

**Fifty-Sixth National Conference  
October 31–November 3, 2013  
Hyatt Regency Cambridge  
Cambridge, Massachusetts**

**PRESENTER & COMPOSER BIOGRAPHIES**  
updated October 25, 2013

**Abeles, Harold F.**

Dr. Harold Abeles, Professor of Music and Music Education, has been at Teachers College for 28 years. Prior to coming to Teachers College, he served on the faculties of the School of Music at Indiana University, and the University of North Carolina at Greensboro, and Oklahoma State University. Dr. Abeles has contributed numerous articles, chapters and books to the field of music education. He has taught online courses for six years and for three years has conducted seminars using video conferencing software.

**Acsadi, Daniel**

Through his performances, teaching, and artistic directorship, Daniel Acsadi is creating a new direction for the guitar. He performs throughout the US as soloist and chamber musician. Currently director of the Boston Classical Guitar Society, he is striving to build a growing community through concert series, educational initiatives, and community activities. Dan holds degrees in music and economics from the New England Conservatory and Cornell University. He teaches at Bridgewater State University, Powers Music School (Belmont), the New School of Music (Cambridge), and Boston GuitarFest youth workshop.

**Aina, David**

Born in Akure, western Nigeria on September 9, 1963. David had his first lessons in music when in form 1 at Ado Grammar School, Ado Ekiti, and later became the first student organist of the school while in form 3. After secondary education, he went ahead to study music at the Lagos State College of Education, and the Obafemi Awolowo University, Ile-Ife, majoring in piano accompaniment, conducting and composition.

Aina is a prolific composer; he is particularly well experienced and respected in the Yoruba choral music genre. His many choral works have been performed all over Nigeria and abroad.

David has over the years worked with many organizations and individuals to uplift the standard of the music art in Nigeria. Apart from teaching music in several secondary schools, he was the accompanist and assistant director of Lagos City Chorale and Laz Ekwueme Chorale. He served as the sole examiner for music practicals with West African Examinations Council for many years. He is currently on the faculty of the Department of Theatre Arts and Music, Lagos State University, Ojo, Nigeria, as well as being the Director of Music, All Saints' Church, Yaba, Lagos.

**Alberti, Alexander**

Alex Alberti is a senior music education major and psychology minor at Appalachian State University. He is serving as the Teacher's Assistant for music theory in the Fall of 2012, as well as a theory tutor for undergraduate students. He is a member of Phi Mu Alpha Sinfonia. His research interests include social and emotional music cognition and music pedagogy. Recently, he presented his research at the National Conference for Undergraduate Research in Ogden, Utah. Alex plans to pursue graduate studies in the near future in the fields of music education and cognition.

**Albertson, Michael**

Michael Albertson is an instructor and second-year doctoral student at Teachers College, Columbia University. From 2003-2012 he taught instrumental music at Flushing High School in Queens. Michael has contributed articles to *Education Week* and *Gotham Schools* and has presented at numerous music education conferences throughout the United States and Europe. His research interests include issues of social justice, anti-racist teaching, and popular music.

**Allemeier, John**

John Allemeier's music has been described as having a "sweet sense of mystery" by *Fanfare* and as "rapturous" by the *American Record Guide*. His music has been programmed on international music festivals such as the Festival Internacional de Percusiones in Monterrey, Mexico, Russia-America: Music of the XXI Century at the Moscow Conservatory, the Seoul International Computer Music Festival, the Brazilian Symposium on Computer Music, the International Society for Clarinet's *ClarinetFest*, the International Society for Bassists Convention, and the International Double Reed Society Conference; and on national festivals such as Piccolo Spoleto, the 5th Annual Festival of Contemporary Music in San Francisco, and the Spark Festival in Minneapolis. Recordings of his music are available on the Albany (Troy 937, Troy 1069, Troy 1215, Troy 1233, and Troy 1243), Capstone (CPS 8812, CPS 8744, and CPS 8701) and Vox Novus (VN 001 and VN 002) labels. He received his Ph.D. in Composition from the University of Iowa, his Master of Music in Composition from Northwestern University and his Bachelor of Music in Performance from Augustana College. He has studied in Europe at the 41st and 42nd Internationalen Ferienkurse für Neue Musik in Darmstadt, Germany, and the 6th International Composition Course in Cesky Krumlov, Czech Republic. John Allemeier currently teaches composition and music theory at the University of North Carolina at Charlotte. [[www.johnallemeier.com](http://www.johnallemeier.com)]

**Arnone, Francesca M.**

Francesca Arnone is an active flute and piccolo soloist, recitalist, and clinician who joined the faculty of Baylor University's School of Music in August 2011. An avid traveler, she enjoys pursuing this passion through music and has recently performed in Italy, England, Croatia, South Korea, Spain, and Brazil. She has many years of orchestral experience, holding the chairs of Principal, Second Flute, and Piccolo in numerous regional orchestras in the US, Mexico, and Spain. She has been a concerto soloist in the United States and Mexico, performing a wide variety of flute and piccolo works. Dr. Arnone previously taught at West Virginia University, Boise State University, and Idaho State University. At Baylor, she is a member of the Brazos Ensemble (flute, viola, and harp), the Baylor Wind Quintet, and the Waco Symphony. She has directed and taught an annual summer flute seminar since 2008. [[www.francescaarnone.com](http://www.francescaarnone.com)]

**Babiracki, Carol M.**

Carol Babiracki is Associate Professor of ethnomusicology in the Art and Music Histories Department at Syracuse University. She is the Representative for Ethnomusicology on The College Music Society Board.

**Balach, Nancy Maria**

Nancy Maria Balach is an Associate Professor of Music at the University of Mississippi. She has performed and covered operatic roles with Florida Grand Opera, Lyric Opera of Cleveland, Opera Theater of Pittsburgh, Opera Theatre of St. Louis, and Tulsa Opera. She has also completed more than 26 operetta productions with the New York Gilbert and Sullivan Players and the Ohio Light Opera. She has done concert work with the symphonies of Acadiana (LA), Canton (Ohio), Mississippi, North Carolina, Tupelo (MS), and Tuscaloosa (AL). She has recorded lead roles for Albany Records, Newport Classic, New World Records, VOX Classics, and the Operetta Archives label.

Professor Balach has premiered several works by American and Canadian composers and commissioned works for soprano, trumpet and piano by composers Stanley Friedman, Jack Gallagher and Sara Graef. She has been selected to showcase her research at the 2012 National Association of Teachers of Singing National Convention, 2012 National Opera Association's Convention, the 2011 National College Music Society Conference, and the 2011 Phenomenon of Singing Symposium in Newfoundland.

Professor Balach created and maintains the *Living Music Resource* ([www.livingmusicresource.com](http://www.livingmusicresource.com)), an online video library of educational interviews in vocal music. *LMR* provides a free database of rare and exciting video interviews with classical musicians and the opportunity for users to interact during the process.

Professor Balach is Vice-President for the Mississippi Chapter of the National Association of Teachers of Singing. She received her BFA from Carnegie Mellon University and her MM from the Manhattan School of Music.

**Barrett, Janet R.**

Janet Barrett is a general music specialist and researcher. Her research interests are in curriculum studies, interdisciplinary approaches in music education, and professional development in music teacher education. She is the co-author of *Looking In On Music Teaching* (McGraw-Hill/Primis, 2000), *Sound Ways of Knowing: Music in the Interdisciplinary Curriculum* (Schirmer, 1997), and *Constructing a Personal Orientation to Music Teaching* (Routledge, 2010). She also served as editor for *Music Education as a Crossroads* (Rowman & Littlefield, 2009). She is a contributor to the *New Handbook of Research on Music Teaching and Learning*, the *International Handbook of Research in Arts Education*, the *Oxford Handbook of Music Education*, *Music Education Research*, *Bulletin of the Council for Research in Music Education*, *Studies in Music Education*. She previously taught general and choral music in Iowa and Wisconsin. She is immediate past chair of the Society for Music Teacher Education.

**Beeching, Angela**

Manhattan School of Music—BIO PENDING

**Benedict, Cathy L.**

Cathy Benedict is currently the Area Coordinator of Music Education at Florida International University. She has taught classes such as Elementary Pedagogy, Orff, Curriculum Design, Critical Readings in Music Education and Music Education and Special Needs Students. Her scholarly interests lay in facilitating music education environments in which students take on the perspective of a justice-oriented citizen. To this end her research agenda focuses on the processes of education and the ways in which teachers and students interrogate taken-for-granted, normative practices. She has published in such journals as *Philosophy of Music Education Review*, *Music Education Research*, and *Research Studies in Music Education*, the Brazilian journal *ABEM*, and most recently co-edited the journal *Theory Into Practice* and the 2012 *National Society for the Study of Education Yearbook*.

**Bergman, Mark**

Double Bassist, composer, and author Mark Bergman currently serves on the faculty of George Mason University in Fairfax, Virginia. He is a member of the Fairfax Symphony, Alexandria Symphony, Roanoke Symphony, and Cathedra. Mark spends his summers with the Britt Festival Orchestra in Jacksonville, Oregon and with Assisi Performing Arts in Assisi, Italy. In 2006, Mark founded Virginia Virtuosi, a string trio dedicated to innovative chamber music programs and arts education. The ensemble recently performed at the Kennedy Center, Corcoran Gallery, and National Gallery of Art. They won the first Yale University *Alumni Ventures* Award in 2008, and were cited by Fairfax Connections for “turning classical music cool.”

Mark’s compositions are performed by ensembles in the United States and abroad. He received the 2011 Strauss Fellowship from the Arts Council of Fairfax County supporting the creation of *Shenandoah Suite*, a string trio commemorating the 75<sup>th</sup> anniversary of the founding of Shenandoah National Park. He was a winner in the second British International Bass Forum Composition Contest and the Kappa Gamma Psi Composition Contest. Mark’s compositions are published by Recital Music.

Mark’s textbook *In The Groove: Form and Function in Popular Music* was published in 2012 by Cognella Academic Press. The book offers students a framework for original scholarship and analysis of popular music for use in college classrooms. Mark created on-line popular music resources published by Oxford University Press. He is currently completing a doctoral degree in the scholarship of teaching and learning.

**Bernard, Cara**

Cara Bernard is a first year doctoral student at Teachers College, Columbia University. For seven years she was the director of choral activities and piano studies at Bryant High School in New York City.

As a choral clinician, Ms. Bernard has given workshops and guest conducted throughout the Northeast, and has presented for and at Carnegie Hall Weill Music Institute, The College Music Society, Society for Music Teacher Education, NAFME (MENC), University of North Texas Music Symposium and University of Toronto Social Justice Conference. She is a contributor to the Blueprint for Teaching and Learning in the Arts for the NYC Department of Education, and serves as a curriculum writer for the Arts Achieve grant for the Office of Arts and Special Projects.

Additionally, Ms. Bernard works with the Young People’s Chorus of New York City™ in their Satellite School Program, collaborating with New York City public schools to bring a choral experience to over 700 children throughout the city.

Ms. Bernard holds a Master of Music Education degree from Westminster Choir College of Rider University, and a Bachelor of Science in Music Education from New York University.

**Bernhard, H. Christian**

Christian Bernhard is associate professor of music education at the State University of New York at Fredonia, where he teaches undergraduate courses in instrumental music methods and conducting, as well as graduate courses in music education history, philosophy, psychology, assessment, and curriculum. He holds degrees in music performance and education from The Peabody Conservatory of Music, The University of North Carolina at Chapel Hill, and The University of North Carolina at Greensboro, and taught band and orchestra in the public schools of Raleigh, North Carolina. Dr. Bernhard's research interests include comprehensive musicianship, assessment, and musicians' mental health. He has presented papers and educational clinics at conferences including The National Association for Music Education, New York State School Music Association, Midwest Band and Orchestra Clinic, and internationally at the Royal Northern College of Music in Manchester, England and the Liszt School of Music in Weimar, Germany. His research has also been published in numerous professional journals, including *Update: Applications of Research in Music Education*, *Contributions to Music Education*, *Journal of Band Research*, and *College Music Symposium*, and he currently serves on the editorial board of NAFME's *Journal of Music Teacher Education*.

**Blatter, Alfred**

Dr. Blatter has served on the faculties of Marshall University; the University of Illinois, Urbana-Champaign; Drexel University and The Curtis Institute of Music. He has taught musicianship, theory, ear-training, analysis, orchestration, horn, low brasses, soundtechnology, composition, orchestration, musical acoustics, theory pedagogy, computer applications, counterpoint as well as conducted bands, jazz bands, pit orchestras and various symphonies.

He served as the *rapporteur* for brass notation at the International Conference on New Musical Notation, Ghent, Belgium; was coördinator of theory and assistant director for development and alumni relations at the University of Illinois School of Music; functioned as editor and partner-Media Press, Inc.; was head and director of music (later performing arts) at Drexel University; filled the role of interim dean of humanities and social sciences at Drexel University and is a member of the liberal studies and musical studies faculties of The Curtis Institute of Music.

A past president of the Northeastern Region of The College Music Society, Al is an active member of The U.S. Army Band-Pershing's Own- alumni association, has many published compositions, is the author of *Instrumentation and Orchestra*, 2nd ed. (Schirmer Books) and *Revisiting Music Theory* (Routledge) and has composed a half dozen musicals.

**Boge, Claire L.**

Claire Boge is Associate Professor of Music Theory at Miami University in Oxford, Ohio, and coordinates the undergraduate theory program there. She is currently the Board Member for Music Theory in The College Music Society, serving a three-year term from 2011-2013. She has also served as an officer in the Society for Music Theory (Treasurer and Board Member, Newsletter Editor) and Music Theory Midwest (President). A recipient of Miami's university-wide annual Knox Award for excellence and innovation in teaching, she is coauthor of the third edition of the popular programmed theory textbook *Scales, Intervals, Keys, Triads, Rhythm and Meter* (with an introduction to partwriting), and is a guest reviewer for the *Journal On Excellence In College Teaching*.

**Borkowski, Jennifer**

Jennifer Borkowski has spent the last decade devoted to performance and research in modern classical music. As a flutist, she was a member of the Ensemble-Zeitfluss Graz and has also performed with the Klangforum Wien at the Konzerthaus in Vienna, Ensemble Resonanz at the Darmstadt Ferienkurs and at modern music festivals Wien Modern and Steirischer Herbst.

Her academic writing can be found in the book *The Body is the Message*, the journal *Medical Problems of Performing Artists* and soon as a book in the series *The Art and Science of Music Teaching and Performance*.

She has lectured on stamina and breathing at the Karl Franzens Universität in Graz, the Hochschule für Musik und Theater München and on practice strategies at the Longy School of Music of Bard College. As a flute teacher, she presented masterclasses as a guest teacher for the studios of Herbert Weissberg (Vienna Symphony) and Dieter Flury (Vienna Philharmonic) on extended techniques, modern repertoire, interpreting modern notation as well as on traditional repertoire.

Borkowski earned a Dr. Phil. in Instrumental and Vocal Pedagogy from the Universität für Musik und darstellende Kunst Graz, along with a M.A. from the same institution where she studied with Herbert Weissberg and Dieter Flury. She also studied with Julius Baker at the University of the Arts in Philadelphia and at Yale University with Ransom Wilson.

**Bossard, Claudia M.**

Claudia Bossard, pianist, has concertized as a soloist and chamber musician with performances at the National Taiwan Academy of Arts in Taipei, the Köngresshaus in Innsbruck, Austria, the American Institute of Music Studies in Graz, Austria, and at museums, colleges and universities in the United States.

She has presented numerous lectures and workshops that highlight her research on Metacognition and Sight Reading, Piano Adjudication, and Intermediate-Level Slavic Piano Music. Ms. Bossard currently teaches applied piano and coordinates the class piano program at Vincennes University. In addition to teaching piano, she has taught music theory, music appreciation and film music while on the faculties of Florida Atlantic University, the University of Florida, DePauw University and Franklin College.

Ms. Bossard holds a D.M.A. degree from the University of Miami, the M.M. degree from Boston University and the B.M. degree from the University of Florida. A member of the Indiana State Music Teachers Association, she currently serves as its Immediate Past-President.

**Bowles, Chelcy L.**

Dr. Chelcy Bowles is Professor of Music and Director of Continuing Education in Music at University of Wisconsin-Madison, where she directs professional development programs and the community adult music learning program, and teaches classes for adult learners. She co-founded the Adult and Community Music Education Special Research Interest Group (NAfME), is a directing member of the North American Coalition for Community Music, and currently serves on the editorial board of the *International Journal of Community Music*. Her work has appeared in the *Journal of Research in Music Education*, *Journal of Music Teacher Education*, *Update: The Applications of Research in Music Education*, *Southeastern Journal of Music Education*, *General Music Today*, *American String Teacher*, *Bulletin of the Council for Research in Music Education*, and *International Journal of Community Music*, and has been presented at major professional conferences. Bowles has performed as principal harpist in numerous orchestras, and is editor and co-author of *A Harp in the School: A Guide for School Ensemble Directors and Harpists* (American String Teacher Association). She has a special interest in

traditional Irish music, currently plays with the Madison-based Capitol Ceili Band and formerly with The Snug, and serves as academic advisor and teaches in the Celtic Studies Program at UW-Madison. Her longtime interest in historical harp led to co-founding and -directing the Madison Early Music Festival, now in its 14<sup>th</sup> year. Dr. Bowles is a member of the steering committee of the North American Coalition for Community Music and is a past chair of the NAFME Adult and Community Music Education SRIG.

### **Bowyer, Don**

Don Bowyer is Dean of the College of Fine Arts at Arkansas State University. Having previously taught at every level from kindergarten through university in the United States, the U.S. Virgin Islands, and Sweden, Bowyer received his Doctor of Arts from the University of Northern Colorado, Master of Arts from California State University-Northridge, and Bachelor of Arts from West Virginia Wesleyan College. Active in the fields of composition, music technology, and performance, Bowyer has published more than 60 pieces of music, developed an educational computer program that has been used in at least 120 countries, and has performed as a trombonist in 40 different countries. Among other performing credits, he spent five years playing trombone on eleven cruise ships in the Caribbean Sea, the Mediterranean Sea, and the Gulf of Alaska. The first ten didn't sink. (See donbowyer.com for an account of the eleventh.) Bowyer and his wife have also served as foster parents, having provided a home to eighteen foster children between 2003 and 2010.

### **Burkhalter, Katherine**

Appalachian State University–BIO PENDING

### **Burton, Suzanne L.**

Suzanne L. Burton is Professor of Music Education, Director of Graduate Studies, and Coordinator of Music Education at the University of Delaware. Burton specializes in music teacher preparation in authentic contexts, early childhood, and K-12 general music. Her research interests are music acquisition and the development of music literacy, school-university partnerships, international partnerships, and effective professional development. She is on the editorial boards of the *Journal of Music Teacher Education* and *Visions of Research in Music Education*, is widely published in professional journals, and has contributed book chapters to *Applications of Music Learning Theory*, *Collaborative Action for Change: Selected Proceedings of the 2007 Symposium on Music Teacher Education* and the international compilation, *Professional Knowledge in Music Teacher Education*. She is editor and contributor to *Learning from Young Children: Research in Early Childhood Music* book, and editor and contributor to the book *Engaging Musical Practices: A Sourcebook for Middle School General Music*. Dr. Burton is a recipient of the Delaware Symphony Orchestra's *Jessie Ball DuPont Educator Award* and the *Robby Gunstream Music in Education Award* from The College Music Society. She is on the new NAFME National Standards Writing Team, is the immediate past chair of the NAFME Collegiate Council and the NAFME Early Childhood Special Research Interest Group. Burton is chair of the Community Engagement Committee for The College Music Society. She advises the UD Community Music School Early Childhood Music for Young Minds program and teaches K-8 general music in a local school.

