents about enhancing aural skills and music theory pedagogy via technology. As a vocalist, Cynthia was soprano section leader for two professional choral ensembles: Santa Fe Desert Chorale (in the 1980s) and Grammy-winning Conspirare (1996–2011). Cynthia is President of the Texas Society for Music Theory.

Graf, Sharon

Sharon Graf is an associate professor of ethnomusicology and the creator and director of the Music Program at the University of Illinois at Springfield (UIS). She is jointly appointed as Associate Professor of Sociology/Anthropology and of Art, Music and Theatre. Her research interests include world music technologies, North American Fiddle Traditions, and Pacific Island music, dance, navigation and wayfinding. She teaches courses cross listed in Music and Sociology/Anthropology, including a Short-Term Study Abroad class on Thai Arts and Culture, and in the Capital Scholars Honors Program. She is a past Illinois State Old Time Fiddling Champion and competes regularly in the National Old Time Fiddlers contest. She served as CMS Board Member for Ethnomusicology from 2014 through 2016.

Greher, Gena

Gena R. Greher is Professor, Coordinator of Music Education at the University of Massachusetts Lowell. She was named the 2014_15 Donahue Endowed Professor of the Arts. Gena's research includes two NSF grants in computing and music for Performamatics. Other research include Soundscapes, a technology infused music intervention program for teenagers with ASD and the MaKey MaKey Invention Lab for middle school students.

Gena is co-author with Jesse Heines of *Computational Thinking in Sound: Teaching the Art and Science of Music and Technology* from Oxford University Press. She worked with Jeanne Bamberger on a math/music module for Herbie Hancock and the Thelonious Monk Institute's Math Science Music Initiative <https://mathsciencemusic.org>. She has several entries in the Oxford Handbook of Technology and Music Education a chapter in *The SAGE Encyclopedia of Out-of-School Learning*.

She was an award-winning music director in advertising and won a CLIO for music for Atari's *Dig Dug* commercial.

Grellier, Claire

see Frost Duo

Grycky, Eileen

Eileen Grycky, associate professor of flute at the University of Delaware, is a recipient of the University's Excellence in Teaching Award. She is a member of the orchestra of Opera Philadelphia, the Delaware Symphony, and the Brandywine Baroque. She performs with two resident ensembles at UD: Christiana Winds and the Taggart-Grycky Duo. She is also the artistic director of a UD concert series, *Tiger Lily Music: Celebrating the Works of Women, African American, and Latino Composers*. Eileen appears frequently as a performer at the National Flute Convention, and she is a member of the NFA's Cultural Outreach Committee.

Gudmundson, Paula

Flutist, Paula Gudmundson is Assistant Professor of Flute at the University of Minnesota Duluth. Debut recording titled, *La Flauta of Buenos Aires*, released in 2014 featured works for flute by Amancio Alcorta. Her edition of Gran Fantasia by Amancio Alcorta received an Honorable Mention from the National Flute Association's Newly Published Music Competition in 2014. Awarded a Community Partnership Grant for 2013–2014 from the Minnesota State Arts Board to record works by Amancio Alcorta and Alberto Williams. Recipient of a 2011–2012 Artist Initiative Grant from the Minnesota State Arts Board for research of flute in Latin American art music, traveling to Buenos Aires, Argentina in search of neglected early 20th century music. Gudmundson has been invited to perform in recital at the National Flute Association Conventions, X International Flute Festival of Costa Rica and at the La Côte Flûte Festival in Gland, Switzerland in 2017. Begin 2018 a new project focused on recording works by Scandinavian women composers to be released in 2019.

Guessford, Jesse

Jesse Guessford received a B.S. in Music Education from West Chester University, a M.M. in Music Composition from the Crane School of Music at SUNY Potsdam, and a D.M.A. in Music Composition from the University of Illinois at Urbana-Champaign. Dr. Guessford has studied composition with Andrew Simpson, Zack Browning, Sever Tipei, Warren Burt, Vinko Globokar, and Lucas Foss. His music has been heard throughout North America including performances during the SEAMUS Nation Conference, in Europe at the Etchings Festival in Auvilar, France, and in Africa on South African Radio. Dr. Guessford has received numerous awards including the Subito Grant for Emerging Composers awarded by the American Composer's Forum. As an Associate Professor in the School of Music at George Mason University, Dr. Guessford has focused on the scholarship of teaching with and about technology and the music of John Cage. Dr. Guessford is also co-founding director of MMT (Music, Motion, Technology), a dance and music collective based in Northern Virginia creating new evening length works involving dancers, musicians, and interactive audio and visual technologies.

Gullings, Kyle

Kyle Gullings is a versatile, collaborative composer of stage, vocal, and chamber works whose projects have traversed diverse social topics including space travel, nuclear weaponry, mortality, mental illness, and the American Dream. He has been recognized through the National Opera Association's Chamber Opera Composition Competition (1 of 3 National Finalists, 2010–2012) and the SCI/ASCAP Student Composition Competition (two-time Regional Winner), and has been performed across the country through the Kennedy Center's Page to Stage Festival, John Duffy Composers Institute, Capital Fringe Festival, College Music Society, and Society of Composers, Inc.

Dr. Gullings joined the faculty of The University of Texas at Tyler in 2011, where he is currently an associate professor committed to improving and increasing access to undergraduate instruction in music theory and composition nationally. Chief among these efforts is his development of *Open Educational Resources for Undergraduate Music Theory*, a free and editable collection of over 100 assignments, projects, and other materials for the lower-division Music Theory sequence, published by the *Journal of Music Theory Pedagogy*.

Dr. Gullings completed his D.M.A. in Composition at The Catholic University of America, where he was also the first recipient of their unique Stage Music Emphasis master's degree. He holds a Bachelor of Music degree in Theory/Composition from Concordia College in Moorhead, MN. He enjoys homebrewing, playing Ultimate frisbee, and spending time with his wife Terra and their dogs Ollie and Buddy. [www.kylegullings.com]

Gunlogson, Elizabeth

Elizabeth Gunlogson serves as Associate Professor of Music at the University of New Hampshire. Prior to this appointment, she served on the faculties of Morgan State University, the Baltimore School for the Arts and Luther College. Active as a performer, Dr. Gunlogson has worked with the Tallahassee Symphony, Annapolis Opera, Opera Vivente, the Maryland Philharmonic and Keith Brion and his New Sousa Band. She also performs regularly with the trio Northern Accord, an ensemble formed to explore music written for the combination of mezzo-soprano, clarinet and piano. Active in the International Clarinet Association, Dr. Gunlogson has performed at the 2018, 2016, 2012 and 2010 international conferences. She also served as a judge for the 2018, 2017, 2011 and 2008 ICA International High School Clarinet Solo Competition and is the organization's New Hampshire State Chairperson.

Guptill, Christine

Dr. Christine Guptill received her occupational therapy training at Western Michigan University, and her PhD at Western University in Rehabilitation Sciences. She is Assistant Professor of Occupational Therapy on the Faculty of Rehabilitation Medicine at the University of Alberta and holds a Status Only appointment at the University of Toronto's Music and Health Research Collaboratory. Dr. Guptill is Chair of Education for the Performing Arts Medicine Association. She was a founding member of the Health Advisory Team at National Youth Orchestra Canada (NYOC) in 2007 and provided primary care occupational therapy to the orchestra from 2011 to 2015. In 2012, she was honoured to receive a Queen's Diamond Jubilee Medal in recognition of her work at NYOC. In 2013-14, Christine was the Research Fellow at the Canadian Association of Occupational Therapists. In her spare time, she performs as a freelance oboist.

Hall, Richard D.

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

Hamann, Keitha

Keitha Lucas Hamann is Associate Professor of Music Education at the University of Minnesota. A choral music education specialist she both undergraduate and graduate music education courses. In addition, she serves as chair of the School of Music's Community Engagement Leadership Team (CELT), which coordinates efforts to integrate community engagement into the scholarship, teaching, and service missions of the School Music. As a scholar her primary interests are in procedural knowledge such as the development of sight-singing skill, the creation of assessments, or the processes of community engagement. Additional interests include the music learning of young adolescents and historical development of middle level music curriculum. Hamann's articles have appeared in *College Music Symposium*, *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Contributions to Music Education*, and others, and she has presented research at national and international symposia. Hamann is an innovative educator, involved in the development of courses that use a synchronous classroom/online learning environment in the field of music education to combine the important social context of the classroom with the advantages of distance education. She

serves The College Music Society as a member of both the Committee on Community Engagement and the Editorial Board – Scholarship and Research section of Symposium. Hamann earned degrees from Western Michigan University, the University of North Texas, the University of Miami. She taught seven years of middle school choral music in the Brownsville (Texas) Independent School District.

Hamilton, Sarah

Sarah Hamilton recently received her M.A. in Music Education from Texas Woman's University and is student teaching in Spring 2018 in fulfillment of her teacher certification. While at Texas Woman's University she worked as a Graduate Assistant for the band department and served as the director of the University Band, assistant director of the Pioneer Pep Band, and saxophone studio teacher. She has studied saxophone with Eric Wilson, Gary Evans, and Roy Allen and in 2016 was named outstanding graduate performer for the Texas Woman's University Music Department. In 2017 she was awarded Who's Who Among Students in American Universities & Colleges from the Texas Woman's University Graduate School, as well as the Outstanding Student Pioneer award from the TWU Alumni Association. Her research investigates the feasibility of incorporating electronic music ensembles into a secondary public school music program.

Hanig, Nicole

Soprano, Nicole Leupp Hanig has appeared as a soloist with the Jussi Björling Festival in Sweden, the Maggio Musicale Festival in Italy and the Pacific Music Festival in Japan. She has performed a solo recital at St. Martin's in the Field in London, Berg's *Sieben Frühe Lieder* at Durham Cathedral in Durham, England and was a soloist in Opera Galas for Amnesty International at St. James' Picadilly in London and for the Cairo Opera in Egypt which was recorded for Egyptian television. Opera roles include Die Feldmarschallin in *Der Rosenkavalier*, The Countess in *Le Nozze di Figaro*, Rosalinde in *Die Fledermaus*, Miss Jessel in *The Turn of the Screw*, and the role of Sian in development workshops of James McMillan's opera *The Sacrifice* which was commissioned for Welsh National Opera. Recent projects include premier performances of works by composer Cynthia Gerdes with the Cascadia Composers Forum and a solo recital with Atelier Lyrique in Paris. Dr. Hanig holds degrees from The University of Colorado, and The University of Illinois as well as a Post-Graduate Diploma from The Royal Academy of Music in London where she was awarded the Diploma of the Royal Academy for distinction in performance. She is an Associate Professor of Music and Head of Vocal Studies at University of Portland and an artist/faculty member with Music in the Marche, an opera training program and music festival in Mondavio, Italy.

Harding, Adrienne

Adrienne Harding is an active freelance flutist and flute instructor with a B.M. and M.M. in Flute Performance from the University of Delaware (2001). Following a rigorous avocation as a competitive amateur ballroom dancer, her interest in music and dance research led her to Salzburg, Austria where she stayed for two years as the recipient of a 2011 US Student Fulbright combined grant and English Teaching Assistantship. Since returning to the US, she was invited to the American for the Arts National Arts Marketing Conference as Field Diversity Scholar, completed a second master's degree in Arts Administration from Drexel University (2015), receiving the Academic Excellence Award; and gave a lecture entitled, "Finding Your Groove: How a Flutist Danced Her Way to a Fulbright" for the 2nd Annual University of Delaware Fulbright Society Lecture Series. Harding has found it rewarding to occasionally serve in an advisory role to several local, regional, and national organizations and is currently on staff at The University of the Arts (Philadelphia) helping to administer the MM in Music Education and Summer Music Studies programs, where she also completed a Teaching Artist Certificate in 2017.

Hardman, Kristi

Kristi Hardman is currently a PhD student in music theory at the Graduate Center, City University of New York. She holds bachelor's degrees in music and education from the University of Manitoba and a master's degree in music theory from the University of British Columbia. Currently, she teaches music theory at Hunter College in New York. She is also an associate editor for the *Analytical Approaches to World Music* journal. Her research interests include North American Indigenous music, popular music, rhythm and meter, text/music relations, and issues of transcription. She has presented her research at numerous conferences, including conferences organized by the International Association for the Study of Popular Music and Analytical Approaches to World Music.

Hare, Ryan

see Solstice Wind Quintet

Harriss, Elaine

see University Trio, The

Hartsough, Paula

see Texas Woman's University Graduate Flute Quartet

Harvey, Jonathan

Jonathan Harvey is Assistant Professor of Music and Director of Choirs at Fitchburg State University in Fitchburg, Massachusetts. In addition to his work at FSU, he is also Music Director of the Brattleboro Concert Choir in Vermont, and the Music Director of the Sem Summer Arts Festival in Kingston, Pennsylvania.

Jonathan's dedication to early music inspired his research on the secular Latin-texted works of Venetian Renaissance composer Adrian Willaert, his publications on Orlando di Lasso and C.P.E. Bach, and his frequent performances of Medieval, Renaissance, and Baroque repertoire. His commissioning projects, composer collaborations, and frequent performances of new works are a testament to his commitment to ensuring that classical music is a living, breathing art form.

Jonathan has previously taught at Providence College, the University of Massachusetts Amherst, Elms College, the University of Connecticut (where he earned a DMA in Conducting and Music History), Indiana University (where he earned an MM in Choral Conducting and Musicology), and Earlham College (where he earned a BA in Music and Philosophy). He has participated in conducting fellowship programs at Oberlin Conservatory and Yale School of Music and has conducted in master classes with Simon Carrington, Dale Warland, Monica Huggett, and Vance George, among others. He is a member of the American Choral Directors Association, the National Collegiate Choral Organization, The College Music Society, and Chorus America, and is the Collegiate Chair for the Massachusetts chapter of ACDA. He currently lives in central Massachusetts with his wife Jessica Adamick and their son Walter.

Head, Brian

Guitarist and composer Brian Head has served since 2010 as Assistant Dean for Academic Programs at the USC Thornton School of Music where he also chairs the Classical Guitar program. Born in Washington D.C., Brian received degrees in music and mathematics at the University of Maryland and a Master of Music degree in classical guitar and composition at USC where he was chosen as the Outstanding Thornton School Graduate. He has subsequently received various honors as a teacher including the Thornton School's highest faculty honor, the Simon Ramo Faculty Award. Head performs frequently with ensembles such as the Los Angeles Philharmonic as well as the Los Angeles, Santa Barbara and Long Beach Operas and has appeared as soloist on the stages of the Dorothy Chandler

Pavilion, Disney Hall, and the Hollywood Bowl. Over the years he has worked with a number of eminent conductors including Esa Pekka Salonen, Michael Tilson Thomas, James Conlon, Matthias Pintscher, Heiichiro Ohyama, James Conlon and Gustavo Dudamel. His recordings include *The Falcon's Eye* (solo music of Donald Crockett) and *En la tierra* (premieres of concertos) both on Doberman-Yppan Records, as well as a number of new music collaborations including composers William Kraft, Stephen Hartke, Frank Zappa and Louis Andriessen. His own compositions are published by Guitar Solo Publications and Alfred Music, have been recorded on many labels including Delos, Denon, and GSP Recordings.

Heald, Jason

Dr. Jason Heald, Director of Music at Umpqua Community College, is an active composer, performer, educator, and clinician in the Pacific Northwest. He holds a Ph.D. in composition from University of Oregon, a master's degree from University of Portland, and a bachelor's degree from Lewis and Clark College. Before arriving in Roseburg, he taught at Western Oregon University, Linfield College, and Mt. Hood Community College. Dr. Heald is a prolific composer, with works published by 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, Olympia Chamber Orchestra, University of Portland Community Orchestra, Soundmoves, soprano Linda Larson, and Halcyon Trio Oregon. Recent awards include Grand Prize Winner, 2006 Eventide Arts Songfest (Dennis MA); Grand Prize winner, 2004 Cascadian Choral Composition Competition (Seattle, WA); 2008 Longfellow Chorus Award of Distinction in Choral Composition (Portland, ME), 2008 Vanguard Premieres Composition Contest (Detroit, MI); 2007 Sacred Voice Arts Song Finalist, (Salt Lake City, UT); 2013 Contempo Festival Award, Boston Metro Opera; 2002 Finalist, 21st Annual Ithaca College of Music Choral Composition Competition (Ithaca, NY); 2014 Project Encore Composer, (New York, NY); and 1st Place – Jazz Division, 2014 Eventide Arts Songfest (Dennis MA). Dr. Heald has also been the recipient of many ASCAP symphonic and educational awards. He also serves as choir director at First Presbyterian Church of Roseburg.

Height Difference Duo

Height Difference is a chamber music duo based in the South Eastern United States. In this program they are exploring unaccompanied 21st century works. The horn and trombone spend plenty of time together in orchestras, bands, and chamber ensembles, but finding repertoire for the two alone is a rarity. Candace and Stephen formed the group to address this problem and commissioned Adam Scott Neal to write a piece for this year's NACWPI conference. They are also performing Brad Edward's "Folksong Sketches," based on popular American folk tunes.

Stephen is a Canadian trombonist and currently serves as the assistant professor of trombone and euphonium at East Carolina University in Greenville, North Carolina. Candace Neal is a freelance hornist and appears with orchestras across the South East of the United States.

Helton, James

see Musical Arts Quintet, The

Hernandez, Arthur

Arthur Hernandez is an American composer whose works have been performed by The Cleveland Orchestra, the Cavani String Quartet, guitarist Jason Vieaux, the Apollo Chamber Players, the Hartford Independent Chamber Orchestra (HICO), e-cellist Jeffrey Krieger, the Alturas Duo, flutist Minta White, pianist Magnus Martensson, percussionist Bill Solomon, and The Cleveland Youth Wind Symphony. His music has been performed at Weill Recital Hall at Carnegie Hall, Symphony Space, Severance Hall in Cleveland, the Tenri Cultural Institute in New York, MATCH (Mid-town Arts & Theater Center Houston) the June in Buffalo Music Festival, the Aki Music Festival, the Wintergreen Music Festival, and on NPR. His music is recorded on Capstone and ABLAZE Records.

Hernandez has been commissioned by The Cleveland Orchestra, the Apollo Chamber Players, e-cellist Jeffrey Krieger, pianist/composer Erberk Eryilmaz, percussionist Bill Solomon, the Alturas Duo, the Fortnightly Musical Club, The Cleveland Music School Settlement's Youth Orchestra, and Turn On The Music. He has studied composition with Donald Erb, Barney Childs, Robert Carl, Steven Gryc, Frank Wiley, Joseph Packales, and Margaret Brouwer. He holds a Doctor of Musical Arts Degree in Composition, *cum laude*, from the Hartt School where he won the prestigious Graduate Regents Award, a Master's Degree in Composition, *cum laude*, from the University of Redlands, and a Bachelor of Music Degree in Theory and Composition from the University of Texas at El Paso. He has received grants from the National Endowment for the Arts, The American Music Center, The Massachusetts Arts Council, and the Bascom Little Fund.

Hernandez, Salvador

Salvador Hernandez recently earned his master's degree from the University of Florida, specializing in ethnomusicology and horn performance. His research interests include indigenous Mexican traditions, and the relationship between music making and death anxiety.

Heuser, Frank

Frank Heuser is Associate Professor at UCLA where he oversees all aspects of the music education program. His research focuses on developing ways to improve music pedagogy. He has numerous published articles, frequently serves as an adjudicator and guest conductor and has served on evaluation panels for the National Endowment for the Arts.

Hill, Alexis Pandis

see Kent State University African Ensemble, The

Hill, Barbara Allen

see Red Shift Choir

Hinton, Armenta D.

Dr. Armenta Hinton is the equity and title IX coordinator at Elizabethtown College. She is an active scholar/practitioner and presenter in the area of title IX, equity and diversity and inclusion with a broad range of experience. Dr. Hinton has served as an expert in areas of women's and black studies including presenting at University of Pittsburgh and National Women's Law Center, chair of Black Studies at Allegheny college and being keynote for diversity conferences as well as presenting webinars on black studies. Dr. Hinton's experience includes 15 years in Germany and England. While abroad she served on the Birmingham Royal Ballet and Birmingham Opera Company board of directors. Dr. Hinton's scholarship focuses on leadership and sustainability of Historically Black Colleges and Universities post Fordice. Hinton is the co-editor of *Persistence and Memory*, a collection of essays on diversity with reflections written by Derald Wing Sue and contributed a chapter to the book *Preserving HBCU's Million Dollar Legacy*. She received a B.F.A. in music history and piano from Alabama State

University, a historically black college and university, and also studied at Roosevelt University's Chicago Musical College. She received her Post Graduate Certificate in Psychotherapy from Birmingham City University in England and her Ph.D. in Leadership and Change from Antioch University.

Hinton, Eric

Dr. Eric L. Hinton, Associate Professor of Music and Director of Bands at Susquehanna University, conducts the University Wind Ensemble, Symphonic Band, and Stadium Band. He teaches trumpet, conducting, and courses in brass methods and history and literature of the wind orchestra. Under his leadership, the Susquehanna University bands have performed at conferences of the College Band Directors National Association, the Pennsylvania Music Educators Association and the National Association for Music Education. Dr. Hinton is also founder and director of the High School Wind Ensemble Institute at Susquehanna University. He is in demand as a conductor, clinician, and adjudicator and has appeared with ensembles throughout Europe and the United States. He had conducted numerous district, region, and all-state bands including the 2009 Pennsylvania All-State Concert Band and has led the youth bands in Cambridgeshire (UK) and Hertfordshire (UK) on tours of England, France, and Ireland. In 2012 Dr. Hinton conducted the U.S. Army Europe Band in a series of concert in and around Heidelberg, Germany as a part of their Hands Across the Sea concert series. His first book *Conducting the Wind Orchestra: Meaning, Gesture and Expressive Potential* was published by Cambria Press in December 2008. Dr. Hinton received his undergraduate and master's degrees from Northwestern University under John P. Paynter and his PhD from the Royal Birmingham Conservatoire in the United Kingdom. In 2006, he was awarded an honorary Fellowship from the Birmingham Conservatoire for "contributions made to the Conservatoire, its Junior Department and the West Midlands of England."

