

**2020 CMS / ATMI / NACWPI / PKL NATIONAL CONFERENCES  
BIOGRAPHIES OF COMPOSERS, PERFORMERS & PRESENTERS**

**Updated September 24, 2020**

**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). 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 Robinson High School Percussion Ensemble (Tampa, FL), The Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, the Louisiana State University Percussion Ensemble, the EOS flute and guitar duo, guitarist Kenneth Kam, VioLet, Lee Hinkle, Richard Nunemaker Studios, Selmer Paris, Buffet Crampon, and D'Addario Woodwinds.

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

**Albert, Daniel**

Daniel Albert is Assistant Professor of Music Education at the University of Massachusetts Amherst. He received his Bachelor of Music degree, summa cum laude, from the University of Massachusetts Amherst, his Master of Music (Music Education) degree from the University of Michigan, and his Doctor of Philosophy in Music Education degree from Michigan State University. Albert was previously Assistant Professor of Music, Human Development, and Learning at Augsburg University in Minneapolis, Minnesota. Prior to graduate studies, Albert taught classroom general music and instrumental music for 11 years at Glenbrook and Williams Middle Schools in Longmeadow, Massachusetts. Albert has presented at national and international research conferences, as well as authored and co-authored research studies and articles published in the *Journal of Research in Music Education*, *Journal of Music Teacher Education*, *Arts Education Policy Review*, *Research Studies in Music Education*, *Music Educators Journal*, and *Update: Applications of Research in Music Education*. A strong proponent of partnerships with K-12 music educators and arts organizations, Albert continues to be active as a presenter at state, regional, and national music education conferences and as a featured guest conductor and clinician at schools throughout New England.

**Alberti, Alex**

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**Arania, Orna**

Orna Arania performed extensively as a soloist in concert series and festivals with most of the leading orchestras in her native country of Israel, and toured as a soloist with various Israeli ensembles in Italy, Germany, Austria, The Czech Republic, Hungary, Denmark, Australia, New Zealand, Singapore, Thailand, Canada, and the United States.

Since arriving in the United States, she has performed as soloist with ensembles and orchestras such as The Peninsula Music Festival Orchestra, Distinguished Concerts International Orchestra New York, Elgin

Symphony, Lima Symphony, Illinois Valley Symphony, The Callipygian Players, Ars Antigua, The Janus ensemble, Northwestern University Chamber Orchestra, Ohio Northern University Symphony Orchestra and more.

In addition to her performances as a soloist, she sings with leading ensembles in Chicago, such as Bella Voce and Bella Voce Camerata, and has been both a singer and assistant conductor of The Lakeside Singers, with whom she performed in several productions at the Ravinia Festival, and sang on seven released recordings. For the last five years she has been serving as conductor in residence and cantorial soloist at Am Shalom synagogue in Glencoe, Illinois.

Dr. Arania earned both her master's and Doctor of Music degrees in Voice and Opera Performance from Northwestern University. She is a tenured associate professor of voice at Northern Illinois University, where she has been teaching since 2006. In addition to teaching and performing the traditional Western classical repertoire, she has been researching, performing and conducting Israeli and Jewish vocal and choral music.

### **Armentrout, Desmond**

Desmond Armentrout is currently a Ph.D. candidate in music education at University of Massachusetts Amherst. His current research foci include technology integration in music education, LGBTQ themes and topics in music education, and creativity in music education. He is currently an adjunct professor at the Des Moines Area Community College at the Newton, Iowa Campus and teaches a course in Arts Humanities, a teaching associate and building substitute teacher at Prairieview School for the Waukee School District in Iowa, as well as an ACT Project Reliability Scorer with the Pearson Scoring Division. He has assisted in the music education department with courses in music appreciation, intro to music education, and elementary music methods. He has given technology demonstration sessions at the Association for Technology in Music Instruction/College Music Society National Conference, Massachusetts Music Educators Conference, and the International Society for Music Education 32<sup>nd</sup> & 30<sup>th</sup> Annual World Conference.

### **Arnold, C. Benjamin**

Ben Arnold, a musicology professor at the University of Kentucky, specializes in the music of Franz Liszt and the topic of music and war. In addition to writing for and editing *The Liszt Companion* (Greenwood Press), he is also author of *Music and War*. His publications on Liszt appear in *New Perspectives on Liszt and His Music*, *Liszt and His World*, *Liszt and the Birth of Modern Europe*, and the *Journal of the American Liszt Society*. His war-related articles appear in *The Oxford Companion to American Military History*, *The Musical Quarterly*, *The Journal of Musicological Research*, *The Music Review*, *Holocaust and Genocide Studies*, and *Music and War in the United States*.

As a pianist, Arnold also performs frequently as a vocal accompanist with soprano Elizabeth Packard Arnold. They performed an all-Liszt song recital in Weimar, Germany as part of the International Franz Liszt Congress's 200th anniversary celebration of the composer's birth in 2011 and at the American Liszt Society's festival at San Francisco Conservatory (2013) and Arizona State University (2019).

Arnold has presented professional papers at numerous conferences in the U.S., Australia, Canada, Germany, Italy, and Sweden. He served as a frequent lecturer for the Atlanta Symphony Orchestra pre-concert lecture series and the Emory Chamber Music Society of Atlanta. From 2003 to 2012 Arnold served nine years as Director of the University of Kentucky School of Music and was on the faculty of Emory University for sixteen years where he served two terms as Chair of the Music Department.

### **Arnold, Elizabeth Packard**

Elizabeth Packard Arnold, soprano, is a versatile singer who has frequently performed as a soloist in recitals and oratorios throughout the U.S. with emphasis on early music and the Lieder of Franz Liszt. Her previous performances of Liszt's songs include a recital in Weimar, Germany as part of the International Franz Liszt Congress (2011) and at the American Liszt Festival at San Francisco Conservatory (2013) and Arizona State University (2019).

She has also sung with numerous regional orchestras, performing works of Bach, Handel, Haydn, Mozart, Mendelssohn, Brahms, and Saint-Saëns. For years she performed as a soprano soloist with New Trinity Baroque Ensemble (NTB) in performances of Bach cantatas, solo cantatas of Handel, Monteverdi's Vespers of 1610. She also appears in recorded NTB performances of Carissimi's Jonas and Jephthé, Charpentier's Messe de Nuit, Monteverdi's Selve Morale e Spirituale, and Purcell's Dido and Aeneas on Edition Lilac.

Her interest in teaching mindfulness in the voice studio has resulted in KORU Mindfulness certification and health and wellness initiatives in the College of Fine Arts. She has given presentations at national conferences for the College Music Society (2019), Presbyterian Association of Musicians (2019), and National Association of Teachers of Singing (2016).

Professor Arnold has a BME from UNC Greensboro, an MSM from Emory University, and a DMA in vocal performance from the University of Cincinnati—College Conservatory of Music. She is an Associate Professor of voice at the University of Kentucky and serves as the Associate Dean of the College of Fine Arts.

### **Arteaga, Sasha Linn**

Sasha Arteaga is a recent graduate of the University of Kansas School of Music, earning a Bachelor of Arts in Music. Her research interests include early church music, Latin American and Chicano music, folk and Americana, brass banding in the UK and North America, and minimalist composers. During her undergraduate career at KU she performed with various ensembles, including the Symphonic Band, Wind Ensemble, and Trombone Choir; she was also a member of the award-winning Fountain City Academy Band (Shawnee, KS). She is currently working on an MM in Musicology and a Graduate Certificate in Trombone Performance at the University of New Mexico.

### **Atticks, Barry**

Dr. Barry Atticks is an associate professor of music and is the director of the Clair Brothers Music Business Technology program at Millersville University, where he teaches music technology courses. Dr. Atticks holds degrees in Business Management/Piano (B.S.), Commercial Music Composition (M.M.), Intelligence/Terrorism (M.S.) and Music Education (Ph.D) from Elizabethtown College, California State University-Los Angeles, American Public University and Penn State University, respectively. Additionally, he has studied music technology at Berklee College of Music and the University of Oslo. He has worked as a sound designer and a music engineer in New York and sound effects editor for Sony Television in Los Angeles. More recently, he has served as music supervisor and sound editor for the documentary, Ricki's Promise. He produces live shows. He currently performs on weekends with the hard rock band MauveStrom, composed of current students and alums of Millersville University's MBT program.

### **Babcock, Audrey**

Audrey Babcock is an award-winning mezzo-soprano who has gained notoriety as a sought-after Carmen, having over 115 performances of this femme fatale under her belt. She has performed with Seattle Opera, Florida Grand Opera, New York City Opera, San Diego Opera, and more. She has spent her career promoting new works with companies such as Prototype Festival, American Lyric Theatre, and Beth Morrison Projects. On tour now is Ms. Babcock's flamenco duo *Beyond Carmen*, which explores her Sephardic roots with the quickly disappearing language of Ladino.

### **Bain, Reginald**

A composer and theorist with a specialty in computer music, Reginald Bain (b. 1963) holds degrees from Northwestern University (D.M. Composition 1991 & M.M. Composition 1986) and the University of Notre Dame (B.S. Mathematics and Computer Science 1985) where he studied composition and computer music with Gary Greenberg, Paul Johnson, M. William Karlins, Gary Kendall and Alan Stout. He is currently Professor of Composition and Theory at the University of South Carolina where he serves as Theory Area Coordinator and Director of the Experimental Music Studio (xMUSE).

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

Nancy H. Barry is Professor and Program Coordinator of Music Education in the Department of Curriculum and Teaching at Auburn University. She earned 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 numerous publications in peer-reviewed journals such as *Arts and Learning*, *Psychology of Music*, *Journal of Music Teacher Education*, *Contributions to Music Education*, *UPDATE*, and *Bulletin of Research in Music Education*, and is a frequent presenter at national and international professional conferences. Barry is an active member of professional organizations such as NAFME and The College Music Society (CMS). Professional service includes past President of the CMS Southern Chapter, National CMS Secretary from 2016–2018, and currently chairing the CMS Committee Career Development and Entrepreneurship.

### **Bartu, Bryce**

Dr. Bryce J. Bartu is a tenor originally from Grand Island, Nebraska. He was most recently seen onstage as Aldolfo Pirelli in *Sweeney Todd* and Steven Kodaly in *She Loves Me* for Utah Festival Opera.

Comfortable performing both opera and musical theater roles, Dr. Bartu has previously been seen as Cinderella's Prince in *Into the Woods* (Boulder Theater Company), Aldolfo Pirelli in *Sweeney Todd*, First Armored Man in *Die Zauberflöte*, Danilo in *The Merry Widow* (Eklund Opera) Ralphie Boland in *Dogfight*, Mal in *The Addams Family*, George in *The Drowsy Chaperone* (The STAGE Theater), Pat in *42nd Street* (Pinewood Bowl Festival), Enoch in *Carousel* (Asheville Lyric Opera), Jim Casey in the Chicago premiere of *The Grapes of Wrath*, Lorenzo in *Lucrezia*, Alfredo in *Die Fledermaus* (Northwestern Opera Theater), Bill in *A Hand of Bridge*, Anthony in *Sweeney Todd* (Aspen Opera Festival), Carl Lindstrum in *O! Pioneers*, Tybalt in *Roméo et Juliette*, Giuseppe in *The Light in the Piazza*, Simon Stimson in *Our Town* (Nebraska Opera Theater).

### **Beauregard, Julie**

Dr. Julie Beauregard is Assistant Professor and Coordinator of Music Education at the University of Missouri–St. Louis. Previously she worked with graduate and undergraduate students while on instructional faculties at Oregon State University, Northwestern University, Eastman School of Music, and in online contexts through Kent State University and Boston University. Dr. Beauregard taught preK-12 music for twelve years and has particular expertise in early childhood and high school general music.

Dr. Beauregard earned B.M., M.A., and Ph.D. degrees in Music Education and an M.A. in Ethnomusicology from the Eastman School of Music. She was elected to serve as a Member-at-Large on the MayDay Group's Steering Committee for a six-year term beginning in 2018, was formerly Oregon's SMTE (Society for Music Teacher Education) chair, and was a writing team member for both the 2014 National and the 2017 New York State Standards in Music.

A Presser scholar, she seeks to reveal hidden or marginalized phenomena through her research by exploring topics including intercultural music transmission, popular music education, music teacher identity, embodied knowledge, and music teacher preparation. Dr. Beauregard has presented research and workshops at state, regional, national, and international conferences in Music Education and Ethnomusicology. Some of her scholarship has been published in *The Journal for Music Teacher Education*, the *Bloomsbury Handbook of*

*Popular Music Education*, and the upcoming text *Narratives and Reflections in Music Education: Listening to Voices Seldom Heard*.

**Belter, Babette**

see Greenwood Faculty Ensemble

**Berenson, Gail**

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

**Beyt, Chris**

Dr. Chris Beyt, guitarist, bassist, electronic composer, and recording engineer in Asheville NC, is the Assistant Professor of Jazz Guitar and Recording Arts at Western Carolina University. He earned degrees in jazz performance from Loyola University New Orleans, University of North Texas, and his doctorate from the University of Illinois.

**Bogdan, Valentin M.**

Pianist and composer Valentin Mihai Bogdan serves as Associate Professor of Music at Mississippi University for Women. His compositions were performed internationally at the Assisi Festival of Performing Arts (Italy), Moscow Composers' House (Moscow, Russia), Prokofiev Museum (Moscow, Russia), Spectrum Festival (Kazan, Russia), Sala Patria (Brasov, Romanian), Transilvania University Concert Series (Romania). In the US, some of most significant performances are at Festival Miami, Music at MOCA Concert Series, 2017 International Trumpet Guild Conference, the Oregon Bach Festival, and at new music concerts hosted The College Music Society, NACUSA, the Society of Composers Inc.

His music was premiered by musicians of the Cleveland Symphony Orchestra,, Grambling State University Wind Ensemble, Black Bayou Brass Trio, and the AWC Wind Ensemble. He has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, the AWC Concert Band, and Dranoff Two Piano Foundation of Miami. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.

**Bosits, Marcia L.**

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

**Bowman, Judith**

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

**Bristol, Caterina**

Caterina Bristol is Professor of Music and Interim Dean for the College of Visual and Performing Arts at Alabama State University. She has presented on the topics of diversity in graduate music programs, 21<sup>st</sup> century musicianship, and the use of technology for under-resourced institutions at several national and international conferences. She serves as the Southern Division Chair for NACWPI and has been a Fellow of the Sphinx Organization SphinxConnect program. Dr. Bristol serves NASM as a member of the Commission on Accreditation, as a Visiting Evaluator, served on the Board of Directors, and is a past member of the Nominating Committee. She earned degrees in music performance and pedagogy from The Ohio State University and the University of Northern Colorado. Associate Dean Bristol also holds a Master of Library Science degree from Texas Woman's University.

**Broadway, Kenneth**

Equally at home behind timpani, steel pan, or the drumset, Dr. Kenneth Broadway has a passion for training the next generation of teachers, performers, and leaders in the field of music. He has served as Director of Percussion Studies at the University of Florida since 1997. As a composer, performer, and presenter, Dr. Broadway has appeared at various conferences and symposiums throughout North America, Europe and Australia. Among these are the Midwest Clinic, the Percussive Arts Society International Convention, the Symposium of the International Musicological Society, the Hawaii International Conference on the Arts and Humanities, and the Music Educators National Conference. His compositions have been performed at The College Music Society International Convention, the National Association of College Wind and Percussion Instructors National Conference, the World Saxophone Congress, and the North American Saxophone Alliance National Conference. His compact disc with the LYNX Duo (*Music for Saxophone and Percussion*) is available on the Mark Custom Recording label, and he is featured on other recordings on the Mark and Capstone labels. Dr. Broadway is active in the Percussive Arts Society, The College Music Society, and NACWPI. He is the Past President of NACWPI (2010–12), Past President of the NACWPI Florida Chapter (2005–08), and Past President of the Percussive Arts Society's South Dakota Chapter (1994–97). He is a Performing Artist for the Yamaha Corporation, and educational endorser for Remo Drumheads, Sabian Cymbals and Promark Mallets. Dr. Broadway received the BM, MM, and DMA degrees from the University of Georgia.

**Brook, Julia**

Julia Brook has been an Assistant Professor of Music Education at the Dan School of Drama and Music since July 2015. Julia's primary research program examines the interactions between curriculum and community contexts, specifically in relation to the arts and rural education. Her research has examined music education programs in rural areas in Canada and has explored the educational experiences of self-taught Indigenous artists who grew up in Canada's North. She has disseminated her research findings to professional and academic audiences through presentations at conferences including the Canadian Federation Music Teachers' Association Conference (CFMTA), Canadian Society for Studies in Education (CSSE), and the International Society for Music Education (ISME). She has also published in *Canadian Music Educator*, *Music Education Research*, *International Journal of Music Education*, and the *Canadian Journal of Higher Education*, among others.

**Brown, Jeremy**

Jeremy Brown is Professor of Music at the University of Calgary where he teaches the saxophone studio, teaches a graduate course in teaching and learning and the jazz orchestra. He is the author of *The Wind Band Music of Henry Cowell* (Routledge, 2018) and contributing editor to the journal *Canadian Winds*. He was lead compiler and editor of the inaugural multi-book *Royal Conservatory of Music Saxophone Series* (Frederick Harris, 2013). He is the author of articles and book reviews in the *Instrumentalist*, *Journal of Band Research*, *Journal of the World Association of Symphonic Bands and Ensembles*, *Canadian Winds*, and has performed and presented papers at regional and national College Band Director National Conferences as well as the Jazz Educators Network and the Internationalen Gesellschaft Zur Erforschung und Forderung Der Blasmusik. As a performer, the *Ottawa Citizen* wrote of his performance of *The Orchid Garden* (Andrew MacDonald): "Brown's performance was a dazzling display of classical discipline and agility combined with a jazz artist's freedom and sense of exploration (November 2015)."

He has been both an artist-in-residence and lecturer at the Banff Centre for Arts and Creativity. He earned degrees in music education and performance including the Performer's Certificate in Saxophone at the Eastman School of Music.

Among his more than fifty commissions by Canadian composers, "Wayfarer" was nominated as Outstanding 2015 Classical Composition of the Year by the Western Canadian Music Awards. In 2010, his solo CD of Canadian saxophone music, *Rubbing Stone* was nominated outstanding classical recording of the year.

**Bulow, Harry T.**

Harry Bulow received his B.A. with distinction in music from San Diego State University (1975), and his M.A. and Ph.D. in music theory and composition from UCLA (1978, 1983). Bulow also holds a Performer's Diploma in Saxophone Performance from Trinity College of Music, London, England. His principal composition teachers include Aaron Copland, Peter Mennin, Henri Lazarof, Roy Travis, David Ward-Steinman and Henry Mancini. His principal saxophone teachers include Gary Gray, Gene Corporon and Harvey Pittel. His music is published by Alfred Publications, Roncorp/Northeastern Music Publications, Imagine Music and Silver Mace Publications. Recordings of his works can be heard on North/South Consonance Records, Beauport Classical Records, Kickshaw Records and Crest Records. He is Professor of Music and Chair of the Department of Music at Purdue University in West Lafayette, IN.

### **Burtzos, Alex**

Alex Burtzos is an American composer and conductor based in New York City and Orlando, FL. His music has been performed across four continents. Alex has collaborated with some of the world's foremost contemporary musicians and ensembles, including JACK Quartet, Yarn/Wire, Contemporaneous, ETHEL, loadbang, Jenny Lin, RighteousGIRLS, and many others. He is the founder and artistic director of ICEBERG New Music, a New York-based composers' collective, and the conductor of the hip-hop/classical chamber orchestra ShoutHouse.

As a composer, Alex is committed to pursuing artistic expression unconstrained by boundaries of school or style. His work often incorporates elements of the 20<sup>th</sup> century avant-garde, jazz, rock, metal, and hip-hop alongside or against classical/preclassical structures and sounds, justifying these juxtapositions with a great depth of musical ideas and extra-musical knowledge. Alex's music takes as its basis and provides commentary on a diverse array of subject matter, from early colonial history to recent events, from Shakespeare's tragedies to naughty text messages. His unique approach has earned him accolades and awards from organizations around the world.

Alex exclusively conducts contemporary repertoire and has given over 40 world and regional premieres by emerging and established composers. As conductor of ShoutHouse, he blends elements of jazz and classical conducting styles to cultivate a unified, engaging sound that's "incomparable to anything existing." (*Culture Trip*)

Alex holds a DMA from Manhattan School of Music, where his primary teachers were Reiko Fueting and Mark Stambaugh. He is the Chair of Composition Studies at the University of Central Florida.

### **Cable, Jennifer**

Jennifer Cable earned her D.M.A. and M.M. degrees from the Eastman School of Music in Rochester, NY, and her B.M. degree from Oberlin College. Her published essays examine English secular song, including Henry Carey's treatment of political satire, mad songs of the early eighteenth century, burlesque cantatas of the eighteenth century and the development of the eighteenth-century English cantata. Her current research considers two distinctly different areas of study: first, the role of women amateur musicians on early twentieth-century American arts culture, and second, the positive impact of Traditional Chinese Medicine pillar Qi Gong on freeing the voice. Dr. Cable is a Professor of Music at the University of Richmond, Richmond, Virginia, where she coordinates the Vocal Studies Program. A Qi Gong instructor, Dr. Cable trained with Qi Gong master teacher Dr. Aihan Kuhn, C.M.D. She also teaches Koru Mindfulness classes at the University of Richmond.

### **Calderón Cornejo, Gabriela**

Costa Rican pianist Gabriela Calderón Cornejo is a passionate player who has explored diverse musical styles which have provided her with a unique voice full of creative approaches. Calderón Cornejo has acquired wide-ranging experience as a solo performer, chamber musician, collaborative pianist, and teacher through her involvement in numerous performances in Costa Rica and the United States.

On the undergraduate level, Calderón Cornejo completed the Bachelor of Music and Licenciante of Music Degrees in Piano Performance at the University of Costa Rica. She then completed the Master of Music Degree at Ithaca College. Currently, Calderón Cornejo is pursuing the Doctor of Arts Degree in Piano Performance at Ball State University, with a secondary area of study in Entrepreneurial Music.

Calderón Cornejo expects to complete her degree in May of 2021, and it is her ambition to continue a performing and teaching career accentuated by her minor as an entrepreneur.



**Caravan, Lisa R.**

Dr. Lisa R. Caravan is a string pedagogue, cellist, and conductor who was recently appointed as an Assistant Professor of Music Teaching and Learning at the Eastman School of Music. Her previous positions included Assistant Professor of Music at Bucknell University, Assistant Professor of String Music Education at Auburn University and Lecturer in the Music Department at Buffalo State University of New York.

As a sought-after clinician, she has been invited to work with orchestra ensembles regionally, nationally, and internationally in London, UK and Perth, Australia. She spent three years as the music director for the Auburn, Alabama Youth Orchestra program and has public school instrumental teaching experience in Fairport, NY. Dr. Caravan has presented her research at state, regional and national conferences including the American String Teachers Association, College Music Society, Suzuki Association of Americas Conference, and National Association for Music Education Eastern Division Conference, New York State School Music Association and others.

Dr. Caravan is an experienced performer in a variety of settings, focusing on chamber and orchestral music. She performs regularly with the Paragon Ragtime Orchestra, an internationally recognized professional ensemble that specializes in “America’s Original Music.” Recently, she recorded with Paragon on their latest CD, *Black Manhattan, Volume. 3*. Dr. Caravan served until 2019 as principal cellist of the Williamsport Symphony Orchestra and was previously assistant principal cellist in the Binghamton Philharmonic. She has performed with numerous orchestras including Charleston Symphony, Columbus Symphony (GA), and Rochester Philharmonic Orchestra.

**Carney, Robert**

Dr. Robert D. Carney is an active soloist and chamber musician with recent solo recitals in Europe and the US. He is currently Professor and Chair of the Department of Music at Southwest Baptist University where he teaches piano. Carney’s students have been prizewinners in state, regional, and international competitions. As a pedagogue, his current research focuses on using Web-based instruction for facilitating independent learning. He has presented this research in Europe, Canada, and the US for conferences hosted by the College Music Society, Music Teachers National Association, European Association for Music in Schools, World Piano Conference, National Conference on Keyboard Pedagogy, and others. Carney has degrees from the University of North Texas (DMA) and Louisiana State University (MM) and has studied at the prestigious Aspen Music Festival in Colorado. Active in many professional associations, Carney is currently President of the Missouri Music Teachers Association.

**Carr, Tracy**

Oboist Dr. Tracy Carr, is active as a soloist, chamber musician, orchestral musician, & clinician. Her national performance & presentation venues include the IDRS International Conference, CMS National & International Conferences & the Hawaii International Arts & Humanities Conference. She has performed numerous recitals throughout the US & has presented masterclasses at Texas Tech University, West Texas A & M, Abilene Christian University, Hardin-Simmons University, UT-Brownsville, USC, Chapman University, Chicago State University, Southern Utah University, & the Sichuan Conservatory of China. Carr’s articles on performance & pedagogy have been published in the *NACWPI Journal*, *IDRS Journal*, *NM Music Educator’s Magazine*, & *The Instrumentalist* magazine. Tracy is Professor of Double Reeds & Music History at Eastern New Mexico University.

**Caruthers, Elena**

Dr. Elena Caruthers, an assistant engineering professor at Otterbein University, teaches freshman engineering, electrical engineering, and biomechanics. She majored in engineering and dance at Hope College and received her PhD in Mechanical Engineering from Ohio State. Her research interests include muscle function during activities of daily living and engineering education.

**Cates, Blythe**

Blythe Cates currently serves as a lecturer of voice at Texas State University after terms at the University of Texas at El Paso and the University of the Incarnate Word. Originally from Southern California, Cates received her doctorate in vocal pedagogy at the University of Texas at Austin under Darlene Wiley and Ruth Ann Swenson. She also has a master's in Opera Performance from UT Austin under the direction of Dr. Robert DeSimone.

Dr. Cates began teaching in 2007 and specializes in vocal health, age-appropriate material, musical interpretation and applying classical vocal technique to many genres, including opera, classical, pop, folk and musical theater.