### **Campbell, Patricia**

Patricia Shehan Campbell is Donald E. Peterson Professor of Music at the University of Washington, where she teaches courses at the interface of education and ethnomusicology. She is the author of *Lessons from the World* (1991), *Music in Cultural Context* (1996), *Songs in Their Heads* (1998, 2010), *Teaching Music Globally* (2004), *Music and Teacher* (2008), co-author of *Music in Childhood* (1996, 2003, 2009), and co-editor of the forthcoming *Oxford Handbook on Children's Musical Cultures*. Campbell serves on the board of Smithsonian Folkways and is president of The College Music Society.

**Carlisle, Katie**

Katie Carlisle is assistant professor of general music education and graduate faculty member at Georgia State University in Atlanta, offering programs at the baccalaureate, masters and Ph.D. levels. Her research interests include social-emotional climate and social justice in music education, multiple musical literacies and community engagement partnerships fostering creativity and cultural education. Dr. Carlisle has presented research papers at state, national, and international conferences. She has presented pedagogy workshops at local, state, regional, and international conferences. Forthcoming accepted publications include the British Journal of Music Education and General Music Today. Publications also include Music Education Research; Arts Education Policy Review; Middle Grades Research Journal; Gender, Education, Music, and Society; and The Canadian Music Educators Journal. She has published book chapters in the 2nd and 4th volumes of the Canadian Music Educators Association biennial book series, Research to Practice. Dr. Carlisle is the southern representative for National Association for Music Education Council for General Music Education. She is the director for the Center for Educational Partnerships at Georgia State University.

**Carroll, Gregory D.**

University of North Carolina-Greensboro—BIO PENDING

**Carter-Cohn, Aaron**

Aaron Carter-Cohn (MM, CAGO) is a doctoral student in Music Cognition, studying with Dr. David Huron, at the Ohio State University. At OSU, he teaches undergraduate theory and aural training. As a practicing musician and academic, Aaron seeks to make music through collaboration and inclusion, and to pursue research with relevant application. From February to August of 2013, Aaron will be on a Fulbright fellowship in Nigeria conducting empirical research on interactions between tone languages and music. Research topics include the influence of speech prosody on melody, harmony, and rhythm, and the effect of innovations and syncretism in popular and gospel music on ethnolinguistic culture. Aaron is a certified Colleague of the American Guild of Organists. His composition instructor is Dr. Thomas Wells.

**Cartledge, David O.**

David Cartledge currently serves as Assistant Professor in the Piano department at the Indiana University Jacobs School of Music, and maintains an active performance schedule both across the United States and internationally, with an extensive performance background as soloist, chamber musician and concerto soloist. He is a recipient of the Queen Elizabeth II Silver Jubilee Trust Award and has been awarded grants from the Ian Potter and George Alexander Foundations. Dr. Cartledge is a native of Australia, and a graduate of the Australian National University, Canberra. He came to the United States in 1992, commencing graduate studies at Indiana University, where he completed both his Master's and his Doctorate. His studies were with Gyorgy Sebok, Béla Síki, Christopher Elton, and John Luxton. He has a comprehensive background in teaching, having been involved in the instruction of students at all levels over many years. At the Jacobs School of Music, Dr. Cartledge teaches the School's graduate Piano Literature and Keyboard Literature classes; and directs the Secondary Piano Program—a program for non-piano majors that provides instruction to as many as 750 students per semester. From 2007–2009, he was Associate Chair of the Piano department at the Jacobs School. Dr. Cartledge is often asked to give master-classes, and he has judged competitions at both state and national levels. He resides in Bloomington, Indiana, with his wife, son and daughter.

**Castillo, Ramon**

University of Massachusetts Lowell—BIO PENDING



**Chattah, Juan**

University of Miami–BIO PENDING

**Chen, Ting-Lan**

Dr. Ting-Lan Chen is Associate Professor of Violin at the University of Nebraska, Kearney. She holds her bachelor degree in violin performance from Taipei National University of the Arts, and her master and doctoral degrees in violin performance from the University of Cincinnati College-Conservatory of Music. Winner of the 1991 National Chamber Music Competition in Taiwan, Dr. Chen's solo, chamber, and orchestral performances have brought her to: Concertgebouw in Amsterdam, Gewandhaus in Leipzig, Lisbon Cultural Center, Suntory Hall in Tokyo, Hong Kong Cultural Centre, Singapore Conference Hall, and Avery Fisher Hall.

**Clements, Ann C.**

Ann C. Clements is Associate Professor of Music Education in The Pennsylvania State University School of Music. An active researcher and clinician, Clements has directed ensembles and given presentations throughout the United States and abroad. She has published in *Journal of Research in Music Education (JRME)*, *Journal of Research in the New Zealand Performing Arts*, *General Music Today*, *The Mountain Lake Reader*, and the *International Society for Music Education (ISME) Pacific Region Proceedings*. She is co-author of the textbook *Field Guide to Student Teaching in Music*, published by Routledge Press and is the editor of the book *Alternative Approaches in Music Education: Case Studies from the Field* published by Rowman and Littlefield in association with MENC.

Her primary areas of interest include secondary general music, middle school/junior high choral music, music participation, and ethnomusicology, particularly within the Pacific Rim and Polynesia. She is a member of the National Association for Music Education (NAfME), the Pennsylvania Music Educators Conference (PMEA) of which she is Culture and Community State Chair, the American Choral Directors Association (ACDA) of which she is the state Ethic and Multicultural Chair, and the Society for Ethnomusicology (SEM) of which she currently is past chair of the Education Chair.

**Conkling, Susan W.**

Susan Wharton Conkling is Professor of Music in the College of Fine Arts at Boston University where she teaches online and on campus courses in conducting, choral methods, curriculum and research. Her recent research interests lie in analysis of poverty and income distribution and their implications for school and community music programs. She is author of several book chapters and articles in journals such as *Advances in Music Education Research*, *Arts Education Policy Review*, *Bulletin of the Council for Research in Music Education*, *Choral Journal*, *College Music Symposium*, and *Music Educators Journal*. Conkling is chair-elect of the Society for Music Teacher Education.

**Connesson, Guillaume**

Guillaume Connesson studied piano, history of music, choir analysis and direction at the Conservatoire National de Région de Boulogne-Billancourt, as well as orchestration at the Conservatoire National de Paris. He also undertook parallel courses from Marcel Landowski. He is presently professor of orchestration at the Conservatoire National de Région d'Aubervilliers.

In 1998, he received the Cardin award of the French Institut of Supernova and in 1999 he received the Nadia and Lili Boulanger award. In 2000 he received the SACEM award, and in 2001 a scholarship from Natexis Foundayion. In 2006 he was awarded the Grand Prix Lycéen des Compositeurs. Guillaume Connesson was commissioned for most of his works, including *Supernova* (Montpellier Philharmonic Orchestra, 1997), *Athamor* (Choir and National Orchestra of France 2004) or more recently *A Glimmer in the Age of Darkness* (Royal Scottish National Orchestra, 2005) and *Aleph*

(Miami New World Symphony Orchestra, Toronto Symphony Orchestra, Royal Scottish National orchestra).

### **Conway, Robert**

Pianist Robert Conway is a frequent solo recitalist and chamber musician, with a large number of premieres to his credit; he has been the featured soloist in numerous composer-supervised festivals and performances, including the United States premiere of Iannis Xenakis' *Akea* with the Arditti String Quartet and the European premiere of Tania Leon's *Kabiosile* with the RIAS Orchestra in Berlin, as well as collaborations with such composers as William Bolcom, John Cage, Elliott Carter, George Crumb, Gunther Schuller and many others. Since 1989, Conway has performed as pianist for the Detroit Symphony Orchestra. Concerto appearances have included those with the Detroit and Richmond Symphony Orchestras. Dr. Conway has recorded on Opus One, Crystal, Koch International and University of Michigan Records. Presently Associate Professor of Piano at Wayne State University, he has also taught at the University of Michigan and Oakland University. Dr. Conway received a Bachelor's Degree in Piano Performance from the New England Conservatory of Music and Master's and Doctorate Degrees from the University of Michigan.

### **Cook Glen, Constance**

Constance Cook Glen holds graduate degrees in musicology, piano, and theory from Indiana University, and undergraduate degrees in piano performance and history from Nebraska Wesleyan University. Glen's teaching reflects her interests, including: opera, the American musical, and "Music of War and Peace." Glen served The College Music Society as a member of the 2012 National Program Committee, and the 2008–2011 "Music in General Studies" Advisory Committee. From 1993–2007, Glen was faculty and then director at Rocky Ridge Music Center. She founded and directed the Lamont School of Music Summer Pre-College Academy at the University of Denver from 2008–2012.

A firm believer in community engagement, Glen regularly presents public programs to various groups (including the Jacobs-Kelley Cultural Leadership Program). In 2008, she collaborated with conductor Jean Montès to bring Haitian students to the Jacobs' Summer Festival. Glen's life philosophy is mirrored in both volunteer and professional activities. She offers her skills as pianist to promote contemporary composers, and, for five years, was president of a local chamber music series. Glen celebrates the arts in all cultures and in 2002, co-chaired the Bloomington Multicultural Festival with the Lotus World Music and Arts Festival.

Ms. Glen is recipient of numerous awards at IU, including the "Commission on Multicultural Understanding Faculty 2011 Award," *ArtsWeek* grants in 2009–2010, an "Active Learning Grant" from Instructional Support Services in 2008, and the "Blue Ribbon Award for Outstanding Instructors," from the Disability Student Services Office in 2004.

### **Crain, Timothy M.**

Timothy Crain is an Assistant Professor of Music History at the University of Massachusetts Lowell. He holds the B.M. in Music History and Literature from the University of Wisconsin—Stevens Point, M.M. in Historical Musicology from the University of Alabama, and the Ph.D. in Musicology from the Florida State University. He has taught courses on various topics in Music History, Music Literature, World Music, and Music Appreciation at the University of Alabama, the Florida State University, Trident Technical College in Charleston, SC, DePaul University in Chicago, IL, and Indiana State University.

At the University of Massachusetts Lowell, Dr. Crain's teaching encompasses a variety of undergraduate Western music history and music literature courses, in addition to offerings that illustrate a broad interest in popular (jazz, blues, rock, film music), traditional, contemporary, Western, and non-

Western artistic expressions. He emphasizes a collaborative, inclusive, dynamic, and interdisciplinary teaching style, drawing on the most current scholarly methods, the other creative arts, and the use of performance and compositional projects to help shed light on various aspects of music. Dr. Crain's scholarly publications include reviews, articles, and book chapters on a wide range of topics, from popular music to art music traditions. He has also read numerous scholarly papers for many regional, national, and international professional societies.

### **Cremata, Radio**

Dr. Radio Cremata is an Assistant Professor of music education at Ithaca College. With a diverse teaching background from K-Graduate School, his experience encompasses public, private, charter, and online settings. He holds state, national, ESOL and Orff-Schulwerk music education certifications. He has developed both traditional and progressive programs that have earned him teaching and grant honors from the Roland Music Corporation, Berklee College of Music, PBS and the Henry Ford, Univision, Grammy in the Schools Foundation, and the Fender Music Foundation.

Professionally, Dr. Cremata is a teacher, keyboardist, composer, producer and recording engineer. His interest in studio production and "real-world" music playing has deeply impacted his music teaching philosophy. His research interests reflect his belief that music education should be available to greater numbers of students. He has written articles, given master classes, and presented at national and international conferences on such topics as the effective use of various technologies in music education, urban and at-risk music education, popular music education, integration of technology in music education settings, music technology for special learners, the evolving role of the music educator in progressive music education settings, understanding vocational music programs, and music learning in "informal" contexts. In addition to his work in pedagogy, he is an active composer, performer, recording engineer, producer, conductor and accompanist.

### **Dabback, William M.**

Dr. William Dabback holds an undergraduate degree in music education from West Chester University and received a master of music and doctor of philosophy in music education from the University of Rochester's Eastman School of Music. He is an associate professor in the James Madison University school of music, where he teaches undergraduate and graduate courses in music education and formed the Harrisonburg New Horizons Band in partnership with the university Lifelong Learning Institute. The primary threads of his scholarship comprise work in adult music learning, sociological issues of music participation, community music, and instrumental music pedagogy. He has presented papers and workshops at international symposia and conferences in the United States, Canada, and Europe. He is a member of the steering committee of the North American Coalition for Community Music and serves as the current chair of the NAFME Adult and Community Music Education SRIG.

### **D'Ambrosio, Michael**

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

Mike's music has been performed by the Philadelphia Brass, Monarch Brass, Shepherd School Brass Choir (Rice University), Cincinnati Camerata, Indiana University Brass Choir, Oklahoma State University Concert Chorale, Cincinnati Symphony Youth Orchestra, the Cincinnati College-

Conservatory of Music (CCM) Symphony Band, CCM Brass Choir, University of South Carolina Concert Choir, Louisiana State University Schola Cantorum, and by soloists and chamber musicians throughout the United States. His *Wind on the Island* won both the 2009 Cincinnati Camerata Composition Competition and 2007 University of South Carolina Choral Composition Contest and was performed in June 2008 at the Cultural Prelude to the Olympics at the Forbidden City Concert Hall in Beijing. Its predecessor *In You The Earth*, also a Pablo Neruda setting, won the 2006 Arant Choral Composition Prize (University of Georgia) and has received several performances in the United States and Italy. Mike has also received ASCAPLUS Awards for the past six years and has music published with Dorn Publications and Triplo Press.

### **Day, James M.**

James M. Day is Assistant Dean for the School of the Arts and Communication at The College of New Jersey, where he has developed programs and partnerships that foster community engagement. As a member of the faculty, he established “The Arts and the Community” and “Urban Soundscapes.” In these courses students have collaborated with members of CityArts, a consortium of twenty-six organizations dedicated to providing art education and experiences to the children and youth of Trenton, NJ. Participants completed a variety of projects including community mapping and program assessment, development of the first CityArts website, and creation of a community exhibit exploring the diverse music-cultures of Trenton. The exhibit was displayed at the Trenton City Museum and online at Placestories.com. As administrator, he has collaborated to develop programs that foster community engagement, including the establishment of an Integrated Performing Arts minor and a partnership with Young Audiences NJ’s Emerging Artists Creativity Hub (EACH). As recipient of a 2011 Australia Endeavor Executive Award, Dr. Day held a residency at the Centre for Cultural Partnerships, University of Melbourne, and recently presented a paper for The College Music Society National Conference titled “Affective Experiences: Community Cultural Development and Higher Education.” Dr. Day received his BM in music performance from University of North Carolina School of the Arts and MM and DMA in performance and literature from University of Rochester’s Eastman School of Music.

### **Deng, Wenyin (Phoenix)**

Wenyin (Phoenix) Deng is currently a graduate student in Music Performance at Miami University in Oxford, Ohio. She hails from the Western province of Chendu. A violinist who loves theory, she is dedicated to helping other students from China understand the American system more quickly, and has been tutoring her aforementioned theory teacher accordingly.

### **de Quadros, Andre F.**

André de Quadros is a professor of music (music education) at Boston University, where he is also a faculty member in the African Studies Center, the Center for the Study of Asia, the Institute for the Study of Muslim Societies and Civilizations, and the Prison Education Program. He has undertaken research or artistic projects in forty countries as a conductor, ethnomusicologist, community musician, human rights activist, and music educator. His areas of research interest include arts and public health, music and conflict, music of the Muslim world, incarceration, and South and Southeast Asia. His musical credits include conducting the Moscow State Symphony Orchestra and the National Youth Choir of Great Britain, to mention only two.

Since 2008, he has worked in the Community Heartsong Project, a musical project to bring Palestinian and Israeli choral singers together, and he has directed the Arab Choral Festival with Arab community groups. He is the conductor of the internationally acclaimed Manado State University Choir in Indonesia. He is the editor of the *Cambridge Companion to Choral Music* (Cambridge University Press, 2012), and co-editor/co-author of *Tanglewood II: Summoning the Future of Music Education* (GIA Press, 2012). [www.andrequadros.com]

**DeVito, Donald**

Dr. Donald DeVito is the 2010-2012 chair of the International Society for Music Education Community Music Activity (CMA) Commission. DeVito is the music director of the Sidney Lanier Center in Gainesville, Florida, USA which accommodates students with disabilities between the ages of 3 and 22. He was the 2010 National CEC Teacher of the Year in the United States for the field of special education. He organized DISCOVERING ABILITIES, a performance that linked his students with ISME CMA practitioners and researchers from multiple countries in an inclusive performance in Carnegie Hall in New York. The results of this project were presented at the 1st Community Music Education Summit at the China Conservatory of Music in Beijing. Other published research includes, "The Communicative Function of Behavioral Responses to Music: A Precursor to Assessment for Students with Autism" in the 2<sup>nd</sup> International Symposium for Assessment in Music Education and "Pathways to Community Music Inclusion: Children with Disabilities in College Jazz Ensembles". DeVito has presented workshops and paper publications at the International Society for Music Education Conferences in Spain, Singapore, Malaysia, Italy, China and Greece. DeVito is a founding member of the North American Coalition for Community Music (NACCM) and is on the editorial review board for *Research Perspectives in Music Education*.

**Ditto, Charles**

Charles Ditto is an award-winning composer and multi-instrumentalist from Texas whose music has been performed on four continents, including the world premiere of an orchestral piece in Rome and Florence in 2009. He was the recipient of the Copeland Fellowship at Amherst College (1998), and was awarded American Music Center's (New York) Composer Assistance Award for 2007. Dr. Ditto was the National Association of Composers-USA/Texas first-prize winner in 2008, and his music has been selected for publication on the Society of Composers, Inc. CD series on Capstone Records. Additionally, Ditto's music has been released on Summit Kids (distr. by Rounder), Evios Empire, Curious Music Records, Poison Plant, Human Symphony, and Hypertonia World Enterprises Records. He has published articles on Handel's clock music and Cuban zarzuela, and has presented numerous seminars in Europe, Mexico, and the US. Ditto currently teaches at the School of Music at Texas State University and was awarded the TSU College of Fine Arts Presidential Awards for Excellence in Teaching and for Scholarly and Creative Activities.

**Dobroski, Bernard J.**

Former dean of the Henry and Leigh Bienen School of Music (1990–2004). Bernhard J. Dobroski is a tubist, keyboard performer, and music educator who teaches graduate and undergraduate courses in the Bienen School of Music and the Weinberg College of Arts and Sciences. He also is an author and editor, conductor, impresario, and is involved in fundraising and marketing in higher education. Previous positions include dean of the University of Oregon School of Music (1986–1990), and various administrative posts (dept chairmen, asst./associate dean at Northwestern). He was a member of the United States Navy Band in Washington, D.C. (1968–1972).

**Doyle, Alicia M.**

California State University–Long Beach–BIO PENDING

**Drapkin, Michael**

Michael Drapkin is considered one of the leading proponents for music entrepreneurship education in the United States today. He is a performing clarinetist, an educator, a technology executive, a published composer/arranger, and an entrepreneur that has worked with over 30 startup firms to the Fortune 500. He has written for the New York Times, chaired a program at an Ivy League university, spoken and given lectures across the country, and has written, cowritten or contributed to 11 books.