Hoch, Matthew

Matthew Hoch is Associate Professor of Voice and Coordinator of Voice Studies at Auburn University. Prior to coming to Auburn in 2012, he spent six years as Assistant Professor of Voice and Coordinator of Voice Studies at Shorter College. Dr. Hoch's students have gone on to successful careers in both classical and musical theatre genres and have won awards from the Metropolitan Opera National Council (MONC), NATS, MTNA, ACTF, the Vann Vocal Institute, and others. Dr. Hoch is the 2016 winner of the Van L. Lawrence Fellowship, awarded jointly by the Voice Foundation and NATS. He is the author of three books, including *A Dictionary for the Modern Singer* (2014), *Welcome to Church Music & The Hymnal 1982* (2015), and *Voice Secrets: 100 Performance Strategies for the Advanced Singer* (2016). His articles have appeared in the *Journal of Singing*, *Journal of Voice*, *Opera Journal*, *Choral Journal*, *Chorister*, and *Journal of the Association of Anglican Musicians*. From 2008–2016, he served as Editor-in-Chief of *VOICEPrints: The Official Journal of NYSTA*. Dr. Hoch has presented his research at many national and international conferences, including ICVT, PEVOC, PAVA, NATS, VASTA, MTNA, NOA, CMS, HICAH, SAM, NAFME, ASA, IHS, the Hymn Society of the United States and Canada, Voice Foundation Symposium in Philadelphia, and the International Symposium on Singing and Song in St John's, Newfoundland and Labrador. He holds a BM from Ithaca College, MM from The Hartt School, and DMA from the New England Conservatory.

Hoffman III, Edward C.

Dr. 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, and administers the summer Young Musicians' Camps. 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.

Hoffman is currently webmaster and Executive Director for the National Association of College Wind and Percussion Instructors, a member of the National Board of the Society for Music Teacher Education, serves on the Executive Governing Board of the Alabama Music Educators Association, is State Advisor for AL-NAfME Collegiate, Chair of the Alabama Music Teacher Education Committee, and was founding president of the Alabama chapter of the Organization of American Kodály Educators and member of the OAKE National Advisory Council.

Holland-Garcia, Jose

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

Holzer, Linda

Pianist Linda Holzer is professor of piano at the University of Arkansas at Little Rock. An active soloist and chamber musician, Dr. Holzer has been heard in concert in 30 states, including at the John F. Kennedy Center for the Performing Arts, the New Orleans Center for Creative Arts, and New York Public Radio Station WNYC-FM, as well as abroad at Qingdao University in mainland China, the Chinese University of Hong Kong, Victoria College of the Arts in Melbourne, Australia, and the Palfy Palace in Bratislava, Slovakia. Last May she performed "Masterpieces by American Women Composers" at Amerika Haus in Vienna, Austria, and at the Maribor Conservatory for Music & Ballet in Maribor, Slovenia under the sponsorship of the US Embassy. An advocate for contemporary music, she has participated in numerous premieres. Her performance of *Ritual Meditations* by American composer Scott Robbins was published online in CMS *Symposium* in 2014. She also enjoys writing, and is the author of articles published in *Piano & Keyboard*, *Clavier*, *American Music Teacher*, and *Piano Pedagogy Forum*. She is a native of Chicago, and holds degrees in piano performance from Northwestern University, the University of N. Carolina-Chapel Hill, and Florida State University. Her article on composer Florence Price is scheduled to appear in the Nov./Dec. issue of *Clavier Companion* magazine.

Honda, Marissa

Marissa Honda is a passionate performer, professor, children's music educator and music advocate living in Los Angeles, CA. She has performed and taught music in regions of the Philippines, Switzerland and throughout the US.

She has performed with Southern California's best orchestras including Los Angeles Philharmonic, Santa Barbara Symphony, New West Symphony, Pasadena Symphony and Riverside Philharmonic Orchestra. In 2014, she won the English Horn position with the Fresno Philharmonic Orchestra and received tenure in 2016 under music director Rei Hotoda.

Passionate about music's social and educational purposes, Marissa is an engaged music educator. Marissa is professor of oboe and music education at The Master's University in Santa Clarita,

CA, Mt. San Antonio College in Walnut, CA and an active online professor, designing and teaching a fully-online Music Fundamentals course for Fresno City College in Fresno, CA. She is also currently a teacher with Education Through Music – Los Angeles, teaching general music to elementary students K-5 in Altadena, CA. Most recently, she was invited to present her paper on Building a Resilient Musical Identity for the International Society for Music Education Global Conference in Baku, Azerbaijan in July 2018. In 2017, she traveled to Manila, Philippines with MusAid Organization working with students in an el sistema orchestra program called Ang Misyon. While in school at USC, she received the Thornton Outreach Program Award in 2013 and upon finishing her DMA in Oboe Performance in 2017 was awarded the Music Teaching and Learning Departmental award.

Hoogerhyde, Jason

Jason Hoogerhyde's works for orchestra, opera, chamber ensembles and voice have been presented throughout the U.S., Europe, and Asia by such performers as Decadanse (France), COMA (UK), the N[ex]t Saxophone Quartet (Latvia), Ramon Acoymo (Philippines), Howard Niblock (China), Nobuko Asano (Japan), Line Upon Line Percussion (Austin, TX), and the Austin Civic Orchestra (TX), and at many festivals and concert series, including the Fringe Festival Edinburgh (Scotland), the Kennedy Center Millennium Series (DC), Weill Recital Series (NYC), MusicX (OH), the Grandin Festival (OH), Blue Lake Summer Arts Festival, The College Music Society, and Society of Composers, Inc. He has been composer-in-residence at the Ucross Foundation (WY), the Dorland Mountain Colony (CA), and the Cincinnati Public Schools (on a Meet-The-Composer grant).

Jason Hoogerhyde pursued music at Lawrence University (B.M., 1991), Boston University (M.M., 1993), and the University of Cincinnati (D.M.A., 1999). He studied composition with Allen Gimbel, Joyce Mekeel, Lukas Foss, Allen Sapp, Darrell Handel, and Ricardo Zohn-Muldoon. Hoogerhyde is Associate Professor of Music Theory and Composition at Southwestern University (Georgetown, TX) where he served as Department Chair from 2010-2015. Prior to that appointment, he taught at Lawrence University Conservatory of Music.

Hoover, Elizabeth

Elizabeth Hoover is Senior Lecturer in Music at Miami University (OH) and specializes in twentieth-century music and American experimentalism. Her chapter, "Collage and the Feedback Condition of Earle Brown's *Calder Piece*," was recently published in the first monograph on the composer titled *Beyond Notation: The Music of Earle Brown* (University of Michigan Press, 2017). As a Miami University Alumni Teaching Scholar in 2016-2017, Elizabeth began research in music history pedagogy. Her current project applies online learning frameworks, methodologies, and technologies to face-to-face delivery methods of music appreciation and history courses. Elizabeth holds a master's degree and PhD in Musicology from the University of Pittsburgh.

Houlihan, Patrick

Patrick Houlihan is a native of New Orleans and holds degrees from the University of Mississippi and Florida State University. He has taught music theory, composition, and electronic music at Mississippi Valley State University and Ouachita Baptist University, where he presently serves as professor of music and chair of the Department of Music Theory/Composition.

He has received grants, commissions, and awards from the National Endowment for the Arts, Meet the Composer, the New Orleans Contemporary Arts Center, the Florida College Music Teachers Association, and other organizations. His compositions encompass a variety of media. In addition to composing music for concert performances, he has written music for modern dance, church choral anthems, and electronic music for collaborative museum installations with sculptor, Wallace Mallette. The most recent album to feature one of his works is *Ascend* (Navona Records NV6112), a 2017 release

in the Society of Composers series, which includes his “Snoqualmie Passages” recorded by Caroline Taylor (alto saxophone) and Lei Cai (piano).

Hsu, Chia Yu

Born in Banqiao, Taiwan, Chiayu is an assistant professor of composition at UW-Eau Claire. She was the winner of Lakond prize from the American Academy of Arts and Letters, Left Coast Chamber Ensemble composition contest, grand prize from Symphony Number One, Suzanne and Lee Ettelson Composer’s Awards, 2016 and 2013 IAWM Search for New Music, Copland House Award, Lynn University international call for scores, the 2010 Sorel Organization recording grant, music+culture 2009 International Competition for Composers, the Sorel Organization’s 2nd International Composition Competition, the 7th USA International Harp Composition Competition, ASCAP Morton Gould Young Composer’s Awards, the Maxfield Parrish Composition Contest, the Renée B. Fisher Foundation Composer Awards among others. Her work has been performed by the London Sinfonietta, the Detroit Symphony Orchestra, the San Francisco Symphony, the Nashville Symphony, the Toledo Symphony, the American Composers Orchestra, the Cabrillo Festival Orchestra, the Flagstaff Symphony Orchestra, the Lynn Philharmonia Orchestra, Aspen Music Festival Contemporary Ensemble, eighth blackbird, Ciompi Quartet, and PRISM Quartet. She has received her Ph.D. at Duke University, Master of Music at Yale University School of Music, and Bachelor of Music at the Curtis Institute of Music. [www.chiayuhsu.com]

Hudson, Andrew

Performances by clarinetist Andy Hudson have been hailed as “a treat for the listener” and praised for “an uncommon singularity of purpose, technical virtuosity, youthful vigor and a mature sensitivity.” He has performed widely across the United States and Europe, including recent engagements at Carnegie Hall’s Weill Recital Hall, the International Clarinet Association ‘ClarinetFest’ in Belgium, with the Chicago Symphony Orchestra on their MusicNOW series, and across Switzerland and Germany as a member of the Lucerne Festival Academy Orchestra. A fierce advocate for new music, Andy has premiered dozens of works to date and has performed at the Bang on a Can Summer Marathon, the Art Institute of Chicago, the New Music Gathering, and Constellation Chicago. Several of his performances have been broadcast on WFMT Chicago, including his 2011 performance of Scott McAllister’s “Black Dog” with the Northwestern University Symphonic Wind Ensemble. Andy has toured widely with the dynamic mixed-chamber sextet Latitude 49 and is a founding member of the trio F-PLUS. Andy earned his Doctor of Musical Arts in Clarinet Performance with a Cognate Certification in Music Theory from Northwestern University, where he also earned his Master of Music degree. He earned his Bachelor of Music degree from Columbus State University. His primary teachers have included Steve Cohen, J. Lawrie Bloom, and Lisa Oberlander. Andy joined the University of North Carolina Greensboro School of Music faculty as Lecturer of Clarinet in 2018, and previously held teaching positions at Northwestern University and Lake Forest College.

Hudson, Terry Lynn

Terry Lynn Hudson is Associate Professor of Piano at Baylor University. A native of Maryland, she began her formal musical study at the Peabody Preparatory School of Music and completed the institution’s Advanced Certificate program in piano. She earned degrees in Piano Performance from James Madison University (BM), the University of Cincinnati College-Conservatory of Music (MM), and the University of Texas at Austin (DMA), where she was named the Couper Presidential Scholar in Piano Performance. Dr. Hudson is a committed performer, presenting recitals as a soloist, duo pianist, and chamber musician in Europe, Central America, and throughout the U.S. She has a special affinity for French piano literature and contemporary ensemble works, and her programs often feature this repertoire. Other professional activity includes presentations and lecture-recitals at national, regional,

and state conferences of the Music Teachers National Association, College Music Society, and Texas Music Educators Association.

Hung, Eric

Eric Hung is Associate Professor of Music History at Westminster Choir College of Rider University and Executive Director of the Music of Asian America Research Center. His research focuses on Asian American music, recent Chinese music, and public musicology. Recent writings include “Lessons from Archives and Public History for the Race-ing of Queer Music Scholarship,” to be published in *Women and Music* in 2018, and “The Shanghai Quartet’s Chinasong: A Musical Counterpart to English-Language Cultural Revolution Memoirs?,” published in *China and the West: Music, Representation and Reception* (2017), edited by Hon-Lun Yang and Michael Saffle. Ongoing projects include a book on cultural trauma in Asian American music, and an edited volume, with Jason Hanley, on public musicology. Hung is also an active pianist and conductor who has performed in Germany, Austria, Hong Kong, Australia, and throughout North America. He is also a member of New York-based Gamelan Dharma Swara, and the founder of the Westminster Chinese Music Ensemble. Hung received a Ph.D. in musicology from Stanford University, and an MLIS in Archives and Digital Curation from the University of Maryland.

Hunt, Margaret

Margaret is Director of Colorado Creative Industries (CCI) in the Governor’s Office of Economic Development. She was appointed in 2013 by Governor John Hickenlooper. CCI advances creative economy strategies and administers a nationally recognized Creative District Program, the Space to Create initiative (affordable live/work spaces for artists in rural communities), a Creative District Community Loan Fund, Art in Public Places and grants for career advancement for creative enterprises throughout Colorado. Margaret brings experience in community and economic development from both the private, for-profit sector as well as state and local government. She served as Director of Community & Economic Development for a large energy company and managed global business development. She was appointed Director of Community & Economic Development for Salt Lake City in 2001 and served under Governors Jon M. Huntsman and Gary Herbert. She also served as a loaned executive for the Salt Lake Olympic Organizing Committee. Margaret attended the University of Utah and the Kennedy School of Public Administration at Harvard University. While attending Naropa University, Margaret managed the International Microfinance Training Program for bank managers from over 90 countries, a program of the World Bank and Acción International. Margaret has received several commendations in community and economic development including the Utah Governor’s Small Cities Award for rural development strategies. Margaret serves on Denver’s Mayor Michael Hancock’s Executive Leadership Team for re-envisioning Denver’s Performing Arts Complex. She serves on the boards of the National Association of State Arts Agencies, Take Note Colorado and the Denver Theatre District.

Hunter-Holly, Daniel

Daniel Hunter-Holly is an Associate Professor of Voice at the University of Texas Rio Grande Valley School of Music. An active recitalist, having performed throughout North and Central America, he is also an acclaimed educator, receiving a University of Texas System Regents' Outstanding Teaching Award in 2015. Recent research interests have focused on formative assessment techniques in the fine arts and using technology to facilitate measurement, tracking, and communication of learning outcomes. Recently, he has presented research and workshops for the International Congress of Voice Teachers (Stockholm, 2017), the National Opera Association (2017, 2018), the College Music Society National Conference (2016, 2017), and the National Association of Teachers of Singing National Conference (2016). He holds degrees in vocal performance from The Ohio State University, the University of North Carolina Greensboro, and the University of California Santa Barbara.

Hwang, Yoon Joo

Yoon Joo Hwang has studied throughout Asia, Europe and the United States. As an undergraduate, she studied music at Sookmyung University and Musikpädagogik at Otto-Friedrich-Universität in Bamberg, Germany. While in Germany, she worked with Günter Blahuschek of the Bamberger Symphoniker and Yoshinori Tominaga of the Universität Mozarteum in Salzburg, Austria. She completed her master's degree at UCLA and received a Performance Diploma from Boston University. Yoon holds a Doctor of Musical Arts (D.M.A.) in music performance and music pedagogy. Currently, she is pursuing a performance certificate at the University of Southern California under Shawn Mouser. Yoon was a teaching assistant and at University of Colorado, Boulder. She has taught at Idyllwild Arts Academy, the CU Summer Music Academy and Pasadena Conservatory of Music. As a performer, she performed under Dr. Ishikawa at International Double Reed Society in Ohio in 2012 and her trio performed at the IDRS conference in Tokyo, Japan in 2015. She also performed at the faculty recital at the Idyllwild Arts Academy. Yoon founded the KDRS (Korean Double Reed Society) and is currently serving as the organization's Executive Coordinator.

Hynes, Laura

A Fulbright scholar in Paris, American coloratura soprano Laura Hynes spent six years in France and Germany, performing repertoire ranging from baroque opera with Les Arts Florissants to “classical cabaret” on French television and radio. She has performed opera roles, solo recitals, and concerts throughout Europe and North America, in venues including New York's Alice Tully Hall, the Barbican in London, the Châtelet and the Cité de la Musique in Paris, as well as major venues in Seville, Brussels, Madrid, Lisbon, Frankfurt, Marseille, and Montpellier.

In 2015, Hynes joined the performing arts faculty at the University of Calgary. Her research focuses on innovation in art song recital through social justice issues (Raise Your Voice), transgender voice transition, and collaborative performance creation. She is currently the principal investigator of a SSHRC-funded research-creation project entitled *Concert: Testosterone and the Transgender Singing Voice*. She holds degrees from the University of Minnesota (D.M.A.) where she was the Carolyn Bailey & Dominick Argento Fellow, the Paris Conservatory (*Cycle de perfectionnement*), the Cincinnati College-Conservatory of Music (M.M.), and Miami University (B.M.).

Ivany, Stephen

see Height Difference Duo

Izaguirre, Stephanie

see Quartetto Dolce

Janeczko, Jeff

Jeff Janeczko (Ph.D., ethnomusicology, UCLA; B.A., music, Metropolitan State University of Denver) is Curator of the Milken Archive of Jewish Music: The American Experience, a collection of recordings, scholarship, and historical and performance materials that explores the American Jewish experience through music. As Curator, Janeczko has led the Milken Archive's physical-digital transition, overseeing the release of nearly 100 albums and leading the development of an extensive website. Janeczko has also written and produced podcasts and conducted interviews and oral history sessions with dozens of contemporary composers and performing musicians.

As Curator, Janeczko views his role as a bridge between the academic/lay communities and between the Jewish/non-Jewish worlds—strengthening the Milken Archive's scholarly and educational potential while also increasing its interest to music lovers of all faiths and backgrounds. Two of his most recent projects highlight this role. On the Milken Archive's website, he has created a series of “virtual

exhibits,” thoughtfully curated multimedia presentations designed to be both educational and accessible. While in the public sphere, he collaborates with colleagues at UCLA to create programs in research, performance, and community outreach to advance the field of American Jewish music.

Janeczko’s doctoral research focused on Jewish musicians affiliated with New York’s avant-garde music scene, examining how conceptions of “Jewish music” influenced the creation of Jewish-identified musical works, and how issues like diaspora, hybridity, and the fluid and contested nature of Jewish identity played out in an artistically open yet ideologically charged musical environment.

Jankauskas, Sarunas

Clarinetist Sarunas Jankauskas enjoys a versatile performance and teaching career. He has performed throughout the United States and Europe, appearing as a concerto soloist with Boulder Chamber Orchestra, Round Rock Symphony, several university orchestras and collaborating with accomplished artists, including St. Petersburg and Jasper String Quartets. Notable appearances include *International Conservatory Week Festival* (St. Petersburg, Russia), *Musicalis Daunia* (Italy), *SoundSpace at Blanton, Chamber Music at the Barn*, *KNOB Festival*, *Electroacoustic Barn Dance*, International Clarinet Association’s *ClarinetFests®* and various composer/new music conferences. He has commissioned and premiered works by Richard Lavenda, Zack Stanton, Ethan Greene, Paul Kerekes and Brett Kroening. Dr. Jankauskas joined the music faculty at James Madison University in 2016 and is a frequent clinician at universities across the U.S. He previously instructed at Wichita State University, while also serving as principal clarinetist of Wichita Symphony. He started music studies in his native Lithuania, before receiving degrees from The University of Texas at Austin, Rice University and Grand Valley State University.

Jenkins, Amy

see Red Shift Choir

Jenkins, J. Daniel

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

Jobson, Krista

see Duo Aldebaran

Johnson, Carly

Dr. Carly Johnson is Professor of Upper Brasswinds and Chair of the Department of Music at Alabama State University. She earned the Bachelor of Music degree in Music Education from the Dana School of Music at Youngstown State University, the Master of Music degree in Trumpet Performance from the University of Florida, and the Doctor of Musical Arts degree in Trumpet Performance from The Ohio State University. A versatile and active musician, Dr. Johnson has performed with the Montgomery Symphony Orchestra, Alabama Shakespeare Festival Orchestra, Youngstown Symphony Orchestra, Columbus Symphony Orchestra, and the West Virginia Symphony Orchestra. Recent performance

activities include a 1st Prize award in the trumpet division at the Susan B. Slaughter International Solo Brass Competition, clinics and performances at state professional conferences, and regular solo and chamber recitals presented at ASU and other institutions across the Southeastern United States.

Johnson, Eric

see Red Shift Choir

Johnson-Green, Elissa

Elissa Johnson-Green is an Assistant Professor of Music and Music Education at University of Massachusetts Lowell. For several years prior, she was a full-time K-8 music teacher. Most recently, her work has focused on The EcoSonic Playground, a project that combines environmental education, STEAM skills, and immersive learning to provide open access to informal musical play for underserved communities. Her research interests also include developing effective music teacher education, immersive STEAM integration in the K-8 music classroom, music composition as architecture, and musical practices transitioning across three spheres of family life, namely, home, school, and community.

Johnston, Jason

Dr. Jason Michael Johnston joined the University of Idaho faculty in 2015. He is currently Assistant Professor of Horn at the Lionel Hampton School of Music. He received his D.M.A. degree in Horn Performance and Pedagogy from the University of Colorado. His duties include teaching applied horn lessons and studio classes, directing the University of Idaho Concert Band, directing the Vandal Horn Choir, teaching Brass Techniques, teaching an undergraduate Survey of Music course, and coaching several chamber ensembles. Jason has founded both the Palouse Horn Club and the Palouse Brass Ensemble. He is also a member of the Northwest Wind Quintet, the Idaho Brass Quintet, and is also a hornist with the Korean Summer Winds based in Busan, South Korea.

Jason is Principal Horn for Fort Collins Symphony, Associate Principal Horn for the Greeley Philharmonic, Principal Horn for the Steamboat Symphony Orchestra and Opera Steamboat, Co-Principal Horn for the Washington~Idaho Symphony, and 3rd horn for the Walla Walla Symphony. He appeared as a soloist with the Steamboat Symphony, the Fort Collins Symphony, the University of Wyoming Wind Symphony, the University of Wyoming Symphony Orchestra, the Peabody Conservatory Concert Band, the University of Idaho Wind Ensemble, the University of Idaho Symphony Orchestra, the Fort Collins Wind Symphony, the Whitman College Wind Ensemble, and the Colorado Springs Chamber Orchestra.

