

NACWPI 2017 National Conference

FRIDAY, OCTOBER 6

PROGRAM LISTINGS

11:00 am Lobby-Davis Music Building	Registration and Check In Begins
1:00 pm LeBaron Rectial Hall	Welcome
1:30 pm LeBaron Recital Hall	<p><i>Performance:</i> LeBaron Trio</p> <p>Lori Ardovino, clarinet; Laurie Middaugh, piano; Melanie Williams, soprano; University of Montevallo</p> <p><i>Schon lacht der holde Frühling</i> KV 580.....W. A. Mozart (1756-1792)</p> <p><i>Heimatlied</i>, Op. 117.....Johann Wenzel Kalliwoda (1801-1866)</p> <p><i>Alpenlied</i> Op. 167 No. 7.....Andreas Spaeth (1790-1876)</p> <p><i>Bed Riddan</i>.....Lori F. Ardovino (b. 1960)</p> <p>I. Platitudinous Reflection</p> <p>II. Crossing the Border</p> <p>III. The Germ</p> <p>IV. Requiem</p> <p>V. Bed Riddance</p>
2:00 pm Room 215 Davis	<p><i>Clinic:</i> Creating and Maintaining a Healthy and Effective Collegiate Studio</p> <p>Aaron M. Evans, Elliott Clayton, Alex Villa, Mary Alice Druhan; Texas A&M University</p> <p>This presentation aims to provide insight into the creation and maintenance of a healthy and effective collegiate studio. This information is gathered from the viewpoints of the instructor, graduate student, and first- and second-time undergraduates. Recognizing that no whole performs best without the success of its parts, it is the opinion of this survey that these combined perspectives allow for clearer understanding of composite needs of individuals. These include emotional, structural, professional and scholarly instruction catered to the fostering of each student's unique strengths and weaknesses. Emotional support and structural integrity are important to transitioning into self-sufficiency. Professional guidance gives way to experience and confidence in marketing and networking a job seeker. A scholarly background is tied together in the personalized coachings of resume building and study/practice habits. This presentation also includes studio structure, its place in the department, and on campus.</p>

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2:00 pm LeBaron Recital Hall	<p><i>Performance:</i> The Music of William Grant Still</p> <p>Karen Garrison, flute and Liza Weisbrod, piano; Auburn University</p> <p><i>Bayou Home</i> (1944)..... William Grant Still (1895-1978)</p> <p><i>Summerland</i> (1935 or 1936).....William Grant Still</p> <p><i>Suite for Violin and Piano</i> (1943).....William Grant Still</p>
2:30 pm Room 305 Davis	<p><i>Clinic:</i> I Still Don't Make Reeds: Confessions of a Resident Oboist</p> <p>Becky Halliday, University of Montevallo</p> <p>This session explores the varied musical roles assumed by faculty in a small department. Although the teaching load primarily reflects the professor's major area of study, such as music history or music education, other responsibilities may be assumed based on the needs of the department and the strengths of the faculty member. While the above title suggests the presenter's personal experience, other similar circumstances will be described and compared. Thoughts on balancing primary teaching responsibilities with peripheral contributions such as performing, maintaining a studio, and teaching methods courses will be discussed.</p>
2:30 pm LeBaron Recital Hall	<p><i>Performance:</i> Michael Walsh, clarinet and Tammy Evans Yonce, flute; South Dakota State University</p> <p><i>Zoe and Xenia</i>.....Daniel Dorff (b. 1956)</p> <p>A romp in the park for piccolo and bass clarinet</p> <p><i>Choros No. 2</i>.....Heitor Villa-Lobos (1887-1959)</p> <p><i>Duos, op. 24</i>.....Robert Muczynski (1929-2010)</p>
3:00 pm Room 136- Bandroom Davis	Exhibits

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3:30 pm
Room 215
Davis

Clinic: Likes, Retweets, and Photo Filters Galore! The Benefits of Social Media for the Applied Studio

Rebecca Walenz, Florida State University

Social media is an ever-growing resource for applied music faculty. Actively participating on Facebook, Twitter, Instagram, or SnapChat can be a daunting task, often requiring extensive amounts of time and attention. However, if managed effectively, the benefits of active social media accounts can be extensive for every applied studio, particularly in the categories of networking, recruitment, and retention. This clinic will focus on essential tools and the latest trends in social media that benefit an applied studio and the university music department. Topics of discussion will include, but are not limited to: choosing social media platforms to participate in, when and how frequently to post on various social media platforms, tips and tricks for time management with social media, the ins and outs of social media advertising, as well as a discussion of building a uniform brand across all social media platforms.

3:30 pm
LeBaron
Recital Hall

Performance: Teaching Musical Expression Through Extra-Musical Imagery

Mary Lindsey Bailey, oboe; University of Alabama

Cinq Pieces Pour Le Hautbois.....Antal Dorati (1906-1988)
I. La cigale et la fourmie (d'après Lafontaine)

First Grace of Light.....Peter Maxwell Davies (1934-2016)

Like Lightnings.....Hilary Tann (b. 1947)

Ten Serenade Waltzes.....Lenir Siqueira (1922-2012)
V. Lula
IX. Linda

4:00 pm
Room 305
Davis

Clinic: A Study of Clarinet Literature through Experiential Learning

Danielle Woolery, Natalie Wright, and Shannon McDonald; Texas Woman's University

This session will focus on an ongoing project involving faculty and students of the clarinet pedagogy program at Texas Woman's University. With many universities focusing on "learning by doing," we wanted to create an experiential opportunity to enhance knowledge and confidence for novice teachers when selecting literature for students. To accomplish this, we created a study that examined the pedagogical content of the B-flat clarinet solo literature on the Texas University Interscholastic League Prescribed Music List. The process included playing and examining the individual pieces and movements listed, developing pedagogical subcategories, and creating an annotated guide that is modeled after a similar guide created and published by the

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	National Flute Association Pedagogy Committee, <i>Selected Flute Repertoire: A Graded Guide for Teachers and Students</i> (2001). Our clinic will detail our active collaboration between faculty and students, as well as our method and results for this experiential project.
4:00 pm LeBaron Recital Hall	<p><i>Performance:</i> Extended Techniques for Trumpet and Electronic Media; A performance of <i>Dresden Abandoned</i>, a multimedia work involving electronic media, live solo performance and the pictures of German photographer Fredrick Marsh.</p> <p>James Zingara, trumpet; University of Alabama at Birmingham</p>
4:30 pm Room 215 Davis	<p><i>Clinic:</i> Protecting the Musician: A Quick Look at Injury and Risks</p> <p>Mary Alice Druhan, Texas A&M University</p> <p>In a study published in 1988 by ICSOM, as high as 82% of professional musicians have reported experiencing a medical problem. Likewise, a similar report from 1987 in the MPPA found that overuse injuries in amateur musicians had an alarming 72% incidence rate. Students are also at risk. In a IJME article from 2011 researchers uncovered that the prevalence of performance related musculoskeletal disorders ranged from 50% to 80% in more than 700 school aged children.</p> <p>As musicians and teachers it is critical that we learn what kind of injuries we will most likely suffer, what predisposes us to these injuries and how to better prevent them. This shortened version of my presentation “Protecting the Musician – An Injury Prevention Presentation is targeted at educating our teachers and performers about what risks we face and why.</p>
4:30 pm LeBaron Recital Hall	<p><i>Performance:</i> Teodora Pejasinovic, oboe and Joseph M Proud, IV, saxophone; University of Alabama</p> <p><i>Dawn to Dusk</i>.....Felipe Leitão (b. 1984)</p> <p><i>Balafon</i>.....Christian Lauba (b. 1952)</p> <p><i>Cinq Pieces Pour le Hautbois</i>.....Antal Dorati (1906-1988)</p> <p><i>Take Two Oboes (Arr. Proud)</i>.....Thea Musgrave (b. 1928)</p>

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5:00 pm Room 305 Davis	<p><i>Clinic:</i> Teaching in the 21st Century: Using Technology to Enhance Student Engagement</p> <p>Heather Peyton, University of Northern Iowa</p> <p>Research has shown that that using games and puzzles to teach course content and skills can be an effective way enhance student engagement and learning. This clinic will explore the benefits of technology like apps, games, and websites in promoting motivation, accountability, retention, and mastery. Participants will leave with a list of suggestions for sites, apps, and other technology to try out and experiment with, along with suggested ways in which to incorporate these tools into their courses and lessons.</p>
5:00 pm LeBaron Recital Hall	<p><i>Performance:</i> Vanessa Davis, clarinet; University of North Texas</p> <p><i>SIRÈNE for Solo Clarinet</i>.....Edward Yadzinski (b. 1940)</p>
5:30 pm	Dinner - on your own
7:30 pm LeBaron Recital Hall	<p><i>Performance:</i> Wind and Wood-Music for Clarinet and Marimba</p> <p>Andrew DeBoer, clarinet and Tommy Dobbs, marimba; University of Arkansas - Fort Smith</p> <p><i>Strange Dreams</i> (2001).....Nathan Daughtrey (b. 1975)</p> <p><i>Dialogue</i> (2011).....Jamie Wind Whitmarsh (b. 1988)</p> <p><i>Raven</i> (2004).....Edward Knight (b.1961)</p>
8:00 pm LeBaron Recital Hall	<p><i>Performance:</i> MiamiClarinet</p> <p>Michael Walsh, Margaret Donaghue Flavin, Dawn McConkie, and Danielle Woolery, clarinet</p>