Drapkin founded and presented the Brevard Conference on Music Entrepreneurship (BCOME) for two summers at the Brevard Music Festival in North Carolina, attracting as attendees professional musicians, industry professionals, college music faculty and deans from as far away as Singapore. For BCOME, he was awarded \$100,000 in grants from the Ewing Marion Kauffman Foundation – the nation’s largest entrepreneurship foundation – and was one of their first music grantees ever. For his efforts with BCOME, Drapkin was a finalist for Best Non-Profit CEO for The Ten Awards – the “Academy Awards of New York Business,” an annual selection of ten companies and individuals in the greater New York business community that display extraordinary leadership and innovation to improve their business. He has delivered keynote speeches, lectures and master classes across the U.S. including Eastman, Juilliard, Northwestern and The University of Texas at Austin, among others.

**Dreisbach, Tina Spencer**

Tina Spencer Dreisbach is Associate Professor of Music at Hiram College in northeast Ohio. She completed the M.A. in Music History at Ohio State University and the Ph.D. in Musicology/Early Music Performance Practice at Case Western Reserve University, where she specialized in Baroque music. Her discussion and catalogue of the quartets of J.G. Janitsch, composer at the Berlin court of Frederick the Great, appears in The New Grove Dictionary of Music and Musicians.

At Hiram, Dr. Dreisbach teaches a wide variety of classes including world music, American popular styles, gender studies and Irish studies and has directed several ensembles. She plays baroque flute in the Cleveland-based Ensemble Lautenkoncert, and Irish flute and concertina in the Celtic group Top o’ the Hill. She is also a member of Hiram Motet Singers, a faculty chamber group.

**Elster, Steven**

Steven Elster received his B.A. from UCLA, in 1973; a master’s degree from the California School of Professional Psychology, Los Angeles, in 1977; a master’s degree in music from UCSD, in 1989; and his Ph.D. from UCSD (2010). His publication is: “A Harmonic and Serial Analysis of Ben Johnston’s String Quartet No.6,” published in Perspectives of New Music 29, no. 2 (summer, 1991). In addition, he served as an editor for the “The Guitar in Africa: The 1950s-1990s,” which appeared as an issue of The World of Music, in 1994. His major fields of study have included the guitar during the baroque, with Professor Jane Stevens; Native American history, with Professor Ross Frank; studies in microtonality, with Professor John Fonville; and studies in classical guitar, with Pepe Romero. From 1989 to 1995, he worked as a teaching assistant at UCSD. Starting in 1993 and continuing on in the present, Dr. Elster has conducted fieldwork with various singers and other community members from tribes throughout Southern California. As part of this work, he has written grants designed to support tribal members as they strive to study and to preserve their cultures. In 2010, Dr. Elster completed his dissertation entitled: “They’d sing and they’d tell”: Native American song cycles and creation stories in Southern California.

**Emmanuel, Donna T.**

Dr. Donna Emmanuel is an Associate Professor of Music Education. She teaches graduate as well as undergraduate courses at the University of North Texas. Dr. Emmanuel received her Bachelor's degree at the University of West Florida, her Master's degree at the University of Michigan, and her Ph.D. degree at Michigan State University. Her areas of expertise include immersion field experiences, intercultural competence training, urban/inner city training, and elementary general music. Other areas of specialty include group piano instruction, student teacher supervision, interdisciplinary curricula, qualitative research, and the musics of Mexico, Africa, and Southeast Asia. Dr. Emmanuel is a member of the CMS Community Engagement and Outreach Commission.

**Enz, Karalyn**

Karalyn Enz is a senior music and psychology double major at Lafayette College in Easton, Pennsylvania. She has performed on several recitals at Lafayette College, as a piano soloist and as half of a guitar duo with Jorge Torres. Her composition "Undulation No.1" for solo piano was featured in a performance by Ben Munisteri Dance Project at Lafayette College in September 2010. Kara also serves as alto section leader of Lafayette's Concert Choir and a member of the College's early music ensemble, the Marquis Consort.

**Everett, William A.**

William Everett is Professor of Musicology and Associate Dean for Graduate Studies at the University of Missouri-Kansas City Conservatory of Music and Dance. He is the author of *Sigmund Romberg* (Yale UP, 2007), *Rudolf Friml* (Illinois, 2008), contributing co-editor of *The Cambridge Companion to the Musical* (2002; 2<sup>nd</sup> ed., 2008), and a contributing editor for musical theater for the *Grove Dictionary of American Music*, 2<sup>nd</sup> ed. His research specialties include American musical theater, particularly operettas of the early twentieth century, and the relationship between music and national identity.

Everett was reviews editor for *College Music Symposium* from 2000 to 2006, and is currently a member of the editorial board for *Studies in Musical Theatre*. He served as Program Chair for CMS's 2009 International Conference in Croatia, and is currently the Society's national vice-president. He served as chair of the steering committee for the 2013 CMS Summit, "Developing the Artist Citizen."

**Follet, Diane W.**

Dr. Diane Follet is Associate Professor of Music at Muhlenberg College, Allentown, PA, where she teaches theory, Physics of Music, Women in Music, and seminars on Mozart and Schubert/Schumann. She holds the Bachelor of Music from the University of Texas at Austin, the Master of Music from the University of Arizona, and the Doctor of Arts from the University of Northern Colorado.

In addition to publications in *Music Theory Pedagogy Online*, the *IAWM Journal*, the *Journal of Singing*, and *College Music Symposium*, Dr. Follet has presented for The College Music Society, Society for Music Theory, Music Library Association, and Feminist Theory & Music.

Her creative work includes a one-act opera, *Echo*, and works for the Muhlenberg College Choir. She has been a guest violinist with and conducted the Muhlenberg Chamber Orchestra, and she founded and currently coaches *Musica da Camera*, a student chamber music ensemble.

Dr. Follet is immediate past Treasurer of The College Music Society, a member of the Committee on Careers Outside the Academy, a member of the Program Committee for the 2013 CMS National Conference, and Treasurer of the CMS Fund.

**Forsberg, Cecile**

Cecile Forsberg is avidly focused on modern issues affecting arts organizations. She enjoys a career in arts administration and continues to focus on opportunities in the performing and visual arts. Ms. Forsberg currently serves as the Artistic & Operations Director for the National Repertory Orchestra. Previously she served as the Assistant Orchestra Personnel Manager for Utah Symphony / Utah Opera.

Ms. Forsberg holds her bachelor's degree in violin performance and music business from Drake University, and her master's degree in arts administration from Florida State University. During this time she interned with the National Repertory Orchestra, Civic Music of Des Moines Iowa, and the Aldeburgh Music Festival in Sussex, England. She has also served as a guest lecturer on career perspectives at the University of Central Oklahoma and has had the opportunity to perform as a violinist in the Montreaux and Vienne Jazz Festivals.

**Froelich, Andrew I.**

Since his appointment to the faculty of North Dakota State University, Andrew Froelich has been an active participant in the musical life of Fargo and Moorhead. He is presently Professor of Piano and Theory and in that capacity has given numerous solo piano and chamber music recitals throughout the FM community and surrounding region. Dr. Froelich was the keyboard player for the Fargo-Moorhead Symphony from 1972 until retiring in 2011. During that period he was featured as soloist with the orchestra on six different occasions. His first conducting responsibility was as conductor of the FM Youth Symphony. Beginning in 1980 with a NDSU Little Country Theater production of "Gypsy", Dr. Froelich embarked on a secondary career as conductor/music director for over 90 productions in the FM area. Companies he has served in this capacity have included the FM Community Theater, Trollwood Arts Park, FM Community Opera, NDSU Repertory Theater, Moorhead State University Theatre, Red River Dance Company, and from 1991 to 2005 he served as music director for the Straw Hat Players of Moorhead State University. Several of Dr. Froelich's piano students have won competitions including the Sue Simpson Award of the Fargo-Moorhead Music Teachers Association, the MTNA State Contest, and the Fargo-Moorhead Symphony Concerto Contest. Originally from Cleveland Heights, Ohio, Dr. Froelich received his undergraduate degree from the Cleveland Institute of Music and his graduate degrees from Michigan State University. In May of 2002, Dr. Froelich was selected to attend a Carnegie Hall Workshop under the direction of Pierre Boulez. He has also received a grant for composing a quartet for piano and strings which received its premiere in February of 2003. He will retire following the 2013-14 school year.

**Fung, C. Victor**

C. Victor Fung is Professor of Music Education and Director of the Center for Music Education Research, University of South Florida, Tampa. He holds a Ph.D. degree in music education from Indiana University, Bloomington. He has published in major research journals in music education, such as *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Psychology of Music*, *Contributions to Music Education*, and *International Journal of Music Education*. He has served as editor for *Research Perspectives in Music Education* for six years and is the current editor for the Scholarship and Research component of the *College Music Symposium*. He has served as a reviewer for six other journals. He also authored the instructional manuals for *Carnival Music in Trinidad*, *Music in Japan*, *Music in China*, and *Music in Korea*, all part of the Global Music Series published by Oxford University Press. He has given numerous presentations at professional conferences in Australia, Canada, China, Germany, Greece, Italy, Japan, Malaysia, the Netherlands, New Zealand, Norway, Singapore, South Korea, Spain, Sweden, Thailand, the United Kingdom, and the United States. In addition, he has given open lectures and seminars at eighteen higher education institutions in Brazil, China, Ireland, Japan, Turkey, and the United States. His research emphasizes on social psychological aspects, multicultural issues, and international perspectives of music education.



**Garbes, Heather MacLaughlin**

Heather MacLaughlin Garbes received her Doctorate of Musical Arts degree at the University of Washington. While at UW, she helped to develop and maintain the UW Baltic Choral Library, the first collection of its kind in the United States. This research has allowed her to present at College Music Society's National (2007, 2009, 2012, 2012) and International Conferences (2009, 2001), the Association for the Advancement of Baltic Studies International Conference, the Baltic Musics and Musicology Conference in Canterbury, England and other regional conferences. Her research was recently published in the chapter "Baltic Languages: Latvian, Lithuanian and Estonian" in the book *The Use of the International Phonetic Alphabet in the Choral Rehearsal* (Scarecrow Press, 2012), a collaborative effort with Dr. Duane Karna and Andrew Schmidt. She has conducted numerous collegiate and community ensembles in the Seattle, Chicago and Houston areas and was guest clinician for the Bangkok International Choral Festival as well as an artist-in-residence for the Bangkok International Schools. She is currently the Founder and Artistic Director of the Mägi Ensemble, an eight voice professional ensemble that works to perform and record compositions from the Baltic region that are rarely heard outside of that area and to be an ambassador of the power of music in inter-cultural dialogue and identity. Dr. MacLaughlin Garbes continues to work with the Baltic Studies Program and the Baltic Choral Library at the University of Washington and has worked at Lake Forest College.

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

**Gerrity, Kevin W.**

Ball State University–BIO PENDING

**Gomez, Albert**

Albert from Lagos state, Nigeria and had his first training in the art at Nana College, Warri, Delta State under Mr. Owa as a boy tenor. He moved to Lagos and started singing with the St. Ferdinand Catholic Church choir Ipaja where he became the choir master of the Youth choir.

He studied piano under Late Mr. Olujimi at the MUSON Centre. Understudied Prof. Laz Ekwueme in conducting and general musicianship. He played the role of the Evangelist in Bach's *Passion of St. John* with the Laz Ekwueme Chorale in 2005 and previously sang the Tenor solo's in 2003.

Over the years Albert has worked in several Churches as organist and choirmaster some of which include St. Agnes Maryland, Charles Borromeo, 1004 Estate, Church of the Assumption Falomo, Ikoyi, and the current Music Director of Our Lady of Perpetual Help Victoria Island.

As a composer he has composed and arranged several indigenous song in several Nigerian local languages and in English and Latin.

He presently directs the best catholic choir in Lagos, and was recently awarded best choral conductor in the just concluded Annual Archdiocesan music completion.

**Grapes, K. Dawn**

K. Dawn Grapes is an Assistant Professor of Music History at Colorado State University. She holds degrees from the University of Colorado at Boulder (Ph.D., Historical Musicology), Colorado State University (M.M., Performance), and Western Michigan University (B.M., Performance). Areas of research interest include the music of Renaissance England, music history pedagogy, and theology and music. Before joining the faculty at Colorado State, she was on the faculties of Front Range Community College and Southern Utah University and also served as a Graduate Instructor at the University of Colorado at Boulder.

Dr. Grapes is a former board member of the Rocky Mountain Chapter of The College Music Society and holds memberships in the American Musicological Society, the North American British Musical Studies Association, and the National Flute Association.

**Grauly, John P.**

John Grauly, Dean of Visual, Applied, and Performing Arts at Cabrillo College, has served as Dean of Fine Arts, Humanities, and Social Sciences at Merced College, chaired music departments at Delaware State University and Goshen College, and held faculty positions at Butler University and the University of Indianapolis.

As chair of CMS's Academic Citizenship Committee, and as a member of the Committee on Administration and Academic Leadership, John has presented at several national conferences on strategic planning, crisis management, cross-disciplinary cooperation, and arts advocacy and engagement. He writes for the CMS Newsletter and published an article on avoiding podium-centered rehearsals in the June 2010 Music Educators Journal.

A former US Air Force conductor who has worked in every medium from jazz to opera, John has conducted throughout the US and Europe including performances in the Leipzig Gewandhaus, Royal Albert Hall in London, and the Red Army Theater–Moscow. He has conducted the Karlovy Vary Symphony Orchestra, Wind Orchestra 'Riga' on Latvian National Radio, and the Wroclaw Philharmonic and Harlem Festival Orchestras. His clarinet performances have been heard on NPR and PBS, at music festivals in Spoleto, Italy, at the 1984 International Clarinet Competition in London (only American finalist), and at the International Clarinet Association's ClarinetFest 2001. He has taught master classes in clarinet and conducting at the Latvian Music Academy, in Singapore, and at Boston University's Tanglewood Institute.

He holds degrees from the Peabody and New England Conservatories, and the M. Ed. and Ed. D. from Columbia University–Teachers College.

**Griffin, Drew**

Drew Griffin is a Senior at Appalachian State University, pursuing a double major in Vocal Performance and Choral Music Education. In his third year of membership with CMS, he has previously presented at the 2011 Mid-Atlantic Regional and the 2012 National Conferences. After completing his undergraduate degrees at Appalachian, he plans to move forward to pursue graduate studies, potentially in Voice and Ethnomusicology.

### **Gross, Murray**

An award-winning composer and conductor, Murray Gross studied at Michigan State University, the New England Conservatory, Oberlin Conservatory, and the Hochschule für Musik in Munich. Chosen by Antal Dorati to serve as Assistant Conductor of the Detroit Symphony, Gross was also Music Director of Michigan's West Shore Symphony from 1982 through 2001. As a frequent guest conductor throughout Europe, South America, and the United States, he worked with soloists such as Jessye Norman, Joshua Bell, Paula Robison, Carter Brey, Misha Dichter and many others.

Compositions by Murray Gross have been heard in venues around the world played by numerous professional and collegiate ensembles including the Chamber Orchestra of Philadelphia, the New York New Music Ensemble, the Nobilis Trio, the Peninsula Festival Orchestra, and the Wisconsin Winds. His music has been broadcast over National Public Radio and received many honors including a Broadcast Music Incorporated (BMI) Award. *Urban Myth*, recorded by the North Texas Wind Symphony on the GIA Windworks series, is featured in volume 8 of "Teaching Music Through Performance in Band." Other recent cd releases include *Irrational Exuberance* for sax and piano, a 2012 recording of *The Wild, Wild West* by the h2 Sax Quartet, and a new compilation of chamber music, *Talking in my Sleep*, out on the Blue Griffin label. Currently Assistant Professor of Music at Alma College, Dr. Gross conducts the Alma Symphony and teaches composition, theory, and world music.

### **Groulx, Timothy J.**

Dr. Timothy J. Groulx is Assistant Professor of Music at the University of Evansville in Evansville, Indiana, where he is coordinator of the music education degree program and teaches courses in instrumental music education and directs the University Band. He is active in the music education community as a guest conductor and clinician in area schools and implemented the University of Evansville's Summer Music Camp in June of 2011. Dr. Groulx has published research in *Journal of Historical Research in Music Education*, *Music Education Research International* and *Update! Applications of Research in Music Education*, and has co-authored an encyclopedia entry on Instrumental Music Learning in Education in the *Encyclopedia of the Sciences of Learning*. He has presented his research in local, state, and national venues, the most recent of which was at the Chattanooga Symposium on the History of Music. His research interests include music education curriculum development, the history of band programs, research in teaching style, music perception, and international perspectives in music education.

Dr. Groulx earned his Ph.D. in music education from the University of South Florida where he was recipient of the Presidential Fellowship in doctoral studies, and earned his Bachelor of Music and Master of Music in Teaching from Oberlin Conservatory. Prior to entering the field of higher education, Dr. Groulx taught band and orchestra programs for ten years in Florida and Ohio. He is a native of Punta Gorda, Florida, and currently lives in Evansville, Indiana with his wife Shirdellah and daughter Claire.

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

James A. Grymes is an internationally respected musicologist and a dynamic speaker who has addressed audiences at settings ranging from prestigious academic conferences to significant public venues such as Weill Recital Hall at Carnegie Hall and Merkin Concert Hall in New York City. He has also been featured in interviews by the *New York Times*, ABC News, and CNN. He is a leading authority on the Hungarian musician Ernst von Dohnányi (1877-1960), a forgotten hero of the Holocaust resistance who was later falsely accused of Nazi war crimes. He is the author of *Ernst von Dohnányi: A Bio-Bibliography* (Greenwood Press, 2001) and the editor of *Ernst von Dohnányi: A Song of Life* (Indiana University Press, 2002), which has been praised as being "undoubtedly indispensable" (*Times Literary Supplement*), "accurate and heartfelt" (*Tempo*), "inordinately recommendable" (*Klang:punkte*), and even "irreplaceable" (*Hungarian Quarterly*). He also edited *Perspectives on Ernst von Dohnányi* (Scarecrow

Press, 2005), a collection of essays that *Classical Music* called “valuable” and “indispensable.” He has also published essays in a variety of scholarly journals and other publications in English, French, German, and Hungarian. James A. Grymes is Associate Professor of Musicology and the Coordinator of Undergraduate Studies in Music at the University of North Carolina at Charlotte.  
[www.jamesagrymes.com]

### **Gullings, Kyle**

Kyle Gullings is a versatile, collaborative composer of stage, vocal, chamber, and orchestral works whose projects have traversed topics including environmental awareness, Sumerian legends, nuclear weaponry, mental illness, and copyright issues. He is a finalist in the National Opera Association’s Chamber Opera Competition, and a two-time national finalist in the SCI/ASCAP Student Composition Competition. He has received national and regional performances through the Society of Composers, Inc., The College Music Society, the Kennedy Center’s Page to Stage Festival, the John Duffy Composers Institute, and the Capital Fringe Festival. He has been performed by Altra String Quartet and Chicago Miniaturist Ensemble, and commissioned by Charlie Hyland and the Catholic University of America Women’s Chorus, among others.