Jolly, Katherine

Soprano Katherine Jolly has appeared in leading coloratura and soubrette roles in multiple seasons with Opera Theatre Saint Louis, Houston Grand Operaco., Florida Grand Opera, New York City Opera, Virginia Opera, Amarillo Opera, Piedmont Opera, Union Avenue Opera, Lyric Opera Cleveland, American Lyric Theatre, the Phoenix Symphony, the Richmond Symphony, Chamber Project STL, Sacramento Choral Arts Society, Northwest Florida Symphony, Sinfonia Gulf Coast, and Musica Sacra. In 2018-2019 she will appear with Chamber Project STL, Music for All Seasons, and in recitals at Covenant College, Central State University, and Austin Peay State University.

A winner of the 2006 Metropolitan Opera National Council Grand Finals, the New York Times wrote “Katherine Jolly used her agile, bright lyric soprano to superb effect in showpieces from Mozart’s *Entführung aus dem Serail* and *Ariadne auf Naxos*.” In addition to her Metropolitan Opera National Council Award, she has been the recipient of other awards from the George London Foundation, Opera Theatre Saint Louis, and the McAllister Foundation.

Jolly has presented workshops of co-authored research on yoga, singing, and performance anxiety at the Voice Foundation, National Association of Teachers of Singing, and The College Music Society. Dr. Jolly received the Doctorate of Musical Arts and Master of Music degrees from the University of Cincinnati, College-Conservatory of Music. She is represented by Berger Artists Management and is an Assistant Professor of Voice at Indiana University's Jacobs School of Music.

Kannenberg, Mary

see Red Shift Choir

Kanza Tronada

Kanza Tronada, comprised of Dawn McConkie (clarinet) and Tracy Freeze (percussion), has been performing together since 2007. Both are faculty members of Emporia State University in Emporia, Kansas.

Dr. Dawn McConkie, professor of music at Emporia State University, serves as Coordinator of Woodwinds, teaches applied clarinet and saxophone, directs the Emporia State University Chamber Winds, Student Woodwind Quintet, Clarinet Choir and Saxophone Quartets. She is also a member of the Mid-America Woodwind Quintet and MiamiClarinet. She holds masters and doctoral degrees from the University of Miami, FL, where she studied with clarinetist Dr. Margaret Donaghue Flavin and is the Kansas Board Chair of the International Clarinet Association.

Dr. Tracy Freeze, professor of music and Emporia State University, solo marimbist and percussionist, specializes in contemporary and avant-garde marimba and multiple percussion repertoire. He teaches applied percussion, percussion ensemble, world music and conducting courses. Dr. Freeze is the creator and administrator of the TEK Percussion Database, tekpercussion.com. Freeze is the founding member of the TEK Percussion Group and Goodvibes Jazz Duo. He holds masters and doctoral degrees from the University of Oregon, where he studied with Charles Dowd and Robert Ponto.

Kazenel, Daniel

see Red Shift Choir

Keebaugh, Aaron

Aaron Keebaugh teaches courses in music history, U.S. history, and world history at North Shore Community College. His writings have appeared in the Musical Times and the Classical Review, for which he is lead Boston critic.

Kent State University African Ensemble, The

The Kent State University (KSU) African Ensemble was created in the 1980s by composer and ethnomusicologist, Professor Halim El-Dabh. The ensemble educates students and audiences through an exploration of traditional and contemporary music and dance of various cultural groups in Africa, and its diaspora. Many students of the ensemble learn cultural sensitivity by respectfully performing music and dance repertoire from cultures other their own. Others join the ensemble to connect with aspects of their heritage and identity. The ensemble is a part of the KSU curriculum and has a membership comprised of music majors and non-music majors, undergraduates and graduate students. The KSU African Ensemble typically performs for educational workshops and events on and off campus in northeast Ohio, USA. On campus events have included the KSU Folk Festival, Festival of Nations, African Night, May 4 Memorial Celebration, Fall for the Arts, and the Kent State University African Studies Program Conference. Off campus events have included the Chicago Festival of African Arts, Ohio Music

Education Association conference, and the International Society for Music Education conference in Glasgow, Scotland.

Keogh, Cassie

Cassie Keogh is Assistant Professor of Clarinet at North Dakota State University, where she teaches applied clarinet, woodwind chamber music, music education courses, and music theory. Cassie previously taught at Oklahoma City University, University of Oklahoma, and Michigan State University. She has recently presented lecture-recitals and papers at National and Regional Conferences of The College Music Society and the National Association of Collegiate Wind and Percussion Instructors. Her recent performances include the International Clarinet Association's ClarinetFest, the Sonorities Festival of Contemporary Music in Belfast Northern Ireland, and the Society for ElectroAcoustic Music of the United States (SEAMUS). Cassie currently serves as North Dakota State Chair of the International Clarinet Association (ICA), and previously served as the Assistant Director of the University of Oklahoma Clarinet Symposium and Volunteer Coordinator for ICA. Originally from rural Montana, she holds Bachelor's degrees in Clarinet Performance and Music Education from the University of Montana, Master's degrees in Clarinet Performance and Music Theory Pedagogy from Michigan State University, and a Doctorate in Clarinet Performance from the University of Oklahoma. Her teachers include Suzanne Tirk, Elsa Ludewig-Verdehr, and Maxine Ramey.

Kersten, Fred

In 2016, Fred presented on Advocacy for NYSSMA at their state conference in Rochester, NY and was immediately asked back for 2017. Kersten's online job application and e-Portfolio research has been presented for Generation NEXT/NAMM 2014 (online job application procedures), 2015 (music business internships), and 2017 (transferrable advocacy skills). His research concerning online job application procedures will be published in an upcoming issue of *MEJ*. For TMEA in 2016 he focused on what high school students and teachers need to know about selecting a quality music business school program ("What You Should Know About Music Business Degrees And Don't!"). He has presented on music business topics for: NafME, ATMI, TI:ME, NYSSMA, and TMEA.

Fred is a certified superintendent of schools in New York State. He holds five degrees in music and music education and has over ten years of experience in working with music education student teaching internships at the public school and college levels. A successful veteran of teaching in the public schools with recent study in music business, Fred is a technology specialist with strong interest in online job application presence and image. Presently he is Lead Instructor for Music Technology and an online graduate music facilitator for Boston University. He has worked in this capacity for the past nine years. [<http://fredkersten.com>]

Kilkenny, John

John Kilkenny enjoys a unique career as a performer, conductor, educator and artistic administrator. Hailed as a "particularly fine timpanist" by the Washington Post. John is Director of Percussion Studies and Assistant Director of Concert Bands at George Mason University and founder of the Mason Percussion Group. Recent and upcoming highlights include performances with the Mason School of Dance, the 2016 Percussive Arts Society International Convention (new literature showcase and FOCUS day performances) the 2016 New York State Music Educators Conference, 2014 Virginia Music Educators Conference, and the Millennium stage of the John F Kennedy Center for the Performing Arts.

In the summer months, John is artist in residence at the Sewanee Summer Music and faculty advisor for International teaching Scholars: Costa Rica. John received his BM from Juilliard and MM from Temple University, and is proudly sponsored by Vic Firth mallets, Zildjian cymbals, Remo percussion products and is a Yamaha Performing Artist. [www.johnkilkennypercussion.com]

King, Martin David

see Solstice Wind Quintet

Kohav, Gal

Gal Kohav, a recent alumnus and Angels for the Arts Scholarship Winner, was recently cast as the lead in UCLA's production of *Amadigi*. Gal Kohav was born and raised in Israel. She relocated to California in order to pursue a degree in vocal performance and education. Back in Israel, she was a lead singer and a soloist in Moran Choir, one of the most professional choirs in Israel. She performed through Israel and Europe on various stages with leading Israeli Orchestras, and participated in operas productions in the Israeli opera: *The Rat Laughed* and *Wozzeck*. Kohav also directed and was a soloist in an opera named *Brundibar*, which performed in the Frederic R. Mann Auditorium, Tel Aviv with the Czech Choir and the Israeli Philharmonic Orchestra, and in Mariinsky Theatre in St. Petersburg, Russia. Kohav studied at Saddleback College as part of the Music Applied Program, performing as a soloist in the Saddleback College Choir and singing with the Saddleback College orchestra. Among her solo parts, she played the role of Aeneas in the opera production of *Dido and Aeneas*, Madame De La Grande Bouche in the musical *Beauty and the Beast*, and Charlotte in the original piece by Dr. Scott Farthing based on the book *Charlotte's Web*.

Koza, Janet

Janet Koza is a former Music Teacher who is currently a Math Teacher at the Stoklosa Middle school in Lowell, MA. Janet was a 2016 Fulbright-Hays Group Project Abroad Participant, "Cambodia's Cultural Heritage in the Modern World." She is a member of the National Council of Teachers of Mathematics.

Kozenko, Lisa

see Musical Arts Quintet, The

Kragulj, Boja

see Bold City Contemporary Ensemble

Krogman, Brody

see Red Shift Choir

Kruse, Adam J.

Adam Kruse is Assistant Professor of Music Education at the University of Illinois at Urbana-Champaign where he teaches graduate and undergraduate courses in music education primarily in areas of popular music and music technology. He completed his Ph.D. in music education at Michigan State University and earned a Master of Arts degree in secondary education and a Bachelor of Science degree in music education from Ball State University. Kruse taught secondary instrumental, general music, and music technology in Indiana for seven years.

Kruse has presented sessions at numerous international and national conferences and symposia. His scholarship engages issues of diversity, justice, and vernacular musicianship in music education and have been published in many of the field's leading journals. In addition, he serves on the editorial boards for the *International Journal of Music Education: Research and the New Directions Journal*. Kruse's current research focuses on hip-hop music education, including teaching and learning relationships; related technologies; and intersections with race, gender, and sexual orientation.

A recipient of a Creative Research Award from the University of Illinois at Urbana-Champaign's College of Fine + Applied Arts, Kruse also received an Excellence in Diversity Award, a Dissertation

Completion Fellowship, and research enhancement awards from Michigan State University as a doctoral student. His dissertation, *“They Wasn’t Makin’ My Kinda Music”: Hip-Hop, Schooling, and Music Education*, was awarded the 2014 Outstanding Dissertation Award by the Council for Research in Music Education. Most recently, Kruse was recognized with a 2017-2018 Technology Initiative Award from The College Music Society.

Kwon, Yeeseon

Dr. Yeeseon Kwon is pianist and associate professor teaching piano musicianship and piano pedagogy in the music conservatory of the College of Performing Arts at Roosevelt University in Chicago, IL. Dr. Kwon brings with her expertise and scholarship in piano performance and pedagogy as a teacher and performing artist.

Formerly associate editor for *Clavier Magazine*, Dr. Kwon published numerous new music reviews and articles, and has also authored several articles in *Piano Pedagogy Forum* and *Clavier Companion Magazine*. Yeeseon Kwon has presented masterclasses and interactive lectures on such topics including strengths-based teaching approaches in piano pedagogy, innovative uses of technology in group piano pedagogy, adult learning, as well as lecture-recitals on the music of Alexander Gretchaninoff, and approaches and strategies in piano technique to play with expressive pianism through the Romantic teaching literature. As editor of keyboard music, Dr. Kwon collaborated with various composers, editing educational piano music and publications, including *Written For You Collections, Books 1-4 with Teaching and Practice Guides* (F.J.H).

Dr. Kwon is active nationally and in demand as an adjudicator, workshop clinician, conference and masterclass presenter. Her performances include international solo, duo piano, and collaborative engagements in the United States and Russia. Yeeseon Kwon holds degrees from the University of Oklahoma (D.M.A.) in piano performance and pedagogy as well as Northwestern University (M.M. and B.M).

Laissez-Pair

Katie Rice is currently pursuing her DMA in clarinet performance at the University of North Texas where she performs regularly in the North Texas Wind Symphony, The Lone Star Wind Orchestra, The New Philharmonic Orchestra of Irving, and collaborates in chamber music projects hosted by The Community Series Texoma Concerts. She maintains a large private clarinet studio in the HEB school district. Katie also served as Visiting Lecturer of Clarinet and Music Theory at Wartburg College.

Rebecca Nickles is currently pursuing her Master of Music in Piano Performance and Pedagogy at the University of Northern Iowa and received her Bachelor of Music in Piano Performance from Wartburg College. Rebecca maintains an active private piano studio and frequently collaborates with musicians and ensembles in the upper Iowa region.

Shiana Montanari is currently pursuing her DMA in clarinet performance at the University of Nebraska-Lincoln where she also studies saxophone and flute. She performs actively with the Ligeti Split! woodwind quintet, Hijinx clarinet quartet, and Laissez-Pair duo, as well as the Lincoln Municipal Band, Lincoln Symphony Orchestra, university ensembles, and local theatre productions. She serves as an editor with [thesaxophonist.org], as a representative on the UNL Hixson-Lied College Graduate Student Advisory Board, and as the ICA Nebraska Student Ambassador.

Langford, Justin

see Red Shift Choir

Larson, Carolyn
see Quartetto Dolce

LeBaron Trio, The

Formed in 2010, The LeBaron Trio has performed extensively across the United States at colleges and universities and on Concert Artist Series as well as national and international festivals such as the International Association of Women in Music, the North American Saxophone Alliance, the National Association of College Wind and Percussion Instructors, College Music Society, and the International Clarinetfest. Their repertoires spans a wide range of styles and they are advocates for new music. A CD of the LeBaron Trio was released Spring of 2015. The LeBaron Trio consists of members of the music faculty at the University of Montevallo, Montevallo, AL.

Dr. Melanie Williams, soprano, enjoys a varied performance career in solo, chamber, opera, and choral performance. A lyric soprano, she earned the MM and the DMA in Vocal Performance at Louisiana State University, where she studied with Martino Arroyo and Robert Grayson. Dr. Williams is Professor of Music at the University of Montevallo, where she teaches Applied Voice, Vocal Pedagogy, and English and German Diction.

Dr. Lori Ardovino, clarinet/saxophone, received a DMA in clarinet performance from the Conservatory of Music, University of Cincinnati, where she studied with Ronald de Kant. She studied with Elsa Ludwig Verdehr at Michigan State University where she received the MM in Clarinet Performance/Woodwind Specialists, and holds degrees in Music Education and Clarinet Performance from Minnesota State University, Moorhead, where she studied with Keith Lemmons.

Dr. Laurie Middaugh, piano, received both the Bachelor's and Master's degrees in piano performance from the University of Montevallo; studying with Ms. Joan Cowan and Dr. Anthony Pattin. She received her DMA at the University of Alabama studying piano with Mrs. Amanda Penick. She serves as staff accompanist and teaches class piano at the University of Montevallo.

Leclair, Jacqueline

Oboist, Jacqueline Leclair, is Associate Professor of Oboe and Woodwind Area Chair of McGill University's Schulich School of Music. She is a member of Ensemble Signal and can frequently be heard performing solo and chamber music concerts internationally. Dr. Leclair was formerly on the faculty of the Manhattan School of Music (NYC) and was Assistant Professor of Oboe at Bowling Green State University (Ohio) 2007–2012. During her last two years at BGSU, she also served as the Director of the MidAmerican Center for Contemporary Music. Dr. Leclair worked directly with Luciano Berio in the preparation of the 1969/2000 edition of Berio's *Sequenza VIIa* of which she is the editor. And she is the author of, *Oboe Secrets: 75 Performance Strategies for the Advanced Oboist and English Horn Player* (Scarecrow Press).

Lee, Junghwa

Junghwa Lee, "...a pianist of acute intelligence, conviction... and passion." (New York Concert Review), has performed recitals in 15 countries. She is also the winner of many competitions, including Sonyun-Hankuk-Ilbo, Wolgan-Eumak, Seoul National University Symphony Orchestra Concerto Competition, and the Korean Symphony Orchestra Concerto Competition among others. She appears regularly in solo recitals, chamber concerts, and lecture recitals, as well as in concerto performances as a soloist. She has performed on the Arts Center Concert Series at National Chiao Tung University in Taiwan, Beethoven 32 Sonatas Recital Series in Singapore, the International Festival Days of Contemporary Music in Romania, the Dame Myra Hess Memorial Concert Series at the Chicago

Cultural Center, and presented her New York debut recital at Weill Recital Hall at Carnegie Hall as a winner of Artists International's Special Presentation Award.

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

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

Lee, Yung Yung Elsa

Dr. Yung-Yung Elsa Lee has appeared in solo, and chamber recitals and radio programs in Australia, England, Hong Kong, Poland, and the United States. Her performance in Kraków, Poland was described by the critics on Wiadomości24.pl as "...extraordinary, expressive, powerful, and technically perfect..."

Elsa earned her Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music, with a minor in Instrumental Conducting. At Eastman, she was awarded the Vaughan Scholarship and worked as a studio accompanist, an orchestral pianist, and also the keyboard coordinator of Eastman ensembles and orchestras. She attended the Hong Kong Academy for Performing Arts for her undergraduate degree and was awarded the McAulay Memorial Scholarship, which sponsored her to study for her master's degree at the Sydney Conservatorium of Music. While in Sydney, she also served as the keyboardist of the Conservatorium Symphony Orchestra.

Aside from performing, Elsa is also a dedicated music educator. She was a piano faculty member of the Extension Division of Rutgers University and ArtsAhimsa Chamber Music Festival. Elsa is also an active participant and presenter of music and music leadership conferences. Her lecture-recital on understanding Schoenberg's atonal music through a visually-integrated approach received the "Best Student Presentation" award given by The College Music Society Northeast chapter. She was also one of the five Yamaha fellows at the Eastman Leadership Conference in 2017. She is currently pursuing a Master of Education degree at Teachers College - Columbia University, where she also teaches applied piano lessons.

Lehmberg, Lisa

Lisa J. Lehmberg is Associate Professor and Coordinator of Music Education at the University of Massachusetts, Amherst. She holds a Ph.D. degree in music education from the University of South Florida, as well as B.M. and M.M. degrees in piano performance from the University of Illinois. Her teaching specialties include general music, alternate techniques, international perspectives, and lifelong learning in music education. Her research focuses on urban music education and senior citizens' participation in music. Lisa has extensive experience as a K-12 general music specialist and is certified in the Orff Schulwerk approach. She recently co-authored the book *Music for Life: Music Participation of Senior Citizens and Quality of Life*, published in 2016 by Oxford University Press. She is a frequent presenter at state, national, and international music education conferences.

Lewis, Charles

see University Trio, The

Liang, Jack

see Ambassador Trio, The

Lindsey, Jessica

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

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

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

Lipke-Perry, Tracy

Dr. Tracy Lipke-Perry enjoys a notably invigorating and eclectic career as a versatile performer, collaborator, and coach; 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 repertoire and enhancing understanding of piano technique. Her current work utilizes digital motion capture technology to analyze kinematics of pianists' movements. She performs and presents her work across the country and around the world, most recently at the 2018 Minnesota Music Teachers Association Annual Convention; 2018 Congress of the European College of Sport Science in Dublin, Ireland; 2017 Neurosciences VI International Symposium in Boston; and the 2017 College Music Society World Conference in Sydney, Australia.

Dr. Perry holds a D.M.A. degree in piano performance with a minor in neurophysiology from the University of Arizona, M.M. degree from the University of Utah, and undergraduate degrees in both piano performance and mathematics from the University of Wisconsin-Stevens Point. Dr. Perry previously served as a faculty member at the University of Idaho and at the University of Minnesota Duluth where she chaired the piano area and was a fellow of the UM Institute on the Environment. She is currently Assistant Professor at the Crane School of Music, SUNY Potsdam.

[\[http://tracylipkeperry.weebly.com\]](http://tracylipkeperry.weebly.com)

Lochstampfor, Mark

Mark Lochstampfor holds a Ph.D in Music Theory from Ohio State University and is Professor of Music Technology, composition, acoustics, and rock studies at Capital University. He has publications by McGraw Hill, Augsburg Press, and Lochlyn Media.

Loeffert, Jeffrey

Jeffrey Loeffert serves as Associate Professor of Saxophone at Oklahoma State University. Loeffert is featured on ten commercially available discs and a PBS television episode of *Backstage Pass* as a member of the h2 quartet. Loeffert graduated Summa Cum Laude from Northwestern University with a Bachelor of Music double major in Saxophone Performance and Jazz Studies. Loeffert completed graduate studies at Michigan State University as the recipient of a University Distinguished Fellowship. He received a Master of Music degree and a Doctor of Musical Arts degree in Saxophone Performance as well as a Master of Music degree in Music Theory Pedagogy. Loeffert pursued additional graduate studies in Paris as a Frank Huntington Beebe Scholar. Loeffert is a Yamaha and Vandoren Performing Artist.

Long, Barry

Barry Long is an Associate Professor and Department Chair of Music at Bucknell University where he currently directs the jazz ensemble and teaches coursework in jazz and improvisation. The first to receive a doctoral degree in Jazz Studies from the Eastman School of Music, Long has studied and performed with such artists as Kenny Wheeler, Bob Brookmeyer, John Clayton, Eliane Elias, Benny Carter, and Jim McNeely, and maintains activity as a clinician and adjudicator. His compositional credits include honors from the Jazz Composer's Alliance as well as commissions for Clark Terry and numerous high school and collegiate ensembles. A recent fellow at Harvard's W.E.B. Du Bois Institute, Long's research activities include publications for Oxford, McFarland Press, IAJE, VH1, and an upcoming jazz appreciation text for Prentice Hall; grants from the NEH and Brubeck Foundation; and international presentations at conferences on jazz, popular music, and race. A performative project, *Freedom in the Air*, incorporates iconic Civil Rights photography with spontaneously improvised reactions to their powerful images. A first CD and DVD, released in February 2013, documents the project's inaugural live performance; a follow-up, *Freedom Songs*, was released in 2017 with a third forthcoming this year.