An active soloist with many orchestras and ensembles, she has most recently performed with the Inland Master Chorale, Missouri Symphony, Riverside Opera, and the Texas Music Educators Association. She has performed operatic roles in *Lakmé*, *The Old Maid and the Thief*, *Summer and Smoke*, *The Rape of Lucretia*, *The Consul*, *Der Schauspieldirektor*, *Die Zauberflöte*, *Carmen*, and *I Pagliacci* and has extensive experience in performing musical theater.

**Chandler, Chuck**

Dr. Chuck Chandler is an active performer throughout the United States and has made international appearances in Germany, Austria, Italy, and Russia. Chandler has performance credits with KY Opera, the Rome Symphony Orchestra, Seven Hills Opera, the Louisville Philharmonic, Converse Opera Theatre, Pensacola Choral Society, and others, and has performed in venues such as Weil Recital Hall at Carnegie Hall and Scorca Recital Hall at Opera America. He is a featured performer for Graphite Publishing showcases at the national NATS conferences and has two recording projects underway. He serves on the faculty at Red River Lyric Opera and has been on faculty at the Orvieto Musica Festival in addition to being Assistant Professor of Voice at DePaul University.

**Chang, Joanne**

Described for her captivating and poetic musical interpretations, Malaysian pianist, Joanne Chang has performed and taught internationally in Asia, North America, and Europe. Joanne has been featured on WQXR's Young Artist Showcase (New York), WFMT's Fiesta Latin America (Chicago), International Menuhin Music Academy (Switzerland), BFM's Front Row Podcast (Kuala Lumpur), Indiana University's Latin American Music Center (Bloomington), Sphinx Connect (Detroit), and the National Youth Orchestra of China (Beijing), among others. As a pedagogue, Joanne is faculty member at the Indiana University Young Pianists Academy and Camp Encore/Coda (Maine). She has also held teaching positions at Indiana University and Florida State University. At IU, Joanne served as Associate Instructor in Piano and program assistant to the Secondary Piano and Accompanying Departments. Joanne is president/founder of the Music Teachers National Association (MTNA) Collegiate Chapter at IU, established Fall 2019. An ABD doctoral candidate in Piano Performance and Literature at Indiana University's Jacobs School of Music, she is currently working on a written project titled "Franz Liszt: The Bridge to Modernism."

### **Chaubey, Harshit**

Harry Chaubey is a Ph.D. student in the Music Arts Technology Department at IUPUI and is a graduate research assistant for the Tavel® Lab. After earning his master's degree in music technology at Trinity UCD Ireland, he carried out design and DSP work for PatchBlocks®, a U.K.-based synthesizer company recently bought out by Roli, specializing in micro-controllers. His musical work includes performing and composing as an electronic music artist and as the audio and production assistant to Los Angeles-based composer Wayne Sharpe. His areas of interest and research are in micro-controller based standalone devices working on real time DSP algorithms, sound manipulation, DIY sound devices using hardware hacking and embedded systems. He is currently working on designing interactive user interfaces for children as part of his research. He has been associated with various electro-acoustic music festivals as a live electronics artist including New Interfaces for Musical Interfaces (NIME).

### **Cheng, Ya-Hui**

Ya-Hui Cheng, a native of Taiwan, is an assistant professor of music theory at University of South Florida. Her current research focus is on the emergence of Chinese popular music including jazz, rock and hip hop and their impact on the capitalist and socialist societies of Taiwan and China. Other than popular music study, Dr. Cheng also works on Global Pop Theory curriculum and Giacomo Puccini's opera. She was the recipient of the National Opera Association Dissertation Competition Biennial prize on her Puccini research and also, the author of book *Puccini's Women: Structuring the Role of Feminine in Puccini's Opera*.

### **Chin, Brian Kai**

Brian Kai Chin is a musician, educator, and cultural entrepreneur. Trained in western classical, jazz, and world traditions, Brian's musical focus is only part of his larger vision as the founder and Executive Director of Common Tone Arts and the Chair of the Music Department at Seattle Pacific University.

With a wide array of musical activity, Brian moves seamlessly between soloing as a trumpeter, freelancing for world-class orchestras, composing new music, performing with the contemporary chamber ensemble TORCH, and producing socially conscious, multi-arts events.

Brian is focused on using music and imagination as a universal language to bring people together and celebrate our shared humanity. Much of this vision is embedded in his work via Common Tone Arts, a non-profit arts organization dedicated to inspiring positive change for our diverse world through arts education and music.

As the Chair of the Music Department at Seattle Pacific University, Dr. Chin has recently led an innovative 21<sup>st</sup>-century curriculum redesign. This vision focuses on encouraging students to become cultural leaders by nurturing complete musicianship and engaging in socially conscious art.

### **Chong, John**

As the Medical Director of the Musicians' Clinics of Canada, he has treated musicians with repetitive strain injuries, motor control problems, anxiety, depression, neuropathic pain, nerve entrapments, and stress-related disorders since 1986. His clinical and research interest is the psychophysiological regulation of the autonomic nervous system using biofeedback techniques for the prevention of repetitive strain injuries, focal dystonia, chronic pain, depression, and substance use disorders. His education includes medicine, clinical epidemiology and biostatistics, occupational health, public health and preventive medicine, acupuncture, and psychotherapy at McMaster University. He was an Assistant Professor in the Department of Clinical Epidemiology and Biostatistics at the McMaster Faculty of Health Sciences tenured in 1990 and is currently an Assistant Clinical Professor in the Department of Family Medicine. He is an Adjunct Professor in the Music and Health Research Collaboratory at the Faculty of Music, University of Toronto. He was a founding member and is the Treasurer (2016–present) and Past President of the Performing Arts Medicine Association (2010–16) creating the transformation “PAMAForte! – Rewriting the future of PAMA”. He has led a Task Force of PAMA experts to

create a series of State-of-the-Art Reviews in Psychological Health at the request of the National Association of Schools of Music (NASM) completed in 2017. He recently has been appointed to the editorial board of Music and Medicine. He is an avid collaborative pianist as a member of the Cottrell-Chong Doc Duo piano duo and the DragOn Chamber Music Society.

### **Chung, Jiyoun**

Jiyoun Chung is a pianist composer, originally from South Korea. Her pieces have been performed at festivals and concerts worldwide including American Composers Orchestra Earshot, Indiana State University Contemporary Music Festival, the Mizzou New Music Initiative, Darkwater Women in Music Festival, String Quartet Smackdown V, Music by Women Festival at Mississippi University for Women, Singapore Asian Composers Festival, Graduate Association of Music and Musician at University of Texas-Austin, Red Note Festival.

Her pieces have been performed by Ensemble Dal Niente, Invoke, Aguascalientes Symphony Orchestra, Columbia Chamber Choir, Locrian Chamber Players, Bucheon Philharmonic Orchestra Chorus, Catchfire Collective, Jonathan Levin, April Kim, John Koch, and more.

She was the winner of the 54<sup>th</sup> Indiana State University Music Now Composition Contest, 2020 Locrian Chamber Players Call for Scores, 2020 Ball State University New Music Festival Call for Scores, 2020 Missouri Composers Project Competition, 2015 Singapore Asian Composers Festival, and the second place winner of 2020 Darkwater Women in Music Composition Competition, and a finalist in the 2020 Women Composers Festival of Hartford International Call for Score, 2019 String Quartet Smackdown V, 2014 PUBLIQ Access Competition and 2014 Birmingham New Music Festival, a semifinalist in The American Prize in 2013 and 2014.

She teaches at Illinois Wesleyan University. She received her Bachelor in Composition from Hanyang University, Master's in Composition and in Piano Performance from Illinois State University, and her Doctor of Musical Arts in composition at the University of Missouri-Kansas City, where she studied with Chen Yi, Zhou Long, and James Mobberley.

### **Clements, Alexander**

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

### **Cockey, Linda**

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

### **Colahan, Ellwood**

Ellwood Colahan holds a B.M. in Classical Guitar Performance, an M.A. in Music Theory, and an M.L.I.S. in Library Science, all from the University of Denver, where he now serves as Music and Performing Arts Reference Librarian and teaches a graduate music bibliography course under a separate adjunct appointment. His research interests are varied; he has presented nationally and regionally on the bibliography of classical guitar repertoire, on gamified library and classroom instruction, on diversification in academic music library collections, and on issues in contemporary Balinese gamelan music. Before receiving his appointment at DU, Mr. Colahan taught classical guitar and guitar ensemble at Adams State University, Colorado State University (Pueblo), Pikes Peak Community College, and Pueblo Community College. Mr. Colahan serves as media review editor for *Soundboard Scholar*, a peer-reviewed journal of guitar studies. He is Program Director of the Denver Chapter of the American Recorder Society and served from 1993–96 as a United States Peace Corps volunteer in the West African nation of Guinea. Mr. Colahan lives in Denver with his wife, Ni Nyoman Erawati, and their two children.

### **Coles, Drew X**

Drew X Coles is a multi-instrumentalist, composer, arranger, producer, and educator, as well as an applied lessons instructor, ensemble facilitator, and adjunct professor of music entrepreneurship at Teachers College, Columbia University. His scholarly interests include; the construct of success as it applies to post-secondary music students, culturally responsive pedagogy in the music classroom, the use of technology in the applied studio, Jazz pedagogy, improvisation pedagogy, comprehensive musicianship coursework and curricula, and quantitative research methods in music education.

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

Drew has served as the Executive Director of the international chamber orchestra of America. Drew is also a co-founder of Pro Arts Management and Consulting LLC and serves as the Musical Director to the Metropolitan Players, an award-winning New York City-based wedding entertainment collective.

In his applied studio, Drew focuses on using technology to incite and support self-directed learning, both in digital music based students as well in traditional instrumental students.

### **Coppola, Melissa**

Melissa Coppola (she/they) is a DMA candidate in Piano Pedagogy & Performance at the University of Michigan, where she teaches undergraduate group piano, applied lessons for non-music majors, adult beginner Time for Me group classes, and pre-college private students through the Piano Pedagogy Laboratory Program (PPLP). She is a recipient of the 2018 Presser Graduate Music Award for her experimental concert series, [perspective], which re-envision the traditional piano recital as an immersive, multi-sensory experience. In 2020, she received a Rackham Pre-Doctoral Research Fellowship, one of the most prestigious awards granted by Rackham Graduate School.

Coppola is a Co-founder of Girls Rock Detroit, a nonprofit organization that presents educational programming to foster musical creative expression for girls, transgender, and gender expansive youth. She leads a versatile, multi-genre performing career as a soloist and collaborative pianist, as well as a drummer and singer in the rock duo, Junglefowl. Melissa also serves as a Program Assistant for EXCEL (Entrepreneurship & Career Services) Department at the University of Michigan, where she serves as a peer mentor to artists and those developing community engagement projects.

Melissa has presented at the NCKP National Conference, MTNA National Conference, and Michigan Music Teachers Conference on the topics of multimedia performance, arts entrepreneurship & career development, and the benefits of recreational music-making for adults.

### **Cordoba, Derick**

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

As a performer guitarist Derick Cordoba has toured over twenty countries and has been on over twenty recordings. He is one of the guitarists for the original band Further Seems Forever and has been a side man on several nationally released albums for other groups. Derick also leads his own jazz group and performs regularly around Illinois with his quartet and quintet which features original compositions as well as original arrangements of standards. He is currently putting the finishing touches on his latest recording which will be released in early 2020. Derick holds degrees from University of Illinois at Urbana-Champaign (DMA), Florida International University (MM), and University of North Florida (BM).

### **Crosett, Alexander**

Alexander Crosett is a Boston-based musician and interdisciplinary arts teacher. He currently serves on the faculty of Boston Conservatory at Berklee and has held teaching positions at Manhattan School of Music, Interlochen Center for the Arts, Kennesaw State University, and the University of Georgia.

As a solo and collaborative pianist, Crosett has performed throughout the United States, Canada, Italy, Spain, Germany, France, and Japan. He recently won the Silver Medal at the Osaka International Music Competition in Japan and continues to perform actively.

Crosett earned a master's degree in piano performance at Manhattan School of Music as a student of André-Michel Schub and a doctorate from the University of Georgia under Evgeny Rivkin. His academic research focuses on topics in piano literature and music pedagogy as well as opera, film, and theater history.

### **Dal Porto, Mark**

Dr. Mark Dal Porto has received numerous commissions with his works receiving hundreds of performances by many ensembles throughout the US and abroad. In 2019, he released *Peace, Nature & Renewal*, a CD featuring some of his orchestral, choral, and chamber works. That same year he was asked to write a fanfare for the London Symphony that will be recorded by the orchestra in the fall of 2020. In the most recent CODA (College Orchestra Director's Association) International Composition Contest, he was awarded first prize for his orchestral work *Song of Eternity*. He has also been given certificates of excellence in band, choral, and orchestral composition from The American Prize organization. Dal Porto serves on the faculty of Eastern New Mexico University as Professor of Music Theory and Composition.

### **Darby, Joseph**

Joseph Darby is Professor of Music at Keene State College (NH), where he teaches courses on western music history, American music, and world music. As a musicologist, he has given scholarly presentations at a number of leading universities and research institutions in North America and Europe, including Oxford University, Princeton University, Juilliard School of Music, McGill University, among others. His research activities cover a wide range of topics, including music publishing and musical life in eighteenth-century London, the life and music of G.F. Handel, the life and music of Dmitri Shostakovich, cultural politics in Soviet Russia, the life and music of Charles Ives, multidisciplinary teaching in higher education, and the early history of recorded sound. Professor Darby has co-edited two books on twentieth-century music with Schirmer Books. His latest research project involves the history of publishing music by subscription in eighteenth-century Britain. Professor Darby has been an Executive Board officer with the Northeast Chapter of CMS on several occasions, serving as Vice-President and At-Large Member in Musicology.

### **Darmiento, Madeleine**

Violist Madeleine Darmiento has been on the Millersville University faculty for over twenty years where she has served as chair of the string area and has taught classes in string pedagogy, music appreciation, and music history. A magna cum laude graduate of Yale University, she pursued advanced degrees in viola performance from the New England Conservatory (M.M.) and State University of New York at Stony Brook (D.M.A.), studying with many distinguished artists — Heidi Castleman, John Graham, Eric Rosenblith and Kazuhide Isomura.

As a solo and chamber music recitalist, Dr. Darmiento has concertized in twenty-three states. Performance collaborations have included award winning ensembles from the National Endowment for the Arts, New York State Arts Council, South Carolina Arts Council, and various foundations. As an orchestral player, she has performed with numerous regional symphonies - the Reading (PA), Omaha, Lincoln (NE), Charleston (SC), Savannah Symphonies (GA) as well as internationally with the Orquesta Sinfónica de la Minería (Mexico City). In 2009-2010, she was granted a distinguished Fulbright award to Greece as Visiting Artist at the University of Macedonia in Thessaloniki where she gave master classes, concertized in northern Greece, and co-organized a viola festival with players from the Thessaloniki State Symphony, State Conservatory, University of Macedonia, and New Hellenic String Quartet.

Previous faculty appointments include the University of Nebraska–Lincoln and Bemidji State (MN). She has served as an executive board member of the Pennsylvania/Delaware chapter of the American String Teacher's Association and is in frequent demand as an adjudicator.

### **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**

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### **Deguchi, Tomoko**

Tomoko Deguchi, a native of Kobe, Japan, teaches and coordinates courses in music theory and aural skills at Winthrop University, SC. Her articles appear in the *Journal of Film Music*, *Indiana Theory Review*, *Journal of Music Theory Pedagogy*, *Musicology Now*, *Athens Journal of Humanities & Arts*, and is currently working on a book on Toru Takemitsu's music. She has presented papers at Society for Music Theory, American Musicological Society, numerous regional music theory societies, and national and regional conferences of The College Music Society. She was invited as a guest speaker for the symposium in the 2007 conference of International Society of Contemporary Music held in Hong Kong, which she discussed Japanese composer Toru Takemitsu's music and its relationship to the musical canon. Deguchi also is active as a member of professional organizations, and most recently, she was elected as the president of College Music Society Mid-Atlantic chapter.

She also remains active as a pianist, specializing in contemporary music. She has been a soloist and featured performer at numerous concerts since 1988. Her solo piano album *Syncopated Lady*, featuring works of members of the American Composers Forum was released by Capstone Records (1999), and her recording is also included in the *Music of Laurel Firant* (2006, Capstone Records). She continues to perform in composer's conferences, contemporary concerts, and regional concert series, and as a member of her new music ensemble, Out of Bounds, which features professional performers from the Charlotte region.

### **Demsey, Karen**

Dr. Karen Demsey is Professor of Flute and Musicology, Coordinator of Woodwinds, and Coordinator of Classical Performance Studies at William Paterson University of New Jersey. She holds an MM from the Eastman School of Music, and a DMA from Rutgers University. She has published articles on pedagogy and presents workshops and masterclasses nationally and internationally. She is currently doing research in the US, UK, and Europe for an upcoming book on innovative teaching in performance pedagogy, and has presented her research at several conferences, including the International Society for Music Education Conference in Thessaloniki, Greece, and The College Music Society National Conference in Indianapolis. Her research will culminate in her upcoming book, *The Search for Musical Identity: Actively Developing Individuality in Undergraduate Performance Students*.



Dr. Demsey has premiered numerous works nationally and internationally. She has performed as a soloist throughout China, and on concert tours of Italy, Spain, Portugal, Belgium, the Netherlands, Croatia, Slovenia, and Turkey. Her solo album, *Recollections of the Inland Sea*, on Capstone Records, features music for flute and marimba. She is Artistic Director of the Artists International Award-winning chamber group, UpTown Flutes, and is featured on their four albums. Teaching and performing are at the core of Dr. Demsey's professional life. Her goal is to help each of her students find his or her own unique musical "voice," develop the imagination and skills to create a life in music that is multi-faceted, and explore new ways to bring people together to experience music.

### **Dick, Kay**

Kay Dick is in her eighth year at Chelsea High School in Chelsea, Alabama, where she leads 3 choirs, teaches classes for students who are considering a career in education, and is the fine arts department chair. She also directs the Chancel Choir and leads worship at Mountain Chapel United Methodist Church. Kay has a master's degree from The Southern Baptist Theological Seminary in Church Music and a BS in Music Education from Louisiana College. She is currently working towards being ABD in the Ph.D. program at Auburn University. Beginning her professional career as a Baptist minister of music, Kay has been teaching music in a variety of settings for over 30 years. She lives in Shelby County, AL with her husband and is the mother of three plus a daughter-in-love and grandmother of one.

### **Dillard, Chuck**

Whether he is collaborating with an instrumentalist, coaching a singer, conducting an opera, or accompanying a choir, Chuck Dillard is a musician at his best while working with others. In 2016, Chuck was brought to Portland State University as Assistant Professor to create a new graduate program in Collaborative Piano. Previously, he served on faculty at the University of Texas at Austin from 2008 to 2016 assisting to create a similar program. As a pianist, Dr. Dillard enjoys collaborating with performers ranging from sopranos to contrabassoonists. An enthusiastic supporter of recital evolution, his concerts often include elements of photography, dance, spoken word and other integrated art forms.

In the field of opera, Chuck has a broad range of experiences as a conductor, coach and pianist. In 2017, Dillard founded Queer Opera - a program that uses traditional opera to tell LGBTQ stories. After two seasons of sold out shows, QO plans to expand to other cities and launch full productions providing a safe stage for LGBTQIA singers. As an educator, Dr. Dillard has developed courses in vocal and instrumental accompanying, lyric diction, music theory, collaborative literature and art song history. Dillard received degrees in collaborative piano from the University of Colorado – Boulder (DMA) and the University of Maryland – College Park (MM) under the tutelage of Anne Epperson and Rita Sloan. He is a member of Pi Kappa Lambda and Sigma Alpha Iota as a Friend of the Arts.

### **Dobbs, Teryl L.**

Professor Teryl L. Dobbs is Professor and Chair of Music Education in the Mead Witter School of Music, University of Wisconsin-Madison. She holds affiliate faculty positions in the Department of Curriculum and Instruction (School of Education), Mosse/Weinstein Center for Jewish Studies, Center for Russia, East Europe, and Central Asia (CREECA), Disabilities Studies Initiative, and the Division of the Arts. She earned the Ph.D. in Music Studies—Music Education from Northwestern University as well as the Master in Music Education. She holds the Bachelor of Fine Arts from the University of South Dakota. Dr. Dobbs is actively involved with multiple organizations in the profession and currently serves on The College Music Society's National Board of Directors representing Music Education. Her publications have appeared in the *Philosophy of Music Education Review*, *Bulletin of the Council for Research in Music Education*, *Music Educators Journal*, and *Mountain Lake Reader* as well as contributing several chapters to multiple edited volumes; she often serves as a peer reviewer. Dr. Dobbs is completing *Gido's Voices! Connecting Creative Czech Youth with Gideon Klein*, a grant awarded by the United States Embassy in Prague, Czech Republic and recently completed her work as international co-

investigator/principal investigator on Performing the Jewish Archive Large Grant, a \$2.5 million granted awarded by the United Kingdom's Arts and Humanities Research Council (AHRC). Additionally, she has been awarded multiple grants from the Wisconsin Alumni Research Foundation (WARF) for her research into the musical experience of the Holocaust.

### **Doser, James C.**

Jim Doser is the Director of the Institute for Music Leadership at the Eastman School of Music, administering the Arts Leadership Program, The Paul R. Judy Center for Innovation and Research, the Careers and Professional Development Office, and is the Editor-In-Chief of *The Eastman Case Studies*. Recent projects include the launch of the *Master of Arts in Music Leadership* degree program, the *Eastman Leadership Conference and Academy*, the *Eastman/ArtistShare New Artist Program*, and the *Eastman Career and Leadership Certificate: Online*. Doser teaches classes in Entrepreneurial Thinking and Leadership Issues in Music at Eastman. For twenty years he was co-owner of *Tritone Music, Inc.*, a company specializing in jazz instruction for adults, and for 36 years was a music educator and administrator in the Penfield (NY) Central School District. Doser received a BM (MUE) and MM (Jazz), and the Performer's Certificate from Eastman, and is recipient of the *Smithsonian Award in Education* for his work on the Smithsonian's exhibit, *The Jazz Age in Paris*.

### **Dousa, Dominic**

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

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

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

### **Doutt, Kathleen C.**

Sister Kathleen C. Doutt, IHM, D.M.A., Professor of Music, Immaculata University, holds a B. Mus. degree from Immaculata University, M. Ed. from West Chester University, and D. M. A. from Temple University. Active in several professional organizations, she has held leadership positions including PMEA Collegiate State Advisor and currently serves as Pi Kappa Lambda Associate Regent. Ongoing research in *latino* music has yielded rich folk music and dance resources for coursework and conferences. She has received Teagle grants focused on faculty metacognition. Teagle grants have supported establishing a Faculty Learning Community and a rubric for cross-disciplinary faculty metacognition. She regularly gives presentations on Latin American music and dance and the integration of technology in music teaching. These include sessions at the ATMI section of the 2014 College Music Society Conference, the 2016 College Music Society Pre-conference Workshop on Technology, the 2017 College Music Society Conference, and the 2018, 2019, and 2020 CMS Northeast Regional Conferences.

## **DuHamel, Ann M.**

Praised for the "...grace and sensitivity" of her playing and described as "... a delight for the ears and the soul," pianist Ann DuHamel serves as Head of Keyboard Studies at the University of Minnesota, Morris. An ardent proponent of modern music, she enjoys working with and commissioning contemporary composers, and recently premiering works of Marc Chan, Luke Dahn, Joseph Dangerfield, Jocelyn Hagen, Edie Hill, and Tyler Kline.

A versatile artist and scholar, Ann's recent performances and presentations span a variety of eras, works and styles. Past performances include venues in sixteen countries on four continents and over twenty-five U.S. states, with two appearances in Carnegie Weill Recital Hall. An active member of The College Music Society, she's performed at conferences in Argentina, Belgium, Finland, New Mexico, North and South Dakota, Ohio, and Washington. The 2019 season brings a solo program of music inspired by Brahms, with recitals in Malaysia, Thailand, Serbia, Italy, England, and across the United States, as well as Saint-Saëns Carnival of the Animals with the UMM chamber orchestra and a return engagement of the Grieg piano concerto with the Central Lakes Symphony Orchestra in Alexandria, MN.

Ann is honored to currently serve as President of the Minnesota Music Teachers Association. Ann earned a DMA from the University of Iowa under the tutelage of Ksenia Nosikova. Prior to her doctoral studies, she was Assistant Director to Paul Wirth at the Wirth Center for the Performing Arts in St Cloud, MN.

## **Duo Extreme**

*Duo Extreme*, a collaboration between Delaware-based clarinetist Christopher Nichols and Trinidad-based percussionist Joshua Watkins, connects the traditional sounds of early Calypso street bands with the cutting-edge sonorities of Trinidad and Tobago's national instrument, the steelpan. *Duo Extreme* is actively engaged in the commissioning of new literature for clarinet and percussion, with recent world premieres by Daniel Adams, William Pfaff and Jason Hoffman.

Critically acclaimed clarinetist Christopher Nichols serves as Assistant Professor of Clarinet at the University of Delaware School of Music where he instructs clarinet, chamber music, and performs with Christiana Winds and New Music Delaware.

In demand as an artist clinician, Dr. Nichols has presented recitals and master classes at universities throughout the United States. As an endorsing artist clinician, Dr. Nichols performs exclusively on Légère Signature Series reeds, Silverstein ligatures, and Buffet clarinets.

Joshua Watkins is currently Assistant Professor of Percussion at the University of Trinidad and Tobago. In addition to teaching he regularly performs with the faculty chamber ensemble *UTT Musicians*. He has a Master of Music in Percussion Performance from Belmont University.

Since 1998, he has performed and recorded with numerous artists in various arenas including jazz, Latin, rock, country, world music, steelpan, marching arts, chamber music, and orchestral music. He is a member of *Neil and Massey Trinidad All Stars* and has a strong interest in percussion outreach within Trinidad and Tobago as well internationally. Watkins is an active endorser of Pantheon Steel Drums, educator for Vic Firth, and member of the Percussive Arts Society.