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8:00 am Fraser Seminar Room Davis Music Building	Executive Board Meeting
9:00 am Room 136- Bandroom Davis	Exhibits
9:30 am Room 215 Davis	<p><i>Clinic:</i> Evaluation of Types of Staccato Articulation on the Clarinet and Saxophone: A guide to Different Staccato Techniques Needed to Teach Students with Different Motor Skill Levels.</p> <p>Kornel Wolak and Anneke Slis, University of Toronto</p> <p>This presentation is a collection of various staccato types available on the clarinet and saxophone. They range from glottal-stops and diaphragm-puffs through standard modern-day tonguing techniques such as single-, double- and triple-tonguing. Then, I move on to less-known alternatives: Synthetic Speed Tonguing, On-the-Reed Multiple Tonguing and Lateral tonguing. It also includes Slap-tongue and various types of Flutter-tonguing. Each staccato articulation is clearly described by precise animations of the tongue's different actions, supplemented with easy-to-read bullet points and figures.</p> <p>This presentation came to fruition after two years of extensive research at the University of Toronto Speech-Language Pathology Department, where we are focused primarily on the tongue action during clarinet playing. We have presented our research results at the 7th International Conference of Speech-Language Pathology in Groningen, July 2017.</p>
9:30 am LeBaron Recital Hall	<p><i>Performance:</i> Kenneth Broadway, Percussion; University of Florida</p> <p><i>Poa kichizi kama ndizi</i>.....Kenneth Broadway (b. 1966)</p> <p>The title translates loosely from Swahili as “Crazy cool like a banana.” The work was composed in 2015 and premiered in Gainesville FL in January of 2016. The title was inspired by a mission trip to Kenya, Africa in 2014. The work has no African instrumentation, but is inspired by the drumming traditions and “call and response” nature of African music.</p>

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10:00 am Room 305 Davis	<p><i>Clinic: Saxophone Talk: Tips and Tricks for Band Directors</i></p> <p>Dr. Jeffery Kyle Hutchins, Virginia Tech</p> <p>Dr. Hutchins will discuss common pedagogical issues and give practical advice to help improve your wind ensemble saxophone section. Topics will include intonation and balance issues, ideas for better blending with other instruments throughout the ensemble, thoughts on part rotations, helping your students who may not be in private lessons achieve a better tone, and more!</p>
10:30 am Room 215 Davis	<p><i>Clinic: Practicing Practice: Using Interval Training Apps in the Applied Music Studio</i></p> <p>Chris Carrillo and John Nye, James Madison University</p> <p>Helping your applied music students organize their daily practice can be a challenging task. Many members of your studio are motivated to practice, but may lack skills necessary to do so effectively. Since students have access to smart phones and tablets, why not teach them to use those devices to organize their practice? By using free and reasonably-priced interval training apps commonly used by athletes, we can teach our students to practice more efficiently by organizing time, repetition, and content in an interval training framework. At the end of this workshop, participants will be able to use interval training apps to: 1. Identify appropriate tools to be applied to music practice 2. Differentiate and organize practice sessions 3. Create a plan for helping applied music students organize their practice</p>
10:30 am LeBaron Recital Hall	<p><i>Performance: Duo 35</i> Michael Dean, clarinet; Dallas-Fort Worth, Texas and Todd Oxford, saxophone; Texas State University</p> <p><i>Talking Pictures</i> (1984).....Amy Quate (b. 1953)</p> <p>Water Dance</p> <p>Monet Blues</p> <p>Whirligig</p> <p>Allegory</p> <p><i>The Easy Winners</i> (1901).....Scott Joplin (1868-1917)</p>
11:00 am Room 305 Davis	<p><i>Clinic: Performance Inspirations and Possible Suggestions for Benjamin Britten's Temporal Variations for Oboe and Piano</i></p> <p>Tracy Carr, Eastern New Mexico University</p> <p>As a young man in Britain in the years following World War I, Britten was swept up in the pacifist movement which was growing in the country along with the increasing talk of re-arming. He wrote passionately of the horrors of the executions taking place in the Spanish Civil War and commented often on the prospect of war resulting from the build-up of German power in Poland and Austria. In writing to the War Board,</p>

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	<p>Britten said, “The whole of my life has been devoted to acts of creation and I cannot take part in acts of destruction.” Of the four chamber works for oboe that Britten wrote, three are dedicated to the oboists who premiered them. This clinic details the possible inspirations for each of the nine movements, traces the theme that unifies the work, and concludes with a slide show of related photographs and performance of the piece.</p>
11:00 am LeBaron Recital Hall	<p><i>Performance:</i> Christopher Nichols, clarinet and Julie Nishimura, piano; University of Delaware</p> <p><i>Sonata for Clarinet and Piano</i> (2015).....James M. Stephenson (b. 1969)</p> <p>Allegretto Lazily Jam-Bourrée “Spike”</p>
11:30 am Room 215 Davis	<p><i>Clinic:</i> Expanding Collegiate Music Enrollments through Innovative Degree Programs</p> <p>Michelle Kiec, Kutztown University</p> <p>In days past, parents of aspiring collegiate music majors had visions of the career path awaiting a music performance (starving artist) or music education (steady employment) graduate. Will that be the future?</p> <p>Today, these are not the only available areas of study. Over the past decade, innovative programs have evolved to simultaneously address interests in management, popular music, therapy, technology, and more, while honing employment-centric skills. Music programs offering these curricula have increased their enrollments, at times dramatically.</p> <p>An examination of program completion data reveals enrollment trends, small but unique areas of study, and opportunities to exert influence. Wind and percussion instructors are encouraged to examine their specialty area in relation to curricular growth opportunities. Collectively, the opportunity exists to chart a new path of influence in tertiary music education while remaining true to the traditions of the discipline.</p>
11:30 am LeBaron Recital Hall	<p><i>Performance:</i> Tommy Dobbs, percussion; University of Arkansas-Fort Smith</p> <p><i>Amalgamation</i> for solo snare drum with hi-hat and pedal bass drum accompaniment by Luis Rivera (b. 1986)</p>
12:00 pm Room 109 Davis	<p>Box Luncheon and General Business Meeting</p>

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2:00 pm Room 305 Davis	<p><i>Clinic: Putting it Together: The Benefits of Combined Pedagogies</i></p> <p>Diane Barger, University of Nebraska-Lincoln Denise Gainey, University of Alabama</p> <p>Many applied teachers use the pedagogy they learned from their study with their own teachers. While this can be very effective, most teachers have a primary focus (sound, technique, orchestral playing, etc.), and some areas of pedagogy may not be focused on in as much depth. This session discusses the many benefits available to our students when we combine pedagogies, giving our students a more comprehensive pedagogical foundation, using the example of the collaborative teaching and research done by Diane Barger (student of Robert Marcellus) and Denise Gainey (student of Kalmen Opperman).</p>
2:00 pm LeBaron Recital Hall	<p><i>Performance: Percussion with Electronics</i></p> <p>David Constantine, percussion; College of Southern Maryland, Emporia State University and Tracy Freeze, percussion; Emporia State University</p> <p><i>Once Removed</i> (2003)..... John Fitz Rogers (b.1964)</p> <p><i>Echoes of Steel</i> (2011)..... Timothy Polashek (b.1972)</p> <p><i>Fzzl</i> (2011)..... Joseph Van Hassel (b.1981)</p> <p><i>Ascension</i> (2016)..... Jarryd Elias (b.1993)</p>
2:30 pm Room 215 Davis	<p><i>Clinic: Classical Perspectives on Effective Jazz Ensemble Pedagogy</i></p> <p>Jason Crafton, Virginia Tech</p> <p>Studio wind and percussion instructors are often tasked with teaching outside of their primary area of expertise. While most faculty have some training in teaching music history, theory, or education, the prospect of leading a jazz ensemble can be intimidating. However, many of the concepts used in a jazz environment are strikingly similar to those found in “classical” music. By drawing on their knowledge of simple musical and pedagogical concepts, instructors can effectively translate their existing musical knowledge into a jazz context. This session will discuss strategies by which classically trained musicians can approach jazz pedagogy. Specific discussions of jazz articulation, phrasing, rhythm, and style will be presented using concepts and vocabulary familiar to classically trained performers. Additional discussion topics will focus on repertoire selection, audition and concert logistics, and the interpersonal challenges of leading a collegiate jazz ensemble.</p>

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2:30 pm LeBaron Recital Hall	<p><i>Performance:</i> Elizabeth Crawford, clarinet</p> <p><i>Eloquence IV</i> (2017).....Lori Ardovino (b. 1960) Premiere</p> <p><i>Crazy</i> (2013).....Scott McAllister (b. 1969)</p> <p><i>Yellow Ribbons#43</i> (2007).....Max Lifchitz (b. 1948)</p>
3:00 pm Room 305 Davis	<p><i>Clinic:</i> Playing with History: The Choice of Literature as Tool for Teaching Creativity and Inquisitiveness in Music Practice</p> <p>Barbara Heilmair, Portland State University</p> <p>Through my recent performances with clarinet and string bass, I have examined how the appropriate choice of literature can serve as a key tool for teaching creativity and inquisitiveness in music practice to students. I am explaining my findings on examples from Mozart's concertos for wind instruments and from Paul Hindemith's "Musikalisches Blumengärtlein" for clarinet and string bass.</p> <p>The clinic will feature a lecture infused with scores and with music examples that are delivered in live playing and recorded samples.</p> <p>The content is relevant for instructors of wind instruments on all levels from intermediate – college. There will be room for questions.</p>
3:00 pm LeBaron Recital Hall	<p><i>Performance:</i> Kornel Wolak, clarinet; University of Toronto and Laurie Middaugh, piano; University of Montevallo</p> <p><i>Allegro from III Sonata for Solo Violin</i>..... J. S. Bach (1685–1750)</p> <p><i>Dance Preludes</i>..... W. Lutoslawski (1913-1994)</p> <p><i>Preludio from III Partita for Solo Violin</i>.....J. S. Bach (1685–1750)</p> <p><i>Love theme from "Cinema Paradiso"</i>.....E. Morricone (b. 1928)</p> <p><i>Introduction, Theme and Variations</i>.....Gioachino Rossini (1792–1868)</p> <p>Encore: <i>Prelude from I Suite for Solo Violoncello</i>.....J. S. Bach (1685–1750)</p>
3:30 pm Room 136- Bandroom Davis	Exhibits