Lucia, Margaret

Pianist Margaret Lucia performs a wide range of keyboard repertoire, from concertos of Mozart and Beethoven and romantic works of Chopin and Schumann—to the highly gestural, uniquely tonal or atonal compositions of contemporary composers. A passionate advocate of new music, she has premiered several works, appearing at festivals and in concert throughout the United States as well as in Japan and Europe. As a Fulbright Senior Scholar in 2016-17, she collaborated with women composers in Spain, performing their works in several concerts in Madrid, Salamanca, and Palma de Mallorca. In November, 2011, she was a featured performer on the Festival Internacional de Música Contemporanea in Havana. In 2009 she formed the Vox Terra Ensemble, which performs new chamber music works in honor of Earth Day, as well as additional concerts throughout the year. In May 2005 and June 2003, she performed concerts at Carnegie Hall's Weill Hall in New York City with tenor Dr. Jon Robert Cart in recitals featuring music of Spain and Latin America. As a member of the Lucia Duo, she performed a concert of the violin sonatas of Joaquin Turina with her husband, violinist Anthony Lucia in Spain in 2005. Her teachers have included the late Aube Tzerko, Marion Hall, Gyorgy Sebok, Gunther Ludwig, and Zhanna Arshanskaya Dawson. Currently a Professor in the Department of Music and Theatre Arts at Shippensburg University in Pennsylvania, she has also taught at the University of Redlands, the University of California, San Diego, and Grinnell College in Iowa.

Mackenzie, Sara

Sara Mackenzie is an assistant professor in the Linguistics Department at Memorial University of Newfoundland and Labrador. As a phonologist, Dr. Mackenzie's area of study concerns the patterning of sounds in human language and how speech sounds are represented and manipulated by the grammar. Her work is primarily within the area of phonological theory but intersects with other fields including phonetics, speech perception, and sociolinguistics. Dr. Mackenzie is also involved in interdisciplinary research investigating parallels between musical and linguistic structure with a focus on serial music and language games.

Madden, Christopher

see Texas Woman's University Faculty Trio

Madera Winds

Flutist Alexandra Aguirre (Instructor of Flute and Piano, East Central University, Ada, OK) is an active soloist and chamber musician. She performs regularly with Madera Winds and the Ambrosia Flute Trio. She has performed with the Las Cruces Symphony and is a member of the Colorado MahlerFest Orchestra. She was featured guest artist at the Festival Internacional de Flautistas in Lima, Peru (2015) and also performed a recital of chamber music at the Strassbourg Conservatoire in France. She also performed as a soloist with the New York University Symphony Orchestra, directed by Gunther Schuller. She won the National Flute Association's Jazz Flute Big Band Competition. She holds Bachelors and Masters degrees in flute performance from NYU.

Nathaniel Berman (MA, saxophone, NYU; BM, woodwinds, Michigan State) is Assistant Professor of Woodwinds and Music History at East Central University (Ada, OK). He performs regularly with Madera Winds, which won the Great Southwest Flute Fest chamber music competition and has engaged in numerous commissioning projects. He is a winner of the National Flute Association's Jazz Flute Big Band Competition, and also a regular member of Ambrosia Flute Trio, which was featured at the 2015 Festival Internacional de Flautistas in Peru. Nathaniel has performed as guest artist on clarinet, saxophone, and flute at the Aspen Music Festival, and on contrabass saxophone at Northwestern University. He is a member of Colorado MahlerFest Orchestra, and has played with the Las Cruces Symphony, Greater Lansing Symphony, and many musical theater productions. He is a Dahlke Mouthpieces artist.

Malloy, Colin

Colin Malloy is an award-winning percussionist and composer specializing in contemporary solo and chamber percussion, steel pan, and music technology. He has performed throughout North America and internationally. Colin can be heard on the Southern Oregon University Percussion Ensemble album, *Electric Rebel Poetry*, and Mark Applebaum's *30*. He was the content programmer for Digitech's award-winning SDRUM drum machine pedal. Mr. Malloy is currently pursuing a M.Mus in Music Technology at University of Victoria in British Columbia, Canada. He holds a Bachelor of Arts in Pure Mathematics from Whitman College, a Bachelor of Science in Music Education from Oregon State University, and a Masters of Music in Percussion Performance from Southern Oregon University.

Malyuk, Heather

Doctor Heather Malyuk is an audiologist and musician originally from northeast Ohio. Dr. Malyuk holds a degree in Music History & Literature from The University of Akron and received her clinical doctorate in audiology from Kent State University. She currently directs the musicians' clinic at Sensaphonics Hearing Conservation in Chicago, specializing in hearing protection and in-ear monitors for a diverse clientele of musicians, from well-known touring artists to local bands. In addition to her full-time career in audiology, she is an internationally acclaimed fiddler and guitarist, having toured, taught and performed extensively with a focus on old time Appalachian music. Heather has recorded many albums and was recently recognized for her performance on an Emmy Award-winning documentary. She feels blessed to be able to combine her passions for music, science and health every day as an audiologist.

Marins, Paulo

Paulo Marins has a BA in Music Education from Universidade de Brasília - Brazil, a MSc in Music Technology from Indiana University – USA and a PhD in the Department of Music and Sound Recording of the University of Surrey, United Kingdom.

He's been a senior lecturer of the music department of Universidade de Brasília – Brazil (UnB) since 2010. He was a visiting professor at the University of Orebro-Sweden (2012) and a visiting scholar at the Music experience and Design Lab of the New York University (2015-2016). Currently he is the coordinator of the distance education graduate degree program in music education of UnB and leads a research group that investigates the use of Information and Communication Technologies in Distance Music Education. Dr. Marins is a member of number of professional societies such as: International Society for Musical Education (ISME) and Audio Engineering Society (AES).

Mason, V. Keith

V. Keith Mason is Coordinator of Commercial Music & Music Technology at Belmont University. Keith teaches courses, in commercial music and music technology with a focus on digital musicianship. Keith has been active in the Nashville music industry as a professional composer, arranger, producer, and music technology consultant for over 30-years.

May, Benson

see Red Shift Choir

McAlister, Andrea

Dr. Andrea McAlister, NCTM, is Associate Professor of Piano Pedagogy at Oberlin College where she teaches piano pedagogy and class piano. In addition to her teaching activities, she coordinates the class piano program and the secondary piano studies program. She earned her DMA at the University of Cincinnati's College-Conservatory of Music.

Dr. McAlister's research in piano pedagogy, technology, motivation, and neural development has been featured at national and international conferences. Recent presentations have been heard at the International Society of Music Education Conferences, the Music Teachers National Association Conferences, the National Conference on Keyboard Pedagogy, the World Piano Pedagogy Conference, the Group Piano and Piano Pedagogy Seminar, the International Conference on Sociology in Music Education, and the Piano Wellness Seminar. Dr. McAlister's research has also been featured in the Music Teachers National Association's *American Music Teacher*, the *MTNA e-journal*, the *National Conference on Keyboard Pedagogy's Proceedings*, and *Clavier Companion*.

Dr. McAlister is an active clinician, adjudicator, and member of the Music Teachers National Association. She currently holds the office of Immediate Past President for the Ohio Music Teachers

Association. In addition, Dr. McAlister serves on the Executive Steering Committee for the MTNA Group Piano and Piano Pedagogy Seminar and the Committee for Collegiate Pedagogy Teaching for the National Conference on Keyboard Pedagogy.

McAllister, Lesley

Lesley Sisterhen McAllister is Associate Professor of Piano and Director of Piano Pedagogy at Baylor University in Waco, Texas. In addition to teaching piano pedagogy, she also teaches courses on performer wellness and class piano and directs the Piano Laboratory Program of community piano students. Dr. McAllister holds degrees from the University of Houston (BM), Florida State University (MM), and the University of Oklahoma (DMA). The former chair of the editorial board for the *MTNA E-Journal*, she currently serves as the co-chair for the Pedagogy Student planning committee for the National Conference on Keyboard Pedagogy. An active clinician, she has presented at such conferences as the National Group Piano and Piano Pedagogy (GP3) Forum, two national conventions of the Music Teachers National Association, The College Music Society national conference, and most recently the International Society of Music Educators conference in 2016. Her research interests include imagery, relaxation techniques for performance anxiety, mental rehearsal, and yoga for musicians. Published several times in *American Music Teacher*, she was awarded the 2010 "Article of the Year" award by the Music Teachers National Association. She has also been published in *Clavier Companion*, *Piano Pedagogy Forum*, and the *MTNA E-Journal*. She is the author of *The Balanced Musician: Integrating Mind and Body for Peak Performance* which was published by Scarecrow Press in 2012.

McCann, Amy

Dr. Amy McCann is a former military musician and active freelance performer and teacher. She has played with the United States Air Force Heritage of America Band, La Crosse Symphony Orchestra, Wheeling Symphony, Johnstown Symphony, and the West Virginia Symphony. She also served on the faculty of the University of Wisconsin-Madison, the University of Wisconsin- Stevens Point, Lawrence University in Appleton, WI and Concord University in Athens, WV. Dr. McCann was recently appointed to Assistant Professor of Clarinet at Murray State University in Murray, KY. She holds degrees from West Virginia University and Indiana University and has studied with Steve Barta, Eli Eban, Howard Klug, and John Weigand.

McCarthy, Keri E.

see Solstice Wind Quintet

McCarthy, Lisa

see Fifth Inversion

mcclung, bruce

bruce d. mcclung (PhD) just completed two years as Interim Dean and Thomas James Kelly Professor of Music at the University of Cincinnati College-Conservatory of Music. He is the author of the book *Lady in the Dark: Biography of a Musical* (Oxford University Press, 2007), which received a 2008 ASCAP Deems Taylor Award, the 2007 Kurt Weill Prize, and a 2006 Special Jury Prize from the Theatre Library Association's George Freedley Memorial Award. He is co-editor of the two-volume critical edition of *Lady in the Dark* (in press) for the Kurt Weill Edition, and served as the musical and text consultant for the Royal National Theatre's production of that musical play. In 2013, he received the University of Cincinnati's A. B. "Dolly" Cohen Award for Distinguished Excellence in Teaching; and in 2009, he received the University of Cincinnati Graduate School Excellence in Doctoral Mentoring Award and was elected to the University's Academy for Fellows of Teaching and Learning. He has held an American Musicological Society, Alvin H. Johnson AMS 50 Fellowship (1991–92) and an NEH Summer Stipend Award (2010). He holds a PhD in musicology, an MA in musicology, and an MM in

organ performance in literature from the Eastman School of Music; and a BM in organ performance from the New England Conservatory.

McConkie, Dawn

see Kanza Tronada

McConville, Brendan

Brendan McConville is Associate Professor and Coordinator of Music Theory and Composition at the University of Tennessee-Knoxville. As a composer, his works have been commissioned, performed, televised, and recorded in the United States and in Europe. He recently received a Fulbright to support research and compositional activities in Abruzzo, Italy. His music has been recorded on the labels Wide Classique, ERMmedia, and Navona. His music is published by BRS Music. As a theorist, his areas of research include twentieth-century music analysis and the use of emerging technologies in theory pedagogy. His writings appear in scholarly journals such as *Theory and Practice*, *The Journal of Music Theory Pedagogy*, *College Music Symposium*, and *Tempo*, and he is co-author of *Music Theory Foundations: an Interactive eBook*. He serves as President-Elect of the CMS Southern Chapter and is very active in ATMI.

McDaniel, Susan

Susan McDaniel has appeared widely as a solo and collaborative pianist, including regional and national concert tours and recitals in France, Germany, Switzerland, and the Czech Republic. After receiving her B.A. in music from Linfield College and M.M. in vocal accompanying at the Manhattan School of Music, where she studied with Warren Jones, Susan worked as a member of the music staff at Seattle Opera and Utah Festival Opera. Since returning to her home state of Oregon, she has maintained an active performing career as a member of the Northwest Piano Trio and Northwest Art Song, and was the resident pianist of All Classical Portland's live-performance radio show, *Thursdays at Three*. She is a Lecturer of Performing and Fine Arts at the University of Portland.

McDonald, Shannon

see Trio Minerva

McDonel, Jennifer

Jennifer S. McDonel, Ph.D., is Assistant Professor and Director of Music Education at Radford University, where she teaches undergraduate and graduate courses in music education and musicianship skills. Her teaching experience includes over 25 years teaching early childhood music, elementary general music, and instrumental music, as well as undergraduate and graduate level classes in musicianship; early childhood, elementary general, and instrumental music; and foundations of music education. She currently serves as Collegiate Advisor for VMEA and as music education officer of CMS-Mid-Atlantic Chapter.

Dr. McDonel is a faculty member of the Gordon Institute for Music Learning (GIML) and is an active clinician, presenting research and professional development clinics at local, state, regional, national, and international conferences. Her research and service are focused on bringing quality music education to all children in Nepal through teacher professional development and advocacy efforts. Her work is published in *CRME*, *GIML Audea*, *Mass Music News*, and *ECMMA Perspectives*; additionally, she is a contributing author to *TIPS: The Child Voice* (Rev. Ed.), *Musicianship: Composing in Band and Orchestra*, *Handbook on Assessment Practice and Policy in Music Education*, and *Music Play 2*.

McIvor, Emily

Dr. Emily McIvor is a clarinetist, bass clarinetist, and collaborative pianist based in the Omaha, NE, area, where she is the Artist-Instructor of Clarinet at the University of Nebraska at Omaha (UNO) and the Clarinet Instructor at Creighton University. She is also active as a freelance performer and accompanist and runs a thriving private studio of clarinet and piano students. Recent performances have taken place locally in Nebraska, Kansas, Iowa, and Missouri, and internationally in Saarbarg, Schmelz, and Irsch, Germany.

McNally, Kirk

Kirk McNally is an Assistant Professor of Music Technology at the University of Victoria in the School of Music. He received his Master of Music degree in Sound Recording from McGill University. As a recording engineer he has worked with artists including: R.E.M, Bryan Adams, Nine Inch Nails, Bad Company, Sloan, The Boston Symphony Orchestra and the National Youth Orchestra of Canada. Kirk is the program advisor for the undergraduate program in Music and Computer Science as well as the new graduate program in Music Technology at the University of Victoria. His research interests include sound recording pedagogy, audio archives and popular music production.

McVey, Roger

see Scott/Garrison Duo, The

Meng, Chuiyuan

Mr. Chuiyuan Meng was born in Beijing, China, where he received training as a 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. As a pianist, he has won performance prizes from the No.2 and No.5 Beijing Hope Cup Piano Competitions, and has had various public performances in China and the United States. He is currently focused on experimenting the latest computer technologies with music education and Augmented Reality. Mr. Meng has developed a powerful set of software tools that enhance experiences for musicians, education students and faculty.

Menoche, Charles

Charles Menoche teaches composition, electro-acoustic music, and music technology at Central Connecticut State University. He holds a Bachelor of Science in Music Education from Tennessee Technological University and Master of Music and Doctor of Musical Arts degrees in music composition from the University of Texas at Austin. Prior to his current position, he was a faculty member at Rutgers University and Texas Christian University. He has written a variety of works for voice, acoustic instruments, small and large ensembles, and electro-acoustic media. Recent research includes 3D printing to create tactile musical scores that are read by touch rather than sight. He regularly presents on music technology and electro-acoustic music at the national conferences of the Association for Technology in Music Instruction (ATMI) and Technology Institute for Music Educators (TI:ME). He has written reviews of music technology resources for Notes, the journal of the Music Library Association.

Mertl, Gregory

“A talent the ear wants to follow wherever it goes” (Boston Globe), Gregory Mertl has garnered commissions from the Tanglewood Music Center, the Rhode Island Philharmonic, the Tarab Cello Ensemble, the Phoenix Symphony, the Big Ten Wind Ensembles, the Ostrava Oboe Festival, Czech Republic, Kenneth Meyer and the Hanson Institute, and the Barlow Endowment for a piano concerto for Solungga Liu and the University of Minnesota Wind Ensemble, which was released by Bridge Records in 2017.

Mertl has degrees from Yale University (BA 1991) and the Eastman School of Music (Ph.D. 2005) and was a 1998 Tanglewood Composition Fellow, where he worked with Henri Dutilleux and Mauricio Kagel.

His most recent works are a trio for clarinet, cello and piano for the new music ensemble (counter)induction and *Letter for a Dying Soldier* for the University of Niš Choir (Serbia). He is presently composing a concerto for the French cellist Xavier Phillips.

Middaugh, Laurie

see LeBaron Trio, The

Millar, Michael

Michael Millar is currently Director of the Center for Community Engagement at Cal Poly Pomona, where he has served on the music faculty since 2004. He is a member of the Arts Commission for the City of Santa Clarita, California, and previously served as interim Director of the Entrepreneurship Center for Music at the University of Colorado - Boulder. In addition to performance degrees from the University of Colorado, Boulder and California State University, Los Angeles, he holds the degree of Doctor of Musical Arts, with concentrations in Performance and Arts Administration, from Claremont Graduate University. Dr. Millar has studied trombone with George Roberts, Jeffrey Reynolds, Roy Main, and Bill Richardson.

Dr. Millar's credits include performances with the Los Angeles Philharmonic, Harry James, Frankie Valli & the Four Seasons, Barry Manilow, Kenny Rogers, Artie Shaw, and Ray Charles. He performed with Southwest Chamber Music on the 2004 Grammy Award-winning CD, *Carlos Chávez: Complete Chamber Works, Vol. 2*. In collaboration with Malcolm McNab, he is currently writing a book on the history of studio brass players in Los Angeles. Michael Millar is an artist/clinician for Conn-Selmer, Inc. and has presented numerous workshops in entrepreneurship, community engagement, and professional development at universities and conferences. He is a voting member of the National Academy of Recording Arts and Sciences. In service to CMS, he served on the Program Committee for the 2012 National Conference. He is a member of the CMS Committee for Community Engagement and chairs the Careers Outside the Academy Committee.

Millennia Musicae

Founded in 2011, Millennia Musicae is passionate about new music. The members have presented duos, trios and quartets in different cities with violinist Shandy Phillips. In 2015, they released its first CD with works by Stravinsky, Bill Douglas and Shandy Phillips by Centaur.

Sheri Falcone is currently Instructor of Clarinet/Saxophone and the Woodwind & Performance Area Coordinator at MSU. In addition to her teaching duties, she serves as the principal clarinetist with the Starkville Symphony Orchestra and performs as a soloist. She has performed/presented at the International, National and Regional CMS, NACWPI and IDRS. She has also served on the board of the Mississippi Music Teachers Association as Vice-President for Collegiate and National Competitions.

Denise Rowan is currently the bassoon instructor at MSU. She performed as a member of the Mississippi Symphony, the Mississippi Ballet Orchestra, the Mississippi Opera Orchestra, the St. Andrews Chamber Orchestra, and subs with the Tupelo the Meridian Symphony. In 2002 Denise was awarded the National Federation of Interscholastic Music Association's Outstanding Music Educator Award, and in 2010 she was inducted into the Starkville Area Education Hall of Fame.

Rosângela Sebba is currently the Piano Area Coordinator for MSU and the Community Music School. She has given recitals, masterclasses, and lectures in the US, Brazil, Mexico, Portugal, Costa Rica, England, Spain and Taiwan, including regional, national and international conferences. Her CD *Eight Sonatinas and the Sonata by M. Camargo Guarnieri* released in 2010 has been featured at WWFM and WQXR in NYC. Rosângela is a Steinway Artist.

Mitchell, Rachel

Rachel E. Mitchell holds a PhD in music theory from the University of Texas at Austin and a MM in music theory and BM with all-level music teacher certification from Texas Tech University. She currently teaches at the University of Texas - Rio Grande Valley and has held appointments at the University of Illinois, the University of North Texas, and the University at Albany - SUNY. Mitchell has presented papers on various topics at regional, national, and international conferences for the College Music Society, Society for Music Theory, and Society for Music Analysis. Her research interests include the music and writings of Roberto Gerhard and other Second Viennese School composers, the Mexican composer, Silvestre Revueltas, film music criticism, pedagogy, and pop-rock theory. In addition, Mitchell is engaged in developing Harmonia, a computer-aided instruction software that delivers automatic, real-time tonal music analysis, coupled with device-independent notation services and multimedia streaming.

Mlynczak, John

John Mlynczak offers an extensive range of experiences in music education and is a frequent national clinician. Mr. Mlynczak is President of the Technology Institute of Music Educators and Managing Director of Noteflight, a Hal Leonard company. John is also an Adjunct Professor of Music Technology at LSU, a Graduate Instructor at VanderCook College, and a Google Level-2 Certified Educator. Mr. Mlynczak is a passionate advocate for music education and technology, serving on the NAMM State Advocacy Coalition, the NAFME Advocacy Leadership Force, and is Advocacy Chairman for the Massachusetts Music Educators Association. Mr. Mlynczak holds degrees in music education, music performance, and educational leadership.

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 Doctorate 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 Universitat 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 has served as an officer in N.A.T.S. and The College Music Society as well as 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. Active in The College Music Society, she has presented her research at regional, national, and international conferences.

Montanari, Shiana

see Laissez-Pair

Moore, Brian

Dr. Brian Moore is Professor of Music Education and Music Technology at the Glenn Korff School of Music where he teaches music composition methods and advanced string methods. He also coordinates the music technology offerings for the School, as well as the Music Technology Minor. His special areas of interest include creativity, composition, and instructional technology.

Moreno Sala, Maria Teresa

Maria Teresa Moreno Sala (Maite Moreno) is associate professor at the Laval University and coordinator of the aural skills program. She received the B. Mus in piano, recorder and music theory from the Conservatoire of Barcelona, (CSMMB, Spain), the M.M. in music theory from the same institution and the M. in music education from Laval University (Quebec, Canada). Moreover, she received the PhD for McGill University (Montreal, Canada). She has also taught on the music department of the Quebec University at Montreal, and has a large experience teaching ear training, instrumental music, and music education, with children and adults, in Barcelona (Spain) and in Quebec (Canada). Her research interest includes auditory perception and cognition, aural skills acquisition as much in adults as in children, and aural skills didactic and pedagogy.

Morgan, Eric

see Red Shift Choir

Morgan, Zachary

Zachary Morgan is Associate Director for Institutional Research at California Institute of the Arts. He earned his Ph.D. in Higher Education from Indiana University, with an emphasis on music and the arts in higher education through a minor in Music Education and collaborations with faculty at the Jacobs School of Music at Indiana University and the Strategic National Arts Alumni Project (SNAAP). His scholarship focuses on higher music education, including the experiences and success of post-secondary music students as well as the work and identity of music faculty.