Dr. Gullings joined the faculty of the University of Texas at Tyler in 2011. He has been actively engaged in post-secondary music education since 2006. An active member of College Music Society, Society of Composers, Inc., and ASCAP, he is continually developing new pedagogical materials and techniques for use in undergraduate theory courses. Dr. Gullings completed his D.M.A. in Composition at The Catholic University of America, where he was also the first recipient of their unique Stage Music Emphasis masters degree. He holds a Bachelor of Music degree in Theory/Composition from Concordia College in Moorhead, MN.

### **Hamann, Keitha Lucas**

Keitha Lucas Hamann is Associate Professor of Music Education at the University of Minnesota where she teaches undergraduate choral and graduate music education courses and supervises student teachers. As chair of the School of Music’s Community Engagement Leadership Team, she coordinates a multi-year grant project to integrate community engagement into the teaching and scholarship missions of the School. She is currently engaged in an assessment project of this ongoing engagement work and is developing graduate courses in career development in collaboration with community partners. Prior to joining the faculty of the University of Minnesota in 2001, Hamann was Associate Professor of Music Education at Kent State University where she served as Coordinator of Graduate Studies, and she taught at Virginia Polytechnic Institute and State University in Blacksburg. An active researcher whose primary interests are music in adolescence, junior high school music history, music assessment, and the development of sight singing skill, Hamann’s articles have appeared in *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Contributions to Music Education*, and others. She has presented research at national and international symposia. Hamann earned a BM degree from Western Michigan University, an MM from the University of North Texas, and a Ph.D. in Music Education from the University of Miami. Hamann’s K-12 teaching included seven years of middle school choral music in the Brownsville (Texas) Independent School District.

**Harris, Scott**

Scott Harris was appointed as the founding director of the University of Southern Maine School of Music in 2002. He is an Associate Professor of Music at USM, where he has taught music theory, ear training, music analysis, history, and composition. In 2001-2002 he led the development of a new graduate program in music at USM. That program was successfully launched in 2003. From 1988–1992 he was Assistant Professor of Music at Ithaca College. Dr. Harris served for several years as the host of the Portland Symphony Orchestra's Musically Speaking lecture series, and appears often in Portland as a guest speaker about classical music. He is a composer whose works have been performed recently in Boston, New York, Portland, and Kiev, Ukraine.

**Harrison, Cole**

Cole Harrison is a Ph.D. student in the Cognitive Ethnomusicology program at The Ohio State University. Coming from a background in percussion performance and jazz studies at Capital University, his research activities at OSU have most recently included working with Dr. Margarita Mazo analyzing heart rate variation and emotional arousal in listeners of Russian lament. His dissertation research comprises ethnographic and cognitive approaches to musical performance and reception in Deaf culture.

**Henderson, Oliver**

Oliver Henderson holds music degrees from the Eastman School of Music and Middle Tennessee State University, and from Indiana University, where he completed his doctoral studies with Carol Vaness. Vocally, he has recently made a transition from baritone to tenor, and he feels this experience has taught him much about the mechanics and technique of the voice as well as the neurotic psychology of the operatic tenor!

As a singer, Mr. Henderson is critically acclaimed for his “perfect comic timing” and is accomplished not only as a comic singer/actor but also in romantic operatic leads. A native of Tennessee, he made his professional debut with in *H.M.S. Pinafore* with the Nashville Opera.

Since this debut he has performed in a variety of roles and venues, notably with the Ohio Light Opera in Wooster, Ohio. Highlights of his work with the OLO include the role of Danilo in Franz Lehar's *Merry Widow*, Eisenstein in *Die Fledermaus*, and the title role in the recording of Gilbert and Sullivan's *The Grand Duke* on Albany Records. His roles with the IU Opera include Dapertutto in *Les Contes d'Hoffmann* and Tybalt in *Roméo et Juliette*.

Mr. Henderson is currently Assistant Professor of Voice at Central Michigan University in Mount Pleasant, MI.

**Hendricks, Jess A.**

Jess Hendricks (1972) is a composer of electroacoustic, chamber, and orchestral music based in New England. His works have been performed all over the United States including Miami, Florida; San Francisco, California; San Juan, Puerto Rico; and Atlanta, Georgia. Dr. Hendricks received his D.M.A. in Music Composition from the University of Miami in Coral Gables where he studied under Dennis Kam and Lansing McLoskey. He also received a Master Degree from the University of Tennessee where he studied composition with Ken Jacobs and his BA at Western Kentucky University while studying with Charles W. Smith.

Past career highlights include receiving a commission for a new work by bassoonist Dr. Jefferson Campbell with funds from the McKnight Foundation's Imagine Grant. The resulting piece, *Concertino* for Bassoon and Electric Playback, was performed by Dr. Campbell subsequently in

several different cities in 2010. In 2006 the *Quartet for Winds op. 7*, was a winner in the Philip Slates Composition Competition and received a performance the following year in Greensboro, NC.

### **Hess, Debra L.**

Debra Hess has been a member of the Florida Gulf Coast University faculty since 2000. She currently serves as Associate Dean in the College of Arts and Sciences and Associate Professor in the Bower School of Music. She holds both an MFA in Sacred Music and a Ph.D. in Curriculum and Instruction in the College Teaching of Music History and Literature from the University of Florida where she studied musicology with David Kushner and organ with Willis Bodine.

Her research interests include the early development of musical institutions and sacred music in the United States in the early nineteenth century and the pedagogy of music history. Hess has presented papers on her research at regional, national and international conferences. She was asked to contribute the article on Johann Christian Gottlieb Graupner for the second edition of *The Grove Dictionary of American Music*.

### **Heuser, Frank**

Frank Heuser is Associate Professor at UCLA where he teaches courses in music education and supervises student teachers. His research focuses on developing ways to improve music pedagogy. He has investigated tone commencement problems in brass players, developed strategies to improve pre-service music teacher education, and is currently applying the principles of information architecture to improve teaching materials used music instruction. Dr. Heuser serves on a variety of arts education committees for the State of California and on evaluation panels for the National Endowment for the Arts.

Before his appointment at UCLA, he taught music in public schools in Southern California, at East Los Angeles College, California State University, Los Angeles, and at the University of Oregon. His D.M.A. is from the University of Southern California, his M.M. from Yale University, and his B.A. from California State University, Los Angeles.

### **Hickey, Maud**

Maud Hickey is Associate Professor and coordinator of the music education program at Northwestern University. Hickey's research interest lies in the teaching of, as well as assessment of, musical creativity as manifest through improvisation and composition. She is a three-year recipient of a \$50,000 grant from the Chicago Community Trust to work with juveniles in the Cook County Juvenile Detention Center on music composition projects. Her book *Music Outside the Lines: Ideas for Composing Music in K-12 Classrooms* was recently published by Oxford University Press (2012). She is the author of chapters in several books and articles in journals such as in *Music Educators Journal*, *General Music Today*, *Journal of Research in Music Education*, and *Research Studies in Music Education*. Hickey has been invited to present her work at several state, regional, national and international conferences. She currently serves as a member of the Society for Research in Music Education Executive Committee, and on the professional development committee of The College Music Society.

**Higgins, Lee D.**

Lee Higgins is Associate Professor of Music Education at the Boston University School of Music. He is the senior editor of the *International Journal of Community Music* and past chair of the International Society of Music Education's (ISME) commission for Community Music Activity. He received his Ph.D. from the Irish Academy of Music and Dance at the University of Limerick, Ireland. As a community musician he has worked across the education sector as well as within health settings, prison and probation service, youth and community, and orchestra outreach. As a musician he plays guitar, mainly electric popular styles and Brazilian hand held percussion. His professional practice embraces a gamut of music genres, most notably samba drumming, improvisation, pop/rock, and music technology. He has published articles in English, Portuguese, Chinese, and Italian. He is author of *Community Music: In theory and in practice* (2012, Oxford University Press) and joint author of *Free to bemusical: Group improvisation in music* (2010, Rowman and Littlefield).

**Hillman, Jamie**

Jamie Hillman is a multi-faceted musician who is active as a singer, pianist, conductor, music educator, and composer/arranger. He holds an Associate diploma from the Royal Conservatory of Music (Toronto), degrees from the University of Western Ontario and the University of Illinois, and is a doctoral candidate in conducting at Boston University. As a Boston University Prison Arts Scholar and faculty member of BU's Metropolitan College and Prison Education Program, Hillman has co-founded a comprehensive choral music program at a large, medium-high security prison in Massachusetts. In addition, he teaches music education and music performance at Gordon College in Wenham, MA. [www.jamiehillman.net]

**Hirota, Yoko**

Having been praised by the press as “*precise and keenly projective*” and demonstrating “*the highest level of proficiency*,” Japanese- Canadian pianist Yoko Hirota is considered one of the leading interpreters of contemporary piano repertory of her generation.

After B.A. and M.A. from SUNY/Buffalo, she obtained her doctoral degree in piano performance at McGill University (1999) with Louis-Philippe Pelletier. In addition, grants from the Canada Council for the Arts allowed her to study in Europe with renowned pianists, Gabor Eckhardt at Franz Liszt Academy of Music in Hungary, Herbert Henck in Germany, and Florent Boffard, former pianist with L'Ensemble InterContemporain in France.

Yoko Hirota is a strong advocate of contemporary music and has performed in solo and chamber recitals with major organizations and festivals across North America including: the New Music Concerts in Toronto, Discovery Series of the University of Calgary, Domaine Forget International Music Festival, Innovations en concert in Montreal, the Ottawa International Chamber Music Festival, and Friday Evenings at the Rolston at the Banff Centre.

Her first CD, “*The Piano Music of Arnold Schoenberg with 17 Fragments*,” was released to critical acclaim and was listed as one of Essential Tracks by The Globe and Mail. Most recent CDs include “*Voces Boreales*” – five solo piano compositions by Canadian composers – and “*Érrance*” with the Silver Birch String Quartet for the *Centrediscs* label made possible through grants from the Ontario Arts Council.

Yoko Hirota is Professor of Piano at Laurentian University in Sudbury, Ontario, Canada, and co-artistic director of 5-Penny New Music Concerts.

**Ho, Hubert**

Dr. Hubert Ho is currently Lecturer in Music Theory and Composition at Northeastern University in Boston, Massachusetts. His music has been performed in Carnegie Hall under the Pro Musicis Foundation series and at the Kennedy Center for the Arts, D.C. A former United States Presidential Scholar in the Arts, he is a recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters. Most recently he completed a commission for the Prague Modern ensemble. He was a staff composer at the 2003 Eugene O'Neill Puppetry Conference, writing incidental music for puppet theater. He has completed artist residencies at the Djerassi Foundation in 2007, the Virginia Center for the Creative Arts, Yaddo, MacDowell Colony, I-Park, and the Headlands Center for the Arts, where he was featured on public television's "Bay Area Backroads." He also actively performed in the Czech Republic, and at the Acanthes Festival in Metz, France and at the Darmstadt Ferienkurse für Neue Musik. His scholarly interests include the relationship between music theory and psychoacoustics, and has delivered papers at various theory conferences on the music of Martinu and Varèse. As a Fulbright Student Scholar he worked with Marek Kopelent at the Academy of Performing Arts in Prague, also delivering lectures on contemporary electroacoustic music from America and on the music of Elliott Carter. Dr. Ho received his Ph. D. from the University of California, Berkeley in Music and an A. B. from Harvard College in Music and Physics.

**Hoch, Matthew**

Dr. Matthew Hoch is Assistant Professor of Voice at Auburn University, where he teaches applied voice, diction, and opera workshop. Prior to this position, he spent six years at Shorter College, where he taught applied voice, vocal literature, and served as Coordinator of Vocal Studies. Dr. Hoch has been extremely active with both NATS and NYSTA, holding many important positions within these organizations. His book, *A Dictionary for the Modern Singer*, will be published in 2014 by Scarecrow Press. He holds a BM from Ithaca College, an MM from The Hartt School, and a DMA from the New England Conservatory.

**Hohauser-Nizza, Carol**

Dr. Carol Hohauser-Nizza, flutist, performs regular recitals in the New York Area, and has given seminars on New Zealand Music at area schools including Rutgers, NYU and Mannes College of Music. She was on the faculty of the New Zealand School of Music (formerly Massey University Wellington Conservatorium of Music and Victoria University School of Music) from 1989–2006, teaching flute performance, wind class, chamber music and music education. Carol was the artistic director of the 2006 New Zealand Flute Convention. As a performer, Carol has toured widely (Mexico, Russia, Germany, Australia, New Zealand, the USA and Spain) as a soloist, chamber musician and with the New Zealand Symphony Orchestra.

**Holloway, Peggy A.**

Dr. Peggy Holloway earned her Doctor of Musical Arts degree from the University of Nebraska-Lincoln. She received the Bachelor and Masters of Music in Vocal Performance from the University of Nebraska at Omaha and a BS in French and Education at Nebraska Wesleyan University. Dr. Holloway has previously served as Assistant Dean for Student Affairs at the University of Nebraska-Lincoln's College of Fine and Performing Arts, Assistant Professor of Music at Wayne State College, Associate Professor of Music at Dana College and Associate Professor of Music at Midland University. She is currently on the voice faculties of the University of Nebraska at Omaha, Iowa Western Community College, and the Concordia School of Music. Dr. Holloway is also the music director at St. Augustine of Canterbury Episcopal Church in Elkhorn, NE. A coloratura soprano, she is an active performer in musical theatre, concert music, and solo recitals, often featuring new music by regional composers. Specializing in research on art songs by women composers, she is recognized as the leading authority on the songs of Marion Bauer. Dr. Holloway regularly presents lecture-recitals on her research topics at



regional, national, and international conferences. An active member of CMS for nearly 20 years, she has served as Treasurer, President, and Program Committee Chairperson for the Great Plains Regional Chapter.

### **Hoogerhyde, Jason**

Born in 1969 (Charlotte, NC) and raised in Chicago, IL, composer Jason Hoogerhyde pursued music at Lawrence University (B Mus, 1991), Boston University (M Mus, 1993), and the University of Cincinnati (DMA, 1999). He studied composition with Allen Gimbel, Joyce McKeel, Lukas Foss, Allen Sapp, Darrell Handel, and Ricardo Zohn-Muldoon. While a graduate student and instructor at the University of Cincinnati, Hoogerhyde served as classical music critic for the Cincinnati Enquirer. Between 1999 and 2004, he taught at Lawrence University. Hoogerhyde is currently Associate Professor of Music Theory and Composition and Chair of the Music Department at Southwestern University in Georgetown, TX. Hoogerhyde's works for orchestra, opera, chamber ensembles, and voice have been presented throughout the United States, Europe and Asia by such performers as Decadanse (France), COMA (UK), the N[ex]t Saxophone Quartet (Latvia), Ramon Acoymo (Philippines), Howard Niblock (China), Nobuko Asano (Japan) and the Austin Civic Orchestra (TX), and at many festivals and concert series, including The Kennedy Center Millennium Series (DC), Weill Recital Series (NYC), MusicX (OH), the Grandin Festival (OH), Blue Lake Summer Arts Festival (MI), University of Nebraska-Kearney's New Music Festival V, College Music Society, and Society of Composers, Inc. He has been composer-in-residence at the Ucross Foundation (WY), the Dorland Mountain Colony (CA), and the Cincinnati Public Schools (on a Meet-the-Composer grant).

### **Hope, Garrett E.**

Dr. Garrett Hope is an award-winning composer and multi-instrumentalist living in Pennsylvania. He is currently a Visiting Assistant Professor at Ursinus College where he teaches music theory and music technology, and conducts the string ensemble. Previously he has taught at the University of Nebraska-Lincoln, the University of Northern Colorado, the Larimer campus of Front Range Community College, and Colorado Christian University. Dr. Hope has had his pieces performed across the United States and Europe. In 2009, Dr. Hope was commissioned by the University of Nebraska-Lincoln to provide 30- and 60-second spots for the Put Yourself on the Map TV commercial ad campaign that was aired during Husker football games on network and pay-per-view television. The commercial was awarded a grand gold for Excellence in Advertising at the 2010 CASE District VI conference. Recently Colorado Christian University commissioned a new wind ensemble piece, *Fragrant*, which received its premiere in November 2012 and will be performed at the Colorado Music Educators Association meeting in January 2013. Dr. Hope completed a DMA in composition at the University of Nebraska-Lincoln in 2011. He received his masters degree from the University of Northern Colorado and his undergraduate degree from Colorado Christian University. He has studied composition with Dr. Eric Richards, Dr. Tyler White, Dr. Bob Ehle, and Dr. R. Evan Copley.

### **Hourigan, Ryan M.**

Ryan Hourigan joined the faculty at Ball State University in the fall of 2006 after nine years of teaching instrumental and vocal music at the secondary and university level. He holds degrees from Eastern Illinois University (B.M.), Michigan State University (M.M. Wind Conducting) and a Ph.D. in Music Education from The University of Michigan. Dr. Hourigan currently teaches music education and is the Associate Director of the School of Music at Ball State University. His research interests include teaching music to students with special needs, the preparation of preservice music teachers, professional development for music teachers, and preservice music teacher identity development. Dr. Hourigan has been published in *Update: Applications of Research in Music Education*, *Arts Education Policy Review*, *The Journal of Music Teacher Education*, *The Journal of Research in Music Education*, *Contributions to Music Education*, *Teaching Music*, *The Music Educators Journal* and *The Bulletin for the Council of*

*Research in Music Education*. Dr. Hourigan has presented at state and national conferences including the American Educational Research Association (AERA), The Society for Music Teacher Education, and the National Association for Music Education. Dr. Hourigan is the co-author of *Teaching Music to Students with Special Needs: A Label-free Approach* (Oxford-2011). In 2009, Dr. Hourigan co-founded the Prism Project. This program provides an opportunity for Ball State students to gain skills in the area of teaching students with special needs [<http://prismproject.iweb.bsu.edu>].

### **Howe, Emily**

Boston University–BIO PENDING

### **Hsu, Chia-Yu**

Chiayu was born in Banqiao, Taiwan. She was the winner of Copland House Award, Lynn University international call for scores, the 2010 Sorel Organization recording grant, music+culture 2009 International Competition for Composers, the Sorel Organization's 2<sup>nd</sup> International Composition Competition, the 7th USA International Harp Composition Competition, ASCAP Morton Gould Young Composer's Awards, the Maxfield Parrish Composition Contest, the Ren e B. Fisher Foundation Composer Awards among others. Her work has been performed by the London Sinfonietta, the Detroit Symphony Orchestra, the San Francisco Symphony, the Nashville Symphony, the Toledo Symphony, the American Composers Orchestra, the Cabrillo Festival Orchestra, the Flagstaff Symphony Orchestra, the Lynn Philharmonia Orchestra, Aspen Music Festival Contemporary Ensemble, Eighth Blackbird, Ciompi Quartet, and Prism Quartet. She has received her Ph.D. at Duke University, Master of Music at Yale University School of Music, and Bachelor of Music at the Curtis Institute of Music. Her teachers have included Jennifer Higdon, David Loeb, Roberto Sierra, Ezra Laderman, Martin Bresnick, Anthony Kelley, Scott Lindroth, and Stephen Jaffe.