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4:00 pm Room 215 Davis	<p><i>Clinic:</i> An Analysis and Comparison of Three Methods Written for Saxophone in 1846</p> <p>Gail B. Levinsky, Susquehanna University</p> <p>Saxophone methodology began with three methods published in 1846. Méthode completée et raisonnée de saxophone by George Kastner, Méthode complète de saxophone by Jean-François Barthélémy Cokken, and Méthode élémentaire de saxophone by Hartmann form the cornerstone for all future methods and embody the educational, technical, and musical ideas essential to the study of saxophone. Each method supplies an instructional glimpse on the performance practices of that time, and much, much more. The focus of this presentation will be share the unique and similar offerings of these methods, a legacy left behind by three unique individuals and indirectly Adolphe Sax is a gift from our past.</p>
4:00 pm LeBaron Recital Hall	<p><i>Performance:</i> Duo Encantada</p> <p>Tracy Carr, oboe and Mark Dal Porto, piano; Eastern New Mexico University</p> <p><i>Romance for Oboe and Piano</i>.....Mark Dal Porto</p>
4:30 pm 305 Davis	<p><i>Clinic:</i> It's All About Music! So, How Can I Help My Students Play Music Better? A Workshop on Music Preparation and Performance</p> <p>Michael Dean, Dallas-Fort Worth, Texas</p> <p>Michael Dean will discuss important concepts in music preparation and performance in a brief introduction. He will then outline and very briefly discuss a suggested practice routine. The heart of this clinic is a discussion and demonstration of several useful practice techniques. This is a "How to Do It" workshop with information useful to musicians at all levels from near beginner to cranky heavily tenured full professors. There will be time for formal and informal questions and answers.</p>
4:30 pm LeBaron Recital Hall	<p><i>Performance:</i> Michelle Kiec, clarinet; Kutztown University and Carol Shansky, flute; Iona College</p> <p><i>Algonquin Visions</i> (2014).....Daniel E. Perttu (b. 1979)</p> <p>I. Andante</p> <p>II. Allegro</p> <p>III. Adagio</p> <p>IV. Andante</p> <p><i>Three Steps Down Allston Hill + Brighton Hill</i> (2013).....Ben Roberts</p>

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	<p><i>Bagatelles for Flute and Clarinet</i> (2015).....David Feurzeig (b. 1965)</p> <p>I. Balkana II. Griot III. Hoquetus anaerobicus IV. Malincolia V. Solfeggio</p>
5:00 pm Room 215 Davis	<p><i>Clinic: Activities and Assessments for Instrumental Music Methods Courses</i></p> <p>Edward Ted C. Hoffman, III, University of Montevallo</p> <p>Applied faculty and their graduate teaching assistants are often tasked with the delivery of instrumental methods and techniques courses for music education majors. This clinic outlines suggested content for these courses from the perspective of a professor of music education with backgrounds in both K-12 instrumental music teaching and studio instruction in higher education. The session will conclude with an open discussion of successful instructional strategies, classroom activities, assessments, materials, and technologies utilized by session attendees in their own methods courses.</p>
5:00 pm LeBaron Recital Hall	<p><i>Performance: Amicitia Duo</i></p> <p>Diane Barger, E-flat clarinet; University of Nebraska-Lincoln Denise Gainey, B-flat clarinet; University of Alabama at Birmingham Chris Steele, piano; University of Alabama at Birmingham</p> <p><i>Trio No. 4: Cut and Dry</i> (2017).....William Price (b. 1971)</p> <p>IV. “And so, I discovered what kindness was...” V. “Sweet and Simple”/”It’s complicated”</p> <p><i>Amicitia Suite</i> (2017).....Scott McAllister (b. 1969)</p> <p>Prelude “Play Pretty” Schizo Scherzo Heavy D BFF</p>
5:30 pm	Dinner – on your own

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7:30 pm LeBaron Recital Hall	<p><i>Performance: Spatial Forces Duo</i></p> <p>Jessica Lindsey, clarinet; UNC Charlotte and Christy Banks, clarinet; Millersville University of Pennsylvania</p> <p><i>Bivalve</i>.....Rusty Banks (b. 1974)</p> <p><i>As the Earth Turns</i>.....Sheila Silver (b. 1946) and John Feldman (b. 1954)</p> <p><i>On the Shapes of Stories</i>.....Richard Belcastro (b. 1976)</p>
8:00 pm LeBaron Recital Hall	<p><i>Performance: Alabama Trumpet Guild</i></p> <p>Joseph P. Ardovino, Mark DeGoti, Michael Huff, Elijah Pugh, Mike Keeley, Bryan Reeves, Steven Roberts, Bradley Sargent, Eric Yates, James Zingara</p> <p><i>Vienna Philharmonic Fanfare</i>.....Richard Strauss/Michael Huff*</p> <p><i>Cityscapes</i>.....Eric Morales</p> <p> I. Rush Hour</p> <p> II. Skyscrapers</p> <p> III. Rhythm of the City</p> <p><i>Os Justi</i>.....Anton Bruckner/Mark DeGoti*</p> <p><i>Diapente</i>.....Robert J. Bradshaw**</p> <p> *Member, Alabama Trumpet Guild</p> <p> **Commissioned for the Alabama Trumpet Guild</p>
8:30 pm Fraser Room and Davis Lobby	<p>Evening Gathering</p>

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9:00 am
LeBaron
Recital
Hall

Performance: Texas Woman's University Clarinet Quartet

Natalie Wright, Shannon McDonald, Sara May, Crysten Ivy, clarinet

French Suite..... Yvonne Desportes (1907-1993)

I. Prélude

II. Sarabande

III. Gavotte

IV. Minuet

V. Bourrée

VI. Gigue

Estampas Criollas.....Beatriz Lockhart (1944-2015)
arr. Jorge Montilla

9:30 am
Room 305
Davis

Clinic: Practice What You Teach: Maintaining Personal Musicianship as a Music Educator

Becky Halliday, University of Montevallo

This session investigates the paradigm shift that often takes place from the undergraduate/graduate school musician's identity construction to that of the music educator. Students enrolled in music education degree programs are required to continue studies on their primary instrument and to perform in one, if not multiple, ensembles. Aside from the teaching internship, the senior recital is a major capstone that requires months of preparation. By the time they graduate, music education majors are on an upward spiral of growth on their primary instrument; however, early career music educators may find that they abandon their personal music making when focusing on the musical growth of their students. Relevant scholarship in this area will be reviewed, and possibilities for helping new teachers continue to grow in their own musicianship will be discussed.

9:30 am
LeBaron
Recital
Hall

Performance: American Music for Solo Clarinet

David Cook, clarinet; Wichita State University

Chips Off the Ol' Block.....Eric Mandat (b. 1957)

Soliloquies.....Leslie Bassett (1923-2016)

Believe Me (World Premiere).....Garrett Gillingham (b. 1987)

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10:00 am
Room 215
Davis

Clinic: Simple Strategies for Assessing Student Learning in the Applied Studio

Michael Thrasher, Florida State University

In recent years, institutions have increasingly placed emphasis on the issues of learning outcomes and collecting student assessment data. For many applied music teachers, this process may seem arduous and complex. However, formulating objectives and conducting meaningful assessment can play a key role in effective studio teaching. In addition, students need opportunities for meaningful feedback as they progress – both as to what they have already accomplished, and what needs additional work. This clinic will discuss strategies for writing effective and measurable student learning outcomes for course syllabi and degree programs. A thorough exploration of the concepts of formative and summative assessment will lead to suggestions for unobtrusive activities to incorporate into lessons. In particular, the subject of sight-reading will receive attention, with emphasis on collecting information to improve student sight-reading abilities (an essential competency as defined by the National Association of Schools of Music). Finally, potential rubrics for evaluating performance will be discussed.

10:00 am
LeBaron
Recital
Hall

Performance: “Contrasts: Hindemith’s Sonatas for Low Brass”

Micah Everett, trombone, tuba and Stacy Rodgers, piano; University of Mississippi

Sonata for Trombone and Piano (1941)..... Paul Hindemith (1895-1963)

Allegro moderato maestoso
Allegretto grazioso
Lied des Raufbolds—Allegro pesante
Allegro moderato maestoso

Sonata for Tuba and Piano (1955).....Paul Hindemith (1895-1963)

Allegro pesante
Allegro assai
Variationen

10:30 am
Room 305
Davis

Clinic: Learn to Love the Process

Kyle Millsap, Texas A&M University-Kingsville

Music is evaluated by the product. Because of this, teachers and students frequently place emphasis on matching a product, neglecting the process of how to achieve the result. This presentation will discuss the merits of teaching and following set processes to achieve specific results and how this model can be taught to students and heighten musicianship. In musical terms, a performer who achieves consistency is frequently considered a natural player. It requires discipline to consistently follow through on a process where our thoughts are directed solely on our musical product and not about playing an instrument. The three areas that will be covered in depth as important to having a clear process are breathing, tuning, and performing, with specific pedagogical

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concepts being presented for each. Through disciplined adherence to productive processes, performers and students can learn to achieve consistent results and masterful products, all while tapping into their natural potential.

10:30 am
LeBaron
Recital
Hall

Performance: Dmitry Perevertailenko, clarinet; Tarleton State University and
Laurie Middaugh, piano; University of Montevallo

Canzona for Clarinet and Strings in F minor (1883).....Sergei Taneyev
arr. for clarinet and piano (1867-1915)

Two Pieces for Clarinet and Piano, Op. 28 (1921).....Alexander Goedicke
I. Nocturne (1877-1957)
II. Etude

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Lori F. Ardovino

Lori F. Ardovino is Professor of Clarinet and Saxophone at the University of Montevallo. Dr. Ardovino received the 2013-14 Alabama State Council for the Arts Artist Fellowship and was chosen the University of Montevallo University Scholar for 2013. She has received the Creative and Scholarly Projects Grant from the University of Montevallo in 2013, 2014, 2016 and 2017, and was the 2012 recipient of the *Escape to Create* artist residency in Seaside, FL. Locally, Dr. Ardovino is an active composer and has had her works performed across the United States, Japan, Italy and Canada. She has won several ASCAP awards for her compositions. Her music is published by Potenza Music and carried by many companies and can also be obtained on her website, loriardovino.com. She is an Artist/Clinician with the Conn-Selmer Company and D'Addario Woodwinds. She is currently President of the National Association of Wind and Percussion Instructors, Composition Chair for Alabama Music Teachers Association and was President for the Higher Education Division, Alabama Music Educators from 2011-2013.