Morris, Raven

Raven Morris is a junior at Henderson State University in Arkadelphia, Arkansas. She studies music education, and her primary instrument is euphonium. Throughout her time at HSU, Morris has served lead roles in the university's top ensemble including the wind ensemble, NuFusion Jazz Ensemble, and the tuba/euphonium ensemble. Morris is a member of the Roy and Christine Sturgis Honors College at HSU and has completed several projects within the music department for honors credit. She has given two solo recitals, written program notes, and given a ninety-minute lecture on Teaching Music to Minorities in the Urban and High Poverty School Setting. Additionally, Morris is a member of Kappa Kappa Psi National Honorary Band Fraternity, The College Music Society, National Association for Music Education, Kappa Delta Pi International Honor Society in Education, and Alpha Chi College Honor Society. Morris currently serves as the Vice President of Kappa Kappa Psi and the local chapter of the National Association of Music Education and as an advisor on the Department of Music Student Advisory Board. Further, Morris is a Ronald E. McNair Scholar and Student Representative for the South-Central Chapter of CMS. Morris has a particular interest in the sociology of urban education and desires to broaden her understanding of how the intricate intersection between urban sociology,

multicultural curriculum, and multicultural music curriculum can be utilized to close the achievement gap and increase cultural sensitivity in students. She ultimately hopes to utilize her experiences in music and education to diversely transform music curricula.

Mortyakova, Julia

2017 Mississippi Honored Artist pianist Julia Mortyakova has performed across the U.S. and abroad including Canada, Italy, Russia, Spain, and Ukraine. Julia is the Chair of the Department of Music at the Mississippi University for Women and the Artistic Director of the Music by Women Festival. The Mortyakova/Bogdan Piano Duo are prize winners of the 2017 Ellis Duo Piano Competition. Julia is a laureate of the 2014 American Prize for her performance of Cecile Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. Her research involves applying the existential philosophy of Jean-Paul Sartre to piano teaching and the music of Cecile Chaminade. She has presented her research at numerous regional and national conferences. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami.

Mummert, Brian

see Red Shift Choir

Muñiz, Jorge

The music of Jorge Muñiz has been performed in Spain, Italy, Germany, France and the United States by such ensembles as the Strasbourg Philharmonic Orchestra, Seville Symphony Orchestra, Malaga Symphony Orchestra, Asturias Symphony Orchestra, Oviedo Filarmonía, South Bend Symphony Orchestra, the Das Scardanelli Quartett, Euclid Quartet, Cámara XXI, Duo Ahlert & Schwab, and Duo Sonidos. In October 2010, the South Bend Symphony Orchestra presented the world premiere of *Requiem for the Innocent*, written in remembrance of victims of terrorism around the world, featuring baritone soloist Ivan Griffin and five choruses. The South Bend Tribune called the work “a creation that is profound, mature and well-proportioned.” “La Nueche de San Xuán” for flute and harp was released in 2011 on a CD by Roberto Álvarez and Katryna Tan, principals of the Singapore Symphony Orchestra. In September 2018, his new opera *Fuenteovejuna*, commissioned by Opera de Oviedo (Spain) will receive its four premiere performances. Muñiz is also the recipient of several grants and fellowships from Fulbright and Rotary International, among others. Jorge Muñiz received his masters in music composition from Carnegie Mellon University where he studied with Leonardo Balada and his doctorate from the Manhattan School of Music with Richard Danielpour. Dr. Muñiz is currently Associate Professor of Music, Composition and Theory and Chair of the Department of Music at the Ernestine M. Raclin School of the Arts at Indiana University South Bend.

Musical Arts Quintet

The Musical Arts Quintet (MAQ) is one of the country’s oldest and most distinguished chamber ensembles. Established in 1957 as faculty ensemble in residence at Ball State University, the quintet has gained national attention for its varied programming, including the traditional quintet repertoire with new works written by contemporary American composers. At Brandeis University, the ensemble gave the first performance of Irving Fine’s “Romanza” (then unpublished) for Fine’s memorial concert and presented the premiere of Morris Knight’s *Concerto for Quintet and Piano* with Michael Bourgeot under the auspices of the Georgia State Arts Commission’s Project Radius. The group also gave the premiere performance of Karen Thomas’ “Sopravento” for quintet and percussion at the National Association of College Wind and Percussion Instructors’ 1994 conference. In 2010 MAQ was awarded an American Masterpieces grant from the National Endowment for the Arts. The grant supported performances, educational activities, touring, and the recording of the CD *American Breeze* which was released on the Albany Records label.

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

Myers, Matthew

see Red Shift Choir

Nakra, Teresa Marrin

Teresa Marrin Nakra earned an A.B. in Music at Harvard, and M.S. and Ph.D. degrees at the MIT Media Lab, where she held fellowships from IBM, Motorola, and Interval Research. While at MIT, she worked on the Brain Opera, Digital Baton, and Conductor's Jacket projects, and served as a musical coach to Penn & Teller. Teresa now is an Associate Professor of Music & Interactive Multimedia at TCNJ. She has presented her work twice 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 and runs a nonprofit music technology production company called Immersion Music.

Neal, Candace

Candace Neal completed her Doctor of Musical Arts from the University of Illinois Urbana-Champaign in December 2014, under the tutelage of Bernhard Scully. She also holds a Master of Music in Horn Performance from University of Massachusetts-Amherst with Laura Klock, and a Bachelor of Music in Horn Performance from Boston University with Eric Ruske. An active freelancer, you will find her performing with orchestras and chamber groups throughout the south, including the North Carolina and Augusta Symphonies.

Neill, Sheri

Sheri L. Neill is the Chair of Music Education and associate director of choral activities at Texas Christian University. Neill received her Ph.D. in Music Education from the University of Missouri-Kansas City – Conservatory of Music, a Master of Education from Stephen F. Austin, and a Bachelor's Degree in Music Education from Texas Tech University. A specialist in Music Education, she has taught choral music to students at all levels in Virginia and Texas. She has been an adjudicator and guest conductor for choruses in Texas, the Midwest and the east coast and has conducted choirs at state and national music educators' conventions. Dr. Neill has presented workshops at TMEA, TCDA and NAFME. Her research has appeared in *TMEA Research Journal*, *Update*, and the *Missouri Journal of Research Music Education and Council for Research in Music Education*. She is past College Vice President for TMEA (Texas Music Educators Association) as well as VMEA (Virginia Music Educators Association). Dr. Neill is also the past TCU Senate Chair. In addition, she sang with the Robert Shaw Festival/institute Singers, Carnegie Hall Workshop Choruses and the Washington Singers. Sheri and her husband Tom have four children, eight grandchildren and three great grandchildren.

Nelson, Aubrey

see Red Shift Choir

Nelson, Jocelyn

Jocelyn Nelson earned her D.M.A. in early guitar performance with an emphasis in early music at the University of Colorado at Boulder and a dual M.A. in guitar performance and music history and a B.M. Magna Cum Laude in guitar performance from the University of Denver. Dr. Nelson has taught music history, music appreciation, lute and guitar literature, and early guitar and lute performance at East Carolina University. Her 2010 album of 16th century French guitar and vocal music with vocalist Amy Bartram, *Ma Guitte je te chante*, garnered favorable reviews in France and England. Recent work includes research on early guitar notation for the collaborative Corpus des Luthistes project of the Centre d'Études Supérieures de la Renaissance at Université de Tours for publication with *Brepol*, and authorship of a music appreciation text published by Cognella, *Gateway to Music: An Introduction to American Vernacular, European Art, and World Musical Traditions*. Recent presentations include “Ma bouche rit et mon cœur pleure: Finding the vocal model for a 1553 guitar intabulation of the French chanson” at the International Musicological Society “Tablature in Western Music” study group in Tours, France, spring 2017; and “Conversation Not Lecture: Musical Examples in the Music History Classroom and the Development of Aesthetic Discernment” as a panelist on the American Musicological Society panel on Diversity, Inclusivity, and Equity in Music History Pedagogy, in Wilmington, NC.

Nelson, Lisa

see Charleston Trio

Nelson, Pat

see Fifth Inversion

Nichols, Christopher

Christopher Nichols performs with Christiana Winds, New Music Delaware and Tiger Lily Music at the University of Delaware. As an artist clinician, Dr. Nichols has presented recitals and master classes at universities throughout the United States. In 2015, he was recognized with an Established Artist Fellowship from the Delaware Division of the Arts. He released his critically acclaimed debut compact disc *Elegia* on Navona Records in 2017. Dr. Nichols is an endorsing artist for Légère Reeds, Silverstein Works and Buffet Crampon USA.

Nichols, Jeananne

Jeananne Nichols, Associate Professor of Music Education, was appointed to the faculty of the University of Illinois in 2011. She teaches undergraduate courses in instrumental methods and graduate courses in research, current issues in music education, and advanced wind band pedagogy. Dr. Nichols also supervises the Champaign County Juvenile Detention Center Arts Project, a critical service learning course in which university students majoring in music, art, and dance facilitate music arts experiences with the detained youth. Prior to her appointment at the University of Illinois, Dr. Nichols was Associate Professor of Music and Director of Instrumental Studies at Olivet College in Olivet, Michigan. A school music educator for many years, Dr. Nichols taught middle and high school band in the Tattnall County schools in Georgia and the Roane County schools in Tennessee. Drawing upon narrative inquiry and other qualitative research designs, Dr. Nichols' research highlights the lived experiences of persons whose voices may otherwise be muted in the prevailing discourses of music and music education. Her specific projects include participatory music experiences with incarcerated youth, the United States Air Force Women In the Air Force (WAF) Band, and the experiences of LGBT students in school music. Dr. Nichols' work has been published in the *Journal of Research in Music Education*, *The Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*, *The Music Educator's Journal*, and *The International Journal of Education and the Arts*.

Nickles, Rebecca

see Laissez-Pair

Northover, Keith

Keith Northover is a professional educator, performer, and researcher of clarinets. With a unique fondness for auxiliary and historical clarinets, he advocates for their continued virtuosic utilization. He holds degrees from Indiana University and the University of Florida, and is a founder of the Novacane Quartet. [www.keithnorthover.com]

Nypaver, Alisha

Alisha Nypaver has served as a member of the Music Studies department at Temple University since 2010.

In addition to specializing in teaching large General Education courses, Alisha has been deeply involved in online and hybrid course design at the undergraduate and graduate level. Her primary research interests are in integrating educational technology in traditional and online classrooms and in pedagogical practices in higher education. Her work has been recognized through her 2017 nomination for the Innovative Teaching with Technology Award and invited lectures to present her research findings.

In addition to her heavy teaching schedule and pedagogical research, Alisha serves as a Quality Matters online course reviewer for Temple's GenEd department and is an active guest lecturer in and around the Philadelphia area. She has also served as a project contributor for educational resource companies including Study.com and Soomo Learning and was recently elected secretary of the CMS Northeast chapter.

Occhipinti, Charlie

see Kent State University African Ensemble, The

Off, Sarah

Violinist Sarah Off has established herself as an innovative and passionate performer and educator. Having grown up in the rural Colorado town of Del Norte Sarah has a strong passion for finding opportunities for rural areas to experience the musical arts. She is Co-Founder and Artistic Director of the Mt. Blanca Summer Music Conservatory in Colorado, which serves the rural San Luis Valley and surrounding areas. In 2016 she presented on "Musical Arts in Rural Communities" at the Arizona Music Educators Association Conference. She completed her Doctoral research on "Arts in Rural Areas-Building Musical Communities in Rural Areas."

She regularly performs as a soloist and chamber musician and has performed in Iceland's Harpa International Music Festival, Manchester Music Festival in Vermont, Music in the Mountains Festival in Colorado, and in such venues as Lincoln Center, Meyerson Symphony Center, and Boettcher Hall, among others. Sarah has performed as soloist with the Colorado Symphony Orchestra's "Up Close and Musical," the Boulder Symphony, and the Conservatory Music in the Mountains Chamber Orchestra. An avid chamber musician and new music advocate, Sarah is a founding member of Phoenix-based Tandem Duo.

Sarah is the Strings Director at South Mountain Community College in Arizona. She is also a strings instructor at Prestige Music Academy in Phoenix, AZ and has been a guest artist and clinician at Sam Houston State University, Sacramento State University and Southern Oregon University, among others. Sarah received her Doctorate in Violin Performance from Arizona State University.

O’Leary, Emmett

Dr. Emmett O’Leary is an assistant professor of music education at the Crane School of Music, SUNY-Potsdam. He teaches courses throughout the music education curriculum with a focus in instrumental music, secondary general music, and music technology. His research interests include competition in music education, instrumental music pedagogy, phenomenology, technology in music instruction, and creativity. He has presented at the New Directions in Music Education Conference, Society for Music Teacher Education Symposium, Technology Institute for Music Educators National Conference, Texas Music Educators Association Conference, Arizona Music Educators Association Conference, and the Instrumental Music Teacher Educators Symposium.

Olivieri, Mark

Mark Olivieri (b. 1972) is a Professor of Music at Hobart and William Smith Colleges. A productive composer, Olivieri receives numerous commissions and performances of his work from artists throughout the U.S. and abroad. Olivieri’s compositions are equally inspired and informed as much by Black Sabbath and Thelonius Monk as they are by traditional concert music. His experience as an improvising musician and jazz arranger also informs his work as a composer.

Olivieri’s *Spectacular Vernaculars* for solo piano were recorded by pianist Nicholas Phillips for his *American Vernaculars* CD released in January 2014 on New Focus Recordings. *Spectacular Vernaculars* received high praise from the New York Times, describing Olivieri’s contributions to the project as “glittering pop-infused etudes.” His recently completed score for the 1920 silent film, “The Mark of Zorro” premiered at the Syracuse International Film Festival in the spring of 2016 by the acclaimed Society for New Music. His new work for the San Francisco Brass Ensemble, Björklund, premiered with the San Francisco Brass Ensemble in the spring of 2018. Olivieri’s newest commission, a triple concerto for flute, viola, and piano is scheduled to premiere in Medellín, Colombia with the Orchestra EAFIT in the spring of 2019.

Oxford, Todd

see Duo 35

Paparo, Stephen

Dr. Stephen A. Paparo is Associate Professor of Music Education at the University of Massachusetts Amherst and conductor of the University Chorale. He holds degrees from Michigan State University (Ph.D.), Syracuse University (M.M.), and Ithaca College (B.M.), and is a Guild Certified Practitioner of the Feldenkrais Method® of somatic education. He is active as a guest conductor and regularly presents at international, national, and state conferences. He currently serves as President for the Massachusetts chapter of the American Choral Directors Association. His research interests include the application of the Feldenkrais Method to singing instruction, non-traditional choral ensembles, and LGBTQ studies in music education. He is published in *Bulletin for the Council of Research in Music Education*, *International Journal of Music Education*, and *Music Education Research*, and *Musicianship: Composing in Choir* (GIA Publications). His compositions for beginning choirs are published by Alfred Music.

Paul, Kimberly

Kimberly Paul is a fourth year Music Education major at the University of Massachusetts Lowell. She aspires to obtain a Graduate Music Business Degree in the hopes of making change to the corporate side of music education. As the president of UMass Lowell's chapter of NAFME Kim is exemplifying her communication and organization skills. Her ability to communicate with others is shown through her previous experience with coaching Show Choir in Everett Massachusetts. Kimberly is a proficient musician on voice as well as flute, and tenor-saxophone. A strong-willed individual Kim often takes charge in situations where leadership is necessary. She feels strongly about the neglect of women in the industry as well as in the general music workforce and is working toward bridging the gap between men and women in the future.

Peiskee, Galen Dean

see Bold City Contemporary Ensemble

Pelkey, Stanley

Stanley C. Pelkey II is Director of the School of Music at the University of Kentucky. A musicologist and cultural historian with interests in American and British screen media, he has co-edited two books, *Anxiety Muted: American Film Music in a Suburban Age* (Oxford, 2014), and *Music and History: Bridging the Disciplines* (University of Mississippi Press, 2005), and contributed to *Movies in American History: An Encyclopedia*. He completed his MA and Ph.D. degrees in Musicology and his MA in European History at the University of Rochester.

Perevertailenko, Dmitry

Dmitry Perevertailenko is an Assistant Professor of Clarinet at the Tarleton State University. He has performed throughout the United States and Europe. His performance experience includes TMEA conventions at San-Antonio, NACWPI conference at Montevallo, ICA ClarinetFests® at Ostend, Orlando, Lawrence, Madrid, and Baton Rouge as well as Copland Clarinet Concerto with the Kharkiv Municipal Orchestra and the North Texas Symphony Orchestra. From 2004 to 2007, he was principal clarinetist with the Las Colinas Symphony Orchestra. Dmitry has won multiple competitions including the International Competition for the 50th Anniversary of Israel and the North Texas Concerto Competition.

Perttu, Daniel

Daniel Perttu's music has been performed in Europe, Asia, South America, and in more than 30 states across the country. Performances of his music have occurred in numerous arts festivals, new music festivals, concert series, solo recitals at the international, national, and regional levels, Society of Composers conferences, and conferences of The College Music Society. Perttu's music has been released on the Navona records label, an imprint of PARMA Recordings, and his music appears on five different albums. Critics have recognized the "modal strains [in his music] that recall the works of . . . Ralph Vaughan Williams and Ernest Bloch;" have characterized it as "blending mystery, action, and excitement;" and have described it as being "majestic" and "lyrical." His music has also been published by Editions Musica Ferrum (London), as well as BRS Music, Inc. (Indianapolis) and Dorn Publications (Boston). He currently works as an Associate Professor at Westminster College in New Wilmington, Pennsylvania, where he serves as School of Music Chair. Previously, he taught at the University of Louisiana at Lafayette. He received his doctorate from The Ohio State University, his master's degrees from Kent State University, and his bachelor's degree from Williams College.

Petite, Dominique

see Red Shift Choir

Petrella, Diane Helfers

Diane Helfers Petrella is currently Interim Dean and Professor of Piano at the University of Missouri-Kansas City Conservatory of Music and Dance. She previously held a similar teaching appointment at Oakland University in Rochester Hills, MI. She has also taught at Texas Wesleyan University, the University of North Texas and the University of Wisconsin-Madison, and was on the piano faculty of Blue Lake Fine Arts Camp for ten years, serving as chairperson of Blue Lake's piano department, 2000–2002.

Diane and percussionist Nick Petrella formed the Petrella Ensemble in 2002, which has since taught, commissioned and performed new music throughout the United States and in Mexico, Poland, Austria and the Czech Republic. Diane and Nick have published *The Musician's Toolbox: Thoughts on Teaching and Learning Music*, which has been embraced by several music advocacy organizations, and "I've Got Rhythm, I've Got Phrasing," published in *American Music Teacher*.

Diane has presented at the national conferences of The College Music Society, Music Teachers National Association, and National Group Piano and Piano Pedagogy Forum, and served as President of the Missouri Music Teachers Association. She is active as a soloist, collaborative pianist, speaker and adjudicator throughout the United States and is a member of the College of Examiners of the Royal Conservatory, Toronto, Canada. The UMKC Conservatory of Music and Dance awarded her the Kauffman Award for Outstanding Service in spring, 2015.

Diane holds performance degrees from the University of North Texas, Texas Christian University, the University of Wisconsin-Madison and Eastern Illinois University.

Petzet, John

see Red Shift Choir

Peyton, Heather

Heather Peyton holds the position of Assistant Professor of Oboe and Music Theory at the University of Northern Iowa. She received a D.M.A. from Michigan State University, where she held the title of Distinguished Fellow. She received a M.M. and Artist Diploma from McGill University, and a B.M. from Indiana University. She has held teaching positions at institutions including Iowa State University and Interlochen. Dr. Peyton was a finalist in the prestigious Gillet-Fox International Oboe Competition, and has appeared as a soloist in the U.S., Canada, South America, Europe, and Asia. She has performed as a member or guest with numerous ensembles, including the Orquestra Sinfônica da Universidade de Caxias do Sul, Michigan Opera Theatre Orchestra, Chautauqua Symphony, National Repertory Orchestra, and the Société de Musique Contemporaine du Québec. Dr. Peyton is currently the president of UNI's chapter of Pi Kappa Lambda, as well as the Vice President of NACWPI.

Phang, May

Pianist May Phang enjoys discovering and performing a wide range of repertoire from Bach and Liszt to Libby Larsen and Chen Yi. She has premiered the works of Armando Bayolo, Jaroslaw Golembiowski and Geoffrey Gordon, and has also worked with composers such as Gabriela Lena Frank, Aaron Jay Kernis, Christopher Theofanidis, and Joan Tower. Her 2013 debut CD *Travels through Time* featured works centered around Mark Twain's satirical A Connecticut Yankee in King Arthur's Court.

Performances as soloist and chamber musician have taken her to venues such as the Goethe Institute in Bangkok, Tianjin Conservatory Concert Hall in China, Victoria Concert Hall in Singapore, Chapelle historique du Bon Pasteur and Place-des-Arts in Montreal, the Concertgebouw in Amsterdam, Philadelphia Museum of Art, Kennedy Center for the Arts and National Gallery in Washington DC, the

Chicago Cultural Center, the Detroit Institute of Art, and to festivals such as the Singapore Festival of Arts, the Montreal International Piano Festival, the Karol Szymanowski Festival in Zakopane, Poland, and the Festival de Música de Cámara de Aguascalientes, Mexico. Solo performances with orchestras include the Banff Chamber Players, Singapore Symphony, Montreal Symphony, and the Philadelphia Orchestra.

Currently the John Rabb Emison Professor of Creative and Performing Arts and Professor of Piano at DePauw University, Indiana, her prior teaching positions include Carroll University in Waukesha, Wisconsin, and the Wisconsin Conservatory of Music in Milwaukee.

Phillips, Nicholas

Described by the New York Times as an “able and persuasive advocate” of new music, pianist Nicholas Phillips’ playing has been praised for its “bejeweled accuracy” (Fanfare) and as “razor-sharp yet wonderfully spirited” (American Records Guide). He is active as a soloist and collaborative artist having performed all across the United States. He has also given solo recitals and performances in Europe, South America, Asia, and Africa.