## **Duoma**

*Duoma*, a percussion duo made up of Renee Keller and Sarah Waters, is based out of Ohio. *Duoma* aims to bring relatable and accessible classically oriented music to all audiences with a focus on performing original works and arrangements. *Duoma*'s approach is meant to appeal to audiences of all ages and experiences and provides a refreshing and honest form of musical expression. *Duoma*'s original works are particularly focused on introducing students to chamber music, extended techniques that have become common in orchestral and percussion works of the 20<sup>th</sup> century, and the inclusion of the drum set as part of duo repertoire that is not exclusively focused on jazz. *Duoma* has performed at conferences and festivals including the Music By Women Festival held in Columbus, Mississippi in 2018, the National Conference on Percussion Pedagogy held in Fayetteville, Arkansas in 2018, and high school percussion festivals in Ohio.

## **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. Mike and Todd recently performed in Canada and at the Texas Music Educators Association (TMEA) Clinic/Convention in San Antonio, 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, Royal Northern College of Music, Eastman School of Music and the Orfeo Music Festival, with recent recitals and master classes in Italy, Canada, Spain, Michigan, Ohio, and Texas. [[www.clarinetmike.com](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](http://www.toddoxfordsaxophonist.com)]

## **Estes, Dain**

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

After releasing seven albums and ten years of relentless touring, Dain earned his undergraduate degree from the University of Kansas and his Juris Doctor from the University of Missouri-Kansas City. In 2011, he co-founded the Vinefield Agency, an artist management/booking agency based in Denver, Colorado. Dain has spoken at various music industry events, consulted creative businesses on intellectual property issues, has presented at national conferences, and has managed the careers of signed and independent artists. In 2019, he performed at the Mid-Coast Takeover showcase at the SXSW music festival and presented his research identifying pay inequity among songwriters at the CMS National Conference.

**Eylon, Orit Amy**

Dr. Orit Amy Eylon, Mezzo Soprano, is the Coordinator of the Voice Area and an Associate Professor of Music (Voice) at the University of the Incarnate Word in San Antonio, TX. Orit has performed several supporting roles with Opera San Antonio, Alamo City Opera, and El Paso Opera including Flora in *La Traviata*, Third Lady in *Magic Flute*, Kate In *Madame Butterfly* and Inez in *Il Trovatore*, to name a few. In addition to opera, Orit has performed extensively as a recitalist in Austria, Germany, Mexico and Asia and presents lecture recitals at various conferences and universities throughout the world. She performed as a soloist for several oratorio works with the El Paso symphony and Juarez Symphony in Mexico. She has also served as faculty for the Austrian American Mozart Academy in Salzburg, Austria. She is the recent South Texas Chapter president of the National Association of Teachers of Singing, past Governor of the Rio Grande District of the same organization and is a sought-after master clinician and judge for solo and ensemble contests and international and regional voice concerto and aria competitions. She received a Doctor of Musical Arts degree from the University of Texas at Austin and her Master of Music and Bachelor of Music degrees in vocal performance from Indiana University.

**Fernandez, Luis**

Luis Fernandez, violinist, teacher, chamber musician, concertmaster, and conductor, was born in Caracas, Venezuela, where he began violin studies through the El Sistema music program. After immigrating to the United States, he earned his Master of Music degree at the University of Florida, where he served as first violin of the Nuevo Mundo quartet-in-residence. The quartet opened the Hot Springs Summer Music Festival to critical acclaim and was one of three ensembles selected to participate in the Aspen Music Festival's prestigious Center for Advanced Quartet Studies. Dr. Fernandez continued his studies at the University of Miami, where he earned the Doctor of Musical Arts degree in instrumental performance. Currently, he is concertmaster of the Weidner Philharmonic Orchestra. Fernandez presently holds the endowed Robert and Joan Bauer Endowed professorship in Strings at UW–Green Bay.

**Ferrabone, Melanie**

see KHAOS Wind Quintet

**Fick, Jason**

Jason Fick is a composer, collaborator, audio engineer, researcher, and educator actively working in the field of music technology. His recent electroacoustic and interactive computer music has been performed at academic and public concerts, festivals, and conferences throughout the United States, Europe, South America, and Asia, including ICMC, NYCEMF, SEAMUS, WOCMAT, Electroacoustic Barndance, International Horn Symposium, and International Tribunal on Fracking and Human Rights (Corvallis, OR, 2018). 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. Several his recent Corvallis-area concert recordings have been played on classical radio stations in Oregon and throughout the country. His research on music technology pedagogy, sonification, and concert reviews have been published by the Audio Engineering Society (AES), International Community on Auditory Display (ICAD), International Journal on Interactive Design and Manufacturing, and *Array*, the journal of the International Computer Music Association. He holds a Ph.D. in Music Composition and is currently Assistant Professor and Coordinator of Music Technology and Production at Oregon State University. Prior to arriving in Corvallis in 2016, he taught at Collin College and the Art Institute of Dallas. Jason currently serves as the President of The College Music Society's Pacific Northwest Chapter. [[www.jasonfick.com](http://www.jasonfick.com)]

**Ford, Karrin**

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

**Fourla, Vanessa**

see KHAOS Wind Quintet

**Fowler, Evan**

Evan Fowler is the visiting assistant professor of trumpet at Luther College for the Fall of 2020, where he teaches applied trumpet lessons, directs the trumpet ensemble, and teaches brass methods. Prior to his appointment at Luther, Evan served as Adjunct Instructor of Trumpet at Kirkwood Community College and as a Graduate Research Assistant at the University of Iowa. Evan's DMA thesis, *Cue Next Scene: An Album of New works for Trumpet and Electronics for the Intermediate Trumpeter*, received funding through a competitive fellowship in the University of Iowa Digital Scholarship and Publishing Studio.

**Francis, Kari**

Dubbed "the next generation of a cappella specialist" by *Pitch Perfect* vocal producer Deke Sharon, Kari Francis is a vocalist, arranger, and choral music educator. She has shared the stage with Imogen Heap, competed on Season 3 of NBC's *The Sing-Off* with Kinfolk 9, and most recently collaborated with Grammy Award-winning pianist-composer Cory Smythe on his album, "Accelerate Every Voice." Kari was a featured vocal percussionist in *Total Vocal* (2018) at Alice Tully Hall, and co-directed the Sirens of Gotham chorus to a first-place win at the Sweet Adelines International 2019 Harmony Classic. She is currently a visiting instructor of choral music at the College of Saint Rose in Albany, NY, and has taught at Mannes School of Music, CUNY Hunter College, Teachers College Columbia University, and in numerous New York City public schools as a Midori & Friends vocal teaching artist. Recent publications include commentary in *Teaching Music Through Performance in Contemporary A Cappella* (GIA Music) and the chapter "Vocal Percussion for Everyone" in *You Want to Sing A Cappella: A Guide for Performers* (NATS). Kari is an active lecturer and clinician and frequently leads workshops on arranging, vocal percussion, and group vocal improvisation at music festivals and camps around the world.

Kari holds degrees from the Eastman School of Music, Teachers College Columbia University, and the University of California, San Diego. Her research interests include choral improvisation, collaborative learning, and popular music in the choral classroom.

**Freedman, Barbara**

Named the 2012 TI:ME Music Technology Teacher of the Year, Barbara Freedman has been teaching Electronic Music Composition & Audio Engineering at Greenwich High School, CT since 2001 and is an adjunct for the University of North Texas, Department of Learning Technologies. She is the author of the book "Teaching Music Through Composition: A Curriculum Using Technology" published by Oxford University Press. She is an international educator, consultant, trainer, and frequent presenter/clinician. She holds a Bachelor of Science, a Master of Music in Performance from Brooklyn College Conservatory of Music City University of New York, a Professional Studies Diploma from the Mannes College of Music and a Ph.D. in

Learning Technologies from the University of North Texas. She studied conducting at the Hartt School of Music, Westminster Choir College, and The Juilliard School. Barbara's motto, "Teach music. The technology will follow." has become the rallying cry for music technology teachers around the world.

### **Freeman, Alissa**

Alissa Freeman is currently pursuing a DMA Degree in Piano Performance and Pedagogy at the University of Michigan, where she studies with Logan Skelton. Prior to her time in Ann Arbor, she completed her Bachelor's Degree in Piano Performance at Brigham Young University where she was selected as the school's Presser scholar. In addition to managing her own private studio, Alissa is a Graduate Student Instructor for group and private courses for both college music majors and non-music majors, pre-college students, and a thriving new community program called *Time for Me: Group Piano for Adult Beginners*.

As a performer she invites audiences to have new experiences in classical music by incorporating and contextualizing diverse programming. She has given lecture recitals on the music of both Clara and Robert Schumann following research trips across Germany, and recently presented a series entitled *Passports: Piano Music from Across the Continents* to community centers in Ann Arbor, Michigan. In April of 2020, she cofounded and now serves as codirector of 5pm Series, a virtual concert series that has helped connect artists with audiences during COVID-19 through Facebook live performances and has raised funds for artist relief.

Alissa has presented research at many national and regional conferences and symposiums. Many of her research interests are related to issues of inclusion in piano pedagogy, particularly teaching the music of classical- and romantic-era female composers. Other areas of interest include wellness in music, group piano learning, and performance anxiety in virtual performances.

### **Glen, Hilary**

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

As a devoted educator and performer, she enjoys a varied career that has taken her from a mountainside in the Italian Alps, to Carnegie Hall, and many places in between. She has collaborated with musicians including Joshua Bell, Gil Shaham, Mikail Kopelman, Gary Hoffman, Yefim Bronfman, and John Luther Adams.

Dr. Glen currently performs as the Assistant Principal in the Atlanta Opera Orchestra, Principal of the Columbus Symphony Orchestra, and is a section member of the Atlanta Ballet Orchestra and the Des Moines Metro Opera. She was a fellow with the New World Symphony for three years and enjoys playing with orchestras across the country as a substitute cellist.

Dr. Glen is a devoted teacher and believes that music provides a crucial outlet for creativity and expression. She recently completed a one-year position at the University of Alabama where she helped increase the visibility of the cello program by starting the first-ever Cello Day at the school. She regularly visits schools to present experience-based workshops and is dedicated to bringing music to underserved areas.

Dr. Glen completed her BM at Indiana University, where she studied under the renowned performer and pedagogue, Janos Starker. She earned her MM and DMA, studying under esteemed teacher Alan Harris, at the Eastman School of Music.

**Glodo, Rachel M.**

Rachel M. Glodo is a program specialist at the Yale School of Music (2016–present). In addition to her administrative activities, she works closely with the school’s community engagement program, the Music in Schools Initiative. As part of the Initiative’s national policy work, Ms. Glodo was responsible for the initial research and drafting in preparation for the 2017 Symposium on Music in Schools at the Yale School of Music. After the symposium, she developed participants’ ideas into a cohesive document and was the primary writer and editor of the resulting “Declaration on Equity in Music for City Students.” The declaration continues to be shared and used across the country to invigorate discussions around equity in music education. She is currently working on projects related to the 2019 Yale Symposium on Music in Schools, which focused on music educator and teaching artist preparation. Ms. Glodo has presented at conferences hosted by The College Music Society and the Connecticut Music Educators Association (CMEA), as well as authored articles for *Teaching Music* and *Music Educators Journal*. Originally from Winter Park, FL, she is a graduate of Yale University (B.A. Music) and Northwestern University (M.M. Musicology) and is now a proud resident of New Haven, CT.

**Goff, Ken**

Ph.D. Music Education Florida State University; MA Music Southern Oregon University; BM Music Liberty University.

Publications: Goff, K. G. (2019, February). Undergraduate musicians’ remembered benefits and motives for participating in honor ensembles. *Ohio Music Educators Association*, 44, 81-95. Goff, K. G. (2017, February). Building momentum in your rehearsal. Goff, K. G. (2016, November). Learner-centered instruction in a rehearsal setting., 70(4), 20-23. Goff, K. G. (2015, August). Creating time through structure., 69(1), 13-18. Goff, K. G. (2015, April). Journal use among practicing band directors. *Desert Skies*, 59-71.

Presentations: Goff, Kenneth G.”Effective Leadership in College and Beyond.” Student Convocation. September 2019; Goff, Kenneth G.”Characteristics of Effective Music Educators.” Student Convocation. April 2019; Goff, Kenneth G. “Effects of gender-neutral and gender non-conforming attire on the perception of a vocal solo performance: A pilot study.” Colorado Music Educator’s Conference. January 2019; Goff, Kenneth G.”Strategies to implement learner-centered instruction in the developing teacher’s ensemble.” Louisiana Music Educator’s Association Conference. November 2018; Stephens, Emery, Lind, Vicki R., Goff, Kenneth G., and Williams, Matthew. “‘Labels: But That’s Not Who I Am’.” College Music Society/Regional Conference. March 2018; Goff, Kenneth G.”Labels: But that’s not who I am.” College Music Society Pacific Southwest Conference. March 2018; Non-Verbal Tips for Skype Interviews.” Non-Verbal Communication Class. May 2017; Goff, Kenneth G.”An investigation of learner-centered instruction and teacher-centered instruction in the high school wind band class.” *Desert Skies Symposium on Music Education Research*. February 2017.

**Goh, Soo**

Soo Goh is an Assistant Professor of Clarinet at Appalachian State University. He is one of the first few musicians from Penang, Malaysia to further his studies on the clarinet. He holds a B.A. in Music and Computer Science from Luther College, a M.M. from Bowling Green State University, and a D.M.A from the University of North Carolina at Greensboro. His primary teachers have been Michael Chesher, Kevin Schempf, and Kelly Burke. Previously, he was an Associate Professor of Music at Kutztown University of Pennsylvania. While at Kutztown, Soo was the Music Admissions and Outreach Coordinator. He firmly believes in mentorship and advocacy for students who may otherwise not have access to quality music education. Soo has performed with the Asheville Symphony, Western Piedmont Symphony Orchestra, Johnson City Symphony Orchestra, Carolina Philharmonic, Greensboro Symphony Orchestra, Fayetteville Symphony Orchestra, Raleigh Civic Symphony Orchestra, Southside Sinfonietta, and Pennsylvania Philharmonic. Soo has served as an adjudicator for the Music Teachers National Association and the Reading Musical Foundation. He has presented and performed in music conferences such as the North Carolina Music Educators Association, Pennsylvania Music Educators Association, ClarinetFest, Society of Composers, Inc., Festival of Women Composers, College of Music



Society, Music by Women Festival, National Association of College Wind and Percussion Instructors, and others. Additionally, he has performed and taught masterclasses in Malaysia, Singapore, Austria, and Jordan. Soo Goh has a strong interest in technology and loves exploring ways to integrate them in his daily life and teachings.

### **Gonzales, Cynthia I.**

Cynthia I. Gonzales, Associate Professor at Texas State University was honored in 2019 with the rank of Regents' Teacher by the Texas State University System of seven colleges and universities. Last fall, her collection of aural skills exercises, *The Listen-Sing Method*, was published in SmartMusic. Cynthia is currently on the editorial board of *College Music Symposium* and for the *Journal of Music Theory Pedagogy*. Additionally, she has been a Reader for the AP Music Theory Exam since 2015.

### **Goodstein, Richard E.**

Richard E. Goodstein serves as Professor of Music and Dean Emeritus of the College of Architecture, Arts and Humanities at Clemson University. He has been a member of the Clemson faculty since 1982, and during his tenure at Clemson, he has served as Dean of the College of Architecture, Arts and Humanities, Chair of the Department of Performing Arts, and Director of Bands. Dr. Goodstein has a music degree from Miami University (Ohio) and a Master of Music and Ph.D. from Arizona State University. As an author, Dr. Goodstein has recently published *The Artist Entrepreneur: Finding Success in a New Arts Economy* and has served as Music Director for many theatrical productions such as *Rent*, *Marat/Sade*, *A Funny Thing Happened on the Way to the Forum*, *The Music Man*, *Urinetown*, and the 2010 *Clemson University Capital Campaign Kick-Off*. He also supervised the original score for *The Decameron Project*, an award-winning theatrical production that traveled to the International Fringe Festival in Edinburgh, Scotland. His research interests include arts entrepreneurship, jazz history and academic leadership. In addition to his work at Clemson, Dr. Goodstein is a consultant for the Walt Disney Co. and served for 11 years as the musical director of the Walt Disney World All-American College Band. His conducting credits include the Liberty Weekend Centenary Celebration of the Statue of Liberty, Orchestra Director at the United Way centennial celebration at the Kennedy Center, research associate for the bicentennial of George Washington's inauguration and the 25<sup>th</sup> celebration of the Special Olympics.

### **Gordon, Wellington**

Wellington Gordon is a musician, educator and audio engineer living in Richmond Virginia. He currently holds a position as assistant professor at Virginia State University where he serves the Mass Communications and Music departments. As a upright and electric bassist, Wellington's performance interests include Western Art, Jazz and a variety of popular music genres. In addition to his interest in pedagogical research on the topics of ear training and music production, Wellington has published papers on the topics of music proficiency in sound recording technology programs as well as transnational cloud-based music production. Wellington is also a freelance on-location engineer that works the Virginia and Washington DC ensembles. Clients include Washington Master Chorale, Choralis, Capital Wind Symphony, Waynesboro Symphony, and Richmond Philharmonic.

### **Graf, Sharon**

Sharon Graf is an Associate Professor of Ethnomusicology and the creator of the Music Program at the University of Illinois at Springfield (UIS). Her interests include world music technologies, North American Fiddle Traditions, South Pacific music and dance, and the Arts of SE Asia. She teaches courses cross listed in Music, Sociology/Anthropology, and Art, and in the Capital Scholars Honors Program. She has published on old time fiddle traditions, is a past Illinois State Old Time Fiddling Champion, and competes regularly in the National Oldtime Fiddlers contest. She is a past CMS Board Member for Ethnomusicology.

### **Greenwood Faculty Ensemble**

The Oklahoma State University Greenwood Faculty Ensemble began performing together in fall 2019 with their first performance on the Greenwood School of Music Faculty Chamber Recital Series.

Erin Murphy serves as the Assistant Professor of Flute at Oklahoma State University. She holds degrees from the University of Wisconsin-Madison, Northwestern University, and University of Michigan. In addition, she earned a performance certificate in Kent, England at Trevor Wye's flute studio. Erin has performed with the Kansas City Symphony, Oklahoma City Philharmonic, and Great Lakes Chamber Orchestra. She is a founding member and flutist of Lakeshore Rush, a Pierrot plus percussion ensemble.

Andrew W. Parker is the Assistant Professor of Oboe and Director of Summer Music Camps at Oklahoma State University. He has performed throughout the United States and internationally at some of the world's most prestigious concert halls. Previous positions include Lecturer in Oboe and Music Technology at Brevard College and Artistic Administrator at the Brevard Music Center. Dr. Parker holds degrees from the SUNY Purchase Conservatory of Music, Yale, and University of Texas at Austin.

Babette Belter enjoys an active music career performing in Asia, Central America, Europe, Israel, Canada, and the United States. She served as principal clarinet with Signature Symphony, where she appeared frequently as a soloist. She served as an American Cultural Specialist in Costa Rica through the United States Information Agency. Professor Belter received the Wise-Diggs-Berry Award for outstanding teaching, and in 2008 was named the Distinguished Music Professor.

### **Greher, Gena**

Dr. Gena R. Greher is Professor of Music Education at the University of Massachusetts Lowell and current chair of the Department of Music. She's a 2014–15 Donahue Endowed Professor of the Arts and Education Director of the UMass Lowell String Project/Youth Orchestra. Gena is co-editor with Suzanne Burton on the forthcoming book, *Creative Music Making at Your Fingertips: A Mobile Technology Guide for Music Educators* from Oxford University Press. In addition Gena developed a math/music module with Jeanne Bamberger for the Herbie Hancock Institute's STEAM Initiative <https://mathsciencemusic.org> building on her work with Jesse Heines as co-author of *Computational Thinking in Sound: Teaching the Art and Science of Music and Technology*, and their interdisciplinary Music & Computing class *Sound Thinking*. Gena is Past-President of the Association of Technology in Music Education (ATMI).

### **Grellier, Claire**

see KHAOS Wind Quintet

### **Grisé, Adam**

Adam Grisé is a composer, arranger, performer, clinician, researcher, and music educator based in Washington, D.C. He recently completed a Ph.D. in music education at the University of Maryland focusing on issues of equity, access, and multiculturalism in music education. Adam has been published in the *Journal of Research in Music Education* and has presented original research at the National Association for Music Education Music Research and Teacher Education National Conference, the Society for Music Teacher Education Symposium, the Desert Skies Symposium on Music Education Research, the Big Ten Academic Alliance Music Education Conference, and the Maryland Music Educators Association Conference. At the 2018 American Educational Research Association annual meeting, Adam's work showing demographic imbalances in the pathway to professional musicianship won the Outstanding Graduate Paper Award in Music Education. Adam has worked as a freelance research consultant for the National Association for Music Education providing context and analytic insights into the 2016 NAEP Arts data as well as for the University of Maryland School of Music examining the demography and equity of uptake and admissions trends. Adam is co-author of *Introduction to Steel Band*, a series of method and textbooks for K-12 classroom steel band instruction. He served for ten years

as the musical director for a youth arts program, directing a nationally-recognized youth steel orchestra. Adam's compositions and arrangements for steel ensemble have been featured by steel bands across the country and around the world. He remains active in the Caribbean music scene in multiple performance capacities.

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

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

### **Hafer, Edward**

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

### **Hall, Richard**

see Sax-O-Tronics

### **Halper, Matthew**

Matthew Halper is Professor of Music at Kean University. His music has received performances in leading venues such as Lincoln Center's Alice Tully Hall, Weill Recital Hall at Carnegie Hall, and live on Chicago Radio and Public Television. He received a Whitaker Reading Prize from the American Composers Orchestra. His *String Quartet* was awarded the Walsum Prize and premiered by principals of the National Symphony Orchestra. Recordings include the release of his *Concerto for Flute and Wind Ensemble* (TROY821) which the *American Record Guide* lauded as "ambitious, ... lyrically dramatic, majestic and broadly American in flavor." Dr. Halper has lectured on contemporary music, music technology and has had his works performed at conferences of the College Music Society, College Band Directors National Association, National Association of Composers, the Society of Composers, the National Flute Association, and at various institutions including the Juilliard School and MIT. He has received several awards from ASCAP and is a 2000 and 2006 recipient of a New Jersey State Council on the Arts Individual Artist Fellowship. Recent performances of his music include his *Trio* at the National Theater and Concert Hall in Taiwan. Recent premieres include *Shadow on the Andes* (for string orchestra) by the Arco Ensemble, Paul Lustig Dunkel, conductor. He was Composer-in-Residence in 2011-12 with the New Jersey Symphony Orchestra's Greater Newark Youth Symphony and in

2013-14 with the New Jersey Youth Symphony. His *Prelude and Fugue for Orchestra* was performed that season by the NJYS at the Union County PAC.

### **Han, Yo-Jung**

Yo-Jung Han is a Music Teacher Educator and Music Education Researcher. She earned her Ph.D. and Master of Music Education degrees from the Pennsylvania State University. She holds a Master of Arts degree from Seoul National University and a Bachelor of Music degree in Music Education from Konkuk University, where she received full scholarship and stipends. She taught at the University of Maryland and Appalachian State University as Visiting Assistant Professor. In addition, she taught elementary and secondary general music in Pennsylvania, USA and Seoul, South Korea. As a versatile musician, she remains active in music-making. She has conducted choral and instrumental ensembles including rock bands. She has also participated in making contemporary music albums as a singer and keyboard player.

Yo-Jung's research interests center around cognitive processes in music learning with multimodal representation and comprehensive music curriculum. Her work has been presented at state, national, and international conferences and published in *General Music Today*, *the New York State School of Music Association School Music NEWS*, and *Psychology of Music* (in press).

### **Harbin, Doug**

Doug Harbin (b. 1980) is a composer, performer, and educator residing in Moorhead, Minnesota. He composes acoustic and electroacoustic music and his works have been performed throughout the world including Australia, Canada, China, England, Finland, South Korea, and the United States. His music incorporates his affinity for mathematics in a method he calls the 'Take-Away System', which applies modular arithmetic over a finite set. He is interested in using systematic music as the source of a composition where the aesthetics of the performer(s) or audience can affect variables within the method.

His pieces have been included in regional, national and international conferences by the Society of Composers Inc., College Music Society, ClarinetFest, Flute New Music Consortium, and the CFAMC. Many renown ensembles have performed his works including the American Contemporary Ensemble, Arizona Contemporary Music Ensemble, Arizona State University Symphonic Orchestra, Cantata Profana, The Concordia Orchestra, Mercian Piano Trio, Ohio New Music Ensemble, Soprani Compagni, and the St. Lawrence String Quartet.

He holds degrees from Arizona State University (DMA music composition), Ball State University (MM music composition) and Taylor University (BA in mathematics and BM in music composition) and has been on faculty at several institutions including Arizona State University, Grand Canyon University, Mesa Community College, and Taylor University. He is currently Assistant Professor of Music Theory and Composition at Concordia College (Moorhead, MN) and on faculty with the Soiva International Music Camp.

### **Harry, Adam**

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

### **Hart, Carolyn**

Carolyn Hart, soprano, is a frequent performer of recital, oratorio and orchestral repertoire. She performs regularly throughout the U.S., Canada and Great Britain. She especially enjoys the collaboration of chamber music and the collaboration in commissioning new works. Her CD *Not Your Usual Lineup* features newly commissioned Canadian works for soprano, clarinet and piano. *The Bliss of Solitude* is a collaboration with pianist Daniel Paul Horn of Canadian Art Song. She has been frequently broadcast on the Canadian Broadcasting Corporation (CBC) radio and television, as well as WFMT (Chicago).

Carolyn holds degrees from the University of Toronto (Irene Jessner), and completed her Doctorate at the University of British Columbia (Phyllis Mailing) where her dissertation examined the vocal works of Barbara Pentland. Further studies have taken her to the Opera program at the Banff School of Fine Arts (Boris Goldovsky); Britten-Pears School (Peter Pears) in Aldeburgh, England; and the Académie de Musique (Hughes Cuenod) in Lausanne Switzerland.

She has adjudicated extensively throughout Canada and has also served as juror for the Canada Council and the Eckhardt-Grammatté Competition. Before moving to Chicago, she was on faculty at the School of Music, Memorial University in St. John's, Newfoundland where she was honoured with the "President's Award for Outstanding Research". Presently she is Professor and Chair of Voice at Wheaton College in Chicago where she was honoured with the "Senior Teaching Achievement Award."