Joseph P. Ardovino

Dr. Joseph P. Ardovino is the Director of Bands and Professor of Music at the University of Montevallo where he has taught since 1991. Dr. Ardovino's responsibilities at the University include directing the University Wind Ensemble, Jazz Ensemble and Trumpet Ensemble as well as teaching trumpet and conducting. Dr. Ardovino received a DMA in trumpet performance from the University of Alabama. He holds the MM in trumpet performance from the College-Conservatory of Music, University of Cincinnati. He is an active recitalist as well as a tenured member of the Tuscaloosa Symphony, and performs extra with the Alabama Symphony. He is a Bach Artist/Clinician for the Conn-Selmer Corporation.

Mary Lindsey Bailey

Dr. Mary Lindsey Bailey was recently appointed to the faculty of the University of Alabama. Formerly, she served as Assistant Professor of Oboe at Morehead State University and as Instructor of Oboe at Colorado Mesa University. She held the position of Principal Oboe for the Shenzhen Symphony Orchestra (China) and Grand Junction Symphony Orchestra, and has performed with many other orchestras in the US. She has performed internationally in London, Paris, Hong Kong, Tokyo, Singapore, Rio de Janeiro, Kuala Lumpur, Jakarta, Turin, and Yerevan (Armenia). Dr. Bailey is a frequent performer at the International Double Reed Society conferences and has given presentations at the Colorado Music Educators Association conferences. She is on the faculty of Lutheran Summer Music. Dr. Bailey holds a BM in music education and performance certificate from the University of South Carolina, and both a MM and DMA from the University of Cincinnati College-Conservatory of Music.

Christy Banks

Christy Banks is Associate Professor of Clarinet at Millersville University of Pennsylvania where she also serves as Assistant Chair of the Music Department. Prior to her current appointment, Banks taught at Nebraska Wesleyan University, Concordia University, Doane College, Union College, and Peru State College. A former member of the Lincoln Symphony and the Nebraska Chamber Players, Banks has performed with the Harrisburg, Lancaster, and Reading Symphonies, Pennsylvania Philharmonic, Allegro Chamber Orchestra, and Opera Lancaster. She has appeared as a soloist/recitalist throughout the US as well as in Europe, China, New Zealand, and Iceland. Conference appearances include the College Music Society National Conference (2016), International Clarinet Association's ClarinetFest® (2011-2014, 2016), and NACWPI National Conference (2012, 2014, 2015). Banks received degrees from the

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University of Nebraska-Lincoln and the Florida State University. Dr. Banks is the Pennsylvania state chair of the I.C.A. and the founder of the Millersville University Single Reed Symposium.

Diane Barger

Diane Barger is Hixson-Lied Professor of Clarinet and member of the Moran Woodwind Quintet at the University of Nebraska-Lincoln where she was the recipient of the 2013 Annis Chaikin Sorensen Award for Excellence in Teaching. She is principal clarinet of Lincoln's Symphony Orchestra, International Clarinet Association (ICA) Pedagogy Chair (2016-2018), Nebraska State Chair (2010-present), Artistic Director of ClarinetFest® 2012, Past-Treasurer (2000-2010), NACWPI Nebraska State Chair, and is a Buffet Crampon, D'Addario Woodwinds, and Silverstein Works PRO-Team Artist/Clinician. Barger published a CD of works by Scott McAllister entitled *BlingBling* as well as editions of Bellini operatic fantasies by various 19th-Century composers, all of which are available through Potenza Music. Barger also actively works with pre-college clarinetists and is involved in mentoring her cadre of clarinet instructors at Cornerstone Academy of Clarinet where she serves as Founder and Professor of Clarinet. Her primary clarinet teachers were Frank Kowalsky and Robert Marcellus.

Kenneth Broadway

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. Dr. Broadway has performed at Carnegie Hall, the Spoleto Festival, and with symphonies throughout the US. He has also traveled worldwide as part of the World Music Mission. Dr. Broadway has appeared at various conferences and symposiums throughout North America, Europe and Australia. He is the Past President of NACWPI and is the Past President of the Florida Chapter and Past President of the South Dakota Chapter of the Percussive Arts Society. He is a Performing Artist for the Yamaha Corporation of America, 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.

Tracy Carr

Oboist Dr. Tracy Carr, a founding member of Trio Encantada, is active as a soloist, chamber musician, orchestral musician & clinician. Her performance and presentation venues include the IDRS International Conference, the CMS National & International Conferences & the Hawaii International Arts and Humanities Conference. She has also presented recitals at Texas Tech University, West Texas A & M University, Abilene Christian University, Hardin-Simmons University, the UT-Brownsville, the University of Southern California, Chapman University, Chicago State University, Southern Utah University, & the Sichuan Conservatory of China. Her articles on performance and pedagogy have been published in the NACWPI Journal, the IDRS Journal, the *NM Music Educator's Magazine*, and *The Instrumentalist* magazine among others. Tracy has also authored three book chapters and is Professor of Double Reeds and Music History at Eastern New Mexico University and Immediate Past President of the College Music Society Rocky Mountain Chapter.

Chris Carrillo

Dr. Chris Carrillo is an associate professor of trumpet at James Madison University where he has served on the faculty since 2009. He is an active performer in modern, classical, commercial, and period instrument mediums and has performed throughout the US, Australia, Germany, and the UK. He is currently principal trumpet with the Madison Brass, and a regular performer with the New Orchestra of Washington, DC. Recent highlights include a guest appearance with the "President's Own" Marine Band

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Brass Quintet, a Grammy-nominated recording with the Dallas Wind Symphony, and several performances with the Austin, Charlottesville, Jacksonville, and Roanoke Symphony Orchestras. He has previously taught at Texas A&M University-Kingsville (2005-2009) and the University of Texas at San Antonio (2003-2005). He earned a DMA at The University of Texas at Austin and did additional study in orchestral performance at the Royal Conservatoire of Scotland. For more information please visit chriscarrillotrumpet.com.

Elliott Clayton

A native of Dallas TX, Elliott Clayton has been a member of the Youth Chorus of Greater Dallas, the Lone Star Youth Wind Orchestra, and the Texas All-State band. He holds a Bachelor of Science degree in Psychology from Texas A&M University and is currently pursuing a second baccalaureate in Music Education from Texas A&M University-Commerce where he performs in both vocal and instrumental ensembles. He plans on pursuing a graduate degree in Conducting at the completion of his time at TAMUC.

David Constantine

David Constantine is currently a percussionist with a prominent United States military ensemble. He was formerly Percussionist & Assistant Principal Timpanist of the Syracuse Symphony Orchestra. David has won top prizes in international competition in the United States and Western Europe. He has premiered several prominent composers, and can be heard with the Oregon Percussion Ensemble in a performance of Meyer Kupferman's "Percussion Symphony" on Soundspells records. He currently teaches percussion at the College of Southern Maryland, and marching percussion at Emporia State University. He regularly teaches percussion camps, masterclasses, and clinics at public schools and universities nationwide. He holds a Doctor of Music degree in Percussion Performance from Indiana University and received his Masters and Bachelors degrees from the University of Oregon. His primary teachers include Charles Dowd and Anthony Cirone. David is proud to be a performing artist and clinician for Innovative Percussion, Evans, Sabian and Yamaha.

David Cook

David Cook is currently Instructor of Clarinet at Wichita State University, Fourth/E-flat Clarinet with the Wichita Symphony Orchestra, and clarinetist for the Appian Duo (with Emily Grabinski, piano), the Lieurance Woodwind Quintet, and the wind quintet Fiati Five. He also performs with the Oklahoma City Philharmonic, the Norman Philharmonic, and the Lawton Philharmonic Orchestra. David has commissioned and premiered new works from David Maslanka, Pierre Jalbert, David Biedenbender, Garrett Gillingham, Cody Criswell, Whitney E. George, and Cody W. Forrest.

David holds Bachelor of Music and Bachelor of Music Education degrees from Central Michigan University, Master of Music degrees in clarinet performance and chamber music from the University of Michigan, and a Doctor of Musical Arts degree in clarinet performance and a Master of Music degree in music theory from the University of Oklahoma. David's principal teachers include Suzanne Tirk, Chad Burrow, Theodore Oien, and Kennen White. davidcookclarinet.com

Jason Crafton

Jason Crafton is assistant professor of trumpet at Virginia Tech, where he teaches studio trumpet and jazz ensemble. Prior to this appointment he held positions at Texas A&M University-Kingsville, North Central Texas College, and the University of Northern Colorado. He has presented recitals, clinics and master classes at the Eastman School of Music, Zhaoqing University, Exploring Brass in Greece 2015, and the

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“Hindemithon” festival at William Paterson University. Crafton holds a doctorate in music from the University of North Texas where he was a student of Keith Johnson. He also holds degrees from the University of Northern Colorado and Drake University, having studied with Robert Murray and Andrew Classen. He has appeared professionally with a wide variety of ensembles, including the Ash Lawn Opera (VA), Roanoke Symphony, Opera Roanoke, San Juan Symphony, Shenandoah Valley Bach Festival, Des Moines Metropolitan Opera, Mannheim Steamroller, Bigfork Summer Playhouse, Dallas Wind Symphony, and Dallas Opera.

Elizabeth Crawford

Elizabeth Crawford is associate professor of music at Ball State University. A member of the Jacksonville Symphony Orchestra for ten years, she currently performs regularly with the Indianapolis Symphony and the Fort Wayne Philharmonic. While living in the United Kingdom from 2002-2005, she performed extensively with virtually all of the major orchestras and recorded at Abbey Road and for the BBC. Elizabeth has performed and given classes throughout the United States, Europe and South Africa and is active with the International Clarinet Association, where she serves as the organization’s Advertising Manager. A proponent of music for E-flat clarinet, she has commissioned solo works for the instrument by Jenni Brandon and Scott McAllister. Her editions of the complete works for E-flat and piano by Giuseppe Cappelli are available from Potenza Music. In addition, she has edited the complete works by Cappelli for B-flat clarinet and piano, available from BRS Music.