Phillips has given lecture-recitals and presentations at conferences in the U.S., Argentina, Croatia, England, Finland, Sweden, and South Korea. He is the author of “Mendelssohn’s Songs without Words Revisited: Culture, Gender, Literature, and the Role of Domestic Piano Music in Victorian England,” published by *VDM Verlag*. He has released four CDs: *Portals and Passages* (Albany Records, 2011), which features the piano music of American composer Ethan Wickman (b.1973), *Boris Papandopulo: Piano Music* (Albany Records, 2011), *American Vernacular: New Music for Solo Piano* (New Focus Recordings, 2014), which features commissioned works written for him on that theme by 10 American composers, and *Impressions* (Blue Griffin, 2016), which is a collection of 21st century American piano music.

Dr. Phillips holds degrees from the University of Missouri-Kansas City Conservatory of Music, Indiana University, and the University of Nebraska-Lincoln. He is currently Associate Professor of Music at the University of Wisconsin–Eau Claire. Phillips is a Yamaha artist. [www.nicholasphillips.net]

Pierce, Deborah

Deborah L. Pierce is a harpsichordist, vocalist, music information specialist, music educator, and certified Neurolinguistic Programming practitioner. She has spent the last half-century teaching and exploring music and its various relationships to humanity. Her research interests and publications span the gamut of human thought and action, but most often are focused on Baroque performance practice, life-long learning, human potentials, social artistry, musician wellness, the influence of music on our health and spirit, and most recently how music can help us create “we” spaces. She has taught music in K-12 classrooms, private studio, and higher education and is currently teaching the course, “Exploring the Power of Music,” for the Honors program at the University of Washington.

[<http://guides.lib.washington.edu/dpierce>]

Pike, Pamela D.

Dr. Pamela D. Pike is Barineau Professor of Piano Pedagogy at Louisiana State University. Pike has published over three dozen scholarly articles in peer-reviewed journals including the Journal of Music, Technology & Education, International Journal of Music Education, Psychology of Music, and Music Education Research. Her book, *Dynamic Group-Piano Teaching: Transforming Group Theory into Teaching Practice* was published in 2017. Pike has contributed chapters to recent publications on adult learning in *The Handbook of Adult Learning* and online internships in *High Impact Practices* in

Distance Education.

During the past decade, Pike has presented papers at numerous international and national conferences. She has won awards for her teaching and is on the editorial board of the MTNA e-Journal and the Journal of Music, Technology & Education. Internationally, she chairs the International Society for Music Education's Commission on the Education of the Professional Musician.

Pomerleau Turcotte, Justine

Justine Pomerleau Turcotte is a doctoral student in Music Education at Laval University. She obtained a B.A. in piano in 2015, and a M.A. in Music Education in 2016. Her master's degree project was a study of the instrumental music teachers' habit of aural skills teaching. She is currently working on the factors influencing sight-singing performance among undergraduate students. She also teaches piano and creates pedagogical resources for instrumental music teachers in Quebec affiliated to École de musique Anna-Marie-Globensky, an examination board affiliated to Laval University.

Post-Haste Reed Duo

Sean Fredenburg serves as the Instructor of Saxophone at Portland State University where he teaches applied saxophone, chamber music, and woodwind techniques. He is dedicated to promoting new music works from many bright young composers. Outside of the university setting, he is the saxophone chamber music coach for the Portland Youth Wind Ensemble, appears as artist faculty at Woodwinds at Wallowa Lake, and is instructor of saxophone and world music at Blue Lake Fine Arts Camp. Sean holds degrees from Louisiana State University, the University of North Carolina at Greensboro, and a Doctorate of Musical Arts degree from the University of Oregon. His primary teachers have been Griffin Campbell, Steven Stusek, and Idit Shner.

Javier Rodriguez is the Assistant Professor of Bassoon at the Lionel Hampton School of Music at the University of Idaho where he performs with the Northwest Wind Quintet, Hammers & Reeds Trio, and teaches studio bassoon and courses in woodwind instrumental techniques, aural skills, and world music. He has held orchestral positions with the Baton Rouge, Lake Charles, Valdosta, and Walla Walla Symphonies, the Louisiana Sinfonietta, the Natchez Opera Festival Orchestra, and the Ars Nova Chamber Orchestra. In the summer, Rodriguez teaches at the Blue Lake Fine Arts Camp in Twin Lake, MI and the Vianden International Music Festival and School in Luxembourg. Rodriguez holds a DM from Florida State University, a BM and MM from Louisiana State University, and has also studied at the University of Cincinnati College-Conservatory of Music. His teachers include Jeffrey Keesecker, William Ludwig and William Winstead.

Prest, Anita

Anita Prest is Assistant Professor of Music Education in the Department of Curriculum & Instruction at the University of Victoria (British Columbia, Canada). Her current research, in collaboration with J. Scott Goble, examines the ways in which public school music educators in rural British Columbia, in partnership with First Nations and Métis community members, facilitate the appropriate embedding of local Indigenous knowledge, pedagogy, and cultural practices in music classes, schools, and the broader community. This study is supported by the Social Sciences and Humanities Research Council of Canada (SSHRC). Her doctoral research, also supported by SSHRC, focused on the growth and contributions of bridging social capital to rural vitality via school-community music education partnerships. Prior to her appointment at the University of Victoria, Anita taught K-12 music for 20 years in rural and metropolitan settings. Anita has presented/lectured in Canada, Denmark, Greece, Japan, the United States, and the United Kingdom.

Quartetto Dolce

Quartetto Dolce is the senior flute quartet at Texas A&M University–Kingsville. Established in 2014, the quartet has been featured at a number of local and regional performances, including several live performances on KEDT, South Texas Public Radio. Individually, its members have performed in master classes for Amy Porter, Leone Buyse, Ransom Wilson and Linda Chesis. The quartet includes both Education and Performance undergraduate music majors who love to perform a variety of styles and difficulties of music for their greater community.

Red Shift Choir

Dedicated to resonant, innovative storytelling, Red Shift is a professional choir of exceptional artists from throughout the nation that offers audiences new perspectives of sound and meaning in our shared world. In addition to providing the southern region with access to post-modern classical repertoire and dynamic content, Red Shift strives to foster an appreciation and advocacy in our audiences of choral art music that transcends the expected and celebrates a diversity of time periods, styles, languages, spiritual traditions, and cultures. Our initiatives to achieve these educational aims include research, commissioning and publication of new music, community presentations, exhibitions, and discussions, and interaction and engagement with our audiences. Recent honors include a featured performance for the Louisiana American Choral Directors Association Conference and a Decentralized Arts Funding Grant award from the Arts Council of Greater Baton Rouge in cooperation with the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, and Louisiana State Arts Council.

Reeves, Shane

Shane Reeves, a native of Birmingham, Alabama, completed his DMA in Percussion Performance/Pedagogy at the University of South Carolina. He also holds a Master of Music degree in Percussion Performance from the University of Florida and a Bachelors of Science in Music Education from the University of Alabama at Birmingham. His primary teachers include Eric Hollenbeck, Gene Fambrough, Ken Broadway, and Scott Herring.

Shane has performed with a variety of musical ensembles including the Fayetteville Symphony, Palmetto Opera, South Carolina Philharmonic, Pantasia Steel Band, and Jacare Brazil. As a member of the USC wind ensemble, Shane participated in a recording of the music of Leonard Bernstein for the Naxos label and was the principal percussionist during the ensemble's concert tour of China. As a member of the USC percussion ensemble, he performed at the Percussive Arts Society International Convention in 2012. In addition, Shane has given recitals and clinics at universities throughout the southern United States.

As an educator, Shane has taught percussion at various high schools in Alabama, Florida, and South Carolina. Currently, he is on the faculty at Francis Marion University and is the principal percussionist for the Florence Symphony Orchestra. Shane proudly endorses Black Swamp Percussion, Evans Drumheads, and Innovative Percussion and is a member of the Percussive Arts Society, The College Music Society, and the National Association of College Wind and Percussion Instructors.

Regan, Joseph

Bio Pending

Rice, Katie

Katie Rice is a clarinetist, educator, and collaborator compelled to seek out diverse audiences and performance spaces around the globe. She currently serves as Guest Professor of Clarinet and Music Theory at Wartburg College. In Addition, Rice is pursuing her Doctor of Musical Arts degree in Clarinet Performance at the University of North Texas. She performs regularly in The North Texas Wind Symphony, The Lone Star Wind Orchestra, The New Philharmonic Orchestra of Irving, The Community Series Texoma Concerts, and chamber music projects in the Dallas–Fort Worth metroplex.

Rice is a dedicated advocate for chamber music, community involvement, and youth music education. She has been a chamber music coach for the UNT ClarEssentials Summer Clarinet Workshop and has toured in Europe as counselor staff /principal clarinetist for the 2015-16 Blue Lake International Youth Symphony Orchestra. When in Texas, she also maintains a large private clarinet studio in the HEB school district.

Rice holds a Master of Music degree in Clarinet Performance from the University of Nebraska-Lincoln (2016), as well as a Bachelor of Music degree in Clarinet Performance from Wartburg College (2014). Her teachers include Dr. John Scott, Dr. Diane Barger, Dr. Eric Wachmann, Jack Graham, and Dr. Gregory Oakes.

Richards, Paul

Paul Richards is Research Foundation Professor and Head of Composition at the University of Florida. His works have been heard throughout the United States and internationally on six continents. Awards include Special Distinction in the ASCAP Rudolph Nissim Prize, the Jacksonville Symphony Orchestra's Fresh Ink composition prize, the New Music for Sligo/IMRO composition prize, the Flute New Music Consortium composition prize, and many others. Commissions have come from orchestras, wind ensembles, choirs, and chamber ensembles, and his works have been recorded by Richard Stoltzman, the Slovak Radio Orchestra, the Moravian Philharmonic, and numerous chamber groups. Music by Paul Richards is recorded on the Meyer Media, MMC, Capstone, Mark, Pavane, OAR, and Summit labels, and is published by Carl Fischer Music, TrevCo Music, the International Horn Society Press, Jeanné, Inc., and Margalit Music.

Richmond, Floyd

Floyd Richmond is the past president of TI:ME and a past conference chair of ATMI. He has been teaching music since 1980 and is currently Coordinator of Music Education for Houghton College. He taught six years in the PK-12 classroom before moving to higher education. He has over 30 years of college and university experience. He has published approximately 10 books and numerous articles. He's in demand around the nation and the world for music technology training.

Riley, Raymond

Dr. Raymond Riley, Professor of Music, joined the Alma College music faculty in 1988. In addition to teaching piano, he teaches several courses in MIDI composition and arranging, digital audio recording, new media development, and sound design. Dr. Riley is a strong advocate for cross disciplinary study and a frequent presenter for technology conferences and workshops.

Rodgers, Yulani

see Kent State University African Ensemble, The

Rodman, Ronald

Ronald Rodman is Dye Family Professor of Music at Carleton College in Northfield, Minnesota, U.S.A. He earned his Ph.D. in Music Theory from Indiana University in 1992. His research interests include analysis of music in the electronic media, post-tonal theory in the 20th century, Schenkerian analysis, musical narrative, musical signification, and music theory pedagogy. He has published articles for the *Journal of Music Theory*, *College Music Symposium*, and *Indiana Theory Review*, and has contributed chapters to several books on music and film and television, notably *Music and Cinema* (ed. James Buhler and David Neumeyer, 2000), *Music, Meaning, and Media* (ed. Erkki Pekkila, David Neumeyer, and Richard Littlefield, 2006), and *Music in Television: Channels of Listening* (ed. Christina Baade and James Deaville, 2011). His book *Tuning In: American Narrative Television Music* was published by Oxford University Press in 2010, and that same year he wrote the entry for “Television Music” for the *New Grove Dictionary of American Music*. He served as College Board Representative in 2010-12 and is currently the Chief Reader for the AP Music Theory Reading.

Rodriguez, Héctor Javier

see Duo Aldebaran

Rodriguez, Javier

see Post-Haste Reed Duo

Romero, Brenda

Brenda M. Romero is professor of ethnomusicology at the University of Colorado in Boulder, serving as Chair of Musicology from 2004-2007 and currently (2017-2020). She holds a PhD in ethnomusicology from the University of California, Los Angeles, and Bachelors (1983) and Masters (1986) degrees in Music Theory and Composition from the University of New Mexico. She has worked extensively on the pantomimed Matachines music and dance and other folk music genres that reflect both Spanish and Native American origins. She conducted fieldwork in Mexico as a Fulbright García-Robles Scholar in 2000-01 and from January to July 2011 in Colombia as Fulbright Colombia Scholar, and taught the first musicology course at the Pontificia Universidad Javeriana in Bogotá. She performed as Matachines violinist for the Pueblo of Jemez between 1989 – 98 and received the 2005 Society for American Music’s “Sight and Sound” subvention toward her 2008 CD, *Canciones de mis patrias: Songs of My Homelands, Early New Mexican Folk Songs*. She is author of numerous chapters, articles, and reviews; coeditor of *Dancing across Borders: Danzas y bailes mexicanos* (University of Illinois Press, 2009); and is currently completing a book, *Matachines, Transcultural Creativity and Renewal in the Americas* (University of Illinois Press, forthcoming). She served as Program Chair for the 2016 CMS Annual Meeting in Santa Fe and for the 2003 International CMS meeting in Costa Rica. She served as facilitator, contributor, and host for the CMS Summer Institute on the Pedagogies of World Music Theories in 2005, 2007, and 2010.

Rose, Caitlin

see Texas Woman’s University Graduate Flute Quartet

Rowan, Denise

see Millennia Musicae

Rowlett, Michael

Michael Rowlett is Associate Professor of Clarinet and Music Literature at The University of Mississippi. He has appeared as recitalist across the southeast, including tours to Alabama, Arkansas, Missouri, and North Carolina, and has performed at many national and international conferences, including those of the International Clarinet Association, the National Flute Association, the International Double Reed Society and The College Music Society. His first CD, *Close to Home*, was released by Albany Records in 2012, featuring music of twentieth and twenty-first century American composers. Rowlett holds a D.M. in clarinet performance from The Florida State University, a Masters from The University of Iowa, and a Bachelor's degree from The University of North Carolina at Chapel Hill.

Runge, Stephen

Praised for his sensitivity and versatility, pianist Stephen Runge has been heard from Victoria to Halifax as soloist and collaborative artist. Stephen has been broadcast nationally on CBC Radio Two and La Chaîne Culturelle de Radio-Canada, and has recorded all the major works for solo piano by Robert Schumann. Stephen has received special recognition for his frequent performances of chamber music and art song, sharing the stage with artists such as violinists Jasper Wood and Andréa Tyniec, tenor David Pomeroy, mezzo-sopranos Krisztina Szabó and Patricia Green, countertenor Daniel Cabena, and pianist Adam Sherkin. In the 2017-18 season, Stephen appeared as soloist with the Regina Symphony Orchestra and the Mount Allison Chamber Orchestra.

Holding a Doctorate of Music in Piano Performance from l'Université de Montréal, Stephen is in demand across the country as teacher, adjudicator, and clinician. He completed a Bachelor of Music degree at the University of Victoria, and also holds a Master of Music degree from l'Université de Montréal and an Artist Diploma from The Glenn Gould School of The Royal Conservatory of Music in Toronto. Stephen is currently on faculty at Mount Allison University in Sackville, New Brunswick, where he is Head of the Department of Music, Associate Professor of Piano, and Director of Mount Allison Local Centre Examinations in Music. He was awarded a Paul Paré Excellence Award in 2010 and the J.E.A. Crake Award for excellence in teaching in the Faculty of Arts at Mount Allison University in 2014.

Runner, Lisa

Dr. Lisa Runner is an Associate Professor of Music Education at Appalachian State University where she teaches courses for music education and elementary education majors as well as music courses in the general education curriculum. Dr. Runner coordinates the university's summer Orff-Schulwerk program and presently serves as the C-NAfME Advisor for the North Carolina Music Educators Association. In 2016 she received the 2016 Board of Governors Award for Excellence in Teaching for the Appalachian State University campus. She and her husband David reside in northeast Tennessee.

Runniger, Noah

see Kent State University African Ensemble, The

Rush, Toby

An active pedagogue and technologist, Toby Rush currently serves as associate professor of music theory and technology at the University of Dayton. 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. He is a member of CMS, ATMI, MENC and OMEA, and maintains an active role in the local music education community.

Ruth, Jeremy

see Ambassador Trio, The

Sauerland, William

Countertenor William Sauerland is Director of Choral and Vocal Activities at Chabot College, Artistic Director of the Lesbian/Gay Chorus of San Francisco, and Artistic Director of the Oakland-East Bay Gay Men's Chorus. He has sung with Chanticleer, American Bach Soloists, Oakland Symphony Orchestra, The London Handel Festival and St. Martin-in-the-Fields. Mr. Sauerland received his Master's degree from the Royal College of Music, and is a doctoral candidate in Music Education at Teachers College, Columbia University.

Scalzo, Ted

Ted Scalzo has taught Wind Ensemble, Jazz Band, Marching Band, Advanced Music Theory & Composition, and a course he designed Multi Media for 36 years at Bay Shore High School, Long Island NY. Throughout his career Ted has been noted as an advocate for the use of technology in the music classroom and concert hall. Ted has taught graduate level classes at SUNY Fredonia, SUNY Potsdam, C.W. Post and most recently Hofstra University. Ted is a current member of Suffolk County Music Educators Association, NYSSMA, TMEA, TI:ME NAFME, CMS and ATMI. Ted also served on the New York State School Music Association Technology committee. In 2005 Ted was named an Apple Distinguished Educator. Ted has presented at several conventions and conferences on his use of technology in the classroom. Most recently Ted has accepted a position working for MakeMusic as a Higher Ed consultant.

Schaller, Jonathan

Jonathan Schaller is a Ph.D. student in music education at the University of Illinois at Urbana-Champaign. He holds a Master of Music in Music Education from Duquesne University and a Bachelor of Science in Music Education from Indiana Wesleyan University. At Illinois, Jon has been a teaching assistant for music education courses in technology, differentiation, adolescent music making, choral methods, and instrumental methods. He is also a student teaching supervisor.

Prior to his arrival at Illinois, Jonathan was a music educator for eight years in the Marion Center Area School District in western Pennsylvania. While at Marion Center, Jon taught instrumental music to grades 7-12 as well as elementary instrumental lessons and chorus to students in grades 4-6. He was awarded the Innovative Teaching Grant by the Pennsylvania State Education Association two consecutive years. His research interests include popular and vernacular music making, instrumental music education, rural education, and place philosophy. He has presented at the Illinois Music Education Conference, the Big Ten Academic Alliance in Music Education, and the Pennsylvania Music Educators Association.

Schiff, Jelena

Jelena Simonović Schiff is an Assistant Professor of Music History and Musicology at Portland State University. She holds doctoral degree in Music Education from Boston University, MA in Music from Portland State University, and MA and BA in Musicology from the University of Music, Belgrade, Serbia. Her dissertation in the field of music history pedagogy presented the content transformation of the *Norton Anthology of Western Music* (1980-2009) and the ensuing ways music history has been taught in the United States. She presented at international, national, and regional conferences: on e-Learning in Kelowna, BC; NAFME History Special Research Interest Group in Chattanooga, TN and

Oklahoma City, OK; and CMS in Vancouver, BC, Moscow, ID, and Seattle, WA. Her publications include book chapters and articles about Yugoslav (Croatian) composer Petar Bergamo, “Course Development Strategies for e-Learning in Music Disciplines” (United Kingdom), book reviews (California), and a number of newspaper articles and critiques.

Schleihauf, Angela

Angela Schleihauf is an oboist, improviser, sound designer and arts administrator based in Ottawa, Canada. During her Masters degree in oboe performance at McGill University, she conducted an independent research project in performance techniques under the supervision of Dr. Jacqueline Leclair, that examines approaches to “voicing” (or tongue positioning) while playing wind instruments.

As an improviser and performer, Schleihauf thrives on collaborative and creative projects. This interest has earned her a place on tour Sweden with percussionist Anders Astrand and fellow musicians from Orford Music Academy. As a recording artist, she contributed oboe parts to a *Woods of Ypres* Juno award winning album and was nominated for a Canadian Folk Music Award with her trio Three Little Birds.

In theatre, she has collaborated on site-specific pieces with Bread and Puppet Theatre and Skeleton Key Theatre. Her originally composed music has been featured in *Raising Stanley/Life with Tulia*, a fully accessible multi-media storytelling and visual art exhibit about life with guide dogs.

Schleihauf is also the Project Manager for the Ottawa Symphony Orchestra’s 3D StringTheory project. The project is an exploration of sound through the creation of 3D printed instruments that will be presented in a new work for a 3D string ensemble and orchestra in a November 2018 concert. In this role, she has developed a video series about the process of creating the 3D printed instruments, a national design challenge that tasked engineers with improving musicians’ health through ergonomic 3D design, and a youth challenge that encourages instrument making with every-day materials.

Schmunk, Rick

Rick Schmunk, Music Technology program chair, teaches within the Music Production and Popular Music programs at the USC Thornton School of Music and is an active music technology clinician. His research interests include the integration of technology in music instruction and music performance. Rick has presented papers at the Association for Technology in Music Instruction (ATMI), International Society for Music Education (ISME), Jazz Educators Network (JEN), and Technology for Music Education (TI:ME) national and international conferences. His recent Lynda.com publications include Learning Music Notation, Ableton Live 10 Essentials, Up and Running with Ableton Analog, and Up and Running with Ableton Operator.

Schofield, Laura

Laura Schofield is a sixth-grade math/science teacher. She is always seeking opportunities for her students to make connections in their world.

Schultz, Eric

Eric Schultz recently completed his doctoral studies in clarinet performance at Stony Brook University under the guidance of Alan Kay (Juilliard, Orpheus Chamber Orchestra). He is an award-winning clarinetist, including the prestigious Rislov Foundation career grant for excellence in classical music. Eric has also studied multiple woodwinds and has extensive experience in teaching and performing in jazz, theater, and commercial settings. Most recently, he performed as Reed 1 in the pit orchestra for *Nice Work If You Can Get It*, the Broadway Musical on National Tour.

In the past year, Eric served on the music theory faculty at East Stroudsburg University, and taught group woodwind lessons for the Harmony Program, New York City's adaptation of El Sistema, through the City University of New York. He has also served on the clarinet faculty at the University of Wisconsin – Eau Claire, and as a graduate teaching assistant in music theory during his doctoral studies at Stony Brook University.