### **Hess, Juliet L.**

Juliet Hess is an assistant professor of music education at Michigan State University's College of Music, where she teaches secondary general methods in music education, principles in music education, disability studies in music education, philosophy and sociology of music education, and a course on race issues in music teaching. Her book, *Music Education for Social Change: Constructing an Activist Music Education*, explores the intersection of activism, critical pedagogy, and music education.

Hess received her Ph.D. in Sociology of Education from the department of Sociology and Equity Studies in Education at the Ontario Institute for Studies in Education at the University of Toronto. She received her master's and bachelor's degree in music education from the University of Toronto. Her research interests include anti-oppression education, activism in music and music education, music education for social justice, and the question of ethics in world music study. Hess has presented at many national and international conferences, including the Research in Music Education Conference (RIME) in the UK, the International Society for Music Education (ISME) Conference, the MayDay Colloquium, the Society for Music Teacher Education, and the National Association for Music Education (NAfME) Conference. Her scholarly research has been published in journals that include the *Bulletin of the Council for Research in Music Education*, *Philosophy of Music Education Review*, *International Journal of Music Education*, *Action, Criticism, & Theory for Music Education*, *Visions of Research in Music Education*, *Music Education Research*, *Research Studies in Music Education*, *Proteus: A Journal of Ideas*, and *Encounters on Education*.

### **Hochmiller, Susan**

Susan Hochmiller is Assistant Professor of Voice and Coordinator of Vocal Studies at the Sunderman Conservatory of Music at Gettysburg College, and director of Orvieto Musica's Art of Song summer vocal chamber music festival in Orvieto, Italy. She is an avid recitalist and has performed chamber music in Italy and across the United States. She holds a BM in vocal performance from Susquehanna University and an MM and DMA in voice performance and literature from the Eastman School of Music. Hochmiller has presented at national and regional conferences, including The College Music Society (CMS) and National Association of Teachers of Singing (NATS). An active member of NATS since 2007, Hochmiller was one of twelve voice teachers from the United States and Canada selected to participate in the prestigious 2012 NATS Intern Program, and she served as President of the Allegheny Mountain Chapter from 2016–2019. Her students have

received numerous awards in both classical and music theater divisions at district and regional NATS student auditions, have been accepted into competitive graduate and summer programs, and have sung with professional opera companies. She is the author of *So You Want to Sing Chamber Music: A Guide for Performers* published by Rowman & Littlefield.

### **Hoffman, III, Edward Ted 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, administers the summer Young Musicians’ Camp, and is faculty advisor to the nationally-recognized collegiate chapter of NAFME. Prior to his appointment, Dr. Hoffman taught prekindergarten through eighth grade general music and directed a variety of all-superior elementary, middle, and high school vocal and instrumental ensembles.

His current advocacy and research agendas focus on music teacher recruitment and mentoring, curriculum development and student assessment in prek-12 and teacher preparation programs, issues in small and rural school music programs, and the inclusion of students with exceptionalities in music classes. Hoffman has published more than a dozen articles and chapters on these topics, and has presented related research and clinics in 23 states.

He maintains active membership in a number of local, national, and international associations, and 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.

### **Hoose, Shane**

Shane Hoose is active as a recording engineer, composer, and percussionist. He holds degrees in music from the University of Iowa (Ph.D.), Bowling Green State University (MM) and Ball State University (BM). As an engineer he has recorded all styles of music. Most recently, he has recorded multiple album projects utilizing analog recording technology, including The Westbrook Trio’s *Postmodern Man* and *Idylwild’s Faces*. Hoose is an active clinician in the area of music technology and has recently given presentations at conferences of the Technology Institute for Music Educators, College Music Society, and the Music and Moving and the Moving Image Conference at New York University. Dr. Hoose serves as Assistant Professor of Music Industry/Recording Arts at Eastern Kentucky University.

### **Horn, Daniel Paul**

Pianist Daniel Paul Horn performs in recital throughout North America, on WFMT-FM, and with Midwestern orchestras; in 2015, he appeared with the Sarajevo Philharmonic. He collaborates with members of the Chicago Symphony Orchestra, played in Beijing and on Bermuda with the MasterWorks Ensemble, and has performed with the Ying Quartet. He works with noted singers, and has premiered compositions of Jacob Bancks, Jacob Beranek, Delvyn Case, Richard Danielpour, David M. Gordon, Daniel Kellogg, and Max Raimi. He recorded the critically praised disc *Wanderings* on a Graf fortepiano, an all-Schumann solo recital, and discs with flutist Jennie Oh Brown, cellist Donald Moline, soprano Carolyn Hart, and baritone Gerard Sundberg.

Horn studied at Peabody with Walter Hautzig, and at Juilliard, where he worked with Martin Canin and Felix Galimir, and earned his doctorate. He has also coached with Jerome Lowenthal, Ann Schein, Joseph Bloch, and Roy Howat, Menahem Pressler. Currently Professor and Keyboard Chair at the Wheaton College Conservatory of Music, where he has taught since 1984, and was honored with an Senior Academic Achievement Award, he has served as a faculty artist at the Sewanee, Adamant, MasterWorks, and Dakota Sky festivals, and is treasurer

of the American Liszt Society.

### **Hornsby, Richard**

Richard has acquired a vast knowledge of the cultural sector in Canada over many years of professional and service activity. He is the Director of Music at the University of New Brunswick where he conducts research in new technologies in arts learning and he continues a performance career with recent performances across North America and Europe.

He has extensive experience and background working with arts organizations and governments at the local, provincial and national levels including strategic planning, and cultural policy development. He has served on many cultural boards including Symphony New Brunswick, Fredericton Arts and Learning, and the New Brunswick Youth Orchestra, and served as President of the NB Arts Board, NB Youth Orchestra and the national sector council of Culture, CHRC.

Currently he is Past-President of Music NB, the New Brunswick music industry association, President of CHRC (Cultural Human Resources Council of Canada, and is Vice President of Musical Ventures Inc. He recently produced his first live-streamed chamber music festival.

### **Hsu, Timothy**

Dr. Timothy Hsu is an Assistant Professor in Music and Arts Technology (MAT) at Indiana University Purdue University - Indianapolis. Currently at IUPUI, he leads the Music Acoustics Lab and is developing new coursework at IUPUI. His active research areas cover topics in vocal acoustics, musical acoustics, and architectural acoustics.

### **Hudoba, Michael**

Dr. Michael W. Hudoba has taught at Otterbein University since 2016. He received his master's degree in Mechanical Engineering with a specialization in user-centered product development, and his PhD in Mechanical Engineering with a specialization in DNA nanotechnology, both from The Ohio State University.

### **Hung, Eric**

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

### **Hurd, Ivan**

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

In summer 2013, Ivan attended the Classical Music Festival in Eisenstadt, Austria, where he performed in the famed Haydnssaal at the Esterházy Palace. Ivan has performed in master classes for pianists such as Alan Chow, Theresa Bogard, and Read Gainsford. Ivan was one of ten pianists in the state of Michigan selected to compete for the Rosamond P. Haeberle Memorial Piano Award. As a graduate student at the University of Oklahoma, Ivan received the Provost Certificate of Distinction for Outstanding Graduate Assistant Teaching for two consecutive years.

Ivan has presented at workshops at national conferences such as MTNA, GP3, and NCKP in Illinois, Florida, New Mexico, Nevada, and Ohio. In 2019, Ivan presented at the CFMTA conference in Winnipeg, Canada. He has also served as co-chair for the planning committee of the Young Professionals Track for the 2016 MTNA National Conference, and currently serves on the Collegiate Pedagogy Committee for NCKP.

### **Hwang, Yoon Joo**

Dr. Yoon Joo Hwang, Assistant Professor of Bassoon at the University of Central Florida, has taught and performed throughout the U.S., Asia and Europe. She was invited to present masterclasses at Yonsei University in Korea, the Central Conservatory of Music, the Shanghai Symphony Orchestra Academy and the Shenzhen Arts School in China. Dr. Hwang has a diverse research portfolio and has presented papers at meetings of the National College Music Society (CMS). Dr. Hwang has served as a judge for the Florida MTNA competition and served as a Junior Competition Coordinator for the Florida MTNA in 2019. She is also served on the Team of Professionals for the Meg Quigley Vivaldi Competition and Bassoon Symposium at the Colburn School in Los Angeles, California. In November, 2019, Dr. Hwang was appointed to serve as a Vice President (Korea) and on the Executive Board of the Asian Double Reed Association (ADRA). Dr. Hwang earned a D.M.A. from the University of Colorado at Boulder under the guidance of Yoshi Ishikawa and an M.M. from UCLA, where she studied with John Steinmetz. While studying in Europe, she worked with Günter Blahuschek of the Bamberger Symphoniker and Yoshi Tominaga of the Universität Mozarteum. She also studied at USC with Shawn Mouser and received a Performance Diploma from Boston University under Matthew Ruggiero.

### **Jampole, Emma Joy**

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

### **Janzen, Elizabeth**

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

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

Elizabeth’s debut solo recital at Carnegie Hall was praised in the New York Concert Review for the “...velvety tone radiating from her flute...” and her “...impressive technical abilities...flair and wit with the musical phrase....” She has also been featured as the soloist in Pierre Boulez’s “...explosante-fixe...,” conducted by the



composer himself and has given solo performances in Canada, the United States and Mexico. As an orchestral musician, Elizabeth has had the privilege of working on both contemporary and period music with some of the world's most recognized conductors, including David Robertson, Sir Simon Rattle and Sir Christopher Hogwood.

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

### **Jeffress, Ian**

Dr. Ian Jeffress is assistant professor of saxophone at Western Carolina University, where he teaches applied saxophone and coaches chamber ensembles, as well as teaching courses in musicianship. Additionally, Dr. Jeffress is the alto saxophonist of the award-winning Assembly Quartet, whose debut album *In Search of Stillness* was recently released on the AMP Recordings label. He is a dedicated proponent of the music of our time: his doctoral research focuses on the application of narrative theory to post-tonal music, and he has been consistently involved in commissioning and premiering new music for the instrument, including works by Marilyn Shrude, Ruby Fulton, Robin McLaughlin, Anthony R. Green, Andrew Hannon, James Matheson, and Jacob ter Veldhuis.

### **Jenkins, Christopher**

Chris Jenkins, Associate Dean for Academic Support at Oberlin Conservatory, is an educator, administrator, and performing violist. At Oberlin, he is a Deputy Title IX Coordinator and Conservatory Liaison to the Office of Equity, Diversity, and Inclusion. He was Deputy Director and professor of viola and violin at the Barenboim-Said Foundation in Ramallah, West Bank, from 2013-14, and served as Dean of the Sphinx Performance Academy (SPA), the Sphinx Organization's summer music program for minority youth, for seven years. In 2005, he was a laureate of the Sphinx Competition. Through a Curriculum Diversification Grant from the American Society for Aesthetics, in 2017 Mr. Jenkins published an annotated bibliography of works pertaining to African-American participation in the field of classical music, and presents on issues of diversity within classical music.

In 2011, Mr. Jenkins earned a master's degree from the School of International and Public Affairs at Columbia University, focusing on the study of human rights and conflict resolution. His international engagement has included performances and teaching in Palestine, Jordan, Lebanon, Pakistan, Israel, China, Colombia, and South Africa. In the summer of 2017, he served as a guest artist and teacher at the Afghan National Institute of Music in Kabul, Afghanistan. He is currently earning a DMA in viola performance from the Cleveland Institute of Music, and a Ph.D. in Historical Musicology from Case Western Reserve, where his work focuses on the music of African-American composers.

### **Jiang, Yuan**

Yuan Jiang is on the faculty at South China Normal University in Guangzhou China, where she teaches applied piano and piano pedagogy. She received her Ph.D. in Music Education with a focus in Piano Pedagogy at Florida State University in 2019. She was the past president of the FSU Collegiate Chapter for the Music Teachers National Association. As a scholar, Dr. Jiang developed a deep commitment to focus her research in the fields of piano pedagogy, cross-cultural communication, and program/curriculum development. She authored several peer-reviewed papers based on her research findings. These papers were presented in various conferences at national and state levels. As an experienced piano instructor, Dr. Jiang maintain a piano studio for pre-college and adult students. She has expertise instructing students of all ages, levels, and abilities. Besides her private studio teaching, she taught class piano for both music majors and non-music majors at FSU. From 2013 to 2016, Dr. Jiang was on the piano faculty at Texas Christian University Preparatory division and Tarrant County College in Fort Worth, TX. As an active collaborative pianist, Dr. Jiang worked for the

Tallahassee Senior Choir and Capital Children's Choir at FSU. Dr. Jiang received a Master of Music degree in Piano Pedagogy from Texas Christian University and a Bachelor of Art degree in Music Education from Capital Normal University in Beijing, China.

### **Jin, Xinshuang**

A native of China, Xinshuang Jin is an active soloist, accompanist, and chamber musician in both Asia and United States. Xinshuang is prolific with a wide range of repertoire and styles and has successfully given numerous solo concerts and ensemble performances. She won the Honor Student Scholarship from Middle School attached to Shenyang Conservatory of Music and was selected into the Ameri-china International Elite Class of 2010 by world-renowned concert pianist Chu-Fang Huang. Xinshuang received her Bachelor of Music degree from East Tennessee State University and graduated summa cum laude. Xinshuang received her master's degree from Texas Christian University and she is currently pursuing her Doctor of Music in Piano Performance at Florida State University.

Apart from her performing and accompanying career, Xinshuang is also a devoted instructor with ten years of teaching experience and works with piano students of a wide age range both in the United States and China. She is currently a graduate assistant teaching Secondary Applied Piano lessons. As an educator, she has participated in conferences and given presentations for Music Teachers National Association and Florida State Music Teachers Association.

Xinshuang has participated in and performed solo pieces and chamber music at Brevard Music Festival, Heartland Chamber Music Festival, and Chautauqua Music Festival. She also won scholarships, grants, and prizes in various competitions including FSU X. Annual Competition, TMTA Collegiate Piano Solo Competition, FSMTA enrichment grants, TMTA Collegiate Piano Ensemble, and "Young Masters" of the II Future Stars International Piano Competition.

### **Johnson, Carly**

Carly Johnson serves as Chair of the Department of Music at Alabama State University. She teaches applied trumpet, music education courses, and directs the ASU Trumpet Ensemble. Dr. Johnson earned degrees from Youngstown State University, the University of Florida, and the Ohio State University. She has appeared as a clinician, soloist, and chamber musician throughout the United States, Canada, Europe, and as a soloist with the Orquestra Sinfonica de Oriente in Santiago, Cuba. In 2010 she was awarded First Prize in the trumpet division at the Susan B. Slaughter International Solo Brass Competition of the International Women's Brass Conference and currently serves as an endorsing artist for the Conn-Selmer Corporation.

### **Johnson, Rebecca**

Flutist Rebecca Johnson is the Assistant Professor of Flute at Eastern Illinois University, and is 2<sup>nd</sup> flutist of the orchestra Sinfonia da Camera. Dr. Johnson enjoys national prominence as performer and teacher. Internationally, she has regularly performed and taught at the Convención Internacional de las Flautistas in Quito, Ecuador, since 2009, and was featured at the 2018 Brazilian Flute Association Festival. She served the National Flute Association as the Program Chair for the 2019 NFA convention. DMA, University of Illinois.

### **Johnston, Amanda**

Canadian collaborative pianist Amanda Johnston is Associate Professor of Music at the University of Mississippi where she acts as Music Director/Vocal Coach for the Opera Theatre; teaches courses in advanced diction; and coaches students at the undergraduate and graduate level. She is author of English and German Diction for Singers: A Comparative Approach, 2<sup>nd</sup> edition (Rowman & Littlefield, 2016), highly praised in the Journal of Singing for "enlivening the study of diction." Her CD recordings include *Pleas to Famous Fairies* with Linda Lister, soprano (Albany Records 2018); *Métissage* with Adam Estes, saxophone (MSR Classics 2017), and; *Mahler: Rückert-Lieder* with Julia Morgan, mezzo-soprano (MSR Classics 2012). Her

research on comparative diction and lesser-known composers of German lied. She has given master classes at the Royal Conservatory of Music (Toronto), University of South Dakota, Queen's University, Harding University, Bucknell University, Virginia Tech, Indiana University South Bend, University of South Carolina, Mercer University, and the University of Nevada Las Vegas. She has held positions at the University of Toronto, Royal Conservatory of Music, York University, Taos Opera Institute, and Lied Austria (Leibnitz). She has received prestigious grants from the Canada Council for the Arts and the Ontario Arts Council to work with masters in the field of collaborative piano. She was educated at Queen's University, the Hochschule für Musik "Franz Liszt" (Weimar), and the Janáček Academy of Music (Czech Republic).

### **Johnston, Holly C.**

Holly C. Johnston is a pianist, songwriter, teacher, STEM advisor, and interdisciplinary specialist for general music education. She earned her Bachelor of Music in songwriting from Berklee College of Music in Boston, MA and her master's in music teaching from the University of Massachusetts Lowell. She has presented interest sessions at district professional development and co-presented at national conferences. For the past 4 years, she has been teaching general music, chorus, band and music technology instruction to students in grade 5 thru 8 at the Kathryn P. Stoklosa Middle School in Lowell, Massachusetts. As part of the School-University partnership with Dr. Gena R. Greher, she continues to explore, create, and develop STEAM lesson plans and curriculum. She is currently expanding her STEM+Music initiative by providing middle school students with opportunities to present projects they worked on using online apps at the annual Science and Engineering Fair for Lowell Public Schools.

### **Jones, Joseph E.**

Dr. Joseph E. Jones (Ph.D., Illinois) is Associate Professor of Music at Texas A&M University-Kingsville where he serves as Coordinator of Music History. Dr. Jones also directs his university's annual study abroad program in Vienna, Austria. Jones's research focuses on the German romantic tradition and music of the early-twentieth century, especially the operas of Strauss and Hofmannsthal. His broader scholarly interests include Viennese cultural history, primary source studies, and the fin de siècle. He has co-edited two books, the first with William Kinderman titled *Genetic Criticism and the Creative Process* (University of Rochester Press, 2011), and the second with Morten Kristiansen titled *Richard Strauss in Context* (Cambridge University Press, 2020). Jones has presented papers at dozens of professional conferences, including meetings of the American Musicological Society, International Musicological Society, College Music Society, Modern Language Association, and Royal Music Association.

### **Jurs, Douglas**

Pianist Douglas Jurs explores new listening experiences through cross-disciplinary experiments and program innovation. His play, *The Dog Runs Because He Can*, about a piano sonata and the mysterious disappearance of the composer who wrote it, debuts in January 2020 at Allegheny College in Meadville, Pennsylvania, where he is an Assistant Professor of Music. In late January and February Dr. Jurs will be a Musician in Residence at the Banff Centre for the Arts in Canada where he will prepare world premieres for piano by Daniel Temkin and Aftab Darvishi and also develop ideas combining music and narrative. Other performances in 2020 include the Oh My Ears festival in Phoenix, Live from Studio Q on NPR, and a set at Resonance Cafe in Montreal. A world premiere recording of "Five Strong Winds" by Marc Satterwhite with clarinetist Matthew Nelson (University of Louisville) will be released later in 2020 on Centaur Records. Other recent collaborators include San Francisco's Alexander String Quartet and violist Lauren Burns Hodges (University of Florida) with whom he toured China. Dr. Jurs also enjoys connecting with artists from other disciplines; for a recent series of performances of John Cage's complete "Sonatas and Interludes," he collaborated with an Indian chef, dancers, and a man who paints with his beard on rice paper.

### **Keller, Renee**

see Duoma

**Kent, Kamilla**

Dr. Kamilla Szklarska Kent is a classical musician and educator with over two decades of professional experience. A native of Poland, she has gone on to study and perform all around the globe, collaborating with and learning from some of the best musicians in the world.

Dr. Kent received her Master of Music degree from the University of Notre Dame in Indiana and a doctoral degree at the University of Miami in Accompanying and Chamber Music.

Outside of her performance career, Dr. Kent has a keen interest in entrepreneurship, which led to her earning a Master of Business Administration degree from Florida Atlantic University in Boca Raton, Florida. Combining her knowledge of the music industry with an expertise in career development, she has become a valuable resource for musicians looking for help furthering their careers. She has appeared as a guest speaker at conferences for the College Music Society in Nashville, Tennessee, and the Network for Music Career Development Officers at Colburn School of Music in Los Angeles, California.

Currently, Dr. Kent is an active adjudicator for the Young Arts Foundation in Miami, Miami Music Teachers Association, Chopin Foundation of the United States, and the American College of Musicians. She has also served on the faculty at Florida International University School of Music, where she coordinates the Accompanying Program and teaches several courses for the music department.

**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.

**Kernan, Thomas J.**

Thomas J. Kernan, is Associate Professor of Music History and Head of the Honors Bachelor of Musical Arts program at Roosevelt University's Chicago College of Performing Arts. Tom earned his PhD in musicology from the University of Cincinnati, where he wrote his dissertation, "Sounding 'The Mystic Chords of Memory': Musical Memorials for Abraham Lincoln, 1865–2009." That dissertation earned the Abraham Lincoln Association and Abraham Lincoln Institute's 2016 Hay-Nicolay Prize. Tom has published articles, essays, and chapters in the *American Musical Instrument Society Newsletter*, *Grove Dictionary of American Music*, 2<sup>nd</sup> ed., and the edited collections *The Modern Percussion Revolution* (Routledge, 2014), *Music and Tyranny* (Rowman & Littlefield, 2018), and *Music and War in the United States* (Routledge, 2018). His research focuses on matters of audience reception and the use of music in tracking changes in historical memory.

As head of Roosevelt's Honors Bachelor of Musical Arts program, Tom led the degree's revision through university governance and has since overseen the degree's enrollment growth from a single student, to six, then twelve, then twenty-one in the span of three years. He is a sought-after undergraduate thesis advisor and degree mentor.

**Kersten, Fred**

Over the last four years Fred has been a part of the College Music Society Mock Interview program assisting college-level applicants in applying for music vacancies through interview sessions and evaluation. His study on technology-assisted online applications was recently published in MEJ. Current research considering online application e-Portfolios has been featured by NAFME, NYSSMA, FMEA, TnMEA, and TMEA. He is Lecturer-in-Charge of Online Music Technology for Boston University and a graduate facilitator for this university.

**KHAOS Wind Quintet**

KHAOS Wind Quintet is a diverse group of all female performers. The group focuses on connecting with and inspiring audience members through new music, captivating transcriptions, and outreach performances. The group is based in Miami, founded at the University of Miami under the tutelage of Valerie Coleman. Its members hail from countries all over the world. Flutist Vanessa Fourla is from Greece, oboist Jessica Myers and horn player Caiti Beth McKinney are from the United States, clarinetist Claire Grellier is from France, and bassoonist Melanie Ferrabone from Panama. [www.KHAOSWinds.com](http://www.KHAOSWinds.com) / [KHAOS.WindQuintet@gmail.com](mailto:KHAOS.WindQuintet@gmail.com)

**Kiec, Michelle**

see Synergy 78

**Kim, Sun Min**

South Korean pianist Sun Min Kim serves as Coordinator of Keyboard Studies and Assistant Professor of Music at Denison University. He made his *début* with the Ulsan Symphony Orchestra at age 13, performing Grieg's Piano Concerto. He has been a prizewinner of national and international competitions such as the Maria Canals International Piano Competition, MTNA, and International Crescendo Music Awards. In 2008, the professional music fraternity Mu Phi Epsilon awarded him the Sterling Achievement Award, the highest honor that the fraternity bestows upon its collegiate members. As a laureate of various awards, he debuted at Carnegie Hall's Weill Recital Hall, Merkin Concert Hall, and other prestigious venues across the United States and abroad.

Sun Min Kim completed the Doctor of Musical Arts degree in Piano Performance and Literature with a minor in Collaborative Piano at the Eastman School of Music, where he studied with and served as teaching assistant for Nelita True.

**Kim, Ji-Eun (Jen)**

Dr. Ji-Eun (Jen) Kim holds a bachelor's degree in music education and piano performance from Trinity Western University in British Columbia, Canada, a master's degree in music education with a choral conducting emphasis from Colorado State University, and a Ph.D. in choral music education from the University of Arizona. Her professional interests include research into effective music teaching practices and her research is specialized in pre-service music teacher training. Dr. Kim held a teaching position at the University of Central Arkansas and taught undergraduate and graduate music education courses and supervised music education student during their student teaching semesters. She previously taught K-12 music for 10 years and was fortunate to work with students from various backgrounds and diverse cultures during her international school teaching career. She was committed to academic and musical excellence with a desire to inspire young students to love music. As an advocate for teaching music through student performance (band, choir, and orchestra), she has a passion for creating meaningful experiences in the music classroom, sincerely hoping everyone becomes a life-long musician.

### **Kim, JungWoo**

Lyric baritone JungWoo Kim has been actively performing as an opera singer, concert soloist, and recitalist throughout the United States, South America, and East Asia. He has appeared with Central City Opera, Opera Grand Rapids, Lyric Opera Cleveland, Loveland Opera Theatre, and Holland Symphony Orchestra, and in venues such as Lincoln Center (Alice Tully Hall), St. Cecilia Music Center, The National Theater of Korea, Seoul Art Center, and more. His vocal repertoire spans a wide range covering every major genre, period, and style. Notable opera roles include Guglielmo in *Così fan tutte*, Count Almaviva in *Le nozze di Figaro*, Papageno in *Die Zauberflöte*, Belcore in *L'elisir d'amore*, Marcello in *La Bohème*, and Forester in *The Cunning Little Vixen*.

As a baritone soloist Dr. Kim has performed Brahms's German Requiem, Fauré's *Requiem*, Mahler's *Lieder eines fahrenden Gesellen*, Vaughan William's *Five Mystical Songs*, Haydn's *Missa in tempore belli*, and Barber's *Dover Beach* to name a few. Furthermore, he has performed extensively as an East Asian/Korean art song specialist and scholar in many national and international venues. As winner of numerous honors and awards in vocal competitions and at institutions, he earned his D.M.A from the University of Colorado Boulder and a M.M from Indiana University. He is an Associate Professor of Music at Hope College in Holland, Michigan, where he currently serves as the Head of Vocal Studies.