### **Huang, Mei-Hsuan**

Mei-Hsuan Huang is an Assistant Professor of Music at Iowa State University and a member of the Ames Piano Quartet. The Ames Piano Quartet is managed nationwide by Joanne Rile Artists Management. Dr. Huang received her masters degree at the Cleveland Institute of Music, where she studied with Sergei Babayan, Margarita Shevchenko, and Paul Schenly. At the Cleveland Institute of Music she was awarded the Sadie Zellen Piano Prize, which recognizes outstanding musical development by a piano major.

Dr. Huang received her doctorate of musical arts degree at Ohio State University under Dr. Caroline Hong, where she was the only pianist to be awarded a fellowship. While at Ohio State University, she was also appointed Graduate Teaching and Accompanying Assistant. In 2010, Dr. Huang was awarded the Graduate Associate Teaching Award at Ohio State University, the University's highest recognition of exceptional teaching. In 2008, she was also awarded first prize in the Ohio State University Concerto Competition where she performed the Chopin Piano Concerto No. 2 with the Ohio State University Orchestra.

Dr. Huang regularly performs over forty solo and chamber recitals every year in the states, Canada and Taiwan. She has been invited to numerous summer festivals including the 2006 Aspen Music Festival, the 2007 Pianofest in the East Hamptons, the 2008 Orford Music Festival, Quebec, the 2012 Banff Music Festival, Alberta, and the 2012 CICA Eureka Springs International Music Festival in Arkansas. Recently Dr. Huang gave a piano recital in Taiwan, as a result of being nominated for the prize of "Excellent Pianist" by the Forum Music Association.

**Hudson, Terry Lynn**

Terry Lynn Hudson is on the piano faculty at Baylor University, where her duties include applied and class piano instruction and administrative service as Director of Secondary Keyboard Studies. A native of Maryland, she began her formal musical study at the Peabody Preparatory and completed the institution's Advanced Certificate program in piano. She earned degrees in Piano Performance from James Madison University (BM, *summa cum laude*), the University of Cincinnati College-Conservatory of Music (MM), and the University of Texas at Austin (DMA), where she was named the Couper Presidential Scholar in Piano Performance.

Dr. Hudson is a committed performer, regularly presenting recitals as soloist, duo pianist, and chamber musician in the U.S. and abroad. She has a special affinity for French piano literature and contemporary ensemble works, and her programs often feature this repertoire. Other professional activity includes presentations and lecture-recitals at national, regional, and state conferences of the Music Teachers National Association, College Music Society, Group Piano/Piano Pedagogy Forum, and Texas Music Educators Association.

Dr. Hudson currently serves as National Secretary of CMS, and was Program Chair for the 2012 National Conference in San Diego. She was appointed, then reappointed Chair of the Academic Careers Committee (2007–10), and continues to retain membership after stepping down as Chair. Under her leadership, this committee reorganized and expanded conference career mentoring opportunities, instigated the successful Online Mentoring Service, expanded its Web resources, and presented a number of career-related panels and workshops at national conferences.

**Hung, Eric Hing-tao**

Eric Hung is Associate Professor of Music History at Westminster Choir College of Rider University. He is currently finishing two books: one on cultural trauma and Asian American music and the other on Tan Dun's *The Map*. As a performer, Eric is an active Balinese gamelan musician, pianist and erhu player. Eric received an ARCT in piano performance from the Royal Conservatory of Music, a BA in social studies and music from Wesleyan University, and a Ph.D. in musicology from Stanford University.

**Huntleigh, Amanda**

University of Washington—BIO PENDING

**Irving, Jonathan Allan**

Jonathan Irving is equally recognized as an educator and concert pianist. Acclaimed as a pianist who communicates an *"unfaltering performance...with all the finesse and technique one could wish,"* Irving has concertized in venues including Carnegie Hall, 92nd Street Y and Bargemusic in New York, The Phillips Gallery in Washington D.C., Aspen Music Festival in Colorado, Symphony Hall in Boston, Ford Centre in Toronto, Portofino Classica International Music Festival in Italy, and in several colleges and universities. Media appearances have included National Public radio, WQXR-New York, WGTS-Washington D.C., and KALW-San Francisco. Mr. Irving has been music director, conductor and pianist for the hit off-Broadway show, "Jacques Brel is Alive & Well & Living in Paris," the accompanist for renowned actor-singer Theodore Bikel and folk artists Judy Collins and Oscar Brand, and also partners with Van Cliburn medalist Gerald Robbins in programs featuring music for Piano-Duet. Dr. Irving was the Arts-in-Education representative for the New York State Department of Education, faculty at Willamette University, and adjunct faculty member, Director of Administration and producer of more than 300 concerts at the Aaron Copland School of Music, Queens College, where he was awarded the *President's Multicultural Award* and the *Performance Excellence Award*. In 2007, Dr. Irving joined the faculty as Chairperson, Music Department, at Southern Connecticut State University, and is in demand

as an adjudicator throughout the region. Dr. Irving holds M.M. and D.M.A. degrees from the Juilliard School and Manhattan School of Music.

**Jacobi, Bonnie S.**

Bonnie S. Jacobi is Assistant Professor of Music Education at Colorado State University, where she serves as the Area Coordinator for Music Education and the Director of the Colorado Kodály Institute. For twenty years, she has been a music education specialist teaching students of all ages throughout Florida, Massachusetts, New Jersey, and Texas. She has directed twelve children's choirs that have performed at professional venues such as the Houston Ballet, the Houston Symphony, and Miami City Ballet. In 2008, she founded the Meadows Community Youth Chorus in Dallas for elementary-aged children without music in their schools. Dr. Jacobi holds music degrees from the University of Houston (D.M.A. in Music Education), the University of Texas at Austin (M.M. in Piano Performance), and Mount Holyoke College (B.A. in Music). Additionally, she holds Kodály Certification from Indiana University and McNeese State University and has participated in training programs at Carnegie-Mellon University's International Dalcroze Institute, The Juilliard School's Abramson-Dalcroze Institute, and currently trains at the Dalcroze School of the Rockies in Denver. Prior to her arrival at Colorado State, Dr. Jacobi taught on the faculties of Southern Methodist University and the University of Houston. Her research interests include musical gesture, Emile Jaques-Dalcroze, and higher education for 19th century women. She has published articles in *American Music Teacher*, *Southwestern Musician*, *Texas Music Teacher*, *General Music Today*, *Music Educators Journal*, the *Journal of Historical Research in Music Education*, and the *Kodály Envoy*, and presents actively throughout the United States as a lecturer and clinician.

**Jimenez, Ivan**

Dr. Iván Jiménez is adjunct faculty at the Department of Music at the University of Pittsburgh, where he teaches Music since 1945 and Music Theory. He has also served as Reader for AP Music Theory and adjunct faculty at the Universidad Javeriana, Bogotá, Colombia. Jiménez's research focuses on the use of metaphor and multimedia on music theory pedagogy, the study of modal progressions in popular music, and postmodernism in late Twentieth-century Art music. Jiménez received his Ph.D. and Masters in music theory and composition at the University of Pittsburgh and a B.M. in music composition at the Universidad Javeriana.

**Jones, Eric**

North Dakota State University—BIO PENDING

**Jones, Robert J.**

Robert Jones, Professor of Voice at NDSU, has appeared as soloist with varied ensembles in the United States, Canada and Bolivia, including the Winnipeg Philharmonic Choir and Royal Winnipeg Ballet, the Nebraska Chamber Orchestra and the Bolivian Chamber Music Society.

Dr. Jones has appeared in leading and supporting roles with the Des Moines Metro Opera Company, Opera Oklahoma and the Fargo Moorhead Opera. Active as a recitalist, he has performed numerous solo and chamber music recitals throughout North Dakota, Minnesota, Nebraska, Oklahoma, Texas and Indiana. Most recently he was a featured performer in a Bolivian Chamber Music Society concert at the Palacio di Simon I. Patino in Cochabamba, Bolivia. Dr. Jones has appeared annually as a baritone soloist with the NDSU Baroque Festival, most recently in Handel's *Messiah*. Other appearances include major roles with the NDSU Opera Theater.

Research interests include 20th Century art song and text music relationships. Dr. Jones has presented numerous lecture-performances on 20th century vocal literature at both regional and national CMS

Conferences. He is a member of The College Music Society, National Association of Teachers of Singing, Lyrica Society and Pi Kappa Lambda.

Dr. Jones received his DMA degree from the University of Oklahoma in 1991 and has taught at Hesston, KS College, Northwestern Oklahoma State University, East Central, OK University, the University of Oklahoma, and the University of Science and Arts of Oklahoma. He has been a faculty member at NDSU since 1995.

**Junda, Mary Ellen**

Mary Ellen Junda, Professor of Music at the University of Connecticut, is a nationally recognized conductor, educator, scholar and recording artist. Dr. Junda is known for her innovative concerts as director of the *University of Connecticut Women's Choir* and *Earthtones*, the new world music vocal ensemble that performs the music of culturally diverse groups. She created *Sing and Shout!*, a general education course that integrates history with communal singing and song-writing and has shared her pedagogical approach at national and international conferences including the College Music Society, National Association for Music Education, Cultural Diversity in Music Education, and the International Phenomenon of Singing Symposium. Dr. Junda is the recipient of a number of grants and awards for teaching innovation and for her research with Dr. Robert Stephens on the music and culture of the Gullah of the Sea Islands. She was a 2011 Summer Scholar for the National Endowment for the Humanities (NEH) *Institute on Global Music and Culture* and is the co-director with Dr. Stephens for their NEH Landmark Grant in History and Culture, *Gullah Voices: Traditions and Transformations*, awarded \$180,000. Dr. Junda has conducted numerous festival choruses, including the Organization of American Kodály Educators National Treble Choir, and has received several awards in recognition of her choral artistry, including a coveted 2008 *Parents' Choice Classic Award*, for her *Singing with Treblemakers* recordings and the 2002 *Howard Foundation Fellowship in Music Performance*.

**Kaptain, Laurence D.**

Louisiana State University– BIO PENDING

**Kaschub, Michele E.**

Michele Kaschub serves as Professor of Music and Coordinator of Music Teacher Education & Graduate Studies at the University of Southern Maine School of Music. Her teaching responsibilities include courses in music education philosophy, research, and curriculum, as well as PreK-12 choral/vocal methods and composition methods. Her publications include articles in a variety of national and international journals and chapters in several books. She has presented clinics, papers, and workshops at multiple state, national, and international conferences. She has recently coauthored *Minds on Music: Composition for Creative and Critical Thinking* (Rowman & Littlefield, 2009) with Janice Smith. In addition to her work with music teacher education and composition, Michele also serves as the Artistic Director/Conductor for the Lyric Choir of The Boy Singers of Maine and as past president of the Maine Music Educators Association.

**Kiec, Michelle**

Michelle Kiec enjoys an active career as both a performing musician and arts administrator. She has performed with the Harrisburg Symphony, Harrisburg Opera, West Virginia Symphony, Kentucky Symphony Orchestra, National Repertory Orchestra, Aspen Music Festival, and Breckenridge Music Festival. As a soloist, she has appeared with the International Clarinet Association, Northern Plains Clarinet Symposium, Montana-Idaho Clarinet Festival, Midwest ClariFest, University of Oklahoma Clarinet Symposium, Penn State Single Reed Summit, Fargo-Moorhead Clarinet Extravaganza, and Millersville Single Reed Symposium.

Dr. Kiec is a frequent conference presenter in the areas of distance education, instructional technology, curriculum development, student recruitment, assessment, and yoga for performing artists. Recent presentations include conferences of the College Music Society, Association for Technology in Music Instruction, National Association of College Wind and Percussion Instructors, North Dakota Music Educators, Minnesota Music Educators, South Dakota Music Educators, International Clarinet Association, and North American Saxophone Alliance.

Dr. Kiec holds bachelor's degrees in saxophone performance and German from the State University of New York at Buffalo. She earned master's and doctoral degrees in clarinet performance at Peabody Conservatory of Music of The Johns Hopkins University. Currently, Dr. Kiec serves as the Associate Dean, College of Visual and Performing Arts at Kutztown University.

**Kushner, David**

Dr. David Z. Kushner, professor emeritus of musicology at the University of Florida, is the author of *Ernest Bloch: A Guide to Research* (Garland), *The Ernest Bloch Companion* (Greenwood), and the articles on Bloch, Blitzstein, Weinberger, John Powell, and Scott Huston in *The New Grove Dictionary of Music and Musicians* and *The New Grove Dictionary of American Music*. His publications appear also in *The International Dictionary of Opera*, *Encyclopedia of American Jewish History*, *American Music*, *American Music Teacher*, *College Music Symposium*, *Journal of Musicological Research*, *Journal of Synagogue Music*, *Opera Journal*, and *Min-Ad* (the journal of the Israel Musicological Society).

Dr. Kushner has lectured and presented papers in eastern and Western Europe, Australia, Kenya, Canada, Israel, and Puerto Rico. He is the founder and director of "Recitals in the Schools," a program which brings art music for piano to students in the elementary, middle, and high schools. A life member of the Music Teachers National Association, a co-founder and charter life member of The American Liszt Society, a former chair of the Southern Chapter of College Music Society and American Musicological Society, and member of the Senior Advisory Council of the Nineteenth-Century Studies Association, his biography is contained in *Who's Who in the World*, *Who's Who in America*, *International Who's Who in Music*, and *Who's Who among America's Teachers*.

**Langdon, Christopher**

Christopher Duane Langdon is a recent graduate of Campbell University where he earned a Bachelor of Arts in Music Education. Mr. Langdon is currently a full-time student and Choral Graduate Assistant at Appalachian State University pursuing a Master of Music in Music Education with a Concentration in Choral Conducting.

### **Larsen, Midori Kaneko**

Versatile pianist Midori Larsen who has a unique background in flamenco dance and Japanese taiko drumming is an active performer, scholar, and educator in New York City and Japan, her native country. Midori explores the use of the body in piano playing as well as music in general. She is currently working on her dissertation titled “Pianist’s Embodiment of Rhythm and Harmony: Discovering through the Body in Learning Manuel de Falla’s *Fantasia Bética*” at New York University’s Steinhardt School of Culture, Education, and Human Development where she is a Ph.D. candidate in Piano Performance.

As a scholar and educator, Midori is particularly enthusiastic about adult music education and teaching those with or without extensive music background. Additional research interests pertain to self-education, embodiment, and Spanish piano music. As a pianist she has been especially praised for her performances of music by Albéniz, Granados, and Falla in recital and chamber music in the US, Italy, Spain, and Japan. Her recent performances include the solo recital at Bruno Walter Auditorium in Lincoln Center and lecture recitals at Zushi Bunka Plaza Hall in Suzhi and Museum Haus Kasuya in Yokosuka, Japan.

Formerly on faculty at NYU Steinhardt, Midori currently teaches at the British International School of New York and her private studio giving interdisciplinary guidance in piano performance, music theory, and movement to students of all levels and ages.

### **Learn, Peter J.**

University of Miami–BIO PENDING

### **Lehmborg, Lisa J.**

Lisa J. Lehmborg is Assistant Professor of Music at the University of Massachusetts, Amherst. She holds a Ph.D. degree in music education from the University of South Florida, as well as Bachelor and Master of Music Degrees in piano performance from the University of Illinois. Her research interests include urban music education, music teacher temperament, and senior citizens’ participation in music. She has given research and practice-based presentations at International Society for Music Education world conferences, National Association for Music Education national conferences, College Music Society/Association for Technology in Music Instruction national conferences, and National Multicultural Music Symposia, as well as music educator association conferences and professional development days in Florida, New England, and throughout the Midwest. She is author of the book *The Challenges and Rewards of Urban Teaching: Six Elementary Music Teachers’ Perceptions of Effective Teaching and Pre-Service Preparation for Urban Classrooms*, articles in *Music Education International* and *Music Education Research International*, and a book chapter in the NAFME publication, *Kaleidoscope of Cultures - A Celebration of Multicultural Research and Practice: Proceedings of the MENC/University of Tennessee National Symposium on Multicultural Music*.

### **Lekić, Mirna**

Mirna Lekić is a Bosnian-American pianist, currently studying at the CUNY Graduate Center. She has performed as a recitalist and chamber musician in the United States, Canada and Europe, appearing in concert at New York’s Carnegie-Weill Hall, Symphony Space, World Trade Center, and St. Martin-In-The-Fields in London, among others. Praised for her “intelligent and sincere pianism,” (*Examiner*) “natural inventiveness and emotion,” (*Žena 21*) and for “eliciting [music’s] haunting poetry” (*The New York Concert Review*), she is a recipient of the New York Foundation for the Arts Artist Grant, *Artists International* Special Presentation Award, and CUNY Music Fellowship.

A graduate of the Eastman School of Music and the Mannes College of Music, Mirna plays a wide range of repertoire that reflects both her interests in the music of living composers, celebrated through several

commissions and premiere performances, as well as her study of early music practices, particularly works for fortepiano. Her dissertation focuses on the music of Claude Debussy. She is active as a music instructor in New York City where she serves on the faculty of Queensborough Community College, CUNY and maintains a private studio.

### **Lentsner, Dina**

A native of St. Petersburg, Russia, Dina Lentsner completed her undergraduate studies in music theory at Pskov Province College of Music, and graduate studies in composition at St. Petersburg Rimsky-Korsakov Conservatory. In 2002 she received her Ph.D. in music theory from The Ohio State University with dissertation on musico-poetic analysis of Scenes from a Novel - one of the Russian vocal cycles of the contemporary Hungarian composer Gyrgy Kurtag. She joined the faculty at Capital University Conservatory of Music in 2004, and she teaches music history, theory, analysis, counterpoint, and composition.

As a scholar, Dina is interested in the relationship between poetic and music structures in vocal compositions, with primary focus on contemporary music, and an intertextual analysis. She has been active on American and international musicological scene as a presenter at the various contemporary music symposiums in Hungary, Switzerland, France, Canada, as a well as United States. She published articles on Kurtag's music in Hungary, Switzerland and France, was co-editor of the new study score of Igor Stravinsky's Les Noces, and contributed an analytical chapter to the book on music of Hungarian-born composers Kurtag, Anhalt, and Veres. Dr. Lentsner is also active in the field of music history pedagogy. She has presented papers on intertextual course design, teaching philosophies, and innovative teaching approaches at the 2008 and 2009 Music History Teaching Day sponsored by the Pedagogy Study Group of AMS and 2011-2012 National conference of The College Music Society.

### **Levin, Adam M.**

Adam Levin has performed across the United States and Europe at venues such as Chicago's Pick Staiger concert hall, and the Palazzo Chigi Saracini in Italy. As a Naxos artist, he is recording 30 works written for him by Spanish composers. With Duo Sonidos, Adam was awarded first prize at the 2010 Luys Milán International Chamber Music Competition in Valencia, Spain. A native of Chicago's North Shore, Adam is a Fulbright scholar with degrees from New England Conservatory and Northwestern University.