Eric's main teachers include Alan Kay, Alexander Fiterstein, and Melissa Koprowski. He has also studied with Charles Neidich, Franklin Cohen, Walter Seyfarth, Ludmila Peterková, Fredrik Fors, Yehuda Gilad, Burt Hara, Michelle Campbell, Robyn Jones, Brian Grivna, and Eric Hansen.

Scott/Garrison Duo, The

The Scott/Garrison Duo has performed together since 1988 and has been featured at national conventions of the National Flute Association, The College Music Society, and the National Association of Wind and Percussion Instructors. They have released four critically acclaimed CDs on Albany Records. *The Instrumentalist* wrote of *Perennials*, "The Scott/Garrison Duo accompanied by Rajung Yang brings this music to life and sets the bar high for outstanding chamber music performance." *Fanfare Magazine* wrote of *Barn Dances*, "Shannon Scott and Leonard Garrison have put together an enticing recital of gems, all world premiere recordings, and every one of them a winner... The consummate artistry and polished ensemble playing of the Scott/Garrison Duo as heard on this disc ought to win them many admirers."

Shannon Scott is Assistant Professor of Clarinet and History of Music and clarinetist for Solstice Woodwind Quintet at the Washington State University School of Music. In the summers Dr. Scott teaches and performs as principal clarinetist of the Eastern Music Festival in North Carolina.

Leonard Garrison is Professor of Flute and Associate Director of the Lionel Hampton School of Music at the University of Idaho, flutist in the Northwest Wind Quintet, Principal Flute of the Walla Walla Symphony, and former President of the National Flute Association. In summers, he teaches and performs at Blue Lake Fine Arts Camp in Michigan.

Roger McVey is Associate Professor of Piano in the Lionel Hampton School of Music at the University of Idaho and recording artist.

Scott, Shannon Myers

see Scott/Garrison Duo, The
see Solstice Wind Quintet

Sebba, Rosângela

see Millennia Musicae

Serra, Javier

Professor of the Department of Information and Communication Technologies and Director of the Music Technology Group at the Universitat Pompeu Fabra in Barcelona. His research interests cover the computational analysis, description, and synthesis of sound and music signals, with a balance between basic and applied research and approaches from both scientific/technological and humanistic/artistic disciplines.

Shafer, Jennifer

Jennifer Shafer is an assistant professor of music theory at the University of Delaware, where she teaches courses in undergraduate and graduate music theory. Previously, Jennifer was an adjunct faculty member at Temple University and a teaching associate and lecturer at Ohio State University, where she was named the finalist for the Outstanding Graduate Associate Teaching Award by the College of Arts and Sciences Student Council. Her two main research interests are mathematics in music (with the purpose of applying mathematical and computational tools as analytical aids) and music theory pedagogy. She has presented her work at regional and national conferences of The College Music Society, the 2014 EuroMAC conference, and the 2017 Pedagogy into Practice conference. Jennifer co-authored a paper published in the proceedings of the 2015 Mathematics and Computation in Music conference and has an article forthcoming from *Engaging Students*.

Originally from Big Piney, Wyoming, Jennifer earned a B.M. in piano performance at East Texas Baptist University and has stayed active as a pianist, playing and teaching studio lessons. She holds an M.A. in music theory from the University of Kentucky and a Ph.D. in music theory from Ohio State University.

Shumway, Angelina

Angelina Shumway graduated from University of Maryland, College Park with a Master's degree in Vocal Performance and received a Doctoral degree in Musical Art in Vocal Performance from the Catholic University of America. She is an accomplished classical singer, having performed in many Operas, and has given many professional solo appearances with various orchestras. Her major Opera roles include The Queen of the Night from *Die Zauberflöte*, Fiordiligi from *Così fan Tutte*, and Countess from *The Marriage of Figaro*. She has also sung soprano solo roles in Oratorio including *Creation, Messiah, Elijah, Requiem, Gloria* and more. She has given hundreds of benefit concerts, Fundraising recitals nationally, performed at the Kennedy Center, Smithsonian Institute in Washington DC to name a few.

Dr. Shumway has maintained a connection to her community as a teacher in her private studio and has been serving various churches as an Organist, Choir director, and Director of Music Ministry for more than thirty years. She was a voice faculty at Shenandoah University, and has been a faculty member at Prince George's Community College since 1993, starting as the instructor for the SAGE program, and in 2004 Dr. Shumway began teaching the music credit program at the college. She has been serving as the Associate Professor of Music since 2010, and Coordinator of the Music Department since 2013. She has been actively involved with The Maryland Area Colleges of Music Association (MACMA) since 2014 and has been serving the organization as the vice president since 2016.

Skillen, Joseph

In addition to teaching applied tuba and euphonium, Galante Endowed Professor Joseph Skillen coaches chamber music, teaches seminars in performance and literature and has served in multiple administrative positions including Associate Dean for Graduate Studies at Louisiana State University. He has presented solo performances on four continents and throughout the United States. His solo playing appears on 17 different recordings. His writings appear in books with Indiana University Press, and various professional journals. He has also been recognized for his teaching and research skills winning numerous University and State awards, including most recently the 2015 LSU Distinguished Professor Award. He has served as the Secretary of the International Tuba Euphonium Association since 2007. In addition to a number of other creative pursuits, Skillen has taught at Domaine Forget, directed the LSU in Ireland Program and taught in Germany, Prague and the Czech Republic with the LSU in the Heart of Europe program. He lives in Baton Rouge with his wife, two sons, and two snoring rescue dogs.

Soderberg-Chase, Jonathon

Jonathon Soderberg-Chase is Ph.D. candidate in Music Education at the University of Minnesota, where he teaches courses in instrumental methods and brass techniques in addition to supervising student teachers. His dissertation, *The Conducting Workshop as Professional Learning*, combines his research interests in teacher learning, conducting, and the classroom practices of instrumental music teachers. He holds B.S. and M.A. degrees in Music Education from Oregon State University. Prior to relocating to Minnesota, Soderberg-Chase was the band director at Ashland High School in Ashland, OR.

Solomon, Nanette

Nanette Kaplan Solomon, pianist and Professor of Music Emerita from Slippery Rock University, performs frequently as soloist and chamber musician. She has presented lecture-recitals at numerous CMS national conferences, and every international conference since their inception. Dr. Solomon's involvement with the works of women composers has led to invitations to perform at several Feminist Theory and Music conferences, the American Music/American Women symposium in Boulder, Colorado, the Athena Festival in Murray, Kentucky as well as at nine International Festivals of Women Composers at Indiana University of Pennsylvania. She has been a soloist with orchestras in Connecticut, New Jersey, Massachusetts, as well as featured artist with the Butler (PA), Youngstown and Pittsburgh Symphony Orchestras. Dr. Solomon has also performed at the Phillips Collection and the French Embassy in Washington, D.C., Wigmore Hall in London, the Lincoln Center Library in New York City, and the Mozarteum in Salzburg, Austria. A former board member for performance of The College Music Society, she is Division Director-Elect for MTNA Eastern Division. Her three compact disc-piano music of Nikolai Lopatnikoff (*Laurel*), *Character Sketches and Sunbursts* (Leonarda) have received critical acclaim. She recently recorded the piano music of Mana-Zucca for an upcoming CD release on the Albany label.

Dr. Solomon received her early training as a scholarship student at the Juilliard School. She received a B.A. degree *magna cum laude* from Yale College, where she was elected to Phi Beta Kappa, an M.M. from the Yale School of Music and a D.M.A. from Boston University.

Solstice Wind Quintet

Founded in 1978, the Solstice Wind Quintet is the resident faculty wind quintet at Washington State University. The ensemble is comprised of current Washington State University faculty Sophia Tegart, flute; Keri McCarthy, oboe; Shannon Scott, clarinet; Martin King, horn; and Ryan Hare, bassoon. Every year, Solstice tours throughout the Pacific Northwest receiving enthusiastic acclaim for vibrant performances of standard repertoire and exciting new works composed especially for the ensemble. Solstice regularly features and promotes works by Washington State University composers Greg Yasinitsky, Ryan Hare, David Jarvis, and Scott Blasco. The group performs on chamber music series, at universities, art museums, and public schools. The Solstice Wind Quintet has performed live concerts on National Public Radio's "St. Paul Sunday," and their CD titled *Solstice Live* has also been featured on NPR.

Sorley, Rebecca

Dr. Rebecca Sorley holds the position of Professor of Music at the University of Indianapolis where she is Director of Student Support and Coordinator of the Music Business Concentration. She teaches piano to all levels from Pre-College through Piano Majors along with Service Learning courses. Dr. Sorley holds degrees in piano from Butler, Indiana and Ball State Universities and a Master of Business Administration from the University of Indianapolis. Recent performances include a lecture-recital entitled "Musical Immigrants" for The College Music Society International Conference in Sydney, Australia and "Women Make Music" with her daughter, Allegra, for the Mu Phi Epsilon International Convention in Denver, Colorado. She has served as a masterclass clinician and performer for the

National Collegiate Honors Conferences in Kansas City, Denver, San Antonio, and Washington, D.C. Sorley serves as the Mu Phi Epsilon 4th-International Vice-President, Music Advisor. She has worked as an orchestral keyboardist with the Indianapolis Symphony Orchestra, Indianapolis Chamber Orchestra, and the Evansville Philharmonic. Along with her daughter, Rebecca has performed eight recitals to benefit causes in Indiana and around the world. Additionally, the mother/daughter duo performed in a live national radio broadcast for WFMT in Chicago. Dr. Sorley also serves as organist at St. John's United Church of Christ in Indianapolis.

Soto, Amanda Christina

Dr. Amanda C. Soto is the Assistant Professor of Music Education at Texas State University, where she teaches undergraduate and graduate music education courses. She co-teaches the Smithsonian Folkways Certification Course in World Music Pedagogy. She earned a B.A. degree in Music Education from the University of North Texas and received a M.A. in Ethnomusicology and a Ph.D. in Music Education from the University of Washington.

Sources Duo

Sources Duo began when Jennifer and Benjamin Fraley performed David Burge's Sources III in 2014. The duo has since performed a number of works by living composers in concert or masterclass settings at schools across the United States. Through concerts, composition reading sessions, and chamber music clinics, Sources Duo aims to encourage musicians of all levels to experience mixed chamber ensembles and contemporary music. Recent commissions focus on the exploration of sound combinations possible between the E-flat clarinet, vibraphone, and crotales.

Both Jennifer and Benjamin are on faculty at the John M. Long School of Music at Troy University. In addition to teaching responsibilities, both maintain active schedules as solo and orchestral musicians in the southeastern United States.

Stamatis, Yona

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

Steele, Chris

see University of Alabama at Birmingham Chamber Trio

Stodolak, Nick

see Kent State University African Ensemble, The

Stoffan, George

George Stoffan has performed in the Czech Republic and Germany, and throughout the United States. As a Fulbright Award recipient, he was artist-in-residence at the Janáček Academy of Music in Brno, Czech Republic in the fall of 2012. Stoffan performed in eight national tours as Principal Clarinetist and Concertmaster of the United States Air Force Band in Washington D.C. With this ensemble, he has appeared as soloist on several occasions, and performed in fourteen recordings, some of which were recently made available on the Naxos label. His recording, *A Postcard from Europe*, featuring

contemporary East European clarinet music, in addition to the Brahms Sonata No. 2, Op. 120 in E-flat Major, was characterized by the *Detroit Free Press* as benefiting from “Stoffan’s warm expression and confident attack,” and *The Clarinet* cited “Stoffan’s performance of the Brahms with technical ease and great expression of the works, warm, passionate lines.” He has performed in several recitals at conferences of the International Clarinet Association.

Stoffan is Associate Professor of Clarinet at Oakland University. He also serves as Principal Clarinetist of the Oakland Symphony Orchestra. He holds a Bachelor of Music degree in Clarinet Performance and Bachelor of Arts degree in Political Science from the University of Michigan, a Master of Music in Clarinet Performance from Indiana University, and a DMA in Clarinet Performance from the University of Wisconsin.

Sullivan, Elizabeth

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

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

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

Svard, Lois

Lois Svard is Professor of Music Emerita at Bucknell University in Lewisburg, PA. Well-known as a champion of contemporary American piano music, she has performed at festivals and on concert series across the United States and in Europe. Known for her work in applying current neuroscience research to the study and performance of music, she has taught a course that applies brain science to music making, has presented workshops at national science conferences and national and international music conferences including ISME, MTNA, World Piano Pedagogy Conference, and the London International Piano Symposium. She writes *The Musician’s Brain*, a blog that has introduced readers in more than 80 countries to some of the latest research in neuroscience and music and its application to making music. She is especially interested in how brain research can inform practice, leading to a healthier approach to one’s instrument. Svard is a member of the Board of the Pennsylvania Music Teachers Association and a member of the Wellness Committee for the National Conference on Keyboard Pedagogy. She is former Chair of the Music Department at Bucknell University and a former Board Member for Performance of The College Music Society. Svard is a recipient of Bucknell University’s Lindback Award for Distinguished Teaching and a National Endowment for the Arts Award for Arts Commentary and Perspectives on the Arts. She received her DMA in piano performance from The Peabody Institute of The Johns Hopkins University where she studied with Ann Schein.

Sweet, Bridget

Bridget Sweet is Associate Professor of Music Education at the University of Illinois in Urbana-Champaign, Illinois where she teaches music education pedagogy, including choral methods and literature, middle-level general music methods, graduate courses in music education. Dr. Sweet has worked extensively with adolescent singers as a teacher, clinician, and adjudicator. She published the book *Growing Musicians: Teaching Music in Middle School and Beyond* (2016, Oxford University Press) and her research interests include middle level choral music education, female and male adolescent voice change, educating and empowering adolescent music students, and the intersection of diversity and the music classroom. Dr. Sweet's research has appeared in publications of *Bulletin of the Council for Research in Music Education*, *Choral Journal*, *International Journal of Music Education: Research*, *Journal of Research in Music Education and Update: Applications of Research in Music Education*. She was invited to author the chapter "Qualitative Choral Music Research" in *The Oxford Handbook of Qualitative Research in American Music Education* (2014). Dr. Sweet is a member of the Editorial Committee of the *International Journal of Research in Choral Music* and *New Directions: A Journal of Scholarship, Creativity and Leadership in Music Education*.

Sweger, Keith

see Musical Arts Quintet, The

Takasawa, Manabu

Noted for his "sensitive touch" by The Washington Post and for his "beautiful sound with an abundant sense of fantasy" by Musica Nova magazine (Japan), pianist Manabu Takasawa is Professor of Music at the University of Rhode Island. His interest in communicating with young people through music has taken him to regional elementary and secondary schools in Rhode Island as well as schools in Japan, Taiwan, Thailand and Vietnam.

Since making a solo recital debut at The John F. Kennedy Center for the Performing Arts in 1992, Manabu has performed in Asia, Europe, and the United States, including a recital at the Czech Embassy in Washington, D.C. and a sold-out recital in Tokyo's Opera City Recital Hall. His concert activities and interviews have been broadcast on WSCL-FM89.5 and WBOC-Channel 16 in Maryland, internationally on Mercury Radio (Poznań, Poland) and on a News 5 evening news broadcast in Belize. He is also the creator of the URI Piano Extravaganza!, an annual piano festival of concerts and performing events, which brings aspiring young pianists and hobbyists from the Southern New England and the Greater Boston areas to the University of Rhode Island campus every spring.

Tamagawa, Kiyoshi

Kiyoshi Tamagawa is Professor of Music at Southwestern University in Georgetown, Texas. He has performed as a soloist and collaborative pianist throughout North America, as well as Europe and Asia. His collaboration with the late violinist Eugene Fodor resulted in over thirty recitals and a CD, *Witches' Brew*. Among the venues at which he has appeared are Bargemusic, Merkin Hall and Weill Recital Hall at Carnegie Hall in New York; Wigmore Hall in London; and the Chicago Cultural Center, on the Dame Myra Hess Memorial Concerts. His writings have been published in *American Music Teacher*, *American Suzuki Journal* and *American String Teacher*, and he has presented master classes, papers and sessions at regional and national conferences, including those of the Suzuki Association of the Americas, Music Teachers' National Association, and The College Music Society. He is a past recipient of the Collegiate Teaching Award of the Texas Music Teachers' Association. In 2016 he was awarded the Third Prize in a national competition, the Lorin Hollander Piano Concerto Award, one of the annual American Prize awards. His latest article, "Chopsticks, Golliwogs and Wigwags: The Need for Cultural Awareness in Piano Teaching Materials and Repertoire," appeared in the October/November 2017 issue of *American Music Teacher*.

Tardif, Guillaume

Canadian violinist Guillaume Tardif is Associate Professor at the Department of Music, University of Alberta. His main teaching and research interests are in the areas of violin and chamber music performance, string literature, and string pedagogy. As a soloist and chamber musician, he has presented concerts at prominent international venues, notably Carnegie-Weill Hall, where he gave in 2011 the first US performance of Raymond Gallois-Montbrun's 'Les 24 Caprices de Paganini', with pianist Roger Admiral. He is project director for the award-winning Dare to Discover Music Concert Series with the Enterprise Quartet and executive producer of The Genius of the Violin video-documentary (sponsored by the Social Sciences and Humanities Research Council, Canada). He has also produced compositions, arrangements, and recordings (e.g. Virtuoso Encores; From the Library of Joseph Szigeti) and presented papers at several international music conferences. Recent publications include the chapters 'Dialogues, Duels, Diets: Leclair, the French Violin School, and the 2-Violin Repertoire' (Brepols, 2015) and 'H. W. Ernst: Virtuosity and Flow' (Olms-Verlag, 2018). A frequent guest artist-teacher at international universities and festivals, he also actively promotes local string education and serves as President of the Alberta String Association. Guillaume Tardif studied at the Conservatoire du Québec (Premier Prix de Violon, with Jean Angers) and at the Eastman School of Music, University of Rochester (Doctor of Musical Arts, with Oleh Krysa). He also completed the EMBA program at the Alberta School of Business and presented there the interdisciplinary course Culture and Creativity.

[\[http://www.guillaume.tardif.com\]](http://www.guillaume.tardif.com)

Tegart, Sophia Nicole

see Solstice Wind Quintet

Terry, Jason

As a solo and collaborative pianist, Dr. Jason Terry has given performances throughout the United States, Canada, France, Hong Kong, Malaysia, the Philippines, South Korea, and various countries in Central Asia. He often collaborates with soprano, Angela Yoon. For the past two years, Terry has been invited to the Middle East to teach applied piano and literature courses as well as perform at institutes and universities in the region. With a passion to teach, Jason has taught both private and group piano lessons, as well as a variety of theory, musicology, and piano pedagogy and literature courses at the collegiate level. Additionally, he is the former director of Midlands Music Academy, a full-band/orchestra academy in South Carolina. He is active as a music researcher and has presented at conferences in the U.S., Canada, Europe, and Asia. His research on the origin of the plagal-amen cadence has been accepted for presentation at a number of conferences, including those hosted in Oxford, Vienna, Rome, Canterbury, and Birmingham (U.K.), among others. Furthermore, he has presented on church music topics throughout the U.S., France, and Asia.

Jason is currently Assistant Professor of Music at Bradley University where he teaches both piano and musicology courses. He also holds a concurrent appointment as Teaching/Artist Faculty for the NGO American Voices.

Texas Woman's University Faculty Trio

Pamela Youngblood is Chair of the Department of Music & Theatre at Texas Woman's University, where she teaches applied flute students, flute pedagogy, flute choir, and women in music. She has released two CDs on the Azica label and has performed extensively internationally. Dr. Youngblood has been principal flutist of the Wichita Falls Symphony Orchestra since 1980 and has been a featured performer/clinician at several conferences. She recently received national recognition as the Phi Kappa Phi Artist for 2016–2018.

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

Christopher Madden is Assistant Professor of Piano Pedagogy at Texas Woman's University, where he teaches applied piano, piano pedagogy, and class piano. His playing has earned him numerous scholarships and grants, allowing him to perform throughout the United States and Italy. He regularly presents research at national conferences and gives workshops for local music teacher organizations. Dr. Madden holds degrees from University of Oklahoma, where he was a Graduate Teaching Assistant and Hoving Fellow, Florida State University, and Pennsylvania State University.

Texas Woman's University Graduate Flute Quartet

Based out of Denton, Texas, The Texas Woman's University (TWU) Graduate Flute Quartet is a chamber ensemble that actively performs throughout the Denton area. They recently completed their research in assessing the Class I flute quartets on the Texas University Interscholastic League (UIL) Prescribed Music List (PML), for which they have received the TWU Experiential Scholars Award research scholarship, presented at several university-hosted research poster sessions, and were invited as guest performers at events such as the Texas Flute Society 2018 Convention.

Thies, Tamara T.

Tamara T. Thies is an Assistant Professor of Music Education in the Bob Cole Conservatory of Music at California State University, Long Beach. She earned her B.M.E and M.A. from the University of Northern Iowa, a Conducting Diploma with Honors from the Liszt Academy in Budapest, Hungary, and her Ph.D. in Music Education from the University of Iowa. She presents professional workshops, sessions, and research at state, national, and international conferences. Her creative and research interests focus on music education at the intersection of creativity, innovation, and cultural relevancy.

Thomas, Martha L.

Dr. Martha Thomas is the Despy Karlas Professor of Piano and Associate Director for Undergraduate Programs at the University of Georgia Hugh Hodgson School of Music. She has been praised for the "lyrical beauty of her playing" and "her mastery of rhythmic and textural complexities." Appearances at conferences and festivals include those of the Music Teachers National Association, American Liszt Society, The College Music Society, World Saxophone Congress, Festival of Women Composers, American Suzuki Institute, World Piano Conference, and InterHarmony International Music Festival. Busy as a recording artist, Martha Thomas is now featured as soloist and collaborative artist on ten compact disc recordings on the ACA Digital, Centaur, Albany, and PARMA labels.

Dr. Thomas holds degrees through the doctorate from the Universities of Texas (BM and DMA) and Wisconsin (MM). Her major piano professors were William Race, Danielle Martin, and Howard Karp, as well as additional studies at the Aspen Music Festival with Lee Luvisi. Thomas has participated in master classes and coached with many nationally renowned pianists including Jack Radunsky, Marylene Dosse, Leon Fleisher, John Perry, and Ronald Turini.