### **Kladder, Jonathan**

Dr. Kladder is Assistant Professor of Music Education at the University of North Carolina–Wilmington. His degrees are from the University of South Florida (Ph.D.), Boston University (M.M.Ed.) and Hope College (B.M.Ed). Prior to his appointment at UNCW, Jonathan taught elementary and secondary band and chorus ensembles in both private and public-school settings. His groups actively performed in local competitions, parades, special community events, and outreach opportunities. Jonathan currently teaches undergraduate music education courses at the University of North Carolina – Wilmington. He continues to pursue an active research agenda and presents at local, state, national, and international music education conferences. As an active musician, Jonathan was a band member in one of the first iPad ensembles called *Touch. Touch* has performed around the country at state and national conferences, offering new and innovative ideas for music making at the collegiate and P-12 educational levels. Jonathan is interested in the intersections of music and technology, creativity, equity and inclusion for undergraduate music admissions, and diversifying the music curricula. Jonathan is an active musician, playing guitars, keyboards, wind instruments, producing music on Ableton Push and Maschine devices across a variety of contemporary music making settings.

### **Kleiankina, Olga**

Olga Kleiankina is a pianist, pedagogue and researcher with the international career. She is currently the Associate Teaching Professor and the Director of the Piano Program at North Carolina State University. Kleiankina is the member of the Outstanding Teacher Academy and the recipient of the Outstanding Teacher Award at NC State University. She is a “Th!nk” scholar and a contributor to the “Th!nk” database of academic resources. She is also the author and the visionary of the *Piano+ App*, a piano method and resource for beginning learners. Her research collaborations include engineering, computer science, health and educational psychology. Kleiankina has presented in regional and national conferences sponsored by Music Teachers National Association, The College Music Society and American Technology in Music Association.

A passionate musician and an eclectic performer, Kleiankina is also an enthusiastic promoter of the music of living composers. Her international career evolved with solo and multimedia recitals, chamber music collaborations and concertos with orchestras in Russia, Moldova, Romania, Hungary, Greece, France, Chile and across the United States. Her CD album with the title *...Our Passage to the Stars...* was released by Blue Griffin/Albany in July 2019.

**Koh, Ara**

Dr. Ara Koh has been a faculty member at UIW since 2013, teaching Applied Piano Lessons, Intro Aural Skill, coordinating piano seminar and accompanying the Cardinal Chorale. Dr. Koh received a doctoral degree in piano performance from Penn State University, a master's degree in piano performance from New England Conservatory of Music and a bachelor's degree from California State University, Long Beach. She is an active performer, both as a soloist and accompanist, and has concertized throughout the United States, Europe and Korea. Most recently she has appeared at the Sejong Art Center in Korea, Taipei National Performing Art Center in Taiwan, Universität für Musik und Darstellende Kunst in Austria and Conservatoire Frédéric Chopin in Paris. Prior to teaching at UIW, she taught undergraduate Class Piano for both major and non-major students and Applied Lessons at Penn State University as a teaching assistant. While she was in schools, she won the Fine Art Scholarship as well as the University Concerto Competition, Aspen Festival Scholarship and PSU Graduate Exhibition Competition. She was also invited to World Piano Pedagogy Festival in Las Vegas to perform Chopin's Ballade No.4. She has received the awards from The Music Teacher's Association of California for Solo Competition and Piano Ensemble Festival. She performed Prokofiev's Piano Concerto No.1 with CSULB Orchestra and Beethoven Piano Concerto No. 1 and No. 4 with UIW Orchestra. She is an active member of MTNA and serves as an adjudicator for numerous piano competitions including Steinway Concerto competition, Ella Louise Burba Senior Scholarship Competition.

**Lackey, Mark**

“Buoyant, at times playful...a classical, yet unrestrained lyricism” (ArtsBham).

As a composer of vocal, electronic, chamber, orchestral, and wind ensemble music, Mark Lackey has garnered premieres from many gifted artists including Orquestra Sinfônica do Teatro Nacional Claudio Santoro (Brazil), Rhymes With Opera, Fireworks Ensemble, Eastman Wind Orchestra, Definiens Ensemble, Druid City Ensemble, cellist Craig Hultgren, violist Victor de Almeida, and violinist Courtney Orlando. His music is available on the Centaur and Potenza Music labels, through Dorn Publications, and on his own Julian Date Music imprint. In addition to performances, honors include a public reading by the Alabama Symphony Orchestra, an Encore Grant from the American Composers Forum, and selection as finalist in the American Composer Competition of the Columbia (MD) Orchestra.

Mark Lackey is also an energetic educator. As Associate Professor and Coordinator of Graduate Studies in Music at Samford University's School of the Arts, he teaches composition and music theory. His teaching has earned him a Johns Hopkins University Arts Innovation Grant and a Samford University Innovative Technology Grant. He earned the degrees Doctor of Musical Arts in composition, Master of Music in theory pedagogy, and Master of Music in composition from The Peabody Conservatory of Johns Hopkins University where his teachers included Christopher Theofanidis, Bruno Amato, and Nicholas Maw. He is a member of Pi Kappa Lambda national honor society in music, the American Composers Forum, the Birmingham Art Music Alliance, and The College Music Society.

**Langmead, Sara Wandrei**

Sara Wandrei Langmead holds DMA and MM degrees from the Peabody Conservatory where she studied piano with Yoheved Kaplinsky for seven years. As a full-tuition Strelow Scholar, she received her BM degree from the University of Wisconsin–Madison. Sara made her orchestral debut at age 16, won first prizes in the Schubert Club and UW-Madison Concerto competitions at the collegiate level, and was awarded full scholarship to study with Gyorgy Sebok for two summers at the Banff Centre. In 1997, she won first prize at the international Sigma Alpha Iota Competition.

Dr. Langmead held piano faculty positions at St. Mary's College–MD, the University of Missouri–Columbia, Columbia College–MO, and at Mercyhurst University–PA, where she was Assistant Professor of Piano. After a season of fourteen concerts and the birth of her second daughter, Dr. Langmead left her tenure-track position in

academia in 2004. Over the next fifteen years, she raised four daughters and built a successful private piano studio in Minnesota. Dr. Langmead recently returned to the concert stage in New Jersey, Texas, and Minnesota as a soloist and in partnership with Dr. Rossitza Goza, concertmaster of the Tulsa Symphony.

In her spare time, Sara trains for marathons and enjoys the complete chaos and intense challenge of parenting. Her current mission is in educating women to recognize that while navigating an evolving career of musical performance and creativity, teaching, research, and parenting, “one can do it all, just not all at the same time.”

### **Lapin, Eric J.**

Dr. Eric J. Lapin is the Director of Artistic Initiatives for the Brooks Center for the Performing Arts and a Senior Lecturer of Music in the Department of Performing Arts at Clemson University. He teaches courses in applied clarinet, arts administration, and jazz history. Dr. Lapin holds undergraduate and graduate degrees in music performance and a Ph.D. in Higher Education Leadership. He remains active as a clarinetist and clinician, has presented papers at numerous conferences, hosted research exhibits, published scholarly essays, and was named February 2017 Researcher of the Month by the Clemson University Library. His book with Dr. Ron McCurdy (University of Southern California) and Dr. Rick Goodstein (Clemson University), *The Artist Entrepreneur: Finding Success in a New Arts Economy*, was recently released by Rowman and Littlefield Publishers. In addition, Lapin serves as a delegate to the Faculty Senate, is a member of the South Carolina Humanities Speaker’s Bureau, and is on the board of directors for the Pendleton Historic Foundation.

### **Lapins, Alexander**

Alexander Lapins is Assistant Professor of Tuba and Euphonium at the University of Tennessee School of Music and is tubist of the UT Faculty Brass Quintet and Quintasonic Brass. A diverse artist, he is the only tubist to have won fellowships at both the Tanglewood Music Center and the Henry Mancini Institute. He has been a featured soloist with a variety of bands and orchestras, and has performed with the New Mexico Philharmonic Orchestra, Indianapolis Symphony Orchestra, Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, Cincinnati Opera Orchestra, Charleston Symphony Orchestra, Charlotte Symphony Orchestra, Flagstaff Symphony Orchestra, Roanoke Symphony Orchestra, Disney Collegiate All-Star Band, the Guy Lombardo Orchestra, the New Sousa Band and Harvey Phillips’ Tubacompany. As a session musician Dr. Lapins can be heard on hundreds of recordings for a wide variety of productions and publications. He is the author of “Dueling Fundamentals for Two Tubas” (2018) and *Dueling Fundamentals for Two Euphoniums*” (2019), published by Mountain Peak Music. He earned degrees from James Madison University, the University of Michigan and Indiana University. His principal teachers include Daniel Perantoni, Fritz Kaenzig, Kevin Stees, Tony Kniffen and Mike Bunn. Alexander Lapins is a Miraphone Artist and an Eastman Artist.

### **Larue, Jennifer Lynne**

Jenn LaRue spent her formative years in the suburbs of Toronto, Canada and holds degrees in flute performance and ethnomusicology. She is currently a fourth-year Ph.D. student at the University of Georgia. Jenn has presented research at regional and national meetings, as well as in Lagos, Nigeria. Her dissertation research focuses on the work of Akin Euba’s opera *Chaka: An Opera in Two Chants*. She has received awards for excellence in teaching and research, including a Graduate School Dean’s Award from the University of Georgia.

### **Laubengayer, Karen**

Karen Laubengayer, retired pianist and Professor of Music at Jackson State University, has performed in Europe at the American Academy of the Arts in Verona, Italy and the L’Ecole Hindemith in Vevey, Switzerland. In the United States she has performed at the Piccolo Spoleto Festival in Charleston, SC and the International Art Song Festival in Cleveland, OH. She has appeared as guest pianist with the St. Louis Symphony Orchestra, St. Louis Symphony Youth Orchestra, The St. Louis Philharmonic Orchestra, the Mississippi Symphony Orchestra in Jackson, MS and the Meridian Symphony Orchestra in Meridian, MS. In addition she has presented lecture recitals on the National and International stage at the National Convention of



The College Music Society in San Juan, Puerto Rico, Atlanta, Georgia and Portland, OR; The National Convention of NATS in Salt Lake City, UT; International Conferences at the University of London Institute of Education and at Churchill College, University of Cambridge, England. She has studied and coached with many renowned artists and pedagogues including Jane Allen, William Schatzkammer, Claudio Arrau, Dalton Ballwin, Warren Jones and Sandra Rivers. Laubengayer holds a Bachelor of Fine Arts Degree from Stephens College in Columbia, MO and the Masters and Ph.D. degrees from Washington University in St. Louis, MO.

### **Lee, Koeun Grace**

South Korean native Koeun Grace Lee is an avid performer, educator, and conference lecturer. She holds a Doctor of Musical Arts in Piano Performance and Post-Master's Certificate in Music Theory Pedagogy from the University of North Carolina-Greensboro, Master of Music in Piano Performance from the University of Missouri-Kansas City Conservatory of Music, and Bachelor of Music in Piano and Piano Pedagogy and Artist Diploma from the University of Tennessee-Knoxville.

Dr. Lee has presented numerous lecture-performances at conferences of The College Music Society in the U.S. and South Korea. She has been a featured presenter at the Composition in Asia International Symposium and Festival at the University of South Florida and has frequently appeared in the Asheville Art Museum Pianoforte Series. She recently performed at Transylvania University, Arkansas State University, Kansas State University, Furman University, and many other venues. She was a featured artist on *SPG Live!* of Steinway Gallery in Greenville, Charlotte, and Greensboro for the 2019–2020 season.

Dr. Lee relocated to Chicagoland and joined on faculty at Mattix Music Studio and Barrington Music Academy this fall. She previously taught at Brevard College, Mars Hill University, Academy for the Arts at First Baptist Church-Asheville, and the University of North Carolina-Asheville Summer Piano Camp. She was an adjudicator for junior and senior competitions of North Carolina Music Teachers Association and Tennessee Music Teachers Association. Dr. Lee is an active member of The College Music Society, Music Teachers National Association, National Federation of Music Clubs, and Suzuki Association of the Americas.

### **Lee, Peter**

Based in Melbourne, Australia, Peter has worked in the field of Music Education and Technology for over 20 years, and is one of the original authors of *Auralia* and *Musition*. As a piano student struggling with aural skills, Peter started the Auralia journey whilst studying classical voice at The University of Melbourne.

Peter has presented sessions at many conferences including CMS, SMT, MENC, TI:ME, ISME, ASME, NafME, and numerous state meetings.

Having worked with thousands of teachers, students and curriculum bodies around the world, he offers valuable insights to help identify appropriate technology solutions for modern music courses.

### **Lehmberg, Lisa J.**

Lisa J. Lehmberg is Associate Professor and Coordinator of Music Education at the University of Massachusetts, Amherst, where she also serves as a Mentoring Fellow and Innovative Teaching Fellow. Lisa holds a Ph.D. degree in music education from the University of South Florida, and B.M. and M.M. degrees in piano performance from the University of Illinois. Her research focuses on senior citizens' participation in music and quality of life. Lisa recently co-authored the book *Music for Life: Music Participation of Senior Citizens and Quality of Life* (Oxford University Press, 2016) in collaboration with C. Victor Fung, University of South Florida. She has also published multiple book chapters, encyclopedia chapters, and journal articles. At the graduate level, Lisa's teaching specialties include courses on music education research, music and lifelong learning, and international perspectives on music education. At the undergraduate level, she teaches a course on elementary general music pedagogy and co-facilitates a practicum (student teacher) seminar. Lisa has extensive

experience as a K-12 school music specialist and is certified in the Orff Schulwerk approach. She has given research and practice-based presentations at International Society for Music Education world conferences; national conferences of the National Association for Music Education, American Society on Aging, College Music Society/Association for Technology in Music Instruction; National Multicultural Music Symposia; and state music educator association conferences and professional development days in Florida, New England, and throughout the Midwest.

### **Lewis, Ralph**

Ralph Lewis is a doctoral candidate in music composition at University of Illinois at Urbana-Champaign who is passionate about exploring, supporting, and understanding new musical expression. Active as a composer, music theorist, and educator, his work is often centered on creating welcoming, inclusive spaces and engaging less discussed music and technology. In 2019, he received one of ten Phi Kappa Phi Graduate Research Grant awarded throughout the US to support his music theory dissertation research about Aaron Cassidy's Second String Quartet at the University of Huddersfield. Lewis's community composition workshop All Score Urbana has served Champaign-Urbana residents since 2016, with its programs being supported by the Theodore Presser Graduate Music Award and an Urbana Arts and Cultural Grant. Most recently, All Score Urbana's partnership with Urbana High School's orchestras received one of the 2019 College Music Society Community Engagement Seed Grant Awards.

Lewis's compositions have been performed at festivals and conferences throughout the United States, United Kingdom, Canada, France, Italy, and Australia, including SCI National Student Conference, Electronic Music Midwest, SEAMUS, College Music Society, Radiophrenia Glasgow, Boston Microtonal Society, the International Conference on Technologies for Music Notation and Representation (TENOR), and the Music for People and Thingamajigs Festival. Previously, he received an M.F.A. in Electronic Music and Recording Media and an M.A. in Music Composition from Mills College, a B.M. in Music Composition from Oberlin Conservatory, and a B.A. in Classical Civilization from Oberlin College.

### **Lewis-Hale, Phyllis**

Phyllis Lewis-Hale, a native of Jackson, Mississippi, is currently an Instructor of Music and the Director of the Opera/Musical Theatre Workshop at Jackson State University in Jackson, Mississippi. She is the recipient of the 2011 Mississippi Humanities Teacher and Scholar Award. She is the Mississippi District Governor of the National Association of Teachers of Singing) and serves as the Vice President of Collegiate and National Competitions for the Mississippi Music Teachers Association (MMTA). Lewis-Hale has presented lecture/recitals at numerous colleges and universities and at the National Association of African-American Studies National Conference, the National Association of Teachers of Singing National Conference, the South Central/Southern SuperRegional Conference of The College Music Society, as well as CMS national conferences. Lewis-Hale received the Bachelor of Music Education degree from Jackson State University and the Master of Music and the Doctor of Musical Arts degrees from the University of Cincinnati College-Conservatory of Music in Ohio. She has appeared as a guest soprano soloist in Italy, Japan, Taiwan, Germany, Austria, Bermuda and throughout the United States. Some highlights in her career include receiving several performance awards, such as the winner of the IBLA Grand Prize in the International "Monteverdi/Bellini" Vocal Competition held in Italy, a winner in the New Jersey Association of Verismo Opera Vocal Competition held in New York and the recipient of an Encouragement Award from the Metropolitan Opera National Council Awards.

**Lim, Chan Kiat**

An active recitalist, Chan Kiat Lim has performed solo and chamber recitals in Germany, Greece, Italy, Romania, Malaysia, and throughout the United States including solo performances at Music at Penn Alps Concert Series in Maryland and Steinway Hall, New York City. Lim has also appeared as soloist with orchestras and most recently, he performed the Concerto for Piano and Percussion Orchestra by American composer David Gillingham with the University of Louisiana Percussion Ensemble.

Lim's research in Twentieth-century music, particularly by American composers, has resulted in masterclasses and presentations at state and national presentations. He has also released a CD with bass-baritone Shawn Roy, by Centaur Records label entitled *An American Kaleidoscope: Song Cycles Through the Lenses of William Bolcom, John Duke, Thomas Pasatieri, and Ned Rorem*.

As a pedagogue, Lim has co-authored, with Susanna Garcia, the online multimedia curriculum *eNovativePiano: Multimedia Resources for Developing Musicianship Skills*. Suitable for eLearning and distance learning, this one-of-its-kind curriculum points towards a new direction in group piano instruction.

Lim has presented at national and international conferences: Society for Music Education, The College Music Society Regional and National Conferences, Phi Beta Delta National Conference, MTNA National Conferences, and the National Group Piano and Piano Pedagogy Forum on various pedagogical and performance topics.

In 2015, Lim was awarded the Louisiana Music Teachers Association Outstanding Teacher Award. In the same year, Lim also received the coveted Distinguished Professor Award from the University of Louisiana at Lafayette where he also holds the Margaret Chauvin Steen Villemez Professorship in Music.

**Luehrsen, Mary**

Mary Luehrsen is director of public affairs and government relations for NAMM, the National Association for Music Merchants and Executive Director of the NAMM Foundation. A professional flutist for twenty years and a certified music educator with sixteen years music teaching experience, Luehrsen oversees NAMM's policy development at the federal level and government relations that affect music education. Her role with the NAMM Foundation focuses on support for music research, and philanthropic and public service programs. Luehrsen leads NAMM's national effort to advance music education for all children through the SupportMusic Coalition, together with a vast network of national and global partnership organizations united to create opportunities for people of all ages and abilities to know the joys and benefits of learning and making music. She spearheaded the development of NAMM's GenNext and Music Education Days programs that host thousands of university music faculty, students and music educators at the annual NAMM Show to inspire career options in music, connections with the music industry and advance opportunities for music making.

**MacGregor, Catherine F.**

Catherine MacGregor received a B.A. in Violin Performance from Emory University with a concentration in Arts Management from Emory's Goizetta Business School. While at Emory, MacGregor served as a research assistant to Kristin Wendland. MacGregor received a Currey Seminar Grant and an Emory Friends of Music Research Grant to fund her research at the Foyle Menuhin Archive at the Royal Academy of Music in London. MacGregor has spent summers studying at Brevard Music Center, Bowdoin International Music Center, and Meadowmount School of Music. MacGregor is currently pursuing a M.M. in violin performance at the Mead Witter School of Music at the University of Wisconsin–Madison where she works as Front of House Manager at the newly opened Hamel Music Center.

### **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.

### **Mann, Rachel**

Rachel Mann 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). She has presented papers on various topics at regional, national, and international conferences for CMS, ATMI, Pedagogy into Practice, Society for Music Theory, and Society for Music Analysis. Her research interests include the music and writings of Catalan composer, Roberto Gerhard and other Second Viennese School composers; Mexican composer, Silvestre Revueltas; film music criticism; music theory pedagogy; and pop-rock theory. She is also the senior content developer for Harmonia, a theory and ear training software featuring real-time tonal music analysis with automatic grading and instant student feedback.

### **Mann, Tatiana R.**

Dr. Mann has appeared as a soloist and recitalist across North America and Europe; radio broadcasts include H. Villa-Lobos' "Mystic Sextet," on NPR's *Performance Today*, and B. Bartok's *Contrasts* on New York's classical music station, WQXR, G. Gershwin's *Rhapsody in Blue* on Little Rock's KLRE. Mann's recording of the original, big band version of Gershwin's *Rhapsody in Blue* was released on Naxos in the album *Jazz Nocturne – American Concertos of the Jazz Age*.

As a performer of contemporary works, she premiered "Speak No Evil" by E. McKinley at the American Composer's Forum, and performed "For Don" by M. Babbitt, with the composer in attendance, in celebration of his 90<sup>th</sup> birthday at Tanglewood's Contemporary Music Festival. As the recipient of Peggy Rockefeller Memorial Fellowship at Tanglewood, she worked with James Levine, Dawn Upshaw, Yo-Yo Ma, Charles Rosen and Claude Frank.

Engagement highlights include *Petrushka* with San Diego Symphony, Beethoven's *Choral Fantasy* in Sydney, Australia, as well as performances in the US of Gershwin's *Rhapsody in Blue*, Beethoven's Piano Concerto #4, op.58, Saint-Saëns' Piano Concerto #4, op.44, Mozart's Piano Concerto #23, K488 and DeFalla's *Evenings in the Gardens of Spain*, under the batons of M/Os Imre Pállo, Philip Mann, Jahja Ling and Beverly Everett, among others.

### **Manzo, V.J.**

V.J. Manzo (Ph.D. Temple University, M.M. New York University) is Associate Professor of Music Technology and Cognition at Worcester Polytechnic Institute (WPI). He is a composer and guitarist with research interests in theory and composition, artificial intelligence, interactive music systems, and music cognition. V.J. is author of several books published by Oxford University Press including *Max/MSP/Jitter for Music*, *Foundations of Music Technology*, and co-author of *Interactive Composition and Environmental Sound Artists*. He has created numerous software projects including the Modal Object Library, a collection of programming objects to control harmony in algorithmic and electro-acoustic compositions, and EAMIR, an

open-source project and non-profit charity organization that supports composition, performance, education, and research through accessible technology-based musical instruments. He is the founding director and principal investigator of the Electric Guitar Innovation Lab (EGIL) at WPI, and a co-director of the Media Arts Group Innovation Center (MAGIC) at WPI.

### **Marcozzi, Rudy**

Rudy Marcozzi was appointed Dean of the Chicago College of Performing Arts of Roosevelt University in the summer of 2018, after long and distinguished service as a professor (undergraduate and graduate courses in musicianship, music theory, and music history); department chair (inaugural chair of a newly formed Core Music Studies department); and associate dean (administration).

Marcozzi holds degrees from the University of Dayton (BM, Music Education), Kansas State University (MM, Piano Performance) and the Jacobs School of Music–Indiana University Bloomington (Ph.D., Music Theory). He was the recipient of Indiana’s prestigious Lieber Memorial award in recognition of teaching excellence.

His writings have appeared in the *Journal of Music Theory Pedagogy*, *The Indiana Theory Review*, and *Pastoral Music*; and his liturgical compositions and arrangements are published by *World Library Publications*. A second edition of his *Strategies and Patterns for Ear-Training* (Francis-Taylor) is slated for publication in 2020.

Marcozzi is a member of the International Council of Fine Arts Deans, the National Association of Schools of Music, The Society for Music Theory, The College Music Society, and the North American Academy of Liturgy (visiting fellow). He is a board member of the Auditorium Theatre of Roosevelt University, and also serves on the advisory council of the Sheil Catholic Center (Northwestern University).

### **Masterson, Sarah**

Dr. Sarah Masterson is currently Associate Professor of Piano and Music Theory at Newberry College in Newberry, SC. Dr. Masterson also serves as the Coordinator of Music Theory, Director of Department of Music Social Media, and the founding Artistic Director of the W. Darr Wise Piano Competition. Dr. Masterson’s recent research focuses on the work of 20<sup>th</sup>-century American women composers, and she presented related lecture-recitals at the 2015 and 2018 Women Composers Festival of Hartford and 2016 and 2018 CMS Mid-Atlantic Conference. As a performer, Dr. Masterson has performed as soloist with the Evansville Philharmonic Orchestra, the DePauw Orchestra, the University of Connecticut Symphony Orchestra, and the Newberry College Wind Ensemble. She currently maintains an active schedule of solo and collaborative performances throughout the East Coast and Midwest. Her newly-formed Masterson Ensemble recently presented a concert at Steinway Hall in New York and has scheduled a regional tour of South Carolina in spring 2020.

### **McCall, Joyce**

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

McCall’s research centers on issues of race, class, and culture, and cultural responsiveness. She has presented sessions and research at the American Educators Research Association, the National Association for Music Education, the Society for Music Teacher Education, the Midwest Band and Orchestra Clinic, and the Mountain Lake Colloquium. She published articles in the *Journal of Music Teacher Education* and the *Pennsylvania Music Educators Association News*. McCall has proudly served as a clarinetist and saxophonist in the United States Army Bands from 1999 to 2013. During her service, she was awarded the Army Achievement Medal, the

National Defense Service Medal, and the Global War on Terrorism Service Medal. Previous assignments include the 151<sup>st</sup> Army Band in Montgomery, Alabama; the 41<sup>st</sup> Army Band in Jackson, Mississippi; the 36<sup>th</sup> Infantry Division Band in Austin, Texas; and the 108<sup>th</sup> Army Band in Phoenix, Arizona. In 2016, McCall was also presented the Minority Access National Role Model Award. She is a member of Sigma Alpha Iota International Music Fraternity for Women.