Mark Dal Porto

Dr. Mark Dal Porto, pianist and composer, has had his works performed by such ensembles as the Czech Philharmonic Orchestra, Kiev Chamber Choir, Kiev Philharmonic Orchestra, Moravian Philharmonic Orchestra, Kühn Choir of Prague, National Symphony Orchestra of Ukraine, Texas Christian University Symphony Orchestra, Kronos String Quartet, Boston Metro Opera, Vanguard Voices and Brass, among others. His recorded works available on CD include *Galactica for Symphonic Wind Ensemble*, *Song of Eternity for Orchestra*, *Song of the Night for Oboe, Voice and Piano*, *Spring, the Sweet Spring for Mixed Choir and Piano*, and *When Your Song Rang Out to Me for Mixed Choir and Piano*. He was awarded first prize in the CODA (College Orchestra Director’s Association) 2013 International Composition Contest for his orchestral work *Song of Eternity*. Dr. Dal Porto serves on the faculty at Eastern New Mexico University as Professor of Music Theory and Composition.

Vanessa Davis

Clarinetist Vanessa Davis is an emotional, creative, and thoughtful artist. She fuses her work as a performer and pedagogue through exploring composer meaning in performance and sharing her experiences with audiences through solo, chamber, and ensemble projects and performances while maintaining a thriving private studio. Vanessa performs with the North Texas Wind Symphony and has performed at the Meyerson Symphony Center, the Portsmouth Music Hall, Symphony Hall in Boston, and Proctors Performing Arts Center. She has performed with the Lone Star Wind Orchestra, Orchestra of the Southern Finger Lakes, the Boston Civic Symphony, Reading Massachusetts Symphony, Cambridge Symphony, Mercury Orchestra, the Metropolitan Wind Symphony of Boston. She is currently a Doctoral student at the University of North Texas where she is a Teaching Fellow and studies with Dr. Kimberly Cole Luevano. Former teachers include, Richard MacDowell, Richard Faria, and David Seiler.

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Michael Dean

American Clarinetist and BG France Performing Artist Michael Dean performs and teaches internationally and across the USA. His career is headlined by appearances at Carnegie Hall, Royal Northern College of Music, Eastman School of Music, ClarinetFest and NACWPI with recent recitals and master classes in Italy, Spain, Kansas, Iowa, Missouri, Louisiana, and Texas. In July, he was Clarinet Artist Faculty in Residence at the Orfeo Music Festival 2017 in Vipiteno, Italy. He is featured on five commercial CD's and on New Media, such as YouTube. He is currently preparing another new CD, Postcards from Silver Lake. As "ClarinetMike," he writes for his widely-read ClarinetMike Blog, viewed in 150 countries on 6 continents, clarinetmike.wordpress.com. His articles also appear in journals such as Southwestern Musician, WINDPLAYER, NACWPI Journal and Bandmasters' Review. Dr. Michael Dean is an active performer, clinician, private teacher, and consultant based in Dallas-Fort Worth, Texas. His professional website is clarinetmike.com.

Andrew DeBoer

Andrew DeBoer is the Assistant Professor of Music- Clarinet at the University of Arkansas - Fort Smith. He is principal clarinetist of the Fort Smith Symphony Orchestra and has played with the Arkansas Symphony Orchestra, Arizona Opera, Phoenix Symphony Orchestra, Paradise Winds, and the Symphony of the Southwest. DeBoer has performed throughout the United States, including Carnegie Hall, international and regional conferences, and on various university campuses. Andrew has also soloed with the Hastings Symphony Orchestra, UAFS Symphonic Band, UAFS Jazz Band, Northwest Wind Symphony, 43rd Army Band, and the Hastings College Wind Ensemble. DeBoer can be heard on his recently released album, CrossOver, as well as his first album, Violet Convergence. DeBoer completed both his Master of Music and Doctor of Musical Arts degrees at Arizona State University and earned a Bachelor of Music at Hastings College. You can learn more about Andrew on his website at www.andrewdeboer.com.

Mark DeGoti

Dr. Mark DeGoti is Associate Professor of Trumpet at Auburn University. Since joining the faculty in 2010, he has performed with numerous groups including the Colorado Symphony, Charleston Symphony, Columbus Symphony, and McCall Music Festival. He has presented clinics for MTNA, the Midwest Clinic, The College Music Society, AMEA. Dr. DeGoti's students have successfully performed at the International Trumpet Guild Conference, National Trumpet Competition, and MTNA National Competition. Prior to Auburn, Dr. DeGoti taught at Eastern Illinois University and The Blue Lake Fine Arts Camp. Dr. DeGoti holds degrees from Indiana University (D.M. and M.M) and University of Michigan (B.M.).

Tommy Dobbs

Tommy Dobbs is the Instructor of Music - Percussion at the University of Arkansas - Fort Smith, Treasurer for the Arkansas Chapter of PAS, and a member of the PAS University Pedagogy Committee. He is currently ABD towards a Doctor of Music Degree in Percussion Performance at the Florida State University and holds a Master's degree in Percussion Performance from FSU and a Bachelor's degree in Percussion Performance from the University of North Florida. He has performed and presented at conferences such as the College Music Society, various Day of Percussion Events, international saxophone conferences, CBDNA Regional Conferences, and the American Bandmasters Association. Currently, he is a member of the College Music Society, the Arkansas School Band and Orchestra

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Association, and the Percussive Arts Society. He is a proud endorser of Sabian Cymbals, Grover Pro Percussion, and Innovative Percussion, Inc.

Mary Alice Druhan

Mary Alice Druhan has enjoyed an active solo and ensemble career. She is an official member of the Dallas Wind Symphony and has also performed with the U.S. Army Band, "Pershing's Own," Baton Rouge and Acadiana symphonies, Dallas Festival of Modern Music, Triforia Winds, Deux-eaux, Shreveport Symphony, Shreveport Opera, East Texas Symphony, Plano Symphony, Color of Sound chamber series, and others.

Dr. Druhan has built an active clarinet studio at Texas A&M University – Commerce since 2002 and the university has recognized her with awards in both teaching and research including the H.M. Lafferty Distinguished Faculty Award, 2016.

In 2011 she suffered a debilitating playing-related injury, inspiring her research into musician injury, prevention, and recovery. Her work in this area has been featured in *The Clarinet* and she presents lectures around the country.

Aaron M. Evans

Aaron is a graduate TA for Texas A&M University - Commerce from Greenville, Texas. He has studied music since second grade and has received his greatest musical influences from Sandra Cartwright and Dr. Mary Alice Druhan. He has performed as principal clarinetist with the TAMUC Wind Ensemble for several years and enjoyed many memorable performances including those at Carnegie Hall, TMEA and a wonderful tour of beautiful Germany and Austria. Aaron is very active in the DFW metroplex, having taught privately for seven years and studied with/performed for world-renown artists such as Steve Cohen, Mark Nuccio, and Corrado Giuffredi. Aaron currently lives in Commerce, Texas as he pursues his Masters degree in clarinet performance with Dr. Druhan. He aims to one day perform with a military band before embarking on earning a DMA in clarinet performance and pedagogy and seeking work in higher education.

Micah Everett

Micah Everett is Associate Professor of Music (Trombone/Low Brass) at the University of Mississippi. A talented multi-instrumentalist, he performs regularly as a solo or ensemble musician on alto, tenor, and bass trombones, euphonium, and tuba. He is principal trombonist in the North Mississippi Symphony Orchestra, trombonist in the Mississippi Brass Quintet, bass trombonist in the Great River Trombone Quartet, and an S.E. Shires trombone artist. In 2015 his solo recording, *Stepping Stones for Bass Trombone*, Vol. 1, was released by Potenza Music. Besides performing and teaching, Everett serves as Assistant Editor (Audio/Video Reviews) of the *International Trombone Association Journal*. His arrangements have been published by Potenza Music, Cimarron Music Press and TAP Music, and his articles have appeared in the *ITA Journal*, the *NACWPI Journal*, *The Instrumentalist*, and *School Band and Orchestra Magazine*. His book, *The Low Brass Player's Guide to Doubling*, was published by Mountain Peak Music in 2014.

Tracy Freeze

Tracy Freeze, solo marimbist and percussionist, specializes in contemporary and avant-garde marimba and multi-percussion repertoire. Freeze can be heard on *Art of the States* playing percussion on George Crumb's *An Idyll for the Misbegotten* and as the marimba soloist with the Oregon Percussion Ensemble on the Soundspells Productions recording of Meyer Kupferman's *Percussion Symphony* on the Orchestral

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Music of Meyer Kupferman Vol. 16, CD135. Recent percussion engagements include solo performances in Guanajuato Mexico, New York, New Mexico, Oregon and Kansas. He holds a Bachelor of Music Degree in Music Education from the University of Nevada at Reno, two Master Degrees from the University of Oregon in the areas of Percussion Performance and Conducting, and a Doctor of Musical Arts degree from the University of Oregon under the tutelage of Charles Dowd and Robert Ponto. Dr. Freeze is currently Professor of Percussion Studies at Emporia State University.

Denise Gainey

Denise A. Gainey is Associate Professor of Clarinet and Instrumental Music Education and Coordinator of Graduate Studies in Music at the University of Alabama at Birmingham. She is a Backun Artist/Clinician, a D'Addario Woodwinds Artist, and serves as the Secretary of the Board of Directors for the International Clarinet Association. Gainey is an active clinician and performer throughout the United States and abroad. Gainey has compiled and edited a collection of clarinet solos, *Solos for Clarinet*, and wrote a book on master teacher Kalmen Opperman, published by Carl Fischer in 2001 and 2017, respectively. She received the Bachelor of Music Education from The Florida State University, the Master of Music in Clarinet Performance from The University of North Texas, and the Doctor of Musical Arts in Clarinet from The University of Kentucky. Gainey's major teachers include Kalmen Opperman, James Gillespie, Frank Kowalsky, and Fred Ormand.

Karen Garrison

Karen Garrison is Professor of Flute and woodwind coordinator in the Department of Music at Auburn University. As a flutist Dr. Garrison has performed and presented at numerous national conferences, including those of the National Flute Association, Music Teachers National Association, The College Music Society, The Society for American Music, Imagining America, and National Association of College Wind and Percussion Instructors. She has given solo recitals and master classes throughout the United States, Europe, and South America. Dr. Garrison has served as National President NACWPI and as National Secretary and Southern Chapter President of The College Music Society. Her flute and piano arrangement of *Folk Preludes* by Paul Bowles is published by Alry Publications. Her articles have appeared in such journals as the NACWPI Journal and *Flute Talk*. Dr. Garrison earned degrees in music education and performance from the University of North Carolina-Chapel Hill, University of South Carolina, and Florida State University.