A member of UGA's Senior Teaching Fellows, Dr. Thomas has also been inducted into UGA's Teaching Academy. A recipient of the 2012 Teacher of the Year Award from the Georgia Music Teachers Association, she was named an MTNA Foundation Fellow in 2015. Her students have enjoyed

numerous successes, including recent performances in Carnegie Hall and at the Mozarteum in Salzburg, as well as receiving prizes at national and international competitions.

Thrasher, Michael

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

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

As a performing clarinetist, Thrasher has performed in numerous symphony and opera orchestras, including the Tallahassee Symphony (Florida), Shreveport Symphony (Louisiana), Fargo-Moorhead Opera and Symphony (North Dakota), Texarkana Symphony (Texas), and the Longview Symphony (Texas). He currently serves as a member of the Board of Directors of the Tallahassee Symphony Orchestra and maintains active involvement with organizations such as the National Association of Schools of Music and the International Council of Fine Arts Deans. Thrasher holds the Bachelor of Music Education degree from Northwestern State University, and both the Master of Music and Doctor of Musical Arts degrees from the University of North Texas.

Tiffe, Janine

see Kent State University African Ensemble, The

Tingler, Stephanie

Dr. Stephanie Tingler, soprano, has appeared in opera, concert, oratorio and recital throughout the United States, England, Japan, Israel, South America and Africa. In opera, she has appeared as the Mother in *Amahl and the Night Visitors*, Queen of the Night in *Die Zauberflöte*, Adina in *L'Elisir d'Amore*, Nannetta in *Falstaff*. She apprenticed with the Lyric Opera of Cleveland and has presented arias in concert with the UGA Wind Ensemble, Athens Symphony Orchestra and Orquestra Sinfônica de Porto Alegre (Brazil). Among her many concert performances with orchestra are Beethoven's Symphony No. 9 with Orquestra Universidade des Caxias do Sul, Bach's Cantata No. 51 with Lancaster Festival, Haydn's *Creation* with Kingsport Symphony, Fauré's *Requiem* with Mansfield Symphony, and Mahler Symphony No. 2 with Marin Symphony.

Acknowledged as an outstanding interpreter of the art song repertoire, she was chosen to participate in the prestigious Cleveland Institute of Music Art Song Festival, Britten-Pears School for Advanced Musical Studies, and in 2014, was a semifinalist in Art Song division of The American Prize. Tingler has made numerous recital tours in a variety of programs, and released *American Art Songs and Their Poetry* (Centaur Records, 2017). She has been featured on programs at The College Music Society, Society for American Music, Festival of Women Composers International, Southeastern Women's Studies Association.

Stephanie Tingler was appointed to the School of Music faculty at the University of Georgia in 1992, where she is currently Associate Professor of Voice, teaching undergraduate and graduate studio voice, vocal pedagogy, vocal literature.

Toeller, Christopher

Christopher Toeller is a freelance vocalist and teacher. He performed in the 75th anniversary season with the Pittsburgh Opera Company. During this season, Christopher appeared as a chorus member in *Aida*, Second Priest in *The Magic Flute*, Yale Freshman *Paul's Case*, Parpignol *La Boheme*, and as Glazier and Reporter *Orphee*. His other roles include Ferrando in *Così fan tutte*, Crew 2 in *The Martian Chronicles*, and Sam Kaplan in *Street Scene*. Christopher holds degrees from Miami University in Oxford, OH and West Virginia University. He has studied with Benjamin Smolder, Hope Koehler and Nicholas Perna.

Torok, Steve

Steve Torok has performed with Stevie Wonder, Usher, The Temptations, Adam Levine, Four Tops, Jamey Johnson, Sheila E, Barry Manilow, O'Jays, Whispers, Brian Bromberg, Pete Escovedo, Taj Mahal, Toni Tennille, Tony Orlando, Bob Florence, and many others. His saxophone playing or arrangements have been featured on numerous national recordings including the hit TV shows *The Voice* and *American Idol*. Notable artists including trombonist Fred Wesley, saxophonists Ernie Watts, Tom Scott, and Kenny G, guitarist Mike Stern, and bassist Brian Bromberg have performed his arrangements. Steve's latest recording, *Eye to Eye*, co-produced by Dan Siegel, was released in 2015.

Steve is an award-winning jazz educator and faculty member at MiraCosta College in Oceanside, CA, where he teaches saxophone, improvisation, theory, history, and directs both MOJO (MiraCosta Oceanside Jazz Orchestra) and the Jazz Collective. His bands have received numerous awards and honors. In April 2017 the premiere jazz publication *Downbeat* named MOJO the Large Jazz Ensemble Winner among community college bands in the National *Downbeat* Student Music Awards. Additionally, the Jazz Collective received a 2017 *Downbeat* Student Music Award for Outstanding Small Jazz Combo Performance. MOJO also received 2015, 2016, and 2018 *Downbeat* Student Music Awards for Outstanding Large Jazz Ensemble Performance. MOJO has received official letters of commendation from both the United States Congress and the California Legislature. Steve was selected as a clinician and his bands featured performers for the 2015, 2017, and upcoming 2019 JEN (Jazz Education Network) Conferences in San Diego, New Orleans, and Reno.

Toups, Molly

see Red Shift Choir

Trantham, Gene

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

Trantham's research interests include theory pedagogy, music technology in instruction, analysis and performance, and the music of Frescobaldi as well as other 17th-century composers. He is the author of *Instructor's Resources for The Musician's Guide to Theory and Analysis* (Clendinning/Marvin) from WW Norton. His publications appear in *College Music Symposium*, *Sixteenth Century Journal*, *TDML ejournal*, and *Musical Insights*. He has presented papers at the International Technological Directions in Music Learning conference and at the national meetings of the Society for Music Theory, the Association for Technology in Music Instruction, and The College Music Society including recent

presentations on curricular issues, harmonic patterns in Frescobaldi's Toccatas, and the relationship between analysis and performance.

Trantham has served as Great Lakes chapter treasurer (2002-2004), vice-president (2004-2006) and as chapter president (2006-2009). He has also been a member of the 2010 & 2016 CMS national program committees, the Committee on Community Engagement, and the CMS Membership Committee. Currently, he is co-chair of the CMS Student Advisory Council and Great Lakes chapter archivist.

Trevino, Ashley

see Quartetto Dolce

Trio Minerva

Jacob Wright has performed in a variety of chamber music ensembles and is currently the principal flutist of the Rockwall Philharmonic. He received his undergraduate degree in Music Business from Hardin-Simmons University in May of 2016 and is currently pursuing a Master of Arts in Flute Pedagogy at Texas Woman's University.

Shannon McDonald recently graduated with a Master of Arts in Instrumental Pedagogy from Texas Woman's University and is currently pursuing a DMA in Performance at the University of Miami. In addition to solo and large ensemble work, Shannon enjoys performing chamber music and has performed in many chamber ensembles both locally and at state and national conferences.

Alexander Gillen is a Filipino-American classical guitarist who has performed internationally. He resides in Denton, Texas, and is currently pursuing a Master of Arts in Pedagogy at Texas Woman's University under the tutelage of internationally recognized guitarist, Carlo Pezzimenti. Alexander is an active performer in the Dallas-Fort Worth area and frequently presents solo and ensemble performances.

Jacob Wright, Shannon McDonald, and Alexander Gillen met while pursuing their Masters in Music Pedagogy at Texas Woman's University. With a mutual respect for each other's abilities and the urge to perform lesser known works, they formed a trio and began the search for music to suit their instrumentation.

Tuttle, Alexis

Alexis (Lexy) Tuttle graduated *magna cum laude* from the University of South Dakota with a bachelor's degree in the summer of 2016. She returned the next semester pursuing a Master's degree in Music History and is anticipating graduation in 2018. In addition to her class load, she is a teaching assistant with Dr. David Moskowitz for rock and roll appreciation and works with Dr. Paul Lombardi tutoring undergraduate music theory students.

During the first year of her course of study, she was able to act as a member of the steering committee for the USD Women, Gender, & Sexuality Studies Conference: "Cultures of Change," where she assisted in vetting proposals.

In her undergraduate career, Lexy was a counselor at three USD Summer Music Camps; she also tutored in the university writing center for three years before graduation.

While music has taken an academic position in her studies, Lexy still enjoys performing with USD Jazz I, where she plays tenor saxophone.

Ubani, Chidinma Krystal

see Kent State University African Ensemble, The

University of Alabama at Birmingham Chamber Trio

The University of Alabama at Birmingham Chamber Trio consists of Dr. Denise Gainey, clarinet, Dr. James Zingara, trumpet and Dr. Christopher Steele, piano. The group was established in 2012 and has performed throughout Alabama, Mississippi, North Carolina, Tennessee, New Mexico, and Virginia including appearances at the NACWPI/CMS National Conference, the Alabama Music Educators Conference, The College Music Society Southern Region Conference, the Birmingham Arts Music Alliance, and the National Association of Composers USA Conference. The UAB Chamber Trio has generated many new pieces for this genre including works by William Price, Jeffrey Boehm, Valentin Bogdan, Juan Maria Solare, and Virginia Samuel. A recording of these new works entitled *Many New Trails to Blaze* is scheduled to be released on the Ravello label in late 2018.

University Trio, The

The University Trio at the University of Tennessee at Martin is one of the earliest such chamber groups, having been founded in 1971 by UTM's Artist in Residence, pianist Allison Nelson.

Dr. Elaine Atkins Harriss, trio pianist for 30 years, is Professor of Music at UT-Martin and received her degrees from Peabody College of Vanderbilt University and the University of Michigan. Her dissertation was "Chamber Music for the Trio of Flute, Clarinet, and Piano: A Bibliographical and Analytical Study" (1981). She was named Tennessee Music Teacher of the Year and a Foundation Fellow by the Music Teachers National Association.

Charles Lewis holds degrees in flute performance from UT-Martin and the University of Memphis and is a lecturer at UTM. He serves as principal flute with the Jackson TN Symphony and subs with the Memphis Symphony. He is a member of the Cooper Young Winds Quintet and the LCD Woodwind Trio. Lewis previously served as principal flutist with the Southwest Michigan Symphony and the Memphis Repertory Orchestra.

Dr. Christa Frye is adjunct professor of music at Bethel University in McKenzie, Tennessee and has taught at Murray State University and the University of Tennessee at Martin. She is a performing artist for RZ Woodwinds based in the Czech Republic and performs frequently with the Paducah, KY Symphony. She has performed with the Midland-Odesa Symphony and the West Texas Winds Woodwind Quintet. Her degrees are from the University of Tennessee at Knoxville, the Florida State University, and the University of Texas at Austin.

VanBuren, Montavia

see Kent State University African Ensemble, The

Walker, Katherine

Katherine Walker is an assistant professor of music at Hobart and William Smith Colleges in Geneva, New York. Her research interests include eighteenth-century musical aesthetics and intersections of race and popular music in the U.S. since 1920. Walker holds dual Bachelor of Arts degrees in music and psychology, as well as master and doctoral degrees in musicology from Cornell University. She also earned a performance certificate in double bass from the Nadia Boulanger Conservatoire de Paris, France, and spent a year studying music of Sub-Saharan Africa as a Rotary Ambassadorial Fellow in Cape Town, South Africa. Titles of her recent projects include "Leopold Mozart, the Rationalist? Humanism and Good Taste in Eighteenth-Century Performance Practice," "Beyond Gods and Zombies:

Apotheosis in Chopin's Ballades," "Competitive Jamming in 1930s and 1940s Jazz," and "Eminem's Alterego and the New Authenticity."

Walsh, Natasha

Natasha Walsh is a PhD Candidate in Musicology and Ethnomusicology at York University. She is completing her dissertation entitled 'Canadian Composers of Sacred Choral Music,' focusing on contemporary Canadian and Indigenous composers. Her project is supervised by Michael Coghlan, Dr. Mark Chambers, Dr. Scott McLaren, and Dr. Bonita Lawrence. At York University, Ms. Walsh teaches undergraduate choir, music theory, and music history lectures and tutorials, and is pursuing a second certificate from the Teaching Commons. Ms. Walsh is a recipient of the 2018 George Black Membership Scholarship Award by the Hymn Society in the United States and Canada, and the Southern Ontario Chapter of the Hymn Society. Ms. Walsh holds a Master of Music in Vocal Performance degree from Université d'Ottawa, where she devoted her work to Canadian art song and church music, taught opera and popular music, and was mentored by Dr. Murray Dineen. She studied voice with Lawrence Ewashko and coached with Jean Desmarais from the National Arts Centre. As a soprano, Ms. Walsh was a cantor and soloist with the Schola Cantorum Choir of Notre-Dame Cathedral Basilica in Ottawa, directed by Canadian composer, Michel Guimont. Ms. Walsh was also a soloist and chorister with the Ewashko Singers in the Ottawa Chamberfest and as a chorister in the Governor General Awards. Ms. Walsh earned a Bachelor of Science degree in Music – Vocal Performance at Roberts Wesleyan College. She performed with the Eastman School of Music's Eastman-Rochester Chorus and was coached by Kristin Ditlow of Eastman School of Music.

Watanabe, Mihoko

see Musical Arts Quintet, The

Webster, Peter R.

Peter R. Webster is currently Scholar-in-Residence at the Thornton School of Music at the University of Southern California in Los Angeles and is a Professor Emeritus of Music Education at the Bienen School of Music, Northwestern University in Evanston, Illinois. He holds degrees in music education from the University of Southern Maine (BS) and the Eastman School of Music at the University of Rochester (MM, PhD). His current position at USC includes work in the Department of Music Teaching and Learning and as Vice Dean for the Division of Scholarly and Professional Studies. He offers online courses for the graduate programs at the University of North Carolina at Greensboro and the University of Florida at Gainesville. He assists with the music education doctoral program at Boston University. Webster was the 2014 recipient of the Senior Researcher Award from the Society of Research in Music Education of the National Association for Music Education. He is co-author with David B. Williams of *Experiencing Music Technology*, 3rd edition Updated (Cengage, 2008)/ 4th edition forthcoming (Oxford University Press), a standard textbook used in introductory college courses in music technology. He is the author of *Measures of Creative Thinking in Music*, an exploratory tool for assessing music thinking using quasi-improvisational tasks. He has presented at many state, national, and international meetings and is a frequent keynote speaker. His published work includes over 100 articles and book chapters on technology, music education practice, and creative thinking in music which have appeared in journals and handbooks in and outside of music.

Weeks, Jennifer

see Fifth Inversion

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 (1990-2014), performing the music of Libby Larsen, Judith Zaimont, Katherine Hoover, Cecile Chaminade, Josephine Lang, Louise Talma, Germaine Tailleferre, and Judy Coe, among others. Dr. Wheatley holds a Ph.D. 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 Perlango's piano works in Salzburg, Madrid, Zagreb, South Korea, Buenos Aires, and Helsinki as well as her performance of Germaine Tailleferre's two-piano works in Beijing, China.

Wiedenfeld, Laura

see Kent State University African Ensemble, The

Willey, Robert

Robert Willey teaches songwriting, computer music, music industry, and senior projects in the Music Media Production and Industry department at Ball State University. He has published books on Louisiana Creole Fiddle, Brazilian Piano, Music Production, and Midwest Music Business, and is the organizer of online centennials for Conlon Nancarrow and Scott Joplin.

Williams, Marquita

see Kent State University African Ensemble, The

Williams, Melanie

see LeBaron Trio, The

Winter, Patricia

Patricia Winter, PhD, MT-BC: is an Associate Professor of Music at Radford University in the music therapy program and a board-certified music therapist. Her classroom experiences have inspired her to present internationally, nationally, and regionally about pedagogical practices for music therapy educators.

Wohletz, Jeremy

Jeremy Wohletz serves as Assistant Professor of Woodwinds at Dickinson State University, where he teaches woodwind pedagogy, music theory, and jazz. He enjoys a diverse musical life as both a performer and educator. He is a large advocate for new music, both performing and commissioning new compositions. One of these commissions premiered at the 2012 ICA convention by his guitar and clarinet duo, "Pararo," described by *The Clarinet Journal* as "a soothing blend of guitar and clarinet that washed through the ears to the soul." As a solo recitalist, he has presented performances and masterclasses throughout the United States, Canada, and at several locations in Portugal.

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

Wolak, Kornel

see Bridge+Wolak Duo

Woodworth IV, William W.

see Woodworth Freeze Duo, The

Woodworth Freeze Duo, The

From Emporia State University, in Emporia, Kansas, USA, Dr. William Woodworth and Dr. Tracy Freeze form The Woodworth Freeze Duo. Dr. Woodworth is the ESU Director of Athletic Bands, Low Brass and Electric Bass Instructor, and Dr. Freeze is the ESU Director of Percussion.

The Woodworth Freeze Duo specializes in chamber works of the 20th and 21st Centuries. This percussion and low brass/electric bass duo came together in 2016 during their tenure at Emporia State University, each bringing their own unique sense of musicality and artistic traditions.

William Woodworth, originally of Casper, Wyoming, and Tracy Freeze of Reno, Nevada are a powerfully cohesive duo in all manner of repertoire. They bring together decades of experience and extraordinary talent to create a musical symbiosis that is unmatched. These virtuosic musicians and contemporary music specialists provide the ever-important timbral palette which is the crux of contemporary music.

The primary musical pursuit of The Woodworth Freeze Duo is to present a fresh perspective on traditional repertoire and a tantalizingly bold voice in the realization of new works. To that end, the group fosters the creation of new chamber music and is eager to offer their interpretation to premiere performances and recordings.

Woolery, Danielle

see Texas Woman's University Faculty Trio

Wright, David

see Texas Woman's University Graduate Flute Quartet

Wright, Jacob

see Trio Minerva

see Texas Woman's University Graduate Flute Quartet

Wright-Ivanova, Christina

Christina Wright-Ivanova, hailed by critics as 'a brilliant collaborative pianist' (Wiener Zeitung, Vienna) and 'an ideal partner' (Huffington Post) is currently the Coordinator of Piano/Collaborative Piano and Assistant Professor of Music at Keene State College, New Hampshire.

She has performed throughout the USA, Australia, UK, Europe, Canada, China and South America and is on faculty at New England Conservatory's Summer Institute for Contemporary Performance Practice in Boston, MA.

Dr. Wright-Ivanova is a strong advocate of new music and has performed over twenty World, EU and US Premieres at the Isabella Stewart Gardner Museum, Boston's Museum of Fine Arts, The Harvard Club, Opera America (NY), New England Conservatory's Jordan Hall, Tanglewood's Ozawa Hall, Clutch New Music series, the NEON Festival in Las Vegas, and the Steve Reich Festival where she worked with the composer. Recent international concert performances at Teatro Sociale in Como, Reaktorhalle (Munich), Humboldt University, École Normale Supérieure Lyon, Joanneumsviertel Museum, Amici della Musica Paisello Concert Hall (Lucera), and Schloss Frohnburg (Salzburg).

The 2018 season includes recitals throughout the USA, Italy, Germany and Bulgaria, and a performance of new music at the Berlin Art Song Festival. She can be heard in CD recordings on Roven Records, New World Records, ARS Produktion and MSR Classics. Dr. Wright-Ivanova is currently the Artistic Director for 'Bijou de la Vida Concert Series' in Boston.

Her degrees are from the University of Texas at Austin (DMA), New England Conservatory (MM), and the University of Victoria, Canada (BM). [www.christinajwright.com]

Yoon, Angela

Coloratura soprano Angela Yoon has been praised for her “delightful” and “beautifully expansive” voice and her ability to deliver texts through music. Yoon has been named as a winner and finalist in various competitions, and she has been featured as a guest artist throughout the U.S. and abroad. Yoon has been a featured soloist on recordings for National Public Radio (NPR) and in major oratorios and cantatas including Phan’s *Vietnamese Requiem*, Orff’s *Carmina Burana*, Handel’s *Esther*, Haydn’s *Nelson Mass* and *Missa Brevis St. Joannis de Deo*, Willcock’s *Magnificat*, Allegri’s *Miserere*, Bach’s *St. John’s Passion*, and Perez-Velazquez’s *Ídolos del Sueño*. Roles performed in operas include Kitty (The Last Savage), Thi Mao (The Tale of Lady Thị Kính), La fée (Cendrillon), Madame Goldentrill (Impresario), Sandman (Hansel and Gretel), the Plaintiff (Trial by Jury), and Mabel (The Pirates of Penzance). As an educator, Yoon has had diverse experiences with musicians and non-musicians alike. She served as a visiting lecturer of voice at Baylor University in the past year, and previously at Indiana University where she has taught applied voice lessons and several voice courses as an associate instructor. She has completed her Doctor of Music degree at Indiana University where she also earned a Master of Music degree. For the coming season, she will appear as guest artist and lecturer in Illinois, California, Indiana, and Canada and will be collaborating with musicians throughout Germany and Switzerland.

Young, Sarah Jane

see Bold City Contemporary Ensemble

Youngblood, Pamela

see Texas Woman’s University Faculty Trio

Zdzinski, Stephen

Stephen F. Zdzinski is Professor of Music Education at the Frost School of Music. He teaches graduate courses, directs research, and serves as the graduate program director for music education. Dr. Zdzinski’s research programs focus on parental involvement in music, social issues in music learning, musical performance measurement, international music education, and music research methodology. He has authored more than 40 articles in various professional journals.

A recent recipient of a research grant from the NAMM Foundation’s Sounds of Learning Project, Dr. Zdzinski has made over 90 presentations at international, national and state music conferences. Dr. Zdzinski has been teaching in higher education since 1992. Prior to joining the faculty at the Frost School of Music, he taught at the University of Maryland, the University of Toronto, Indiana University, Wayne State University, and the University of South Carolina.

In addition, Dr. Zdzinski serves on the editorial boards of *Journal of Research in Music Education*, *Research Perspectives in Music Education*, *Contributions to Music Education*, and *Psychology of Music*. He is a member of The National Association for Music Education, Society for Research in Music Education, Society for Music Teacher Education, International Society for Music Education, and The College Music Society. He received a B.M. in French Horn Performance and Music Education from the

Cincinnati College - Conservatory of Music, and the M.M.E. & Ph.D. in Music Education from Indiana University.

Zingara, James

see University of Alabama at Birmingham Chamber Trio

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