### **McConville, Brendan**

Brendan McConville is Professor of Music Theory & Composition and Associate Director of Undergraduate Studies and at the University of Tennessee Knoxville School of Music. As a music theorist, his writings on post tonal analysis and music theory pedagogy have appeared in a variety of scholarly journals. As a composer, he has been recognized by The American Prize, the Global Music Awards, the American Academy in Rome Fellowship and he received a Fulbright in 2016 to compose a new work in Italy. He currently serves as the President of the College Music Society Southern Chapter and Treasurer of the Association for Technology in Music Instruction.

### **McGinity-Termuhlen, Margaret**

Margaret McGinity-Termuhlen (b. 1992) recently earned a Master of Music degree in Composition from Central Michigan University (CMU), where she studied with Dr. Evan Ware and Dr. Jay Batzner. She has a Bachelor of Music in Flute Performance from Iowa State University, where she studied with Dr. Sonja Giles. She draws on her two decades of performance experience to inform her compositions. Mrs. McGinity-Termuhlen won the 2019 CMU ACDA chapter's choral composition competition for her SATB work "I Have No Words," and received an Honorable Mention in the 2019 CMU School of Music Annual Composition Competition for her work "The New Medusa" for SATB choir. Her music has been performed in California, Iowa, Michigan, New Hampshire, and New York City, with an upcoming performance scheduled in Columbus, OH.

In addition to her composing, Mrs. McGinity-Termuhlen researches gender in music composition, focusing on issues and solutions within educational institutions. She presented on her paper "Gender Trends in Regional Music Composition Faculty" at the 2020 Music by Women Festival. This paper was also accepted for paper presentations at the 2020 Society of Composers National Conference and the 2020 College Music Society (CMS) Great Lakes Conference (both canceled due to COVID-19) and for poster presentations at the 2020 CMS National Conference and the 2020 Michigan Music Conference. She presented on her paper "Improving Music Composition's Gender Gap Through and Within Music Education" at poster sessions during 2019.

### **McKinney, Caiti Beth**

see KHAOS Wind Quintet

### **McLean, Myles Francis**

Myles McLean is a Ph.D. student in Ethnomusicology (Gender Studies Cognate) and a Teaching Assistant at the University of North Texas. He earned his BM, MSM, and MM from the University of Florida, where he explored notions of instrument identity and performance context, focusing on the treatment of the Afro-Brazilian berimbau in concert hall settings. In his Ph.D. studies, Myles explores the use of research as advocacy, utilizing ethnography to directly amplify the voices of transgender musicians, particularly in the United States, Cuba, and Brazil. With this advocacy, he aims to uncover tacit understandings of gender within various music-cultures.

**Mears II, Perry G.**

Pianist Perry Mears performs regularly with singers and instrumentalists across the Midwest and around the country. He has recently appeared at Coe College, the Mississippi University for Women, the University of Alabama, Sneed State College, and numerous Memphis-area venues. He performs regularly with mezzo-soprano Loralee Songer, flutist John McMurtery, and members of Luna Nova Music. Previously on the faculty of Lee University, he has also been on the musical staff of the Schumann Liederfest in Zwickau, Germany and Charlottesville Opera. Dr. Mears holds degrees from the University of Memphis and the University of Maryland and is an alumnus of the Aspen Music Festival and School. He currently resides in Bettendorf, Iowa, where he maintains a large teaching studio, serves as the music director at St. Peter's Episcopal Church, and directs the Music@St. Pete's performing arts series.

**Menoche, Charles**

Charles Paul Menoche teaches composition, electro-acoustic music, music technology, and directs the iPad ensemble at Central Connecticut State University. He has written works for voice, instruments, ensembles, and electro-acoustic media. He is a regular presentation at ATMI (Association for Technology in Music Instruction) and TI:ME (Technology Institute for Music Education).

**Merkowitz, Jennifer**

Jennifer Bernard Merkowitz is a composer, pianist, and violist whose pieces incorporate a fascination with rhythms and patterns of nature and text into a playful and lyrical style. Her music has been performed in venues such as the Society of Composers, Inc. National Conference, the National Flute Association Convention, the International Computer Music Conference, and the Percussive Arts Society International Convention. Recordings of her work have been released on Ravello Records and Soundset Recordings. In 2017, she was the Ohio Music Teachers Association's Composer of the Year.

Dr. Merkowitz heads the Music Theory and Composition program at Otterbein University in Westerville, Ohio. She has also taught at Interlochen Arts Camp in Michigan. She holds a BA in Music and a BS in Computer Science from the University of Richmond and an MM and DMA in Composition from the University of Cincinnati College-Conservatory of Music. [<https://www.jbmcomposer.com>]

**Millar, Michael W.**

Dr. Michael Millar has been a member of the music faculty at Cal Poly Pomona since 2004 and served as the Director of the Center for Community Engagement for the University from 2013–18. He is a member of the Arts Commission for the City of Santa Clarita, California, and was its founding Chair. Dr. Millar previously served as interim Director of the Entrepreneurship Center for Music at the University of Colorado - Boulder. He holds the degree of Doctor of Musical Arts, with concentrations in Performance and Arts Administration, from Claremont Graduate University, where he studied management and leadership with Peter F. Drucker and Jean Lipman-Blumen. He serves individual clients as a coach in professional development and nonprofit management. His consulting clients have included Claremont Graduate University and the Getty Leadership Institute.

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*. 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.

**Morris, Jeff**

Jeff Morris creates musical experiences that engage audiences' minds with their surroundings. His performances, installations, lectures, and writings appear in international venues known for cutting-edge arts and deep questions in the arts. He has won awards for making art emerge from unusual situations: music tailored to architecture and cityscapes, performance art for the radio, and serious concert music for toy piano, robot, Sudoku puzzles, and paranormal electronic voice phenomena. His music is on Ravello Records.

**Moteki, Mutsumi**

Dr. Mutsumi Moteki is currently Professor of Vocal Coaching and Berton Coffin Faculty Fellow at the University of Colorado Boulder. As a collaborative pianist she has appeared in many voice recitals in the U.S.A., Austria, Switzerland, Japan, Mexico, Macedonia, Sweden, Brazil, and Germany.

Known for her effective and unique vocal coaching style, which advocates beautiful legato singing as well as the fine details of diction and the interpretation of text and music, Dr. Moteki has given many master classes for singers and pianists in the U.S., Egypt, Brazil, Sweden, Taiwan, Korea, and Japan. She was also one of the featured master class presenters at the NATS Summer Workshop in 2017. Her other guest-teaching positions include a five-week residency at Hochschule für Musik "Hanns Eisler" in Berlin, Germany, a one-year appointment as a guest professor at Kobe College in Japan, and nine summers teaching at the University of Miami's Salzburg Summer Program. In 2011 she presented a lecture titled "Becoming a Vocal Coach" at the International Collaborative Piano Literature Symposium at the Tainan National University of Arts in Taiwan. She co-translated Martin Katz's book, *The Complete Collaborator: The Pianist as Partner*, into Japanese, and the Japanese edition was published in 2012.

A passionate promoter of art songs from Japan as well as from other East Asian countries, she presents these songs in lecture-recitals and workshops. With Dr. Kumiko Shimizu of Delta State University, she co-created the Japanese Art Song Anthology, volumes 1 and 2, which are available from Classical Vocal Reprints.

**Mullen, Jess**

Jess Mullen is a doctoral candidate in music education at the University of Wisconsin-Madison where he taught courses on popular music pedagogy and supervised student teachers and practicum students. Mr. Mullen has presented research posters and papers at national and international conferences addressing a variety of equity-related topics that include racial inequity in music education, the effects of neoliberal educational policies, and popular music pedagogy in teacher education. His research interests include music teacher education, equity in music education, critical race theory, and education policy.

**Murphy, Erin**

see Greenwood Faculty Ensemble

**Myers, Jessica**

see KHAOS Wind Quintet

**Myers, Mikylah**

Mikylah Myers is Assistant Dean of Student Artistic Achievement and Professor of Violin at West Virginia University. Myers received her doctoral and master's degrees in violin performance from the University of Houston's Moores School of Music, where she studied with Fredell Lack, and earned her Bachelor of Music degree in violin performance from the Oberlin Conservatory of Music, where she studied violin with Roland and Almita Vamos. She was also a four-year-member and co-captain of the Oberlin College women's soccer team.



### **Nakra, Teresa**

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

### **Nasiatka, Thomas**

Thomas Nasiatka is an Instrumental and Digital Music Teacher at Brattleboro Area Middle School and Brattleboro Union High School in Brattleboro, VT, where he is in his sixteenth year of teaching. Thomas received his Master of Music degree in Music Education, as well as his Bachelor of Music degree in both Music Education and Saxophone Performance at the University of Massachusetts Amherst. He has presented sessions on teaching music in the 1:1 learning environment at national and state conferences in Michigan, Minnesota, Iowa, Florida, and Massachusetts, as well as to college music education methods courses at Michigan State University, Capital University (OH), University of St. Thomas (MN), and Augsburg University (MN).

### **Nedvin, Brian**

Dr. Brian Nedvin is an Associate Professor of Music at Old Dominion University, Vocal Coordinator, and the Director and Musical Director of the Opera and Musical Theatre productions. He is presently the President Emeritus of Virginia State NATS after serving as the President for six years and serves on several boards within the University. His national and international career includes lead tenor and solo performances at Avery Fischer Hall, Carnegie Hall, New York City Opera, Washington Opera, Pittsburg Opera, Arizona Opera, Cincinnati Opera, Arizona Opera, Opernhaus Dortmund, Oper der Stadt Bonn, and throughout the Czech Republic. In addition to performing, Dr. Nedvin presents his lecture recital on Music and the Holocaust throughout the United States, including the Holocaust Museum Houston, the Archdiocese of Boston, universities, synagogues, and churches. He continues to be heard as a soloist, including as the tenor soloist in Verdi's *Requiem*, as a guest artist with the Norfolk Chamber Consort, and as a recitalist.

### **Nelson, Jocelyn**

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

**Nichols, Christopher**

see Duo Extreme

**Nordstrom, Stephen**

Dr. Stephen Nordstrom is currently Assistant Professor of Violin at the University of Texas at El Paso. He actively performs on both violin and viola, recently presenting solo and chamber music recitals in Texas, New Mexico, Arizona, and Colorado, and internationally in Mexico and Belgium. In 2017, his album of new works with composer and pianist Dominic Dousa, entitled *A Musical Portrait of the American Southwest*, received critical acclaim in *American Record Guide* and *Gramophone Magazine*. Dr. Nordstrom is a frequent performer for The College Music Society. He has presented solo performances, chamber music, and lecture-recitals at multiple regional, national, and international conferences over the past few years.

**Nytch, Jeffrey C.**

Author of *The Entrepreneurial Muse: Inspiring Your Career in Classical Music* (Oxford, 2018), Jeffrey Nyтч enjoys a diverse career as a composer, educator, arts administrator, and consultant. His compositions have been performed throughout the U.S. and Europe by a long list of distinguished artists and ensembles, and his tenure as Executive Director of Pittsburgh New Music Ensemble (“PNME”) saw the group growing its audience by 500% while tripling its budget. Since joining the faculty of The University of Colorado–Boulder as Director of the Entrepreneurship Center for Music (in 2009), he has expanded the curriculum, launched a weekly professional development series, and partnered with the Leeds School of Business to create an 18-credit Certificate in Music Entrepreneurship. Nyтч is in wide demand as a speaker and scholar, having delivered papers at the United States Association of Small Business & Entrepreneurship, The College Music Society, Society for Arts Entrepreneurship Education, National Assoc. of Schools of Music, the Marketing Management Association, and others. He is frequent guest clinician at schools and conservatories nationwide, including the Jacobs School of Music at Indiana University, the Manhattan School of Music, The University of Minnesota, Western Michigan University, and many others. He uses principles of entrepreneurship to inform his strategic planning consulting for small arts organizations, and is also in demand as a consultant to institutions launching programs in arts entrepreneurship education.

**Oshima-Ryan, Yumiko**

Yumiko Oshima-Ryan is an active performer of both solo and collaborative works.

Since 1995 she has been incorporating contemporary Japanese piano works into her repertoire. She has performed these works nationally and internationally including world premieres of new works by Japanese composers. Her first recording “From Afar” Japanese Contemporary piano works are published through the Naxos Music Library. Oshima-Ryan is a fiscal year 2017 recipient of an Artist Initiative grant from the Minneosta State Arts Board. With this grant, she completed her second album “left alone,” collection of solo pieces for left hand.

A native of Japan, Oshima-Ryan graduated from Toho Gakuen School of Music in Tokyo and earned a Doctor of Musical Arts degree at the College-Conservatory of Music, University of Cincinnati. Her piano teachers include Eunice Norton (a pupil of Arthur Schnabel), Eugene Pridonoff, Richard Syracuse, Jerome Rose, and Satoko Tokumaru. She studied chamber music with Menahem Pressler, pianist and founding member of the Beaux Arts Trio.

Oshima-Ryan is currently a Professor of Music at Gustavus Adolphus College in St Peter, Minnesota.

**Oxford, Todd**

see Duo 35 and Sax-O-Tronics

**Palkki, Joshua**

Joshua Palkki serves as Assistant Professor of Vocal/Choral Music Education at California State University, Long Beach and Artist-in-Residence with South Bay Children's Choir (Torrance, CA). At CSULB he leads the University Choir and teaches courses in choral pedagogy, curriculum and teaching methods, and music education research. He received his Ph.D. in music education (choral conducting cognate) from Michigan State University in 2016. Palkki was a finalist in the graduate division of the 2011 ACDA national conducting competition while earning a master's degree in choral conducting at Northern Arizona University and earned an undergraduate degree in music education from Ball State University. Palkki taught middle and high school choral music in California and Maryland, including time at Hoover Middle School and Lincoln High School in San José—two performing arts schools. Palkki remains active as a guest conductor and clinician. A strong advocate for LGBTQ inclusion in music education, Joshua has presented at state, national, and international research and practitioner conferences and his writing appears in several choral and music education journals including *Choral Journal*, *Research Studies in Music Education*, *Journal of Music Teacher Education*, and *Journal of Research in Music Education*.

**Palmer, Erin**

A pianist, vocal coach, and educator based in Charlotte, NC, Erin Palmer has been a collaborative pianist at the University of North Carolina at Charlotte since 2017. She is also on staff at the American Institute for Musical Studies (AIMS) in Austria each summer. Her training includes the Roger Vignoles Mentoring Program for Vocal Coaches, Alliance Française d'Atlanta, ActiLingua Academy (Vienna), SongFest (Malibu), AIMS, and the Eastern Music Festival. Erin is currently studying at UNC Greensboro as a doctoral candidate in Collaborative Piano.

**Park, Sa Ra**

NO BIO SUBMITTED

**Parker, Andrew W.**

see Greenwood Faculty Ensemble

**Pelkey, Stanley**

Stan Pelkey is Director of the School of Music at the University of Kentucky, where he has enhanced support for faculty research and development, expanded course offerings in music technology and electroacoustic composition, and launched initiatives to foster student innovation and greater diversity and inclusion in concert programming. He completed the M.A. in European History and the M.A. and Ph.D. in Historical Musicology at the University of Rochester / Eastman School of Music and has taught undergraduate and graduate courses in music history, theory, film music, world music, and entrepreneurship.

Stan was the 2009 recipient of the Ralph Vaughan Williams Fellowship and has received grants from the American Handel Society and London Handel Institute. He coedited *Anxiety Muted: American Film Music in a Suburban Age* (Oxford University Press, 2014) and *Music and History: Bridging the Disciplines* (University of Mississippi Press, 2005), and he has written chapters on *Dexter* for *NEPCA 2017: Proceedings of the Annual Conference of the Northeast Popular Culture Association* (Cambridge Scholars Publishing, 2019), *Doctor Who: "The Gunfighters"* for *Relocating the Sounds of the Western* (Routledge, 2018), and *Firefly* for *Buffy, Ballads, and Bad Guys Who Sing: Music in the Worlds of Joss Whedon* (Scarecrow Press, 2010), as well as entries for *Movies in American History: An Encyclopedia* (ABC-CLIO, 2011). He has also published numerous book reviews in *The American Historical Review*, *Music Reference Services Quarterly*, and *Choice: Current Reviews for Academic Libraries*, and remains active as an organist and composer.

### **Perevertailenko, Dmytro**

Dmytro 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 ICA ClarinetFests® in Knoxville, Ostend, Orlando, Lawrence, Madrid, and Baton Rouge, CMS conference in Vancouver, TMEA conventions in San-Antonio 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.

Prior to his position at TSU, Dr. Perevertailenko was an Adjunct Professor of Clarinet at the Sam Houston State University. He also held a Development Associate position with the Dallas Symphony Orchestra.

Dmitry has obtained his B.M. from the Moscow State Conservatoire (Russia), M.M. from the Sam Houston State University, and D.M.A. from the University of North Texas.

### **Peyton, Heather**

Heather Peyton is currently Associate Professor of Oboe and Music Theory at the University of Northern Iowa. She received a Doctorate of Musical Arts from Michigan State University, where she held the title of University Distinguished Fellow. She received her master's degree and an Artist Diploma from McGill University, and her bachelor's degree from Indiana University. She has held teaching positions at institutions including Iowa State University and the Interlochen Summer Arts Program. Dr. Peyton is the recipient of national and international awards, including winning honorable mention as a finalist in the prestigious Gillet-Fox International Oboe Competition. She has appeared as a soloist with orchestras and contemporary music ensembles throughout the United States, Canada, Europe, and Asia. Currently a member of the Waterloo Cedar Falls Symphony Orchestra, Dr. Peyton has performed with numerous ensembles, including Orquestra Sinfônica da Universidade de Caxias do Sul, the Lansing Symphony Orchestra, Michigan Opera Theatre Orchestra, Chautauqua Symphony Orchestra, National Repertory Orchestra, Ensemble Pentaèdre, and the Société de Musique Contemporaine du Québec. Dr. Peyton frequently performs recitals and cultivates outreach opportunities as a founding member of the Kairos Trio, and is currently President of the National Association of College Wind and Percussion instructors.

### **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.

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

### **Pietiläinen-Caffrey, Riikka**

Dr. Riikka Pietiläinen-Caffrey is an Associate Professor of Music at Bunker Hill Community College. Riikka, a native Finn, has toured Europe and South America with the internationally-acclaimed Finnish choir, Philomela.

Prior to BHCC, Riikka taught at Whitman College in Walla Walla, WA, where she worked closely with Finnish choreographer Laura Pietiläinen on a performance of Michaela - The Queen of Everything in Helsinki. While studying in New York, she founded and conducted Las Sirenas, the women's chamber choir, at the City College of New York. In the fall of 2013, she taught choirs and western classical voice at the American University of Beirut, Lebanon.

Riikka is an active conductor, singer, and vocal coach. Her compositions and arrangements have been published by Alliance Music Publications and Kandinsky Music. Riikka's research interests include holistic choral experience, vocal pedagogy, and mindfulness in choirs. Her article "Monkey See, Monkey Do — The Choral Conductor and the Mirror Neuron System" was published in the United States in The Choral Journal as well as in the Australian National Choral Association's national publication, Sing Out!

In the spring of 2021 Riikka will appear as a guest conductor in legendary Carnegie Hall presenting Eldrida André's Swedish Mass No. 1 and a world premiere by Mark Popeney.

Riikka holds a Bachelor of Fine Arts degree from the City College of City University of New York as well as Master of Music and Doctor of Musical Arts degrees from the University of Colorado.

### **Polyak, Emil**

Emil Polyak is an Assistant Professor in the Department of Digital Media. He received a master's degree in Cross-Disciplinary Art and Design from the University of New South Wales in Australia. With background in 3D animation, interactive media, and digital arts, Polyak is actively exploring intersections of science, engineering and art. His work is focusing on research informed design practice with emerging and experimental creative technologies to expand disciplinary boundaries and to create meaningful experiences. The overarching goal of his scholarship is to reimagine creative practice with the possibilities and implications of computational creativity, and to find new connections between emerging digital trends and artistic approaches to tell stories. Polyak is interested in producing experiences that are emotionally impactful and present ideas in new and surprising ways as an interplay between machines and humans. He taught at the New York University in Singapore, at Media Design School in New Zealand, and at North Carolina State University. Polyak has collaborated with engineers, scientists, and musicians on various projects that resulted in exhibitions, live performances, and in research. His work has been shown in museums, at festivals and conferences such as at ACM Siggraph, Smithsonian Institution, North Carolina Museum of Art, and the Museum for Contemporary Art and Design.

### **Popeney, Mark**

Mark Popeney is a composer whose music spans many styles and media. Mark is an Associate Professor of Music at Bunker Hill Community College in Boston, MA, where he serves as chair of the Performing Arts Department, as well as a co-chair of the Student Learning Outcomes Assessment Program Taskforce.

Mark's music has been performed by such groups as Ensemble Signal, the USC Thornton Symphony, and the Tuscaloosa New Music Collective. His musical, irl (In Real Life) was premiered by Hooligan Theater Company in 2011. Mark is an avid singer, guitarist, and producer, and is a founding member of the rock quintet Dream Hydra.

Mark received his Doctor of Musical Arts in Composition from the University of Southern California Thornton School of Music in 2012, where he studied with Stephen Hartke and Donald Crockett. Mark earned his master's degree from the University of California, Los Angeles in 2007, studying with David Lefkowitz and Ian Krouse, and his bachelor's degree in 2004 from the University of California, Berkeley.

### **Pratt, Daniel**

Dr Dan Pratt is the course leader for BMus Performance and Recording at the University of West London. Dr Pratt has worked as a record producer, a performer, and an educator for over twenty years. He has released professionally through Sony, Universal, and Independent record labels and has recorded several highly rotated songs for radio and television. As a researcher, Dr Pratt has published papers on recording concepts, transnational recording, and sensemaking theory. As a performer, he has toured Australia, Hong Kong, The UK, the USA, played in multiple festivals as well as performing on stages such as the Whisky a Gogo (LA) and the Bowery Ballroom (NY).

### **Pugh, Elijah**

Dr. Pugh heads the instrumental music program at Shelton State Community College. He directs the Concert Band, Jazz Ensemble, and Jazz Combo, as well as teaching private applied brass lessons. Prior to his time at Shelton State, he spent three years as Instructor of Upper Brass at Stillman College. Sought after as a pedagogue Dr. Pugh regularly presents masterclasses and clinics at schools throughout the southeastern United States.

Equally adept as a performer he regularly performs with the Tuscaloosa Symphony Orchestra, Theatre Tuscaloosa, The Tuscaloosa Big Band where he plays lead trumpet and serves as Assistant Music Director, and the Tuscaloosa Brass Quintet of which he is a founding member. He has performed with chamber groups, big bands, orchestras, and wind bands in Washington, Oregon, Idaho, Kentucky, North Carolina, Tennessee, Mississippi, Virginia, Georgia, Pennsylvania, Louisiana, and Alabama. Internationally Dr. Pugh has performed in Canada, The Bahamas, Brazil, and Greece. A proponent of new music, he regularly participates in commissioning and performing new works for trumpet.

As well as completing the course of study at the Armed Forces School of Music Dr. Pugh earned his B.S. of University Studies in Music from Morehead State University, his M.M. in Trumpet Performance from Eastern Kentucky University, and his D.M.A. in Trumpet Performance from The University of Alabama. Pugh is an active member of the International Trumpet Guild, Alabama Trumpet Guild, Jazz Educators Network, and National Association of College Wind and Percussion Instructors. He is an XO Brass artist.

### **Ramalho de Mello, Marcel**

Dr. Ramalho de Mello holds a Doctor of Arts in Music from Ball State University, and currently serves as Adjunct Voice Instructor at Earlham College. A recipient of several academic awards and scholarships, he recently sang Thomas Putnam in Robert Ward's *The Crucible* with Berlin Opera Academy. At Ball State University, Dr. Ramalho de Mello sang the title roles in Mozart's *Don Giovanni* and *Le Nozze di Figaro*, and Puccini's *Gianni Schicchi*. Other roles include Peter in Humperdinck's *Hansel and Gretel*, Captain Corcoran in Gilbert and Sullivan's *H.M.S. Pinafore*, Don Pedro in Berlioz' *Béatrice et Bénédict*, and scenes from Rossini's *La Cenerentola* (Dandini), Donizetti's *L'elisir d'amore* (Belcore), Moore's *The Ballad of Baby Doe* (Horace Tabor), Copland's *The Tender Land* (Top), and Gounod's *Roméo et Juliette* (Grégorio). Dr. Ramalho de Mello has also recently appeared as the bass soloist in J. S. Bach's cantatas *Ich habe genug* (BWV 82), *Aus tiefer Not schrei ich zu dir* (BWV 38), *Christ lag in Todesbanden* (BWV 4), and *Weinen, klagen, sorgen, zagen* (BWV 12), W. A. Mozart's *Freimaurerkantate*, and G. Fauré's *Requiem*.

**Redman, Will**

Will Redman is a composer, percussionist, and educator based in Baltimore, MD. His acoustic compositions employ confounding extensions and extrapolations of traditional music notation in order to elicit radical interpretation by the performers. His electronic compositions navigate the lines between acoustic instruments, analog electronics and computer. Will's music has been performed, broadcast, and written about in the U.S. and abroad. Festival performances include Arrival: New Music in Berlin, Time Stands Still conference at Wesleyan University, the Huddersfield Contemporary Music Festival, June In Buffalo, SCI National Conferences, Neue Toene Open in Stuttgart, and Livewire and High Zero Festivals in Baltimore. Excerpts of Will's scores have appeared in books on modern music, such as *Notations 21* and *Music After the Fall*, as well as music and poetry journals, grade school arts textbooks, and even on the marquee of a conservatory in France. His performance ensembles include Microkingdom, The Compositions, and Umbilicus. He holds an MA from Southampton University where he studied under Michael Finnissy, and a Ph.D. from SUNY Buffalo where he studied under Jeffrey Stadelman. Will is Assistant Professor of Music Technology at Towson University.

**Reitz, Christina L.**

Christina L. Reitz is an Associate Professor of Music at Western Carolina University where she teaches courses in music history and American music. She received a BM in Piano Performance from the Dana School of Music at Youngstown State University where she was the recipient of the Mary P. Rigo Outstanding Keyboard Major. She earned an MM in Piano Pedagogy and a Ph.D. in historical musicology, with external cognates in women's studies and piano performance at the University of Florida where she received the John V. D'Albora Scholarship for Excellence in Graduate Research as well as the Outstanding Student Paper Award from The College Music Society, Southern Chapter.