### **Lewis, Nora A.**

Nora Lewis is Associate Professor of Music at Kansas State University where she teaches oboe, undergraduate and graduate courses in music history and literature, counterpoint, and coaches chamber music. She is oboist in the Konza Winds faculty quintet and the PEN Trio, which has given recitals and master classes at more than forty universities and conferences nationwide. During the summers she teaches at Blue Lake Fine Arts Camp in Michigan. Lewis has performed with the Chicago Symphony Orchestra, International Contemporary Ensemble, Boston Lyric Opera, and Camerata Chicago and was a founding member of Ensemble Dal Niente. Lewis has performed or presented at the Midwest Clinic, six International Double Reed Society conferences in the United Kingdom and throughout the United States, at CMS regional, national, and international conferences, at the National Conference for NACWPI, CBDNA Southwest Regional Conference, and at Music Educators Association conferences in Oklahoma, Kansas, and Tennessee. Lewis has published articles in *The Instrumentalist* and serves as a Consulting Editor for that publication as well as on the CMS National Advisory Board for performance. Honors include a Big-12 Faculty Fellowship to study music history pedagogy, Yale Alumni Ventures Grant to support woodwinds at L'École de Musique Dessaix-Baptiste in Jacmel, Haiti, and honorary membership in Sigma Alpha Iota, as a National Arts Associate. She received undergraduate degrees in music and philosophy from Lawrence University, a master's degree in music



from Yale University, and a doctor of music degree from Northwestern University. Nora Lewis is a Buffet Group USA Performing Artist/Clinician and plays Buffet Greenline oboes exclusively.

**Lister-Sink, Barbara**

Barbara Lister-Sink, Artist-in-Residence, Salem College (NC) is a graduate of Smith College and Utrecht Conservatory, and formerly keyboardist for the Royal Concertgebouw Orchestra and Artist Faculty of the Eastman School of Music. Her DVD *Freeing the Caged Bird - Developing Well-Coordinated, Injury-Preventive Piano Technique* won the 2002 MTNA-Frances Clark Keyboard Pedagogy Award. [www.freeingthecagedbird.com]

**Lochstampfor, Mark L.**

Capital University—BIO PENDING

**Lucia, Margaret E.**

Pianist Margaret Lucia performs a wide range of keyboard repertoire, from the traditional—concertos of Mozart and Beethoven and romantic works of Chopin and Schumann—to the highly gestural, uniquely tonal or atonal compositions of contemporary composers. A passionate advocate of new music, she has premiered several works, appearing at festivals and in concert throughout the United States as well as in Japan and Europe; in 2009 she formed the Vox Terra Ensemble, which performs new chamber music works in honor of Earth Day, as well as additional concerts throughout the year. In November, 2011, she was a featured performer on the Festival Internacional de Música Contemporanea in Havana. Her recording of music by Cuban women composers of the 19th and 20th centuries will be published later this fall. In June of 2003, she performed at Carnegie Hall's Weill Hall in New York City with tenor Dr. Jon Robert Cart in a joint recital featuring vocal and solo piano music of Spain and Latin America; they performed there again in May 2005, in works by Mexican composers of the 20<sup>th</sup> century. Her teachers have included the late Aube Tzerko at the University of California, Los Angeles and Aspen Music Festival, and Marion Hall, Gyorgy Sebok, Gunther Ludwig, and Zhanna Arshanskaya Dawson. Currently a Professor in the Department of Music and Theatre Arts at Shippensburg University in Pennsylvania, she has also taught at the University of Redlands, the University of California, San Diego, and Grinnell College in Iowa.

**Macchioni, Oscar E.**

Oscar Macchioni, a native of Argentina, is a Steinway Artist and an accomplished solo and collaborative pianist, professor, lecturer, author and adjudicator. He has been praised by the critics for his expressive phrasing and the amiable way in which he presents his programs.

He has performed extensively in his native Argentina, England, Italy, Poland, Serbia, Turkey, Mexico, and the USA, at notable locations such as Weill Recital Hall at Carnegie Hall, Teacher's College at Columbia University, Steinway Hall, the esteemed Myra Hess Memorial Concerts at the Chicago, St James' Piccadilly in London, the Querceto International Piano Festival in Italy, and the National Conservatory in Buenos Aires.

He enjoys research activities, and has presented lecture recitals at international conferences such as the Second International Vernacular Conference in Puebla, Mexico and The European Piano Teachers Association in Serbia. He has published articles about Piano Performance and Pedagogy in several specialized magazines. Furthermore, His book, *The Tango in American Piano Music, Selected Tangos by Thomson, Copland, Barber, Jaggard, Biscardi and Bolcom*, was published in 2010, by The College Music Society. His debut CD *Mostly Tangos. Piano Music from the Americas* has been released with favorable reviews by Eroica Classical Records in 2009.

Oscar Macchioni has been recognized by many prestigious national and international organizations. He has been sponsored by the Smithsonian Institution in Washington, D.C., the Polish Government, the Organization of American States (OAS) and the Leschetitzky Association of New York. In 2003, Dr. Macchioni joined the faculty at the University of Texas at El Paso.

### **Martiros, Melissa**

Melissa Martiros is Assistant Professor of Music at Martin Methodist College. She holds degrees from the University of Wisconsin Madison (DMA, Piano Performance and Pedagogy; MS, Special Education), Bowling Green State University (MM, Piano Performance), and Westfield State University (BA, Piano Performance). A strong advocate for inclusion in the arts and a firm believer that all children should have access to a quality music education, her doctoral research was focused on piano teachers' perceptions of disability and inclusion. She has successfully developed pedagogical techniques for children with special needs at the piano, and has presented these techniques at various national and international conferences, including the National Conference on Keyboard Pedagogy and the Canadian Federation of Music Educators Biennial Convention. Melissa has previously served on the faculties of the Lindeblad School of Music, Silver Lake College, the University of Wisconsin–Fond du Lac, Bluffton University, and as a Teaching Assistant at Bowling Green State University and for the summer music program at Interlochen Arts Camp.

### **McClellan, Edward R.**

Edward McClellan is Assistant Professor and Coordinator of Music Education at Loyola University New Orleans. His degrees are from Duquesne University (BSME; MME) and the University of North Carolina at Greensboro (Ph.D.). Dr. McClellan has thirty years of experience from the elementary to undergraduate and graduate levels. McClellan has taught undergraduate level psychology of teaching and learning music, the introduction to teaching instrumental music, introduction to music education, practicum in music education, marching band techniques, intermediate and advanced conducting, and graduate level contemporary issues in music education and multicultural music education. He has published research and manuscript submissions in the *Bulletin of the Council for Research in Music Education*, *Contributions to Music Education*, *Journal of Research in Music Education*, *Music Educators Journal*, *Official Journal of the Pennsylvania Music Educators Association*, and *The Instrumentalist*. McClellan has made research presentations at the International MayDay Colloquium, ISME Conference, International SoME Symposium, SMTE Symposium, CMS National Conference, CMS Southern and South Central Regional Conferences, IMEA Research Conference, and LMEA Conference. He has made presentations on *Parental Influences and Decision to Major in Music Education* (2008), *Distance Learning Graduate Programs in Music Education* (2010), *Undergraduate Music Education Major Professional Development through Experiences in the University Laboratory School* (2011), and *Economic Crisis and Education Reform* (2012). Dr. McClellan's research interests include pre-service music teacher development, sociology of music education, the psychology of music teaching and learning, and issues relevant to instrumental music education.

### **McGowan, Sean C.**

Sean McGowan, D.M.A. is an Assistant Professor of Music and Guitar Program Director at the University of Colorado Denver. An award-winning guitarist and composer, he has appeared at several national and international jazz and guitar festivals. McGowan is also an advocate for health and wellness strategies for musicians, and has presented workshops at the International Symposium of the Performing Arts Medicine Association, the LiveWell organization at the Berklee College of Music, and several other colleges and conservatories in the country. He is also a contributing editor for Acoustic Guitar magazine.

**McQuiston, Kate**

Kate McQuiston earned her Ph.D. at Columbia University in 2005 and is Associate Professor and Head of Musicology at the University of Hawai'i at Mānoa. Her main research area is music in film and, in particular, music in the films of Stanley Kubrick, and the use of pre-existing music in film. Her latest articles appear in *Music, Sound, and Filmmakers: Sonic Style in Cinema* (Routledge, 2012), and in the latest issue of *The Journal of Film Music*. She is currently completing work on her first book, "We'll Meet Again": Musical Design in the Films of Stanley Kubrick" for Oxford University Press.

**McRoberts, Terry**

Terry McRoberts is University Professor of Music at Union University in Jackson, Tennessee, where he teaches piano and related courses and coordinates keyboard studies and concerts and recitals. He is the Past President of the Southern Chapter of CMS. Currently, he is President of the American Matthey Association for Piano and Musician Liaison to the Board of Directors of the Jackson Symphony Association. He has previously served as president of Tennessee Music Teachers Association and editor of *The Matthey News* and *Tennessee Music Teacher*. He performs regularly as a soloist and collaborative pianist, and is principal pianist with the Jackson Symphony Orchestra. Previous research projects have covered the works of Liszt, Messiaen, and Takemitsu. During his research leave during the fall semester of 2011, he studied piano music by Chinese composers and traveled to China to perform, give lectures, and present master classes.

**Millar, Michael W.**

Michael Millar is a musician, educator, and arts administrator based in Southern California. He is currently Director of the Center for Community Engagement at Cal Poly Pomona, where he has served on the music faculty since 2004. He previously served as Director of the Entrepreneurship Center for Music at the University of Colorado - Boulder. He holds the degree of Doctor of Musical Arts, with concentrations in Performance and Arts Administration, from Claremont Graduate University, where he studied management and leadership with Peter F. Drucker and Jean Lipman-Blumen. Dr. Millar has studied trombone with George Roberts, Jeffrey Reynolds, Roy Main, and Bill Richardson.

A freelance bass trombonist, Dr. Millar's credits include performances with the Los Angeles Philharmonic, Harry James, Frankie Valli & the Four Seasons, Barry Manilow, Kenny Rogers, Artie Shaw, and Ray Charles. He performed with Southwest Chamber Music on the 2004 Grammy Award-winning CD, *Carlos Chávez: Complete Chamber Works, Vol. 2*. In collaboration with Malcolm McNab, he is currently writing a book on the history of studio brass players in Los Angeles. Michael Millar is an artist/clinician for Conn-Selmer, Inc. and has presented numerous workshops in entrepreneurship, community engagement, and professional development at universities and conferences. He has been a voting member of the National Academy of Recording Arts and Sciences since 1989.

Dr. Millar is a Certified Facilitator in Peter F. Drucker's "The Five Most Important Questions" Self-Assessment Tool and is a Certified Practitioner in Connective Leadership. He has served as a founding Arts Commissioner for the City of Santa Clarita since 2009. In service to CMS, he was a member of the Program Committee for the 2012 National Conference and is currently a member of the CMS committees for Community Engagement and Careers Outside the Academy.

**Miller, Alexander Elliott**

Alexander Elliott Miller is a composer, guitarist and educator currently residing in California; he has received commissions and performances from ensembles including the Los Angeles Percussion Quartet, Brave New Works, soprano Tony Arnold & the Definiens Project, the Quintet Attacca, the Spiral Bound Duo and the USC Symphony. His work has also been performed by the What's Next? Ensemble, an LA-based new music ensemble with which he has been affiliated since 2009.

Performances of his compositions have taken place at venues including the New York City's Steinway Hall, Aspen Music Festival, Bowdoin Music Festival, NEON Festival and the Chamber Music Conference & Composer's Forum of the East; he has received awards and honors from the American Composers Forum and the MacDowell Colony.

A dedicated teacher, Miller is currently an Instructor of Music Theory & Composition at Chapman University. He previously served on the faculties of Illinois State University, the University of Southern California, West Chester University of Pennsylvania and California Lutheran University.

Miller holds a Doctor of Musical Arts degree in Composition from the University of Southern California, a Master of Music in Composition from the Eastman School of Music, and Bachelor of Music degrees in Composition & Guitar Performance from the University of Colorado at Boulder.

His works are published by HoneyRock Percussion Performance Literature (Pennsylvania) and VP Music Media (Italy). [[www.alexanderemiller.com](http://www.alexanderemiller.com)]

**Miura, Hiroya**

Hiroya Miura is Associate Professor at Bates College. A native of Sendai, Japan, he has been active as a composer and performer in North America. Miura has composed works and installations for Speculum Musicae, New York New Music Ensemble, American Composers Orchestra, le Nouvel Ensemble Moderne, Juilliard Percussion Ensemble, Momenta Quartet, and members of Reigakusha (Japanese court music ensemble based in Tokyo), which were presented in venues and festivals such as Lincoln Center's Alice Tully Hall, Merkin Hall, Miller Theater, Annenberg Center, Smithsonian Institution's Freer Gallery, Carnegie Hall's JapanNYC Festival, Sendai Médiathèque, Tome Art Triennale (Miyagi, Japan), Vacances Percutantes (Marmande, France), Centro de Arte Pepe Espaliú (Córdoba, Spain), Centro Cultural Moca (Buenos Aires, Argentina), and Sogakudo Hall (Tokyo). He holds masters and doctoral degrees in composition from Columbia University.

**Montaño, David R.**

David Montaño (D.M.A., music education, University of Missouri–Kansas City; M.M., piano performance, University of Arizona; B.M., piano performance, Indiana University) is an Associate Professor in the Lamont School of Music at the University of Denver. He has published articles in various publications of ISME and NAFME (formerly MENC); co-authored a textbook for adult keyboard instruction; served on the Editorial Committees of the *International Journal of Music Education* and *Teaching Music*, and as Editor of *Colorado Music Educator*; and has presented papers at ISME conferences in Zimbabwe, Canada, Italy, China, and Greece, at CMS regional, national, and international conferences—including in Thailand and South Korea—and at conferences of other organizations.

**Morelli, Sarah**

Sarah Morelli is an ethnomusicologist in the Lamont School of Music, University of Denver. She is a professional performer and teacher of the North Indian classical dance style *kathak* as well as a vocalist and performer on the *sarod*. Her forthcoming book is entitled *Tales of a Modern Guru: Pandit Chitresh Das and Indian Classical Dance in Diaspora*.

**Mouffe, Jerome**

Virtuoso guitarist Jerome Mouffe has toured throughout the United States and Western Europe as a soloist and chamber musician. Highlight performances include recitals for the Omni Concert Series in San Francisco, the New York Classical Guitar Society, the MIT Little Kresge auditorium, the Austin Classical Guitar Society, the International Brussels Guitar Festival, and Boston GuitarFest, among others.

Jérôme has released his debut CD—*Capriccio*—on the VGo Recordings label in 2009. The album features early nineteenth century virtuoso Italian music. It includes caprices by Regondi, Legnani, Castelnuovo-Tedesco and transcriptions of Paganini's famous violin capricci for solo guitar.

In May 2012, Jerome graduated with a Doctor of Musical Arts degree from the New England Conservatory of Boston. His doctoral dissertation analyzes how collaboration between composer and soloist achieved an optimization of the guitar's capabilities in Robert Beaser's *Guitar Concerto* (2009). His other research interests include improvisation practices and operatic influences in early nineteenth century guitar repertoire. Jerome was invited to teach masterclasses or lecture at various universities including San Jose State University (CA), University of Wisconsin Milwaukee (WI), Acadia University (Canada), Dalhousie University (Canada), University of Sonora (Mexico), and Music Conservatoria.

Jerome has recently joined the faculty at Bridgewater State University (MA) where he teaches a private studio class, as well as general studies courses. Based in the Boston area, Jerome maintains a private guitar studio made up of talented young guitarists and advanced adult players. [[www.jeromemouffe.net](http://www.jeromemouffe.net)]

**Muñiz, Jennifer**

Pianist Jennifer Muñiz has performed in Spain, Italy, Mexico, and the United States, including Carnegie's Weill Recital Hall in New York City, and the United Nations. Dr. Muñiz has served on the faculty of Manhattan School of Music, the University of Notre Dame as an instructor and accompanist for four years, and she taught on the faculty of Indiana University South Bend from 2006-2012. With a Doctorate of Musical Arts and Masters of Music in piano performance from Manhattan School of Music, and a Bachelor's of Music from the University of Minnesota, Ms. Muñiz is an active performer and educator.

Dr. Muñiz joined the faculty of the Swinney Conservatory at Central Methodist University in Missouri as assistant professor of music, piano and theory, in 2012.

**Murphy, Paul T.**

Paul Murphy is associate professor of music theory at the State University of New York at Fredonia where he chairs the division of Music Theory, History, and Composition. Professor Murphy is the author of the Spanish/English edition *General Rules of Accompaniment: José de Torres's Treatise of 1736*, (Indiana University Press, 2000), and co-author with Joel Philips, Elizabeth West Marvin, and Jane Piper Clendinning of the second edition of *The Musician's Guide to Aural Skills* (W. W. Norton, 2011). He has authored journal articles for *Theoria*, *Studies in Medievalism*, and the *Journal of Music Teacher Education* reflecting his interest in pedagogy and the history of music theory, especially Spanish harmonic theories of the Baroque period. He has presented his music theoretical research in conferences throughout the US, and in Canada, England, Spain, Ireland, and Northern Ireland. In addition to the Ph.D. in music theory (UT-Austin) he holds the Certificat in Dalcroze Eurhythmics from Carnegie Mellon University. At SUNY Fredonia he teaches throughout the undergraduate and graduate music theory and aural skills curriculum.

**Myers, David E.**

Widely known for curricular innovation, arts collaborations, higher education administration, and lifespan learning, David Myers is Director of the U of MN School of Music. He consults for a joint European master's degree for new audiences and innovative practice and wrote curriculum for *Live from Lincoln Center*. During 21 years at Georgia State University, he founded the Center for Educational Partnerships and its nationally awarded *Sound Learning* collaboration among the university, the Atlanta Symphony Orchestra, community musicians, and area schools. His research has resulted in a monograph, articles, consultancies, and presentations on preparing musicians to engage and build value for classical music among diverse populations. He has chaired panels for the National Endowment for the Arts and keynoted meetings of the League of American Orchestras, the Lectorate for Lifelong Music Learning (Netherlands), the International Research in Music Education Conference (UK), the International Conference on Lifelong Music Learning, the College Music Society, and the Society for Music Teacher Education. Editorial committees include the *Bulletin of the Council for Research in Music Education* and the *International Journal of Community Music*, and he recently edited a section on lifespan learning for the *Oxford Handbook of Music Education*. For 10 years, he was national evaluator for League of American Orchestra programs. An accomplished organist, he currently serves on the boards of the College Music Society, the MacPhail Center for Music, and the American Composers Forum, and he is a governing member of the St. Paul Chamber Orchestra.

**Nebel, Deanna**

Deanna Nebel is a first year masters student in ethnomusicology at Kent State University, Ohio. At Kent State, she holds a teaching assistantship where she instructs online and in-classroom classes while performing in several world music ensembles. She graduated magna cum laude with a degree in music education from Westminster College in New Wilmington, PA. In her undergraduate degree, she was involved in and held leadership positions for many honors societies and service organizations. She was also active in numerous ensembles and held first chair positions in the Wind Ensemble and Symphonic Band. Deanna is a member of the Society for Ethnomusicology, The College Music Society, the National Association For Music Educators, and the Pennsylvania Music Educators Association. Her undergraduate research, *Reviving Scottish Fiddling: An Ethnographic Study of Scottish Fiddling Competitions in the United States*, was presented at Westminster College's Undergraduate Research Symposium.