Becky Halliday

Becky Halliday is an Assistant Professor of Music at the University of Montevallo, where she teaches teacher preparation and music education courses. Prior to this appointment, she taught elementary general music in Georgia and Mississippi, and has led workshops and clinics throughout the Southeast. In addition, she has presented research findings at regional, national, and international conferences. As an oboist, Halliday has performed with the Birmingham Boys Choir, the University of Montevallo Wind Ensemble and Concert Choir, and as a member of the Vallo Winds Quintet. She earned her Ph.D. from the University of Southern Mississippi, and her BMUS and MMed from The University of Georgia. She directs the Kodály Certification Program at the University of Montevallo, and serves on the Editorial Committee of the *Music Educators Journal*.

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Barbara Heilmair

Clarinetist Barbara Heilmair is Associate Professor of Clarinet & Music History and Woodwind Area Coordinator at the Portland State University School of Music. While playing locally in the Portland/Oregon music scene, she maintains an international career as performer, educator and scholar, having previously taught at the University of California in Los Angeles (UCLA) and at the California State University in Long Beach (CSULB). She holds Diplomas in Clarinet Performance and in Instrumental Pedagogy from the University of Music and Performing Arts "Mozarteum" in Salzburg, along with M.M. and D.M.A. degrees from UCLA. A native of Germany, Dr. Heilmair is familiar with both the French and the German clarinet systems. In her ensembles "Reed 'n Bow" and in "Das Glasperlenspiel", she performs underrepresented and new compositions in unusual chamber music instrumentation within the context of Historical Performance Practice. Barbara Heilmair also has specialized in working with clarinet ensembles.

Ted Hoffman

Ted Hoffman is Director of Music Education at the University of Montevallo 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 University of Montevallo chapter of NAFME-Collegiate. Prior to his appointment, Hoffman taught PreK-8 general music and directed a variety of elementary, middle, and high school vocal and instrumental ensembles.

Dr. Hoffman holds degrees in music performance, education, and instructional leadership from the University of Montevallo, Nebraska, Southern Mississippi, and Auburn University. He is currently Executive Secretary/Treasurer and Webmaster for NACWPI, a member of the Governing Board of the Alabama Music Educators Association, State Advisor for Collegiate-NAfME, Chair of the Alabama Teacher Education Committee, State Chair for the Society for Music Teacher Education, and past president of the Alabama Chapter of the Organization of American Kodaly Educators.

Michale Huff

Dr. Michael Huff serves as Associate Professor of Trumpet at Troy University and performs as a member of the Mobile Symphony, the Pensacola Symphony and the Meridian Symphony. Prior to his appointment at Troy University, he taught at Mississippi State University and performed as a member of the United States Air Force Band in Washington, D.C. Dr. Huff has earned degrees from the University of Massachusetts, Eastman School of Music and Catholic University of America. He has studied trumpet with Charles Daval, Langston Fitzgerald, Barbara Butler, Charles Geyer and Walter Chesnut. He has performed additionally with the Mississippi Symphony, Starkville Symphony, Washington Opera, Annapolis Symphony, Maryland Symphony, Virginia Symphony and Rochester Philharmonic.

Jeffery Kyle Hutchins

Yamaha Performing Artist Dr. Jeffery Kyle Hutchins is Artist/Teacher of Saxophone at Virginia Polytechnic Institute and State University. He has performed in China, the Czech Republic, Germany, Scotland, South Korea, and across the United States; participated in the creation of over eighty new works for the saxophone; and recorded on Avid Sound Records, Emeritus Records, GIA Publications, Farpoint Recordings, and Klavier Records. Hutchins received the Doctor of Musical Arts degree from the University of Minnesota where he studied with Eugene Rousseau.

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Crysten Ivy

Clarinetist Crysten Ivy, is in her third year of study at Texas Woman's University where she is pursuing her Bachelor of Arts degree in Instrumental Performance. Originally from Sweetwater, Texas, Crysten has been playing the clarinet for ten years and was selected as a member of the ATSSB All-State band for three consecutive years during high school. Crysten is a recipient of the prestigious Clara F. Nelson scholarship provided by the Texas Association of Music Schools and the Denton Alumnae Scholarship provided by Sigma Alpha Iota, an International Music Fraternity primarily for women. She is an active member of the National Society of Collegiate Scholars and Vice-President Ritual of the Iota Omega chapter of Sigma Alpha Iota. At Texas Woman's University, she performs with the TWU Wind Symphony, Clarinet Choir, and Eloquent Shenanigans, a clarinet quartet that performs regularly in the Dallas area.

Mike Keeley

Mike Keeley has been a teacher and performer of trumpet and cornet for over 35 years. He is a native of Philadelphia, PA and graduated from Ithaca College with the Bachelor of Music degree in Music Education/ Trumpet Performance. He served as Principal Trumpet of the Quantico (VA) Marine Corps Band. He received the Master of Science from the University of Tennessee. For nine years, Mike performed cornet in the United States Navy Band in Washington, DC. Mike is the Director of Music and Communications at First UMC in Dothan, AL. He is also an adjunct instructor at Troy University.

Michelle Kiec

Michelle Kiec, Associate 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 distance education, curriculum development, enrollment management, student success, and assessment. She earned master's and doctoral degrees in clarinet performance at Peabody Conservatory of Music of The Johns Hopkins University, and bachelor's degrees in saxophone performance and German from the State University of New York at Buffalo.

Gail Levinsky

A native of Western Massachusetts, Dr. Gail B. Levinsky is Associate Professor of Music at Susquehanna University, where her responsibilities include teaching applied studies in saxophone, chamber music, woodwind methods, and instrumental pedagogy. She has performed on the national and international stages, including at the North American Saxophone Alliance, World Saxophone Congress, British Saxophone Congress, and Music by Women Festival. In addition to her performance schedule Levinsky regularly presents clinics at state music education symposiums, and at the Midwest Band & Orchestra Clinic. She has several of publications and CD recordings, most recently an arrangement of Tomas Victoria's "O Vos Omnes" for saxophone ensemble. Dr. Levinsky has presently serves as District 8 director for the North American Saxophone Alliance. During the summer months, Dr. Levinsky serves as Program Director for the Snow Pond Music Festival, and on the faculty of New England Music Camp in Sidney, Maine. Website: gailblevinsky.com

Jessica Lindsey

Prior to holding the position of Assistant Professor of Clarinet at UNC Charlotte, Dr. Jessica Lindsey has taught as Visiting Music Faculty at the University of Alaska-Fairbanks and as an adjunct instructor in and around Lincoln, Nebraska. Active in her local music communities, Dr. Lindsey has performed with the

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Charlotte Symphony, Opera Fairbanks, ProMusica Colorado, the Nebraska Chamber Orchestra, and the New Music Agency. Since 2012, Dr. Lindsey has been a member of Andover Educators, the organization that grants licensure in Body Mapping. She maintains an active outreach schedule, presenting at clinics, recitals, and chamber music concerts throughout the US, including the International Clarinet Association's ClarinetFest®. Dr. Lindsey holds a BA in Music and a MM from the University of Nebraska-Lincoln and the DMA from the University of Colorado Boulder. Her clarinet teachers include Daniel Silver, Diane Barger, and John Klinghammer; she has studied saxophone with Tom Myer.

Sara May

Sara May is a graduate equivalency music therapy student who holds an Associate of Music degree in music from McLennan Community College, a Bachelor of Arts in Music from Texas Woman's University, and will soon complete her Bachelor of Science in Music Therapy. Sara studied under the direction of Dr. Danielle Woolery during her time as an undergraduate student at Texas Woman's University and recently has had the honor of performing at the CBDNA music conference. During her undergraduate degrees, Sara regularly performed solo works by Johannes Brahms, Brian Balmages, Leonard Bernstein, Malcolm Arnold, and Ernesto Cavallini. Sara is a member of the TWU Wind Symphony and the Texas Woman's University Clarinet Choir. Sara is an advocate for individuals who have disabilities; This past summer she worked at Camp Summit which provided a barrier free outdoor experiences for individuals who have a disability.

Shannon McDonald

At the age of fourteen, clarinetist Shannon McDonald performed as a soloist at the Mid-America Music Festival for an audience of over one thousand. The experience solidified in her a love of performing and the realization that sharing music with an audience of any size would become her passion. Since then, Shannon has performed at Carnegie Hall with the National Wind Ensemble, toured Europe with the American Music Ambassadors, and has performed with the Cobb Symphony Orchestra, Atlanta Wind Symphony, Plano Community Band, and the Plano Clarinet Choir. Shannon is currently the graduate assistant for the clarinet studio and the principal clarinet of the Texas Woman's University Wind Symphony. She also performs with Eloquent Shenanigans, a clarinet quartet based in the Dallas-Fort Worth metroplex. Shannon will graduate with her Master of Arts in Instrumental Pedagogy in December of 2017.

Katrin Meidell

Katrin Meidell, DMA, enjoys a prolific career as a performer, pedagogue, and lecturer. Assistant professor of viola at Ball State University, her diverse abilities have taken her across the USA, to Canada, Europe, and Brazil. A strong proponent of new music, she consistently premieres works commissioned by and written for her. Meidell has been published in the *Journal of the American Viola Society* (AVS), and now serves as a Board Member for the AVS. She regularly presents at regional, national, and international conferences. She is a founding member of Violet, the Hibiki Trio, and Trio Harmonia, and in addition to frequent solo and orchestral engagements, performs with these and other chamber groups on a regular basis. Meidell holds degrees from Boston University, New England Conservatory, and the University of North Texas. When not working, she enjoys rock climbing, running, cycling, and amigurumi knitting. For more, please visit www.katrinmeidell.com.