Peer-reviewed publications include the *North Carolina Literary Review*, *International Alliance for Women in Music Journal*, *American Music Teacher*, *Journal of Library Administration*, and the *Grove Dictionary of American Music*. She has presented at regional, national, and international conferences of CMS as well as the Nineteenth Century Studies Association and the Society for American Music. Her first monograph *Jennifer Higdon: Composing in Color*, was published by McFarland Press in June 2018. A chapter entitled "A Firm Foundation: Formal Tradition in Caroline Shaw's Partita for 8 Voices" in the second edition of *Women Making Art: Women in the Visual, Literary, and Performing Arts since 1960* from Peter Lang Inc. is scheduled for publication in late 2019.

Dr. Reitz has served on the Board of Directors of the Nineteenth Century Studies Association and the Editorial Review Board of the National Conferences on Undergraduate Research.

**Renihan, Colleen**

Dr. Colleen Renihan joined the Dan School of Drama and Music at Queen's University in 2016 as Assistant Professor and Queen's National Scholar in Music Theatre and Opera. She holds a Ph.D. in Musicology from the University of Toronto. Colleen has published chapters in several edited collections on opera, and in the journals twentieth century music, *The Journal of the Society for American Music*, *U of T Quarterly*, and *Music, Sound, and the Moving Image*. Her book, *The Operatic Archive: American Opera as History*, will be published by Routledge in 2020. A second book project that examines operatic innovation in Canada 1970–2010 is underway. Colleen is also embarking on a SSHRC and CFI-funded project on imagining universal design principles for music theatre performance.

**Richmond, Floyd**

Dr. Clarence Floyd Richmond directs the Music Business program at Tarleton State University. He is the former president of TI:ME and a past conference chair and cochair of ATMI. He is the author of approximately 10 books and is in demand as a consultant on educational technology.

**Romero, Brenda M.**

Brenda M. Romero, Professor Emerita, University of Colorado–Boulder; founding Ethnomusicology Coordinator starting in 1988; Musicology Chairwoman 2004–2007 and 2017–18. She holds a Ph.D. in Ethnomusicology (UCLA, 1993), BMus and MMus in Music Theory and Composition (University of New Mexico, 1983, 1986). She has worked extensively on pantomimed Matachines music, dance and other genres that reflect Spanish and Native American interactions. She conducted fieldwork in Mexico as Fulbright García-Robles Scholar in 2000–01 and from January to July 2011 as Fulbright Colombia Scholar she taught the first musicology course at the Pontificia Universidad Javeriana, 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 has collaborated for the past seven years with ethnochoreologists at the Benemérita Universidad Autónoma de Puebla, most recently on fieldwork on matachines in Sonora and Aguascalientes, Mexico, and with Dr. Norma E. Cantú on borderlands matachines, as Mexican government-funded field studies. 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 completing a book, *Matachines Transfronterizos, Warriors for Peace at the Borderlands* (University of Illinois Press, forthcoming). She was program chair for the 2016 CMS National Conference in Santa Fe; is Outgoing Chair, Committee for Academic Citizenship; and Incoming Ethnomusicology Board Advisory Committee Chair.

**Rossow, Stacie Lee**

Currently serving as the Associate Director of Choral and Vocal Studies at Florida Atlantic University, Dr. Rossow holds degrees from Florida Atlantic and received her Doctorate of Musical Arts in Choral Conducting from the University of Miami. While at the University of Miami she was awarded the Theodore Presser Award for Research in Music for her work in Irish choral music. Her thesis, *The Choral Music of Irish Composer Michael McGlynn*, was the first on Mr. McGlynn and is currently held in the Irish Traditional Music Archive in Dublin. In 2015, Dr. Rossow was honored to be awarded the Faculty Talon Award for Excellence in Leadership at Florida Atlantic University.

A faculty member at the inaugural Anúna Summer School in Dublin, Dr. Rossow has now taught at four summer sessions and has served as the studio conductor for four Anúna recordings. An active adjudicator, clinician, and researcher, Dr. Rossow has presented on such topics as “Irish Choral Music,” “Irish Composer Michael McGlynn,” “Choral Repertoire,” “Braille Music Notation for The Music Students,” and “Proper Use of Linguistic Stress in Music.” Most recently, her research has been chosen for presentation at the National Association for Music Education’s and National Collegiate Choral Organization’s national conferences. In addition, the Florida Atlantic University Women’s Chorus were performed at the Florida ACDA Conference, November 2017. Dr. Rossow’s current research includes defining the National Choral Compositional School of Ireland.

**Sanderl, Rob**

Rob Sanderl is a percussion performer, educator, composer, and pedagogue in the United States. Currently Sanderl is Associate Professor of Music at Radford University in Radford Virginia, where he is director of the award-winning Radford University Percussion Ensemble. Sanderl has performed and taught both in the US and Europe, appearing at both the BUMfest (Slovenia) and International Percussion Ensemble Week (Croatia) twice each. Sanderl has also performed in Switzerland and Spain, as well as presenting clinics at conservatories in Ljubljana, Valencia, and Madrid. He has appeared at Pasic twice, and has given clinics at the Midwest Conference, the Nafme National Conference, as well as numerous state conferences and many universities across the US. Sanderl has appeared at numerous PAS Days of Percussion as a clinician, soloist, and guest conductor. Sanderl has many published compositions that have been performed around the world, and are available from TapSPACE, C Alan, Heartland Marimba Publications and Honeyrock. He has also published articles in *Percussive Notes* and *Teaching Music Magazine*.



### **Savvidou, Paola**

Paola Savvidou, DMA, NCTM, serves as Wellness Initiative Program Manager and Lecturer in Music at the University of Michigan School of Music, Theatre & Dance. She develops partnerships within the University of Michigan health services and beyond to provide education, injury-preventive services, and recovery support for students, faculty and staff. She also runs her own private piano teaching studio in Ann Arbor, MI, where she teaches private lessons to students of all ages and group piano courses for adult beginners.

She frequently presents research on the topic of wellness in the applied lesson at prominent conferences including the MTNA National Conference, the International Society for Music Education Conference, The College Music Society's International Conference, and the European Piano Teachers Association. Her work has been awarded Article of the Year through MTNA two years in a row; in 2015 for her article "In Search of the 'Perfect' Musical Performance" (*AMT*) and in 2016 for her interdisciplinary research article "Assessing Injury Risk in Pianists: Using Objective Measures to Promote Self-Awareness" (*eJournal*). She has also published in the *Piano Pedagogy Forum*, *MMTA NOTES* and *Clavier Companion*. She co-authored *At the Piano with Yoga* with Haley Myers; a collection of duets for beginning piano students coupled with yoga poses.

Dr. Savvidou is a member of the New Muse Piano Duo with Jonathan Kuuskoski; an ensemble dedicated to commissioning and performing works by living composers. Their concert tours have included performances across the United States, Norway, Greece, and Cyprus. NMPD's first CD, *transhuman*, was released in 2017 by the Blue Griffin label.

### **Sax-O-Tronics**

Todd Oxford is a world-class touring performer/recording artist, appearing all over the world. His awards include a Grammy Award Nomination, eight Global Music Awards, two American Prize Awards and selection to the Fulbright Specialist Performing Artists Roster. He is an Associate Professor of Saxophone at Texas State University.

Richard D. Hall is a musician, composer and music educator based in central Texas. His music has been performed at conferences sponsored by CMS, NACUSA, ATMI, 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 Global Music Awards. 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](http://richallmusic.com)]

### **Schelle, Michael**

Michael Schelle (b. 1950 in Philadelphia) was raised in northern New Jersey and graduated from NHR High School where, as Captain of the track team, he held the all-state distance records in the javelin, shot put and hammer for three years running. Now, 30+ years running as *Composer in Residence* at Butler University, his music has been commissioned and / or performed by over 350 orchestras, symphonic bands and professional chamber ensembles across the US and abroad, including the Chicago Symphony, the Minnesota Orchestra, the Detroit Symphony, the major orchestras of Pittsburgh, Buffalo, Louisville, Cincinnati, Kansas City and Cleveland, the St. Paul Chamber Orchestra, the Manhattan Chamber Orchestra, Urban Elektra (Phoenix), ISIS (Dallas) and XTET (Los Angeles). Recent international performances of his music have included Kammerorchester Basel (Switzerland), the St. Petersburg (Russia) Chamber Orchestra, the Kremlin Chamber Orchestra (Moscow), the Czestochowa Philharmonic (Poland), Orquesta Sinfonica Nacional (Costa Rica), the

Koenig Ensemble of London, the Banff Centre (Canada), the Beijing Opera House, CoMET (Tokyo), the Firenza New Music Festival (Italy), Zimbabwe, and the Kuala Lumpur (Malaysia) Symphonic Wind Ensemble. He has received composition grants and awards from over 30 prestigious arts organizations including the Rockefeller Foundation, National Endowment for the Arts, American Symphony Orchestra League (NYC), National Band Association (2012 *Revelli Composition Prize*), the Barlow Foundation, New York State Arts Council, Great Lakes Arts Alliance, New England Arts Foundation, the Welsh Arts Council (Cardiff), the American Pianists Association, *Pi Kappa Lambda* Board of Regents and the Indiana Arts Commission, and has held extended composition residencies at dozens of leading American universities and new music festivals, Spoleto USA, Wolf Trap, the MacDowell Colony (NH), and in Poland, China and Japan, including the Kraków Academy of Music, Chopin University (Warsaw), Aichi University of the Arts and Nagoya Imperial University. For his alter ego, during the summers of 1998–2003, Schelle lived in Los Angeles, writing a film music book (*The Score*, published in 2000 by Silman-James Press, LA, and translated / published in Korea in 2013) - and working on the original scores for such Hollywood blockbusters (?) as *The Mummy*, *G Men from Hell* and *Bikini Prison*.

### **Scherrer, Makayla**

Makayla Scherrer is a junior at North Dakota State University (NDSU) working on completing her degree in Vocal Music Education. As the secretary of NDSU's student College Music Society chapter, she enjoys helping to plan dynamic meetings for her fellow students to enjoy, conducting research on female composers, and attending conferences with her peers at both the regional and national level. She has attended two national conferences and one regional conference. Outside of her work with CMS she enjoys performing in various ensembles at NDSU including the yearly opera, the Concert Choir, and the Madrigal Singers.

### **Schnitzer, Ben**

Ben Schnitzer is currently a PhD candidate in Cultural Studies at Queen's University, where he has also taught in the School of Policy Studies. After studying voice in Canada, Italy and Germany and performing with organizations such as the Vancouver Opera, the National Arts Centre Orchestra (Ottawa), and the Konzerthaus (Berlin), Ben completed a Master of Public Service from the University of Waterloo and subsequently enjoyed a diverse career in the Canadian public service, most recently as a Senior Policy Analyst in the Cultural Industries Branch of the Department of Canadian Heritage. At Queen's. Ben is a member of the North American Cultural Diplomacy Initiative (NACDI) and was awarded a Joseph-Armand Bombardier Canada Graduate Scholarship from the Social Sciences and Humanities Research Council of Canada (SSHRC) to support his doctoral research on Canadian cultural diplomacy in the contemporary period.

### **Schultz, Eric**

Eric Schultz is an international prize-winning clarinetist. As 1st-prize winner of the American Protégé International Competition, he will be performing in a solo recital at Carnegie Hall next season. He is also a 1st-prize winner of the Brussels Grand Prize Virtuoso International Competition, and recipient of the prestigious Rislov Foundation grant for excellence in classical music, awarded for his performance of Carl Nielsen's *Clarinet Concerto*.

He has performed with The Chelsea Symphony in New York City, and has performed in venues across North America and Europe with conductors such as Jens Georg Bachmann, Larry Rachleff, Bruno Weil, James Burton, Mischa Santora, and Henry Charles Smith. Additionally, he performed multiple woodwinds in the orchestra for *Nice Work If You Can Get It*, the Tony Award-winning Broadway Musical on National Tour, and has performed at many international festivals, including Mozarteum Salzburg, Prague Summer Nights, and AlpenKammerMusik.

Schultz is an advocate for new music. He has commissioned and premiered the music of composers such as Liliya Ugay, Chiayu Hsu, Carlos Carrillo, Iván Enrique Rodríguez, Omar Surillo, and Tony Solitro, and is the

founding clarinetist of the Victory Players chamber orchestra. Sponsored by the Massachusetts International Festival of the Arts and based in Holyoke, Massachusetts, a historically Puerto Rican town, the group actively commissions the music of historically marginalized composers. As a part of the chamber orchestra's commitment to the outreach of new music, the group performs this music for young people and does masterclasses in local schools.

Interested in articulation techniques for woodwind instruments, Schultz has published his research in journals such as the *National Association of College Wind and Percussion Instructors Journal* and *The Clarinet*. He has presented this research at several international conferences, including the College Music Society's conference in Vancouver and the International Clarinet Association conference in Ostend, Belgium.

Schultz is Assistant Professor of Music at Coastal Carolina University, where he teaches studio woodwinds, woodwind techniques, and chamber music. He completed his Doctor of Musical Arts degree in clarinet performance at Stony Brook University.

**Shansky, Carol**

see Synergy 78

**Sheppard, Anna**

NO BIO SUBMITTED

**Sims, Loraine**

Loraine Sims is Edith Killgore Kirkpatrick Professor of Voice, Vocal Studies Division Chair, and Vocal Area Coordinator at Louisiana State University in Baton Rouge, Louisiana where she teaches Voice and Vocal Pedagogy. Professional activities include a pre-conference workshop, "Teaching Outside the Gender Binary: Working with Transgender and Non-Binary Singers" for the 2018 National NATS Conference in Las Vegas as well as two other sessions on this topic. Dr. Sims was invited to present a workshop, "What the Fach? Voice Dysphoria in the Transgender and Genderqueer Singer" for the Voice Foundation's 2018 Annual Symposium: Care of the Professional Voice in Philadelphia. Other presentations include a session at the national ACDA Conference in Kansas City in 2019, "Honoring and Validating Transgender Singers in a Choral Context II: Healthy Vocal Pedagogy for Transgender Singers", "Training Transgender Singers for Opera Performance: Gender Bending Beyond the Pants Role" for the 2017 NOA Conference, "Teaching Lucas: A Transgender Student's Vocal Journey from Soprano to Tenor" at the 2017 ICVT in Stockholm, Sweden, the 2016 National NOA/NATS conference, the 2016 National MTNA Conference and the 2016 National NATS Convention, and "Training the Terrible Tongue!" for the 2014 Chicago NATS Chapter, and the 2012 National NATS Conference. Other presentations include "Using Technology in the Voice Studio" at the 2015 Louisiana NATS Workshop, "Practical Applications for the Spectrogram in the Voice Studio: A Demonstration," at the 2007 CMS/ATMI Conference, the 2007 Southern Regional Conference of NATS, and at the 2011 Voice Symposium at the University of Southern Mississippi.

**Snodgrass, Jennifer**

Jennifer Snodgrass is professor of music theory in the Hayes School of Music at Appalachian State University. Her research has been published in numerous journals including *Journal of Music Theory Pedagogy*, *College Music Symposium*, *Inside Higher Ed* and *the Music Educators Journal*. She is also the author of several texts including *Fundamentals of Music*, *Contemporary Musicianship*, and the forthcoming *Teaching Music Theory: New Voices and Approaches*. Snodgrass maintains an active presentation schedule, most recently presenting at the national conferences of the Society for Music Theory, The College Music Society, and the National Association of Schools of Music. Dr. Snodgrass has received numerous awards in relation to excellence in undergraduate education, and in 2017 was named an official quarter finalist for the Grammy Foundation Music Educator Award. She currently serves as an editor with the *Journal of Music Theory Pedagogy* and as assistant

director of the de Stwolinski Center for Theory Pedagogy.

### **Snow, Jennifer L.**

Dr. Jennifer Snow is the Executive Director of The Frances Clark Center which includes the New School for Music Study, *The Piano Magazine: Clavier Companion*, the National Conference on Keyboard Pedagogy, and the Global Piano Education Network. She has held the positions of Vice President, Teacher Education and Chief Academic Officer, Examinations for the Royal Conservatory. She is actively involved with areas of creativity and innovation and is dedicated to career advancement for young professionals. A passionate educator, Jennifer was previously on the keyboard faculty at the renowned UCLA Herb Alpert School of Music. Her students hold teaching, performing, and arts leadership positions internationally. Jennifer is active on a range of boards and committees. Most recently, she was the program chair for the 2018 CMS National Conference and on the planning committee for the CMS-USC Innovation Summit 2.0. A 2017 recipient of an MTNA National Foundation Fellow, Jennifer is a frequent speaker and invited clinician who has presented at a wide range of national and international conferences. She served as President of the California Professional Music Teachers Association (CAPMT) from 2013-2016. In addition to her deep commitment to education, Jennifer is a versatile performer who has appeared and recorded as a collaborative pianist throughout the United States, Canada, Asia, and Europe.

### **Solomon, Nanette Kaplan**

Nanette Kaplan Solomon, pianist and Professor of Music Emerita from Slippery Rock University, performs frequently as soloist and chamber musician. She has performed at numerous national and international conferences on five continents. Dr. Solomon's involvement with the works of women composers has led to invitations to perform lecture recitals at festivals and conferences throughout the United States. 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. Her four compact discs — piano music of Nikolai Lopatnikoff (Laurel), *Character Sketches and Sunbursts* (Leonarda) and *Badinage: Piano Music of Manza-Zucca* (Albany) have received critical acclaim. 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.

### **Songer, Lorelee**

Lorelee Songer, mezzo-soprano, is an active recitalist, opera and oratorio performer, and conductor.

A champion of art song, Lorelee's recital work has led to working with some of today's most prolific coaches and composers, including Jake Heggie, Libby Larsen, William Bolcom, and Martin Katz. In 2014, Lorelee was a vocal fellow at the Tanglewood Music Center where she worked with such luminaries as Dawn Upshaw, John Harbison, and the late Phyllis Curtin. Her performances have been featured in both the *Los Angeles Times* and *The New York Times*. Lorelee made her Carnegie Hall solo recital debut in 2019.

Recent opera and musical theatre performances include the role of Mércèdes in Sempre Opera's production of *Carmen* in South Africa (2018), Flora in *La Traviata* with Cedar Rapids Opera Theatre (2016), Hannah Chaplin in the regional premiere of *Chaplin* with Revival Theatre Company (2019), Margaret Johnson in Taylor University's production of *The Light in the Piazza* (2020) and Marian Paroo in *The Music Man* with Muncie Civic Theatre (2020).

Competitively, Lorelee has been recognized for her vocal prowess, most recently being named a finalist in The American Prize competition (2018). She accepted an Alumni Citation Award from Ball State University in 2016.

A full-time music department faculty member at Taylor University in Upland, IN, Lorelee teaches voice and conducting. Dr. Songer holds the Doctor of Arts and Master of Music degrees from Ball State University and the Bachelor of Music degree from Taylor University.

**Soto, Amanda C.**

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 has served as the Music Education Board Member for The College Music Society, Co-Chair of the Education Section for the Society for Ethnomusicology, and co-facilitator of the Cultural Diversity and Social Justice ASPA for the Society for Music Teacher Education. She earned a B.A. degree in Music Education from the University of North Texas and received an M.A. in Ethnomusicology and a Ph.D. in Music Education from the University of Washington.

**Spilker, John**

John Spilker is Associate Professor of Music and Affiliate Faculty in Gender Studies at Nebraska Wesleyan University. He holds the Ph.D. in Musicology from Florida State University. He served as the co-coordinator for the campus liberal education assessment initiative, a project sponsored by the Higher Learning Commission. He was recognized with the NWU Exemplary Teacher Award (2014), the Margaret J. Prouty Teaching Award (2017), and Faculty Advocate for Diversity Award (2017). At the 2016 national meeting of the Association of American Colleges and Universities, Dr. Spilker presented his work on music history curricular revision and integration with NWU's new liberal education program. He has presented his pedagogy scholarship at national meetings of the American Musicological Society and Society for American Music. His research on dissonant counterpoint and Henry Cowell has been published in *American Music* and the *Journal of the Society for American Music*.

**Stephens, Emery**

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

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

**Stone, Ashley L.**

Ashley Stone received her Doctor of Music degree in Vocal Performance of Indiana University where she studied with Costanza Cuccaro. Her most recent performances include Dame Quickly in Falstaff, The Old Lady in Candide, The Principessa in *Suor Angelica*, and Meg in Mark Adamo's *Little Women* with the IU Opera Theater. She received her master's degree in vocal performance and literature from the Eastman School of Music, where she studied with Katherine Ciesinski. While in Rochester, NY, she performed as the Principessa in Eastman Opera Theater's *Suor Angelica* and was a soloist with the Voices Choral Ensemble, the Gregory Kunde Choral, and the Eastman Chorale. Dr. Stone completed her undergraduate studies at Texas State University in San Marcos, her hometown.

While in Texas, she was a frequent finalist in the NATS regional and district competitions, a Metropolitan Opera National Council Auditions regional finalist, and performed as Kate in San Antonio Opera's production of *The Pirates of Penzance*. As a student, she attended the Brevard Summer Music Festival, where she performed as Baroness Elsa Shraeder in *The Sound of Music*. At Opera in the Ozarks, she played the roles of Suzuki from *Madama Butterfly* and Cherubino from *Le nozze di Figaro*. Dr. Stone currently serves both on faculty and in administration at the University of Nevada Las Vegas College of Fine Arts, School of Music.

**Sullivan, Elizabeth**

Elizabeth Sullivan currently serves as Assistant Professor of Oboe and Musicianship at the University of North Carolina at Charlotte, an appointment held since 2016. Prior to moving to North Carolina, Dr. Sullivan has taught at a variety of sized institutions that all have focused efforts to recruit and serve first generation college students. She holds a Bachelor of Music degree from Stetson University, and Master of Music and Doctor of Musical Arts degrees from the University of Illinois at Urbana-Champaign.

**Sumerfield, Bonnie**

Pianist Bonnie Sumerfield has collaborated with violist Madeleine Darmiento for over twenty years since serving as adjunct instructor of piano at Millersville University in the 90's. Ms. Sumerfield has a Bachelor of Music degree in Piano Performance from the Boston Conservatory of Music and a Master of Music in Accompanying from West Chester University. At the collegiate level, Ms. Sumerfield has also taught music appreciation and piano at Delaware County Community College. As collaborator, she has accompanied for many vocal and instrumental master classes as well as voice lessons at West Chester and the University of Delaware. She has performed for numerous student and faculty recitals at these and other institutions.

Ms. Sumerfield has long maintained a private piano and coaching studio. She has taught at Philadelphia's Settlement Music School, Suburban Music School (Media, PA) and the Malvern School of Music (PA). Developing methods of teaching piano to special needs students, Ms. Sumerfield has worked over 15 years at Camphill Special School (Glenmoore, PA) as pianist for classes in the movement art/therapy of Eurythmy. She serves as accompanist for the Pennsylvania Eurythmy Ensemble, a touring professional ensemble.

In demand as a choral accompanist, she has performed with such groups as the Media Chamber Chorale, the Exton Chorale and Reading Choral Society. Currently Ms. Sumerfield is choir accompanist for Covenant Presbyterian Church in Malvern, PA. She is a member of the Music Teachers' National Association, Pennsylvania Music Teachers' Association and the Main Line Music Teachers' Association.

### **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.

### **Swigger, Jocelyn**

Jocelyn Swigger is Associate Professor of Music and Coordinator of Keyboard Studies at the Sunderman Conservatory of Gettysburg College. In 2019 she joined the faculty of Interlochen Arts Camp. She has worked as an accompanist at the Manhattan School of Music, the Castleman Quartet Program, the Boys Choir of Harlem, and the Juilliard School, and she spent the summer of 2008 on a Fulbright Scholar Teaching Grant in Asunción, Paraguay. She holds undergraduate degrees from Oberlin College and Oberlin Conservatory, and master's and doctoral degrees from the Eastman School of Music; her principal teachers were Evelyne Brancart and Rebecca Penneys. Her latest album is the complete Chopin etudes, recorded with original ornaments on an 1841 Paris Erard piano that was tuned to a historically informed temperament devised especially for Chopin.

### **Synergy 78**

Synergy 78, flute and clarinet duo, has performed at regional and national conferences of the CMS, NACWPI, and others.

Dr. Carol Shansky is Assistant Professor and Coordinator of Music Education at New Jersey City University where she teaches Applied Flute. She earned the D.M.A. (Music Education) and M.M. (Performance) from Boston University and B.M. in Music Education from Ithaca College. Dr. Shansky has appeared as soloist in the U.S. and Europe including Weill Recital Hall and the Palais de l'Athénée (Geneva, Switzerland) and is a frequent recitalist and orchestral performer in the NYC area. She has been published in the *Journal of Research in Musicology*, *Journal of Historical Research in Music Education*, and *RIME (USA, online)*. Dr. Shansky is the author of *Musical Tapestries: A Thematic Approach to Music Appreciation* (pub. Kendall-Hunt) and *The Hebrew Orphan Asylum Band: Community, Culture and Opportunity* (pub. Cambridge Scholars).

Dr. Michelle Kiec, Dean in the College of Visual and Performing Arts at Kutztown University, balances a career as a clarinetist and administrator. She has performed with the Harrisburg Symphony, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, Aspen Music Festival, and Breckenridge Music Festival. Dr. Kiec is a frequent conference presenter in the areas of curriculum development, enrollment management, program building, student success, and assessment. She earned master's and doctoral degrees in clarinet performance at Peabody Conservatory of Music of The Johns Hopkins University. She holds bachelor's degrees in saxophone performance and German from the State University of New York at Buffalo.

### **Talbott-Clark, Laura**

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

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

Dr. Talbott-Clark has presented sessions at the American String Teachers Association National Conference, The College Music Society's National Conference, Association for Contemplative Mind in Higher Education National Conference, Maryland Music Educators Association State Convention, Oklahoma Music Educators Association State Convention, and the Texas Music Educators Association State Convention. Fascinated by the intersection between contemplative practices, social justice and creativity, as well as dedicated to the support of musician wellness, Dr. Talbott-Clark is a practicing creativity coach and will complete teacher training in Mindfulness-Based Wellness and Pedagogy in Summer 2020.