**Neikirk, Anne**

Anne Neikirk is a composer whose interests include vocal and sacred music, symmetrical modes and music in nature. Her works have been performed throughout the United States and abroad, including Frosinone, Italy and Paris, France. She has participated in various festivals and conferences, including the Philadelphia Fringe Arts Festival, the North American Saxophone Alliance Biennial Conference, and several regional SCI Conferences. She is an alumna of the Brevard Music Center Summer Festival and the European American Musical Alliance Summer Composition Program. She has worked with ensembles such as the Momenta String Quartet, the University of Delaware Percussion Ensemble, the Arneis String Quartet, the Bowling Green State University Collegiate Chorale, and the Hamilton College Hill Singers. She has received commissions from various solo and chamber performers as well as the Women's Sacred Music Project and Network for New Music in Philadelphia. Anne is a recipient of the 2012 Presser Award and the Michael Iovenko Composition Fellowship. Her song cycle *Years Later* was chosen as one of two Region III finalists for the 2012 SCI/ASCAP Student Composition Commission. She holds a Doctor of Musical Arts degree from Temple University, where she now teaches courses in music theory and music appreciation. She received a Master of Music degree in composition from Bowling Green State University and a Bachelor of Arts degree in music from Hamilton College. Anne is a co-founder and former president of conTemplum, Temple University's student chapter of the Society of Composers, Inc. [www.annieneikirk.com]

**Nelson, Trevor**

Trevor Nelson is a first year graduate student at Michigan State University, pursuing a Master of Arts in Musicology. He received a Bachelor of Music degree in Instrumental Music Education from Appalachian State University in May 2013. He has served as a Teaching Assistant at Michigan State University as well as a music history tutor, instructional assistant, and research assistant while at Appalachian State. He currently holds membership to The College Music Society, the American Musicological Society, the National Association for Music Education, and Phi Mu Alpha Sinfonia. His research interests include intersections between music, pop culture, and gender, as well as music history pedagogy.

**Nemko, Deborah G.**

Pianist Deborah Nemko is an associate professor of music at Bridgewater State University and piano faculty member of New England Conservatory's Piano Preparatory and Continuing Education Program. In addition, she has served on the faculty of the International Piano Master Classes in Belgium with Mme. Diane Anderson. Deborah Nemko has appeared in concert internationally and nationally as soloist and collaborative artist, performing most recently in Japan, Korea, France and the Netherlands. Her performances include works by Dianne Goolkasian Rahbee at Weill Hall, Carnegie Hall and a recording of Rahbee's *Preludes and Toccatinas* on compact disc. In addition, Deborah has also recorded the Piano Music of Grazyna Bacewicz and will release a compact disc recording of selected piano works by Maurice Ravel in 2014.

A frequent clinician, she has given master classes in Taipei, Taiwan and the Hague, Netherlands. Her outreach concert in the remote Taiwanese village of Alisan was recognized by *The Taipei Times* as one of the first outreach concerts in Taiwan. Recent activities include a solo recital at Kwansai Gakuin University in Japan and lecture recital at The College Music Society Korea Conference on impressionism in Japanese music and its roots in both Japanese woodblock art and western art and music. Deborah presents a lecture-recital for the University of Pennsylvania Design Institute on the topic of the intersection of music and architecture at the La Schola Cantorum, Paris, France each year in a collaborative project with University of Pennsylvania Design faculty. Deborah Nemko has presented her workshop "When Given a Choice Between Fight or Flight- Choose Fight" on the topic of performance anxiety at New England Conservatory, Baylor University and the Newton Academy of Music.

Deborah is currently Board Member for Performance of The College Music Society.

### **Odell, Matthew**

The New Hampshire-born pianist Matthew Odell began his studies at the age of 10 and has since won acclaim for performances of a wide range of repertoire as a solo recitalist, soloist with orchestra, and chamber musician. He has been hailed as “excellent” by the New York Times and “brilliant . . . playing with total commitment and real abandon” by Gramophone. His performances have taken him to Carnegie Hall, Lincoln Center, the Kennedy Center, and throughout the United States, Europe, and Asia.

A passionate advocate of the music of our time, Mr. Odell frequently premieres works written for him and has worked with many prominent composers, including Pierre Boulez, John Corigliano, Mark Adamo, and Robert Aldridge. Mr. Odell’s affinity for the music of Olivier Messiaen has been seen in many critically acclaimed performances of the composer’s works.

Upcoming projects include a recital in homage to Messiaen’s wife Yvonne Loriod and performances of Messiaen’s *Catalogue d’oiseaux*.

Dr. Odell is a founding member of the Hampton Trio, a group actively involved in presenting outstanding pieces from the established repertoire alongside newly-commissioned works. His special love of the art song repertoire has resulted in countless recitals with singers from around the world. He serves on the coaching faculty of the Académie internationale d’été de Nice in France.

Mr. Odell currently teaches at The Juilliard School, where he received his doctoral degree.

### **Odello, Denise**

Dr. Denise Odello is an Assistant Professor of Music at the University of Minnesota, Morris, where she teaches a wide variety of courses in Western, non-Western, and popular music topics. Prior to her position at Morris, Dr. Odello held appointments at Occidental College in Los Angeles, California and in the Writing Program at the University of California at Santa Barbara. She also taught in the Music Department at Santa Barbara during her graduate work.

Dr. Odello holds a Doctorate and Master’s degree in Musicology from the University of California at Santa Barbara. While at Santa Barbara she was awarded the Humanities Pre-Doctoral Fellowship and the Humanities and Social Sciences Research Grant. She also holds a Bachelor’s Degree in Music Performance with a specialization in oboe from the University of California at Irvine.

Dr. Odello’s research focuses on the wind band in the nineteenth and twentieth centuries, particularly in the United States and Britain. Her doctoral work focused on the brass bands of Victorian Britain, and an essay on the American wind band and musicology was recently published in *Alta Musica*. She has been awarded a University of Minnesota Imagine Fund grant to pursue research on American youth drum corps. Dr. Odello has presented her work in a number of venues at the regional, national, and international level, including the American Musicological Society, the Society for Ethnomusicology, The College Music Society, and the International Society for the Study and Promotion of Wind Band Music.



### **Oluranti, Ayo**

In his intercultural approach to music composition, Ayò Olúrántí experiments with the fusion of elements that define Western Art music, Yorùbá and Igbo musics of Nigeria. On a broader facet, Ayò, who believes in both the traditional and the contemporary approaches to music within a postmodernist aesthetic, employs African musical processes and resources within his compositional language. Having studied pre-colonial art Yorùbá musical forms such as the Yorùbá folk opera with Akin Eúbà, he proceeded to Íràgbìjì, Nigeria to study and record dùndún music - a Yorùbá instrumental genre in 2010.

Ayò graduated from the University of Southampton, UK with first-class honours (summa cum laude) in Composition & Organ and holds an MA and a Ph.D. in Composition & Theory from the University of Pittsburgh, USA. He studied composition with Michael Finnissy and Michael Zev Gordon in the UK, and in the USA with Eric Moe, Mathew Rosenblum and Amy Williams.

Olúrántí has won several awards: Andrew Mellon Pre-Doctoral Fellowship (USA), St. Michael's Organ scholarship (UK), Tafawa Balewa Scholarship (UK), Heather Award (UK), Michael James Music Trust Award (UK), Sidney Perry Award (UK), Brereton Memorial Fund grants (UK) etc. He was the winner of the 2009 Donald Sutherland Endowment Fund Composition Competition (USA).

Ayò, whose compositions have been performed in Africa, Eurasia, North America, Russia and South America was previously the Composer-In-Residence and Associate Organist at St. Andrew's Episcopal Church, Pittsburgh, where he also conducted the Pittsburgh Festival Orchestra. He is a member of Alia Musica, Pittsburgh and Bafrik, Brazil.

### **Omiccioli, Nicholas S.**

Nicholas Omiccioli is currently a preparing future faculty fellow at the University of Missouri-Kansas City and production coordinator of newEar Contemporary Chamber Ensemble. His works have been performed throughout the United States, Canada, Italy, Austria, Lithuania, Thailand, New Zealand, and China by the Jasper String Quartet, Curious Chamber Players, DuoSolo, Ensemble Platypus, le Nouvel Ensemble Moderne, l'Orchestre de la francophonie, Society for New Music, Brave New Works, Contemporaneous, Wild Rumpus New Music Collective, and the Simon Carrington Chamber Singers, among others.

Nick has been commissioned by the Wellesley Composers Conference, Shouse Institute at the Great Lakes Chamber Music Festival, Missouri National Teachers Association, National Arts Centre in Canada, and Animus Ensemble. He has received many awards and honors, most recently, Nick was announced as a finalist in representing the United States at ISCM 2014 World Music Days in Warsaw, Poland. His primary composition teachers include James Mobberley, Chen Yi, Brian Bevelander, Paul Rudy, and Zhou Long. He has also had additional study with João Pedro Oliveira and Stephen Hartke.

### **Ortega, Juan Carlos**

Juan Carlos Ortega holds Bachelor's and Master's degrees in Violin Performance from the University of Louisville, and a DMA degree from The Ohio State University. He also holds a music degree from the National Conservatory of Music of his native city Quito in Ecuador. He has received several awards of academic achievement from these institutions, including the Outstanding Graduating Senior and the Presser Scholar Awards (UofL), as well as the University Fellowship, Outstanding Graduate Associate, and Graduate Achievement Awards (OSU). He has performed as a soloist with several orchestras and has served as concertmaster of the OSU, the National Conservatory of Music, and the Quito Philharmonic Symphony Orchestras. Honors from competitions include awards from the National Symphony Orchestra of Ecuador Young Soloist Competition (1996 and 1998), and the first prize in the Macauley Chamber Music Competition College Division (2006). Juan Carlos served as the violin GTA

of Prof. Kia-Hui Tan at the OSU Music School for three years. Currently, he teaches for the Jefferson Academy of Music at OSU and maintains a studio that includes college students and string school teachers. His teachers include Kia-Hui Tan, Patrick Rafferty, Peter McHugh, Gustavo Guíñez and Tadashi Maeda.

**Ovens, Douglas P.**

Douglas Ovens has performed his own works for solo percussion at the Akiyoshidai International Arts Village in Yamaguchi, Japan, at the Atlantic Center for the Arts, on the Philadelphia Fringe Festival and many other festivals around the United States. He has received commissions from the North/South Chamber Orchestra (New York City), the Allentown Symphony, Lehigh Valley Chamber Orchestra, Asheville Symphony as well as many modern dance companies. He performed his “Largo” for violin and piano with Tomas Cotik on the recent CMS International Conference in Buenos Aires.

His score for Gao Xingjian’s “The Other Shore” was lauded in *The Morning Call* as music “...haunting and, at times, whimsical...” which “...propelled the audience on a journey into a strange new landscape.” Of his solo CD, Douglas Ovens – Seven Improvisations (N/S 1036), *The American Record Guide* said, “His formidable mallet technique impresses me, as does his rich sense of phrasing and line.” *Percussive Notes* wrote, “Ovens is a creative composer and an excellent performer. His ideas flow easily from one instrument to the other and rhythmic and melodic material are always interesting.”

Of his piano work, *Moving Image*, the *New York Times* said it was “a work of special appeal...that has an almost conversational shape and pacing and some wonderful textural detail.”

Dr. Ovens is Professor of Music at Muhlenberg College in Allentown, PA.

**Palac, Judith A.**

Judy Palac, DMA, found her passion in the field of musicians’ wellness while writing her doctoral treatise on the biomechanics of the violin bow arm at the University of Texas in 1987. She has been mentored in her research and writing by Alice Brandfonbrener, M.D., co-founder of the Performing Arts Medicine Association (PAMA). At Michigan State University, where she is an associate professor of music education, Palac founded the interdisciplinary Musicians’ Wellness Team in 2004. She is a licensed Andover Educator in the somatic education method of Body Mapping.

Palac has published on this topic in *Medical Problems of Performing Artists*, *Bulletin for the Council for Research in Music Education*, *Music Educators Journal*, *Physical Medicine and Rehabilitation Clinics of North America*, and the *String Research Journal*, and presented at conferences for the American String Teachers Association (ASTA), ISME, NAFME, the Society for Music Teacher Education, and PAMA. Palac was chair of the Music Education Neuromusculoskeletal Health Subcommittee for the Health Promotion in Schools of Music Conference, which provided the groundwork for the NASM accreditation standard on occupational health and safety, in 2004. She presently co-chairs the PAMA Education Committee and is a member of CMS’s new Occupational Health, Safety, and Wellbeing Committee. She is also chair of the Publication Editorial Committee of ASTA.

**Parker, Craig B.**

Since 1982, Craig Parker has been on the faculty at Kansas State University, where he teaches music history and plays trumpet with the faculty brass quintet. He earned his B.M. in trumpet performance at the University of Georgia and his M.A. and Ph.D. in historical musicology at UCLA. He has also done post-doctoral work at the University of Michigan and Harvard.

Dr. Parker has presented papers on a variety of American music topics at regional, national, and international CMS conferences, including the recent international conference in Argentina. While president of the CMS Great Plains chapter, he founded the Paul Revitt Memorial Award for the most outstanding paper given by a student at that chapter's annual meeting. In 2011, he received the Distinguished Service Citation from the Society for American Music.

Dr. Parker has performed several compositions by Joan Tower, and has given papers on her music at CMS national conferences in Minneapolis, San Antonio, and Atlanta. Today's paper focuses on her contribution to the brass chamber music repertoire.

**Peters, Valerie**

Valerie Peters holds bachelor degrees in music and education from the University of Manitoba, a masters in music education degree from the University of Northern Colorado, and a doctoral degree in music education from Northwestern University. She is currently a tenured professor of music education at Université Laval in Quebec City. She taught music at Rosemount High School in Montreal for 11 years. She is the recipient of a 3-year provincial government research grant to study intercultural music education. In addition, she continues to collaborate on research regarding the identity construction of undergraduate music education students and music teacher working conditions in the province of Québec. She has just been awarded a SSHRC Insight Grant (\$ 369,999) in collaboration with three other Canadian researchers to study artistic learning and youth arts engagement in a digital age.

**Pignato, Joseph M.**

Joseph Pignato is Associate Professor of Music at the State University of New York, Oneonta where he directs the Jam Band and the Experimental Music Group. He has presented research on improvisation, composition, popular music education, and alternative music education in the United States, Europe, Israel, Australia, and Canada. In addition, Pignato is the editor of Pop! a publication of the Association for Popular Music Education, and has published in *Tanglewood II: Summoning the Future of Music Education* (GIA, 2013), in *Notations21* (Mark Batty Publishers, 2009), and in the journals *Research Studies in Music Education*, *The International Journal of Community Music*, and *Modern Drummer*. He holds degrees from Boston University (D.M.A.), New York University (M.A.), and the University of Massachusetts (B.A.).

**Pike, Pamela D.**

Pamela D. Pike is Associate Professor of Piano Pedagogy at Louisiana State University, where she coordinates the group-piano and piano pedagogy program. Previously, she served on the faculty at the University of Arkansas–Little Rock. Pike has been published in the *International Journal of Music Education*, *Clavier Companion*, *American Music Teacher*, *Music Education Research*, and *Problems in Music Pedagogy*. She has presented at conferences of the International Society for Music Education, the International Conference on Research in Music Education, College Music Society, Music Teachers National Association, and the National Conference on Keyboard Pedagogy, where she chairs the Adult Learning Committee. Her research interests include teaching older adults, group-teaching techniques, mentoring, and cognition and human learning.

### **Powell, Bryan**

Bryan Powell is an adjunct professor of music and education at Hunter College and Bergen Community College. Dr. Powell also serves as the Executive Director of GOAL- Giving Open Access to Learning, a 501(c)(3) nonprofit organization that provides enrichment and academic programming to under-served students in East Harlem, NY. He is a music educator with elementary and secondary experience in the New York City public school system. Bryan is well-experienced gigging musician and has performed in several professional bands sharing the stage with Grammy and CMT award winning artists. He is a highly active fundraiser and advocate for music education, especially for those programs targeting students in disadvantaged communities. He has presented at several research conferences in the areas of popular music pedagogy and music technology. His research interests include alternative music education, informal learning practices, popular music education, urban education, music technology, philosophy of music education, and community music research.

### **Quell, Michael**

Michael Quell has received a number of commissions and prizes for his compositional work (Kunstpreis Frankfurt 1989, International Composition Award 1989 Berlin, selection for premiere at the Gaudeamus Competition 1988 Amsterdam, International Elisabeth Schneider prize 2003 Freiburg, FIFA cultural-project "Globusklänge" 2006 Stuttgart, Barlow Commissioning Award 2011 etc.). His works have been performed at many international festivals such as Semaine Européenne des Musiques d'Aujourd'hui Paris, Festival de musique Montreux/Vevey, Gaudeamus Music Week Amsterdam, Internationale Ferienkurse Darmstadt, Slowind-Festival Ljubljana, Soundscape Festival Pavia and Maccagno, Chamber Music America, Los Angeles, Festival "the cutting edge" New York City, Witten, Cortona, Santiago de Chile, Perth, Melbourne, Vienna etc.) as well as being recorded by numerous domestic and foreign broadcasting companies. His compositions are published by Tonos, Baden Baden. CD records (NEOS, Bayer, Dabringhaus).

One of the centres of gravity in Quell's work is research into the compositional possibilities of interdisciplinary dialogue.

Michael Quell was born in 1960. He studied classical guitar at the Musikhochschule in Frankfurt/Main with Heinz Teuchert as well as harmony and counterpoint, conducting and musicology. At the same time he studied composition with Hans-Ulrich Engelmann and also philosophy and theology at the J.W. Goethe University in Frankfurt. From 1985-89 he studied composition in the masterclass Rolf Riehm at the Musikhochschule Frankfurt and continued his studies with Izhak Sadaj (Paris, Tel Aviv). Michael lives as a composer in Fulda, Germany, teaches at various Academies and as a guest lecturer at several universities (Würzburg, Dresden, Paris, Innsbruck etc.). Since 2007 he has a lectureship in composition, analysis and musicology at the J. W. Goethe University in Frankfurt.

### **Radbill, Catherine Fitterman**

Catherine Fitterman Radbill is the Director of the New York University Steinhardt School's Undergraduate Music Business Program. As professor of music business at New York University, she teaches music entrepreneurship, concert management, international music business, and the introductory course for music business studies. Fitterman Radbill is active in entrepreneurship education in the field of music. She was a member of the faculty team who successfully secured a \$1Million matching grant from the Ewing Marion Kauffman Foundation, to be used for the dissemination of interest and capability in entrepreneurial activity at NYU beyond the confines of the Stern School of Business. A classically trained pianist with degrees in piano pedagogy and arts administration, Fitterman Radbill launched the Entrepreneurship Center for Music at the University of Colorado at Boulder in 1998. She relocated to New York City in August 2002 to begin teaching at NYU. Fitterman's professional experience includes a mix of working and teaching in the arts from both a for-profit and not-for-profit perspective. In

addition to her work as a professor, she has served as a concert promoter and producer (University of Colorado), artist manager (Columbia Artists Management), orchestra administrator (Cincinnati Symphony), and major gifts fundraiser (Allied Jewish Federation/Denver and University of Colorado–Boulder).

**Rees, Fred J.**

Dr. Fred J. Rees is Professor of Music, Chair, and Advisory Board Chair of the Department of Music and Arts Technology at IUPUI. He came to Indianapolis in 1999 from the University of Northern Iowa, where he developed the first graduate music education degree program in the country to be broadcast at a distance over the state's interactive television network. He has contributed to adapting the Master of Science in Music Technology as a live, videostreamed degree program with worldwide student enrollments. He has also designed the Bachelor of Science in Music Technology degree program, that integrates music technology throughout the curriculum. Prior academic appointments included New York University and the University of Queensland (Australia). His career interests have included distance learning, string education, double bass and piano performance, and music technology. More recent interests include music cognition and interdisciplinary research.