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Miami Clarinet

MiamiClarinet was founded by Margaret Donaghue Flavin, Professor at the University of Miami Frost School of Music, and is comprised of UMiami alumni, who are all now professors of clarinet at universities across the country. They maintain a clarinet masterclass blog, miamiclarinet.blogspot.com, and gather together throughout the year for various performances. They have performed multiple times at CMS and NACWPI conferences, Oklahoma Clarinet Symposium, Festival Miami, Emporia State University Music Day, as well as ICA ClarinetFests in Los Angeles, Assisi, Baton Rouge, and Lawrence, Kansas. MiamiClarinet performers include Margaret Donaghue Flavin, University of Miami; Dawn McConkie, Emporia State University; Michael Walsh, South Dakota State University; and Danielle Woolery, Texas Woman's University.

Laurie Middaugh

Laurie Middaugh, received both the Bachelor's and Master's degrees in piano performance from the University of Montevallo studying piano with Ms. Joan Cowan and Dr. Anthony Pattin, and the Doctorate of Musical Arts at the University of Alabama studying piano with Mrs. Amanda PenickDr. Middaugh has served as staff accompanist at the University of Montevallo for the past fifteen years collaborating with student, faculty, guest artist recitals, operas, revues, and musical theater productions. She also serves as Music Director for the Division of Theater, and teaches classes in ear training, theory, and keyboard for both the music and theater departments. She has collaborated with area professionals, worked with Opera Birmingham, regional Metropolitan Opera National Council auditions, the Alabama Symphony, and Alabama Ballet. Dr. Middaugh is also organist and choir director at the Anglican Church of the Holy Comforter in Montevallo where she lives with her husband, professor emeritus of voice, Dr. Bennie Middaugh.

Kyle Millsap

Kyle Millsap (DMA-The University of Memphis, MM-University of North Texas, BM-Wichita State University) is Assistant Professor of Trumpet & Jazz at Texas A&M University-Kingsville. He has performed with Doc Severinsen, The Temptations, Mannheim Steamroller, Johnny Mathis, the Jimmy Dorsey Orchestra, Al Kapone, Kirk Whalum, and Kathy Kosins. Orchestral credits include the Memphis Symphony Orchestra, Wichita Symphony Orchestra, Orquesta Sinfonica UANL, and the Eroica Ensemble. Theater credits include performances for numerous Broadway national touring companies and regional theater premieres and productions. He has been a featured soloist with the Corpus Christi Wind Symphony and all of TAMUK's top ensembles. He has written articles for the NACWPI and International Trumpet Guild journals, with compositions and arrangements published through Cimarron Music and Triplo Press. He is on the artist faculty for the National Trumpet Competition. He is a Yamaha Performing Artist, as well as an artist for Torpedo Bags.

Christopher Nichols

Christopher Nichols joined the faculty of the University of Delaware as Assistant Professor of Clarinet in 2013. Dr. Nichols regularly performs with orchestras in the Mid-Atlantic such as the Pennsylvania Philharmonic, the Kennett Symphony and the Allentown Symphony Orchestra. He is a member of Christiana Winds and has recently collaborated with the acclaimed Serafin String Quartet, the Taggart-Grycky Duo, and members of the Philadelphia Orchestra and Baltimore Symphony Orchestra. Dr. Nichols has performed at conferences of the International Clarinet Association, European Clarinet Association and College Music Society. His live performances are included in the *College Music*

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Symposium and have been broadcast on Kansas, Michigan and New York Public Radio. In 2015, he was recognized with an Established Artist Fellowship from the Delaware Division of the Arts.

As a Légère Reeds Endorsing Artist and a Buffet Artist Clinician, Dr. Nichols performs exclusively on Légère Signature Series reeds and Buffet clarinets.

Julie Nishimura

Since 1988 pianist Julie Nishimura has been faculty accompanist for the Department of Music at the University of Delaware. Ms. Nishimura has performed in the chamber music series of Carnegie Hall's Weill Recital Hall, the Philadelphia Orchestra and the Delaware Symphony Orchestra, and has been a guest artist at more than 45 college campuses. Ms. Nishimura has appeared at the Delaware Chamber Music Festival, California Summer Music and Strings (Philadelphia) International Music Festival.

Ms. Nishimura serves as Artistic Director of Wilmington-based Distant Voices Touring Theatre, which she founded with her late husband, writer, director and acting teacher Danny Peak. DVTT tours two documentary theatrical pieces with piano: *Distant Voices*, based on the of Ms. Nishimura's father diary about his time in a Japanese-American concentration camp during World War II, and *September Echoes*, chronicling the events of and following the September 11, 2001 terrorist attacks.

John Nye

John Nye is currently pursuing a DMA in trumpet performance at James Madison University where he serves as a teaching assistant in the trumpet studio. He is an active trumpet player in the community, performing a variety of services in addition to teaching private lessons. John is committed to pursuing both music education as well as trumpet performance and has attended several conferences and festivals in these areas including the Virginia Music Educators Association Conference, Midwest Band and Orchestra Clinic, National Trumpet Competition, Rafael Mendez Brass Institute, Sulzbach-Rosenberg International Music Festival, and the Ohio International Trumpet Guild Conference. John earned an MM in trumpet performance from the University of Cincinnati, College-Conservatory of Music and a BM in music education from James Madison University.

Todd Oxford

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. International appearances include Europe, Mexico, Canada, People's Republic of China, Thailand, and Indonesia. He has appeared on the artist rosters of Columbia Artists Management, Texas Commission on the Arts, and Arts Mid-West. His professional awards include two consecutive New York Debut Awards, six Global Music Awards, Grammy Award nomination, and a recent feature in Billboard Magazine. He appears on eighteen commercially available recordings on the Equilibrium, Mark, Navona, Kairoi, and JLG record labels with worldwide distribution via iTunes, Spotify, Amazon, and major online retailers. He is an Artist Endorser for Eastman Saxophones and Assistant Professor of Saxophone at Texas State University. His professional website is www.toddoxfordsaxophonist.com.

Teodora Pejasinovic

Teodora Pejasinovic completed her undergraduate studies at the Academy of Arts in Novi Sad, Serbia. Teodora earned a Masters of Music in Oboe Performance from the University of Arts in Belgrade. Her academic and musical success allowed her to be selected to play second oboe with the Montenegro Symphony Orchestra in Podgorica, Montenegro, while also serving as Professor of Oboe at the Music

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School of Tivat. Teodora later moved to the United States to pursue an Artist Diploma at Columbus State University with Dr. Susan Tomkiewicz. She is currently pursuing a DMA in Oboe Performance at the University of Alabama, where she studies with Dr. Mary Lindsay Bailey.

As a soloist, Teodora has performed with several orchestras, including the Orpheus Chamber Orchestra (Belgrade), Montenegro Symphony Orchestra, and Stanislav Binicki Orchestra, where she has played concerti by Vivaldi, Bellini, and Cimarosa, as well as other works.

Dmitry Perevertailenko

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

Heather Peyton

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

Joseph M Proud, IV

Joseph M Proud, IV is currently pursuing a DMA in Saxophone Performance from the University of Alabama, where he studies with Dr. Jonathan Noffsinger. He previously obtained degrees from Columbus State University studying with Dr. Amy Griffiths and Dr. Joseph Girard, and Central Connecticut State University, where he studied with Dr. Carl Knox. He has performed for Vincent David, Steve Stusek, Connie Frigo, and Paul Galbraith in masterclasses with a variety of repertoire. As a soloist, he has performed at the 2015 and 2017 NASA Region 6 conferences, as well as with the CCSU Sinfonietta, performing Glazunov's Concerto in Eb. He is an active performer in both jazz and classical mediums, achieving awards with the CCSU Jazz ensemble while playing lead alto.

Elijah Pugh

Elijah Pugh is the Instructor of Upper Brass at Stillman College, where he teaches the trumpet and horn studios as well as Music History. Pugh concurrently holds the position of Instrumental Music Director at Shelton State Community College where he teaches the Concert Band and Jazz Bands. As an active

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freelancer, he performs regularly with the Tuscaloosa Symphony Orchestra, Theater Tuscaloosa, Prentice Concert Chorale and is a founding member of the “Tuskaloosa” Brass Quintet. Equally active as a clinician, he has had the privilege of presenting guest master classes and clinics regularly at high schools and universities throughout the southeastern United States. Before moving to Tuscaloosa, he earned his master’s degree at ECU and served in the U.S. Navy as a trumpet instrumentalist. During his time in the Navy, Pugh built a reputation as a freelance musician, performing with a variety of groups in the Seattle area. He is an XO Brass Artist.

Bryan Reeves

Dr. Bryan Reeves is Assistant Professor of Music at Alabama State University where he conducts concert bands and teaches applied trumpet, conducting, and a variety of other courses in the music curricula. He received the Bachelor of Music Education degree from Troy University as well as the Master of Music and the Doctor of Musical Arts degrees in trumpet performance from the University of Alabama. Dr. Reeves frequently performs with the Montgomery Symphony Orchestra, the Tuscaloosa Symphony, the Alabama Shakespeare Festival Orchestra, and the Capitol Sounds Concert Band.

Steven Roberts

Dr. Steven Roberts is associate professor of jazz studies and trumpet at the University of Alabama at Birmingham. He is an active teacher and freelance musician and has performed with Marcus Roberts, Jon Faddis, Allen Vizzutti, Charo, Cecil and Deedee Bridgewater, Chip McNeill, Jim Pugh, alongside Kirk Whalum, Bob Mintzer and many others. His jazz arrangements have been featured at both local and international conferences. Roberts has also had extensive classical performing experience as a soloist and with the UAB faculty Brass, the Johnson City Symphony, the Champaign-Urbana Symphony and Sinfonia da Camera.

Stacy Rodgers

Stacy Rodgers is Professor of Music at the University of Mississippi, where he is head of keyboard studies and collaborative piano. He earned a bachelor's degree in piano performance from Southern Methodist University in Dallas, and a master's degree in piano pedagogy and literature at the University of Texas in Austin. At Ole Miss, Rodgers teaches piano performance, piano literature, private lesson and group piano pedagogy, accompanying, chamber music, and an occasional theory or history course. He performs frequently with his wife Diane Wang as a piano duo and four-hand team, and with faculty colleagues from all performance areas. At the national level, Rodgers has performed with soprano Kallen Esperian, members of the New York Philharmonic, the University of Michigan wind faculty, violinist Scott St. John, trumpeter Rolf Smedvig, and many others. In a typical year, he performs more than twenty different full-length programs.