Dr. Talbott-Clark received degrees from Vanderbilt University (B.M.), University of Michigan (M.M.) and Boston University (D.M.A.), under the guidance of Christian Teal, Paul Kantor, and Peter Zazofsky.

### **Tan, Siok Lian**

Siok Lian Tan is Associate Professor of Piano at Miami University, Oxford, Ohio. She teaches applied piano and piano pedagogy, and coordinates the class piano program at the Department of Music. She holds a Doctor of Musical Arts degree in Piano from University of Cincinnati College-Conservatory of Music (CCM). A native of Penang, Malaysia, Tan went to Cincinnati in 1988 as a scholarship student of Frank Weinstock at CCM. She has been heard in live broadcasts on Cincinnati Public Radio Station WGUC and has appeared as soloist with the Cincinnati Symphony Orchestra, Oxford Chamber Orchestra, and Miami University Symphony Orchestra. An active pianist, Tan has presented solo and chamber music concerts in major cities such as New York, Chicago, Luxembourg, Cologne, Cape Town, Hong Kong, Kuala Lumpur, Adelaide, and London, including a solo recital at the St. Martin-in-the-Fields concert series. She performs regularly with her violinist husband, Tze Yean Lim. Tan can also be heard on the recording, *James Lentini: Chamber Music*, released by Naxos.

As a clinician, Tan has presented lectures at The College Music Society Great Lakes Conference, Ohio Music Teachers State Conference, the National Group Piano and Piano Pedagogy Forum, the National Conference on Keyboard Pedagogy, and the Music Teachers National Association National Conference. She has also written articles for the *Piano Pedagogy Forum*, the *American Music Teacher*, and *Clavier Companion*. In 2011, she was named the Ohio Music Teachers Association Certified Teacher of the Year.

### **Thies, Tamara**

Tamara T. Thies, Ph.D., is Coordinator of Music Education for the Bob Cole Conservatory of Music at California State University, Long Beach where she teaches undergraduate and graduate music education courses. Her creative and research interests focus on music education at the intersection of creativity/innovation, technology, and cultural relevancy.



### **Thorp, Allison L.**

Dr. Allison Thorp is the Director of Choral Activities and an Assistant Professor of Music at Western Carolina University in Cullowhee, North Carolina, where she conducts the Concert Choir, University Chorus, and Chamber Singers and teaches courses in conducting and choral methods. Under Dr. Thorp's direction, the WCU Concert Choir has performed in venues across the state as well as at Carnegie Hall and St. Patrick's Cathedral in NYC. The choir is known for its diversity of repertoire including early and world music as well as historical and contemporary styles. Masterwork performances have recently included Bach's *Ein feste Burg ist unser Gott*, Mendelssohn's *Elijah*, and Poulenc's *Gloria*.

Dr. Thorp earned a doctorate from the Eastman School of Music in Rochester, New York. She has presented at several national conferences including the Giving Voice to Democracy in Music Symposium in Montclair, New Jersey; the Suncoast Music Education Research Symposium in South Florida; the NAFME Music Research and Teacher Education National Conference in Atlanta, Georgia; and the ACDA Symposium on Research in Choral Singing in Chicago, Illinois. She previously served as a public school teacher in eastern Kentucky and as Director of Music at South Presbyterian Church in Rochester, New York. In 2012, she co-founded the Mount Hope World Singers, an ensemble devoted to peace-making through choral music and collaborative performance. She has also served as chorusmaster for the Asheville Lyric Opera, Asheville Defiant Requiem Performance, and Folkmoot Festival Choir. She currently lives in Waynesville with her husband and newborn son.

### **Tom, Julia**

Born and raised in California, Julia Tom received a bachelor's degree cum laude in English Literature at Harvard University while studying at the Juilliard School of Music.

As a performer criss-crossing the globe, Julia has distinguished herself as soloist, chamber musician and orchestral musician. A finalist at the ARD Munich Competition, she has performed as soloist with numerous orchestras in America and Europe, including the San Francisco Symphony and Bach Society Orchestra. Her teachers include many of the most illustrious names in cello-playing and pedagogy today: she studied with Frans Helmerson, Ralph Kirshbaum and Joel Krosnick, and received further training from Yo-Yo Ma, Janos Starker and Aldo Parisot. Julia was principal cellist of the Bremer Philharmoniker, and joined the cello group of the Concertgebouw Orchestra in 2010.

In recent years, Julia has turned her focus to bringing the vividness of classical music to fresh audiences. Awarded the Prix de Salon by the Concertgebouw Orchestra in 2016, she has used the award to commission and premiere new works for cello. Her prizewinning CD, "Origins", was released by Etcetera Records in fall 2019.

Julia received her Dispokinesis teaching certification at the Gesellschaft für Dispokinesis nach G.O. van der Klashorst in Essen, Germany. She has taught this guide to efficiency and ease of movement to numerous colleagues at the Concertgebouw Orchestra, as well as to visiting guest artists, including the legendary maestro Myung-whun Chung. She is currently teaching at the University of Toronto.

### **Touch**

*Touch* was founded by David A. Williams, Associate Professor of Music Education and the Associate Director of the School of Music at the University of South Florida. The band, made up of undergraduate music majors, serves as a model of a learner-centered pedagogical approach to music learning, where all members are collaboratively responsible for planning, song writing, and making creative decisions. The band's current lineup includes five iPad performers and two vocalists. *Touch* concerts are normally multimedia shows including lighting effects and video, and are designed around audience participation and collaboration with other art forms including visual art, dance, theater and poetry.

**Trantham, Gene**

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

Trantham's research interests include theory pedagogy, music technology in instruction, analysis and performance, and the music of Frescobaldi as well as other 17<sup>th</sup>-century composers. He is the author of Instructor's Resources for *The Musician's Guide to Theory and Analysis* (Clendinning/Marvin) from WW Norton which is now included as part of the 2<sup>nd</sup> and 3<sup>rd</sup> editions of that text. His publications appear in *College Music Symposium*, *Sixteenth Century Journal*, *TDML ejournal*, and *Musical Insights*. Forthcoming publications will be included in the *Routledge Companion to Music Theory Pedagogy*. He has presented papers at the International Technological Directions in Music Learning conference and at the national meetings of the Society for Music Theory, the Association for Technology in Music Instruction, and The College Music Society including recent presentations on curricular issues, learning habits, interdisciplinary approaches to music and the relationship between analysis and performance.

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

**Tyson II, Alan B.**

Alan Tyson is a PHD student in Music Technology at IUPUI. He obtained a dual degree bachelors from Morehouse College and Indiana University-Purdue University Indianapolis. He majored in General Science (Morehouse) and MusicTechnology (IUPUI) as a part of Morehouse College's Dual Degree Engineering Program. In 2016, Alan completed his Master of Science at IUPUI in Music Technology. During that time, also was able to develop a prototype application that integrates music and mathematics principles. Alan's primary interest is exploring the relationship between math anxiety and math performance. More specifically, can music be used to reduce math anxiety and increase math performance? Traditionally, music has been used in clinical settings via music therapy as means of intervention. As a PHD student, Alan plans explores how music can be used in an academic setting to facilitate math learning by reducing math anxiety.

**Underwood, Margaret**

Dr. Margaret Underwood is Director of Bands and Assistant Professor of Music at Western Carolina University where she conducts the Wind Ensemble, guides all aspects of the wind bands, and teaches courses in music education. She maintains an active guest conducting schedule, conducting performances across the United States; additionally, her presentations at national and international conferences include the College Band Directors National Association Bi-Annual National Conference in Austin, Texas and the World Association of Symphonic Bands and Ensembles International Conference in Cincinnati, Ohio. Her research on Robert Kurka's *The Good Soldier Schweik Suite* is published in *The Journal of World Association of Band and Symphonic Ensembles*.

### **Valente, Liana**

Dr. Liana Valente is Coordinator of Classical Voice at Howard University where she teaches undergraduate and graduate courses in vocal pedagogy, song literature, applied voice and diction and directs the Opera Theater Workshop. Valente has presented at international conferences including the 2017 CMS International Conference in Australia and Festival 500 Phenomenon of Singing International Symposium in Canada. She has also presented at national and regional CMS, NFMC, NATS, MTNA, and SAI conferences that have focused on the collaborative process, music of contemporary women composers, advanced vocal techniques, sight-singing in the piano studio, and lecture recitals highlighting music she commissioned.

Valente is the National Federation of Music Clubs Representative to the United Nations Department of Global Communications. She actively supports UN Agenda 2030 and the 17 Sustainable Development Goals, focusing her research on SDG #3, *to ensure healthy lives and promote wellbeing for all at all ages*. Highlighting the importance of music participation in improving the quality of life for older persons, Valente has presented at the Aging and Social Change Research Network 7<sup>th</sup> Interdisciplinary Conference and was a guest panelist at Sound Diplomacy's 7<sup>th</sup> Music Cities Convention. Two recent presentations were cancelled due to the pandemic; a workshop with co-present Lisa Lehmberg scheduled for the American Society on Aging national conference in March, and a panel discussion at the 34<sup>th</sup> World Conference of the International Society for Music Education in Helsinki in August.

A versatile soprano, Valente specializes in performing contemporary music including art songs, performance pieces and operas.

### **Valvo, Tiffany**

A vibrant performer and teacher, Tiffany Valvo is currently the Assistant Professor of Clarinet at Virginia Commonwealth University. Tiffany has been a lecturer of music at both Nazareth College and Syracuse University, and has performed at the Sante Fe Chamber Music Festival, the Kennedy Center, with the Rochester Philharmonic Orchestra, Tallahassee Symphony Orchestra, and as a soloist with the Richmond Symphony. Fueled by teaching and learning, Tiffany has presented on pedagogy and improvisation at many international conferences with organizations including the International College Music Society, International Clarinet Association, and American Single Reed Summit. Tiffany holds a Doctor of Musical Arts degree and master's degree from the Eastman School of Music and a bachelor's degree from Florida State University, with additional studies at the Trossingen Hochschule für Musik with Israeli clarinetist Chen Halevi.

### **Vanderburg, Kyle**

Composer Kyle Vanderburg (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music tries to walk the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts, his acoustic works feature catchy melodies and too many time signatures.

He holds degrees from Drury University (BA) and the University of Oklahoma (MM, DMA), and has studied under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others.

When not composing, Kyle runs the musical workshop NoteForge where he creates and maintains Liszt, a web-based conservatory management application. [<http://www.KyleVanderburg.com>]

**Vos-Rochefort, Andrea**

Andrea Vos-Rochefort regularly premieres new works in recital and has performed with the Dayton Philharmonic, Cincinnati Symphony Orchestra, Orchestra Kentucky, Richmond Symphony, Lima Orchestra, Carmel Symphony, Cincinnati Chamber Orchestra, Springfield Symphony, West Virginia Symphony Orchestra, Fort Worth Symphony Orchestra, San Antonio Symphony, and Corpus Christi Symphony. Andrea was recently appointed Assistant Professor of Clarinet at Texas A&M Kingsville and formerly served as Instructor of Clarinet at University of Dayton and Stivers School for the Arts.

**Wangler, Kim**

Kim L. Wangler, M.M, M.B.A joined the faculty of Appalachian State University in 2005 as the Director of the Music Industry Studies Program. Ms. Wangler teaches music management, marketing and entrepreneurship to music business and performance majors. She has served in the industry as President of the Board of Directors for the Orchestra of Northern New York, House Manager for the Community Performance Series (serving audiences of over 1,000 people) and as CEO of Bel Canto Reeds – a successful on-line venture. She also consults with local musicians through Ars Nova Consulting. Ms. Wangler currently serves on the board of the College Music Society in the inaugural Music Industry Studies position. She has served on the boards of the Music and Entertainment Industry Educators Association, Singers of Renaissance, and on the Cultural Resources Board for the Town of Boone. She is published through Hal Leonard, Sage Publishing, and the MEIEA and NACWPI journals as well as the College Music Society Symposium. Along with her academic work Ms. Wangler enjoys teaching private bassoon lessons and performing with the Watauga Community Band, Northern Symphonic Winds, and in solo and chamber work at the Hayes School of Music.

**Waters, Sarah**

see Duoma

**Watkins, Joshua**

see Duo Extreme

**Webb, LaToya A.**

LaToya Webb is a native of Richmond, Virginia, currently pursuing her Doctor of Philosophy degree in Instrumental Music Education while also serving as a Graduate Teaching Assistant for the Department of Music at Auburn University. Ms. Webb is an instructor for undergraduate courses and a student conductor of the Auburn University Symphonic and Chamber Winds. Before her appointment at Auburn, Ms. Webb served as a music teacher for the District of Columbia Public Charter Schools and Richmond Public Schools.

Ms. Webb holds a bachelor's and master's degree from Norfolk State University, and an additional master's degree in instrumental conducting from George Mason University, where she studied under Mark Camphouse, Anthony Maiello, and Dennis Layendecker.

In 2017, Ms. Webb was a conducting recipient of the CBDNA Mike Moss Diversity Fellowship at the University of Hartford. Ms. Webb was also a conducting masterclass participant at the 2018 CBDNA/NBA Southern Division Conference. Ms. Webb has the distinct honor of being the first African American female ever selected by national audition to participate in the 2019 U.S. Army Band Conductors' Workshop. More recently, Ms. Webb participated as a conducting fellow at the 2<sup>nd</sup> annual 2019 Midwest Clinic Reynolds Conducting Institute.

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

**Webster, Peter R.**

Peter Richard Webster is a Scholar-in-Residence at the Thornton School of Music at the University of Southern California, Los Angeles. He was the John Beattie Professor of Music Education and Technology at the Bienen School of Music at Northwestern University in Evanston, Illinois, where he taught for 25 years prior to his position at USC. 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 (NAfME). He has served as an administrator, teacher, and doctoral dissertation advisor during his career in higher education. He is the author of *Measures of Creative Thinking in Music*, an assessment tool designed for children aged 6–10. Webster has published over 90 works in numerous professional publications, such as *Music Educators Journal*, *Journal of Research in Music Education*, *CRME Bulletin*, *Contributions to Music Education*, *Arts Education and Policy Review*, *Research Studies in Music Education*, *Music Education Research*, *Psychomusicology*, and *Journal of Music, Technology and Education*. Among his writings are chapters for the many Oxford University Press handbooks in music teaching and learning. Webster has served as the editor for the College Music Society Symposium: Instructional Technologies and Methodologies (ITAM) section and the music content editor of *International Journal of Education and the Arts (IJEA)*. He teaches online for Boston University and University of Florida at Gainesville.

**Wendland, Kristin**

Kristin Wendland (Ph.D., CUNY) is a Professor of Pedagogy at Emory University in Atlanta, where she teaches music theory classes; history and culture classes; Argentine tango courses; and arranges for, coaches, and mentors the students of the Emory Tango Ensemble. Wendland has served The College Music Society as Board Member for Music Theory (2004–07), Program Committee member (2004–08), member of the Committee on Community Engagement (2010–15), chair of Professional Development Committee (2009–10 and 2015–) and Chair of the 2015 Nominations Committee. Her article “The Allure of Tango: Grafting Traditional Performance Practice and Style onto Art-Tangos” appeared in *College Music Symposium* (47/2007). She has read papers, participated in panel sessions, and led demonstration workshops on music theory, Argentine tango, and music-yoga topics for The College Music Society, the Society for Music Theory, and the Society for Ethnomusicology, and she has been invited to give lecture demonstrations at numerous institutions. She has organized and performed on numerous Argentine tango concerts, programs and milongas (tango dances) at Emory and around the Atlanta area. Wendland received a Fulbright Lecture and Research grant in 2005 to Buenos Aires, and she planned and organized two CMS professional development workshops in Buenos Aires in 2007 and 2009. Her book *Tracing Tangueros: Argentine Tango Instrumental Music* (Oxford University Press) with coauthor Kacey Link appeared in 2016. Her current research project examines the connections between music and yoga through the lens of the life and work of Yehudi Menuhin as a performer, teacher, and humanitarian.

**Westerman, Kirsten**

Kirsten Westerman is a Ph.D. candidate in Musicology at the University of Cincinnati, College-Conservatory of Music (CCM). Her dissertation entitled, “Sounding a City from Behind Closed Doors: Musical Societies and Boston’s ‘Missionaries of the Beautiful’,” critically examines the activities of Boston’s musical societies from 1890–1935. Her work has been supported through research grants from the Society for American Music, the Ohio Federation of Music Clubs, and the University of Cincinnati. She received her MM in Music History from CCM, and a Bachelor of Music in Music Performance where she studied flute under the tutelage of Mihoko Watanabe. While at CCM, Kirsten taught both undergraduate and graduate courses and served as the Editor of the conservatory’s graduate journal, *Music Research Forum* where she published Vol. 32. Kirsten maintains an active presence in musicological and performance circles and has presented on a variety of topics including film music, semiotics, music and identity construction, and performance and narrativity.

### **Westney, Stephanie Teply**

Stephanie Teply Westney is currently Senior Lecturer of Violin at The University of Texas at San Antonio. She served as String Area Coordinator at UTSA from 2011-2020. She has also held positions at Texas Lutheran University and San Antonio College. She holds degrees in Violin Performance from the University of Texas at Austin, Yale University, Vanderbilt University and attended Interlochen Arts Academy.

Dr. Westney is an active performer, coach, and teacher, and especially enjoys performing solo recitals, chamber music, and new music. She has been a member of the San Antonio Symphony since 2005, the Sunriver (OR) Music Festival since 2006, and has performed with the San Antonio Opera, Austin Symphony, Austin Lyric Opera, Waco Symphony, Mid-Texas Symphony, Huntsville (AL) Symphony, Wallingford (CT) Symphony, Victoria Bach Festival orchestra and numerous chamber music ensembles. She also maintains a private Suzuki violin studio.

She has presented, performed and/or adjudicated at recent national and regional conferences for American String Teachers Association, Music Teachers National Association, The College Music Society, Texas Music Educators Association, and Independent Schools Association of the Southwest. She currently serves as Instrumental Performance Officer for the South Central Chapter of The College Music Society, Private Studio Chair for TexASTA and is on the editorial committee for the *American String Teachers Journal*.

### **Wettstein Sadler, Shannon Leigh**

Shannon Wettstein Sadler, pianist, illuminates the connections between the classics of the past with the most innovative new works. Shannon is the pianist in the acclaimed flute and piano duo, Calliope, with Elizabeth McNutt and performed with Zeitgeist and Boston's Auros Group for New Music. Dr. Sadler has premiered countless works and has collaborated with many of the great living composers, including Brian Ferneyhough, Chinary Ung, Roger Reynolds, Jeffrey Mumford, Frederick Rzewski, and Martin Bresnick. Recent performances include China Music Week, International Piano Series (Ft. Hays State University), residencies at the Chinati Foundation (Marfa, TX), the Monteverde Institute (Costa Rica), several National Flute Conventions, and Sounds Modern at the Ft. Worth Modern Museum. Her new CD featuring Chinary Ung's *Spiral XIV* was recently released on the Bridge label.

Dr. Sadler holds a Doctor of Musical Arts degree from University of California, San Diego specializing in performance of the most cutting-edge, challenging, and experimental contemporary music. She earned a Bachelor of Music degree with highest distinction from the University of Kansas and a Master of Music with honors from New England Conservatory. Her teachers include Aleck Karis, Stephen Drury, Sequiera Costa, Richard Angeletti and Claude Frank.

Recent awards include grants from the Minnesota State Arts Board and grants and awards from the American Composers Forum.

Dr. Sadler is on faculty at St. Cloud State University. When not at the piano, she practices yoga, and travels with her husband and her two dogs. [[www.shannonwettstein.com](http://www.shannonwettstein.com)]

### **Wheatley, Susan**

Susan Wheatley, pianist, has been invited as performer and music educator throughout the United States, Europe, and Asia. Dr. Wheatley has an active interest in research about women in music and received a Fulbright to transcribe Gunild Keetman's dance pieces at the Orff Institute in Salzburg. She co-founded Indiana University of Pennsylvania's prestigious Festival of Women Composers, performing the music of Libby Larsen, Judith Zaimont, Katherine Hoover, Cecile Chaminade, Lili Boulanger, Louise Talma, Germaine Tailleferre, Amy Beach, Ruth Crawford, and Marian McPartland, among others. Dr. Wheatley holds a 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 Perlongo's piano works in Salzburg, Madrid, Zagreb, South Korea, Buenos Aires, Helsinki, and Baku, Azerbaijan; as well as her performances of works by Germaine Tailleferre in Beijing, and Lili Boulanger and Marian McPartland in Vancouver. [[www.windoverpianomusic.com](http://www.windoverpianomusic.com)]

**Williams, David A.**

see Touch

**Williams, David Brian**

David Brian Williams is Emeritus Professor of Music and Arts Technology at Illinois State University. Dr. Williams founded one of the first nationally recognized integrated arts technology programs and served a four-year appointment as Associate Vice President for Information Technology on his campus. He is currently a consultant on computer and music technology ([www.coach4technology.net](http://www.coach4technology.net)), provides leadership for the Music Technology Leadership Academy project ([www.musiccreativity.org](http://www.musiccreativity.org)), and is active as a composer and instrumentalist in community organizations. In the late 1970s, he cofounded Micro Music, Inc., and developed numerous music-education titles for the Apple II. He has written extensively in the areas of music education, music psychology, music and arts technology, and instructional development. Dr. Williams is the founding editor of the journal, *Psychomusicology: Music, Mind, and Brain*, and has served on the boards of NAFME, Illinois Music Educators Association, and ATMI, and is a past-president of The College Music Society. He chaired the NAFME task force for developing Opportunity-to-Learn Standards for Music Technology and, in 2001 and received the Illinois Music Educators Association Distinguished Service Award for his work in music technology.

**Williamson, Richard A.**

Dr. Richard Williamson is Professor of Music and Director of Choral Activities at Anderson University in Anderson, SC, where he also teaches theory, composition, and conducting. He is a graduate of the University of Illinois, Eastman School of Music, and Furman University.

Williamson's professional recognitions include a Fulbright fellowship for curriculum work and study at Peru's National University of Music and Anderson University's Boles Award for Excellence in Teaching. He has published compositions and arrangements with various firms and been commissioned to compose for church, school, and community ensembles. He has presented at numerous conferences, and his articles have been published in *Choral Journal*, *Teaching Music*, *Music Theory Pedagogy Online*, *Journal of the Baptist Church Music Conference*, and *GAMUT*. Williamson has also taught music in the public schools and served as a church musician.

Williamson's choirs have performed on four continents and in such major venues as the Piccolo Spoleto Festival, Kennedy Center for the Performing Arts, Carnegie Hall, and Washington National Cathedral. They have also been featured at South Carolina's ACDA, MTNA, and Music Educators' Association conventions. In addition, AU Choir members have served as the chorus for professional productions such as *Star Wars in Concert* and the *Kenny Rogers Christmas and Hits Show*.

### **Winarski, Matthew P.**

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

### **Wright, Trudi**

Trudi Wright is an Assistant Professor at Regis University where she investigates Musical Theater History, American Music, and World Music with her students. One of her current teaching techniques calls on training Wright received as an undergraduate vocal performance major. Her case study, "Engaging the Community: A Public Speaking Performance Class," was recently published by Palgrave in *The Performing Arts as High Impact Practice*. Her other scholarly interests include the intersections between musical theater and the American labor movement. Her 2016 article, "Lost in The Cradle: Marc Blitzstein's 'FTP Plowed Under' (1937)," was published in *American Music* (Illinois University Press) and is based on her dissertation work completed at the University of Colorado, Boulder.

### **Wright-Ivanova, Christina**

Dr. Christina Wright-Ivanova, described as "a brilliant pianist" (*Wiener Zeitung*, Vienna) and "an ideal partner" (*Huffington Post*), is a pianist, chamber musician and professor based in Boston. She is Assistant Professor and Chair of Piano at Keene State College and faculty at New England Conservatory's 'Summer Institute for Contemporary Performance Practice'. She has premiered over one hundred works by living composers in venues such as NYC's DiMenna Center for Chamber Music, Museum of Fine Arts, Isabella Stewart Gardner Museum, Berklee, MIT, Harvard Club, Ozawa Hall and the NEXTET series (Las Vegas). Recent international concert performances at Classic Festival Jülich (Germany), Berlin Art Song Festival, Reaktorhalle (Munich), Humboldt University, École Normale Supérieure Lyon, Musicalis Daunian Series (Lucera, Italy), and Schloss Frohnburg (Salzburg).

She has enjoyed collaboration with singers from the Metropolitan Opera, Deutsche Oper Berlin, Greek National Opera, Lyric Opera of Chicago, Lithuanian National Opera, Boston Lyric Opera and has been the official pianist for the Metropolitan Opera Auditions. As a chamber musician, she has been heard in over twenty countries throughout North & South America, UK, Europe, Asia and Australia, appearing in recital with many established musicians, including members of the Boston Symphony Orchestra, Las Vegas Philharmonic, Civic Orchestra of Chicago, and Boulder Philharmonic. She is currently Artistic Director for NEMPAC's 'Winter Concert Series' in Boston's North End. Recordings on New World Records, Albany Records, ARS Produktion, MSR Classics; Degrees from the University of Texas at Austin (DMA), New England Conservatory (MM), and the University of Victoria, Canada (BM). [[www.christinajwright.com](http://www.christinajwright.com)]



**Yaffe, Michael**

Michael Yaffe is Associate Dean of the Yale School of Music (2006 - present). In addition to his administrative responsibilities, Mr. Yaffe oversees the Music in Schools Initiative, a community partnership between the School of Music and New Haven Public Schools. This program prepares graduate teaching artists and provides music instruction for hundreds of students in- and out-of-school. Mr. Yaffe is responsible for a biennial Symposium on Music in Schools that addresses significant national policy issues related to community engagement in music. The 2017 Symposium resulted in the release of the Declaration on Equity in Music for City Students, a national call to action that is being used to invigorate music ecosystems across the country. Mr. Yaffe is currently working on the results of the 2019 Symposium, which focused on the preparation of both music educators and teaching artists during their postsecondary studies.

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

**~ END OF BIOGRAPHIES ~**