Bradley Sargent

Dr. Bradley Sargent has been Director of Bands at Moody High School in Moody, Alabama since 2009. He previously served nine years as Assistant Professor at Samford University, where he taught applied trumpet and directed athletic bands and jazz band. Dr. Sargent has served multiple seasons at Blue Lake International Fine Arts Camp in Michigan and still maintains an active freelance performing schedule. He holds the Master of Music and Doctor of Musical Arts degrees in trumpet performance from the University of North Carolina at Greensboro and the Bachelor of Science degree in music education from The University of Alabama.

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Carol Shansky

Dr. Carol Shansky is Assistant Professor of Music at Iona College, coordinator of the music program and director of the Iona College Instrumental Ensemble. She has appeared as recitalist in the U.S. and Europe including Weill Recital Hall, Tanglewood, and the Palais de l'Athénée, and at conferences of the National Flute Association, International Alliance of Women Musicians, College Music Society, and Gesellschaft für Tanzforschung. A music historian, her research has appeared in the *Journal of Research in Musicology* and *Alta Musica*. Conference presentations include the Society for American Music, St. Augustine Symposium on Music Education, CMS, IGEB, the Adult and Lifelong Learning Symposium, and the North American British Music Studies Association. She is the author of *The Hebrew Orphan Asylum Band of New York City, 1874-1941*. She received her DMA and MM degrees from Boston University and her BM from Ithaca College.

Anneke Slis

Dr. Anneke Slis is a speech scientist with a professional musical background, interested in articulation in speech and possible articulatory differences and similarities when playing a musical instrument. Currently, she is involved in research on the role of articulators in clarinet playing at Speech-Language Pathology Department at University of Toronto.

Chris Steele

Chris Steele is the Staff Pianist and Aural Skills Instructor at the University of Alabama at Birmingham. He held previous positions at the University of North Carolina School of the Arts as Staff Pianist, at the University of North Carolina at Greensboro (UNCG) as both Lecturer of Music Theory and Ear Training, and as Faculty Fellow for the UNCG Grogan College Music Learning Community. At UNCG he studied with Andrew Harley and James Douglass; at The Florida State University, he studied with Carolyn Bridger. An active performer, Steele is a member of the UAB Chamber Trio and has collaborated with members of the Alabama Symphony Orchestra and the Greensboro Symphony Orchestra. As a proponent of new music, he is a member of the Birmingham Art Music Alliance, and has performed at the Society of Composers Region IV Conference and the Mid-South Chapter of the National Association of Composers Concert.

Michael Thrasher

Michael Thrasher currently serves as Associate Dean for Academic Affairs and Director of Graduate Studies at the Florida State University College of Music. He previously held teaching and administrative positions at the University of Texas at Tyler and North Dakota State University. As a researcher, Thrasher has presented papers and lectures at conferences of the College Music Society, NACWPI, the Texas Music Educators Association, and at conventions of the International Clarinet Association in Ohio, Georgia, Sweden and Spain. His work has been published in the *Journal of Performing Arts Leadership in Higher Education*, *The Clarinet*, *Saxophone Symposium*, *Medical Problems of Performing Artists*, and the *NACWPI Journal*. As a performing clarinetist, Thrasher has performed in such orchestras as the Tallahassee Symphony, Shreveport Symphony, Fargo-Moorhead Opera and Symphony, Texarkana Symphony, and Longview Symphony. He holds both the Master of Music and Doctor of Musical Arts degrees from the University of North Texas.

Alex Villa

From McKinney, TX, Alex Villa has actively participated in band and orchestra throughout middle and high school. He is currently an undergraduate student at Texas A&M University – Commerce working

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towards degrees in both Music Education and Music Performance. He is also a member of the university Honors College. Alex plans to continue study in graduate school to prepare for a career teaching and performing professionally.

Rebecca Walenz

Rebecca Walenz is currently pursuing a Doctor of Music in Trumpet Performance at Florida State University as a teaching assistant of Dr. Christopher Moore. Previously, she served as an Instructor of Trumpet at Kansas State University and was Principal Trumpet in the Salina Symphony. Ms. Walenz has two commercial solo recordings featuring popular repertoire for the student trumpeter. Her latest album, *In the Light: Contest Solos for Student Trumpeters*, was funded by The Presser Foundation \$10,000 Graduate Music Award and has been downloaded and streamed over 3,000 times. She is active as a soloist and clinician, and serves as the editor for the journal, jr. column in the International Trumpet Guild Journal, reaching trumpet players in 56 different countries. Additionally, Ms. Walenz has held various social media marketing director positions for local and statewide businesses and maintains an active online presence on social media and www.beckiwalenz.com.

Michael Walsh

Dr. Michael Walsh is Associate Professor of Clarinet at South Dakota State University where he also teaches Music History and directs the “Windy Jacks” Clarinet Ensemble. A native of New York, Walsh received his bachelor’s and master’s degrees from the University of Miami, FL. Walsh holds the distinction as being the first student to earn the DMA degree in Clarinet Performance and Pedagogy from the University of Kansas under Dr. Larry Maxey. He is a member of the Miami Clarinet Quartet which has performed at the Oklahoma Clarinet Symposium and numerous times at the International Clarinet Association’s *Clarinetfest*. His professional involvement has included performing at the National Association of College Wind and Percussion Instructors (NACWPI) national conferences in 2011, 2012 and 2014-2015. He was elected President of NACWPI in 2014 and has had the pleasure of directing the national conferences in 2014 and 2015.

Liza Weisbrod

Liza Weisbrod is the music librarian at Auburn University, where her responsibilities include collection management and reference for music. She is a member of the Music Library Association and is active as a researcher in the field of library science. In addition to her library research, she regularly performs as a collaborative pianist at professional music conferences, including those of Society of American Music, Southeast Horn Workshop, The College Music Society, National Association of College Wind and Percussion Instructors, and Association for Technology in Music Instruction. She holds a BM from the University of Missouri-Columbia, an MM from the University of Notre Dame, and an MSLIS from the University of Illinois at Urbana-Champaign.

Melanie Williams

Melanie Williams enjoys an active career performing solo, chamber, opera and choral repertoire. The lyric soprano earned the MM and the DMA in Vocal Performance at Louisiana State University, where she studied with Metropolitan Opera soprano Martino Arroyo and New York City Opera tenor Robert Grayson. As a frequent collaborator with guitarist Alan Goldspiel and a founding member of the LeBaron Trio with clarinetist Lori Ardovino and pianist Laurie Middaugh, Williams enjoys performing solo and chamber music concerts throughout the United States. She is also a founding member of The

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Meallo Trio, along with Lori Ardovino and Alan Goldspiel. Williams is professor of music at the University of Montevallo, where she teaches Applied Voice, Vocal Pedagogy, and English and French Diction courses. Having served as governor of the Alabama Chapter of the National Association of Teachers of Singing from 2005 to 2008, she is past-Governor of the NATS Southeastern Region and former member of the NATS National Board of Directors.

Kornel Wolak

Dr. Kornel Wolak is a touring soloist and clinician involved in research on the role of oral articulators in clarinet playing at Speech-Language Pathology Department at University of Toronto. He is the founder of Music Mind Inc., an initiative that creates music education programs for schools and communities.

Danielle Woolery

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

Natalie Wright

Natalie Wright is a clarinetist and teacher originally from Weatherford, Texas. She attended Tarleton State University in Stephenville, Texas where she graduated Summa Cum Laude as a Presidential Honors Scholar, receiving a Bachelor's in Music degree with Texas Teacher Certification in All-Level Music. After graduation, she spent a year teaching as an assistant band director, instructing students ranging from elementary to high school. After that year, Natalie began attending graduate school at Texas Woman's University in Denton, Texas. There she served as the Graduate Assistant for the clarinet studio and principal clarinetist in the TWU Wind Symphony. She graduated with her Master of Arts with an emphasis in Instrumental Pedagogy (Clarinet) in May of 2016. After graduation, she expanded her private clarinet studio, teaching both soprano and bass clarinet students. Natalie recently presented a research study at the Texas Music Educators Association Clinic/Convention. She currently resides in San Antonio, Texas.

Tammy Evans Yonce

Tammy Evans Yonce, an Atlanta native, is a flutist, collaborative musician, writer, and professor. She is a dedicated new music performer who is particularly interested in the commissioning and teaching of new music. Dr. Yonce has commissioned over a dozen works involving flute, many with a specific focus on creating new music for the Glissando Headjoint. Dr. Yonce is Assistant Professor of Music at South Dakota State University and active internationally. A first-prize winner of the Atlanta Flute Club Young Artist Competition, she holds degrees in flute performance from Kennesaw State University (BM), Indiana University (MM), and the University of Georgia (DMA). She currently serves on the New Music Advisory Committee of the National Flute Association. Dr. Yonce can be found on Twitter @TammyEvansYonce and at her website: www.tammyevansyonce.com.

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Eric Yates

Dr. Eric Yates is Associate Professor of Trumpet at The University of Alabama School of Music, where he teaches studio trumpet and directs the Alabama Brass Choir. He has performed throughout the United States and in numerous countries including Russia, England, France, Belgium, the Netherlands, Italy, and Cuba, and has presented master classes at the St. Petersburg and Moscow Conservatories, the Instituto Superior de Arte (ISA) in Havana, Cuba, and numerous American institutions. In addition to his teaching duties, Dr. Yates is Principal Trumpet of the Tuscaloosa Symphony. He earned his Doctor of Music degree from Northwestern University and is a Courtois Performing Artist.

James Zingara

Dr. James Zingara is currently Associate Professor of Trumpet at the University of Alabama at Birmingham where his responsibilities include applied trumpet and brass methods, brass ensembles, performing with the UAB Faculty Brass Quintet and coordinating the annual UAB Brass Symposium. He has performed in 34 states as well as England, Latvia, Germany, Denmark, the Czech Republic, Singapore and China. From 1989-1996 he served as principal cornet with the US Air Force Heritage of America Band. Dr. Zingara currently represents Conn-Selmer as a Bach Trumpet Artist and has recently released a recording of modern works for trumpet entitled *Textures* on the Ravello label in 2016.