Dr. Rees holds a Doctor of Musical Arts from the University of Southern California and a Bachelor of Science in Music Education and a performance certificate in double bass from the Crane School of Music (SUNY-Potsdam).

**Reese, Jill A.**

Jill Reese is assistant professor of music education at the State University of New York at Fredonia, and holds degrees from Temple University, the University of Michigan and Michigan State University. She taught vocal and general music for seven years in the public schools of Michigan, and early childhood music in Michigan and Pennsylvania. She is published in the Music Educators Journal and has presented research and practical clinics at state, regional, national, and international conferences: NAFME, AERA, SMTE, Suncoast Music Education Research Symposium, New Directions in Music Education, International Association for the Study of Child Language, Mountain Lake Colloquium, Early Childhood Music and Movement Association, Gordon Institute for Music Learning, and American Orff-Schulwerk Association.

**Reid, Molly**

Molly Reid is a senior Piano Performance major at Appalachian State University. She has served as an instructional assistant in music theory and history since January 2013 and a music theory tutor since 2012. She also works as an undergraduate research assistant with Dr. Jennifer Snodgrass. Recently, she presented at the National Conference for Undergraduate Research in La Crosse, Wisconsin. Named the 2013–14 Presser Scholar at the Hayes School of Music, Ms. Reid is a member of Pi Kappa Lambda, Phi Kappa Phi, and the Heltzer Honors College. After graduation, she plans to pursue graduate studies in piano and music theory.

**Riggs, Robert D.**

Dr. Robert Riggs, Professor of Music History and Violin at the University of Mississippi, holds degrees from the University of New Mexico and Harvard University (Ph.D. in Musicology). His background also includes extensive violin study with Emanuel Borok and Dorothy DeLay. Riggs spent fifteen years as a professional orchestral and chamber musician in Boston and Germany, and has taught at the New England Conservatory of Music and the University of Utah. He is violinist with the Oxford Piano Trio, which has performed over seventy-five works from the standard repertoire and has been heard by audiences in Germany, Canada, and throughout the Southeastern United States.

Riggs has lectured at many regional and national meetings of the American Musicological Society and The College Music Society, and at international conferences in Lancaster, Amsterdam, Berlin, London, Salzburg, and Toronto. In addition to contemporary music, his research interests include Mozart, aesthetics, and relationships between music and dance. His publications include articles in the *Musical Quarterly*, *Journal of Musicology*, *College Music Symposium*, and *Mozart-Jahrbuch*; and, with Christoph Wolff, he edited a book on the string quartets of Haydn, Mozart, and Beethoven for Harvard University Press. His book *Leon Kirchner: Composer, Performer, and Teacher* was published in the Eastman Studies in Music Series (University of Rochester Press) in 2010.

**Robards, Casey**

Casey Robards is a collaborative pianist and vocal coach known for her versatility, imagination, and sensitive musicality. She has given recitals with singers and instrumentalists throughout the United States, as well as France, Brazil and Costa Rica. Recent performances include recitals with soprano, Ollie Watts Davis; soprano Karen Slack; flutist Bonita Boyd; duo piano recitals with her husband, Anthony Patterson, and chamber music concerts as a founding member of the KO Trio (Donna Shin, flute and Ji Yon Shim, cello). A committed coach and pedagogue, Dr. Robards is currently a collaborative piano professor at Central Michigan University and faculty artist at the Bay View Music Festival (Bay View, MI). Previous faculty appointments include the Oberlin Conservatory, the Jacobs School of Music at Indiana University, and numerous summer festivals. Casey was Resident Pianist with Indianapolis Opera in 2012 and as a Tanglewood fellow in 2004 and 2005 received the Henri Kohn Memorial Award. Dr. Robards completed the B.M., M.M., and D.M.A. at the University of Illinois at Urbana-Champaign where her dissertation was on the African American pianist-composer, John D. Carter [[www.caseyrobards.com](http://www.caseyrobards.com)].

**Roberts, Jeffrey**

As composer and improviser, Dr. Jeff Roberts integrates different elements of music styles and cultural traditions that sonically and aesthetically resonate. His work in improvisation coupled with his study of *guqin* in China all from a performance-based resource from which he forms his compositional language. His compositions have been performed at concerts and festivals in the US, Europe and Asia by ensembles such as Ensemble Emex, Music from China, Ensemble Interface, Mikrococosmos, Wet Ink Ensemble, members of Eighth Blackbird, No Left Notes Ensemble. He has received commissions from Philharmonisches Ochester Cottbus, Dinosaur Annex, Ensemble Emex, Boston Chamber Orchestra. He is currently writing new works for Music from China, I/O Ensemble and flutist Orlando Cela. His creative and scholarly work has been recognized with awards and residencies including a Fulbright Fellowship to China, Kaske Fellowship Prize, CET Outstanding Scholar Award and residencies the Virginia Center for the Creative Arts, the STEIM Foundation. He has been a composition fellow at Wellesley Composer Conference, Music 09 Switzerland and June in Buffalo, and guest composer and composer in residence at the University of Indianapolis and with Ensemble Emex at the Folkwang Museum in Essen, Germany. He tours worldwide performing *guqin* traditional music and modern improvisation using Max-MSP. He is currently Visiting Assistant Professor of Composition at Williams College. He is also music artistic director at Yishu-8 Art Space in Beijing and founded the *Music*

*Beyond the Moongate International Chamber Music Festival* in Beijing, China. He holds a Ph.D. in Music Composition and Theory from Brandeis University.

**Robison, John O.**

John Robison is Professor of Musicology and director of the Early Music Ensemble at the University of South Florida in Tampa. He received his doctorate in musicology/performance practice from Stanford University in 1975, and has been a professor at the University of South Florida since 1977. The author of *A Festschrift for Gamal Abdel-Rahim, Johann Klemm: Partitura seu tabulatura italica*, and *Korean Women Composers and Their Music* (CMS, 2012), his research interests include Renaissance lute music, German Renaissance composers, the seventeenth-century fugue, performance practices, and contemporary composers from diverse African, Asian and Latin American cultures. A versatile musician who performs professionally on plucked string, bowed string, and woodwind instruments, he has done numerous solo Renaissance lute recitals over the past thirty-seven years, and also performs regularly on the archlute, theorbo, viola da gamba, Renaissance/Baroque recorders, Renaissance double reeds, Baroque oboe, and modern oboe/English horn. His articles on Renaissance, Baroque, and Twentieth-Century topics have appeared in various American, European and Asian journals, and his presentations as a scholar and a performer have taken him to many parts of Asia, Australia, Africa, Europe, and North America. The program chair for The College Music Society International Conference in Korea (2011), he has also hosted two CMS Southern Chapter conferences, and serves on the CMS International Initiatives Committee. His forthcoming publications include a scholarly edition of the works of Jacob Meiland (1542-1577) for the American Institute of Musicology, a book on Indian composer John Mayer, and the *pansori* compositions of Lee Chan-Hae.

**Rodgers, Stacy D.**

Stacy Rodgers is a professor at the University of Mississippi where he is head of keyboard studies and collaborative piano. He earned degrees in piano performance from Southern Methodist University and in piano pedagogy and literature from the University of Texas at Austin. Mr. Rodgers teaches piano performance, piano literature, private lesson and group piano pedagogy, collaborative piano and chamber music. He performs frequently with his wife Diane Wang as a piano duo and with faculty colleagues from all performance areas. At the national level, Rodgers has performed with members of the New York Philharmonic, University of Michigan wind faculty, violinist Scott St. John, soprano Kallen Esperian, and Rolf Smedvig, founder and lead trumpet of the Empire Brass Quintet, and many others. In a typical year, he performs more than twenty different full-length programs. Compact disc recordings include *Fantaisie Brillante: A Cornet Retrospective* (Centaur CRC 2743), and *Twelve Celebrated Fantaisies and Airs Varies by Jean-Baptiste Arban* (Centaur CRC 2917), both featuring a collaboration with Charles Gates, cornet; *Close to Home: Music of American Composers* with Michael Rowlett, clarinet (Albany TROY1385); and *American Masterpieces for Piano Duo* (Albany TROY1427) with the Wang-Rodgers Piano Duo.

**Roelofs, Laura Leigh**

Laura Leigh Roelofs is Associate Professor of Violin at Wayne State University. Dr. Roelofs maintains an active schedule of solo and chamber music recitals; in recent years she has performed in venues throughout Southeast Michigan as well as in Virginia, California and Timisoara, Romania. Since 2005, she has served as Assistant Concertmaster of the Michigan Opera Theatre Orchestra. Dr. Roelofs performed for fourteen seasons as Associate Concertmaster of the Richmond Symphony Orchestra, and as a member of the Oberon String Quartet, artists-in-residence at St. Catherine's and St. Christopher's Schools in Richmond. She has served on the faculty of Virginia Commonwealth University and as Artist-Teacher of Violin and Viola at Georgia State University in Atlanta. While in Georgia, she toured the Southeast as violist of the Atlanta Chamber Players. Dr. Roelofs has appeared as soloist with a number of orchestras, including the Baltimore Symphony and the Richmond Symphony; she has

recorded on the Naxos, Klavier and Living Music labels. She holds a B.Mus. in Violin Performance from Boston University's School of Fine Arts, where she was a student of Roman Totenberg; she received both M.M and D.M.A. from the Catholic University of America where she studied with Robert Gerle.

**Rohwer, Debbie A.**

Dr. Debbie Rohwer is a Professor of Music and serves as the Chair of the Division of Music Education at the University of North Texas. Dr. Rohwer received her Bachelor's degree at Northwestern University, her Master's degree at the Eastman School of Music, and her Ph.D. degree at the Ohio State University. A specialist in instrumental music education, Dr. Rohwer teaches methods courses and supervises student teachers at the undergraduate level, and teaches the research and statistics courses, and a pedagogy course at the graduate level. In 1997, Dr. Rohwer founded the Denton New Horizons Senior Citizen Beginning Band. She currently serves as conductor, administrator and arranger for the band. In her research, Dr. Rohwer has concentrated on skill learning of musicians at various experience levels. She has been published in numerous research journals, and serves on state and international research review boards. She is a member of the steering committee of the North American Coalition for Community Music and is the immediate past chair of the NafME Adult and Community Music Education SRIG.

**Royse, David M.**

Dr. David Royse is Coordinator and Associate Professor of Music Education at the University of Tennessee, where he instructs undergraduate courses in instrumental music education, and graduate courses in research and foundations of music education. Prior to his appointment at UT in fall of 2000, he was on the faculty of Kansas State University for 10 years. He received his bachelor's and master's degrees in music education from Austin Peay State University, and his doctoral degree from Kent State University.

**Russell, Eileen Meyer**

Eileen Meyer Russell, Associate Professor of Music at Southwestern University in Georgetown, TX and Principal Trombonist in the Round Rock (TX) Symphony Orchestra, holds degrees from the Jacob's School of Music at Indiana University in Bloomington, Indiana (Bachelor and Doctor of Music) and the University of Northern Iowa in Cedar Falls, Iowa (Master of Music). She studied with M. Dee Stewart at IU and with Jon Hansen at UNI. Dr. Meyer Russell teaches Applied Music Lessons and Music Theory and Solfege courses at SU. She has published articles about brass pedagogy and on the use of technology in the classroom and the applied music studio in *The Horn Call*, the *Instrumentalist*, the *International Trombone Association Journal*, the *International Tuba Euphonium Association Journal*, the *National Association of College Wind and Percussion Instructors Journal*, and the *Southwestern Musician*. She has presented clinics, papers or performances throughout the United States, in Germany, in Jamaica, and at College Music Society national and regional conferences, International Trombone Association festivals, International Tuba Euphonium Association conferences, Midwest International Band and Orchestra conferences, the New York State School Music Association conference, the Texas Bandmasters Association conference, and Texas Music Educators Association conferences. Dr. Meyer Russell previously taught at Austin Peay State University in Clarksville, Tennessee, Blue Lake Fine Arts Camp in Twin Lake, Michigan, Del Mar College in Corpus Christi Texas, and Vincennes University in Vincennes, Indiana. She is Trombone Clinician and Artist Representative for C.G. Conn/Selmer Musical Instruments.



**Ruthmann, Alex**

S. Alex Ruthmann is Assistant Professor of Music Education at the University of Massachusetts Lowell where he teaches graduate and undergraduate courses at the intersection of music, education and technology. Prior to his appointment, he served on the music education faculty at Indiana State University and taught general music at Cranbrook Kingswood Middle School in Bloomfield Hills, Michigan. He currently serves as President of the Association for Technology in Music Instruction, Past Chair of the Creativity special research interest group of the Society for Research in Music Education, as Co-Editor of the *International Journal of Education & the Arts*, and serves on the editorial/advisory boards of the *British Journal of Music Education* and *Journal of Music, Technology, and Education*. His current research explores new media musicianship, computational creativity, the creative processes of audio engineers and producers, and the development of music technologies for use in school- and community-based programs for children. Dr. Ruthmann is currently a Co-PI on a \$450,000 National Science Foundation grant exploring the teaching of computational and musical thinking. Active in social media, you can follow his curated posts on music learning, teaching and technology as @alexruthmann on Twitter.

**Sala, Aaron J.**

Aaron J. Salā is Assistant Professor of Hawaiian Music and Ethnomusicology at the University of Hawai'i at Mānoa. As an academic, his main research area is gender and sexuality in relation to the performance and cognition of Hawaiian music, particularly in (biological) male falsetto-singing and male hula-dancing. As a professional musician, he has served as the Music Director for Walt Disney Entertainment's production of Disney's Aulani Resort and Spa, working with such artists as Bette Midler and Kristin Chenoweth. As a recording artist, he is recipient of numerous awards, including the Nā Hōkū Hanohano Award for Most Promising Artist of 2006 from the Hawai'i Academy of Recording Arts. Salā is currently completing doctoral studies in ethnomusicology at the University of Hawai'i at Mānoa.

**Sarath, Ed**

University of Michigan–BIO PENDING

**Sarrazin, Natalie**

Natalie Sarrazin is an ethnomusicologist and music education specialist in the Department of Theatre and Music Studies at the State University of New York, Brockport. She researches the film music of northern India and is author of *Indian Music for the Classroom*.

**Scheib, John W.**

John W. Scheib is Director of the School of Music and Associate Professor of Music Education at Ball State University. Prior to his current appointment, he served the school as Associate Director, Coordinator of Undergraduate Programs, Primary Departmental Advisor, and as a member of the faculty teaching graduate and undergraduate courses in instrumental music education and research methodology. Dr. Scheib's scholarly pursuits include investigations into the beliefs and practices of music teachers and their students, music teacher socialization/identity construction and related job (dis)satisfaction, and music education reform. His research has appeared in the *Journal of Research in Music Education*, *Update: Application of Research in Music Education*, *Journal of Music Teacher Education*, *Arts Education Policy Review*, and *Music Educators Journal*. Dr. Scheib regularly presents papers at various national conferences each year, including those annually/biennially sponsored by The College Music Society, National Association for Music Education, Society for Music Teacher Education, and the National Association of Schools of Music. Dr. Scheib serves often as a research and curriculum consultant, grant and conference paper proposal evaluator, textbook and journal manuscript reviewer, and is currently a member of the editorial committee for the *Journal of Music Teacher*

*Education.* A Wisconsin native, he holds degrees from the University of Wisconsin-Whitewater (BM) and University of Wisconsin-Madison (MM & Ph.D.).

### **Schreibeis, Matthew**

Matthew Schreibeis is Visiting Assistant Professor at Saint Joseph's University. Previously he taught at the University of Pennsylvania and Korea University. His teaching spans courses in western music theory, music history, American music, film music, and chamber music. In addition, he has designed and taught courses on Korean traditional and contemporary music and popular culture.

A widely-performed composer of music for both western and Korean instruments, his music has been performed throughout the U.S. and internationally, at the Juilliard School, the University of Chicago, Berlin's Universität der Künste, the June in Buffalo Festival, the Hindemith Foundation in Switzerland, and the National Gugak Center in Korea, by New York New Music Ensemble, ensemble green, and members of eighth blackbird and Alarm Will Sound, among others. Honors include commissions by the Hanson Institute for American Music, Seoul Foundation for Arts and Culture, and the University of Nevada, Las Vegas; grants from the American Composers Forum and the University of Pennsylvania; residencies at Yaddo, Virginia Center for Creative Arts, and Kimmel Harding Nelson Center; 1st Prize in the NACUSA Young Composers Competition; and a full fellowship to the 2013 Aspen Music Festival.

Matthew Schreibeis received degrees from the Eastman School of Music (B.M.) and the University of Pennsylvania (Ph.D.).

He is Artistic Director of Sound Dialogue Project, an ensemble dedicated to the interface between traditional and contemporary musics. [<https://sites.google.com/site/mschreibeis>]

### **Schwartz-Kates, Deborah**

Deborah Schwartz-Kates is Associate Professor and Chair of the Musicology Department at the University of Miami. Her research focuses on Latin American music and national identity. She has authored the book, *Alberto Ginastera: A Research and Information Guide* (Routledge, 2010), which is a comprehensive resource on the composer and the first published study on the subject in English. A second book, *Revealing Screens: The Film Music of Alberto Ginastera* (Oxford University Press, forthcoming) explores the composer's eleven full-length film scores, which combine commercial and artistic styles to produce a new form of modernist Argentine film music.

Professor Schwartz-Kates has authored an extended chapter on Argentina and the Río de la Plata region for a textbook on Latin American music published by W. W. Norton (2012). Additionally, her research has appeared in the *Musical Quarterly*, *Music Library Association Notes*, *Journal for the Society of American Music*, *The Americas*, *The New Grove Dictionary of Music and Musicians*, the *Yearbook for Traditional Music*, the *Latin American Music Review*, and *Die Musik in Geschichte und Gegenwart*. She has received fellowships from the National Endowment for the Humanities, the Pro Helvetia National Arts Council of Switzerland, and the Paul Sacher Foundation in Basel, Switzerland. She is a contributing editor to the *Handbook of Latin American Studies*, produced in the Library of Congress, where her responsibilities include coverage of the music of Argentina, Uruguay, Paraguay, and Chile.

### **Scott, James C.**

University of North Texas—BIO PENDING

**Seesholtz, John C.**

A native of San Antonio, Texas, John Seesholtz earned a Master's degree in Vocal Performance at the University of Michigan, and the Doctor of Musical Arts degree at the University of North Texas. Operatic performance credits include: *Così fan tutte* (Guglielmo), Verdi's *Falstaff* (Ford), *Gianni Schicchi* (Gianni Schicchi, Simone), and *Xerxes* (Ariodante). He has also performed as baritone soloist in the Fauré *Requiem*, Beethoven's *Symphony No. 9*, Mozart's *Requiem*, Haydn's *Lord Nelson Mass*, the *Five Mystical Songs* and *Dona Nobis Pacem* by Vaughn Williams, Durufle's *Requiem*, and numerous performances of Handel's *Messiah*. His singing has been recognized by awards including the Irwin Bushman Award as one of the top twelve national finalists in the National Association of Teachers of Singing Artist competition, and as a finalist for the San Francisco Opera's Merola program.

John is currently an Assistant Professor of Music at Colorado State University in Fort Collins. The topic of his doctoral thesis is the unpublished works of the AIDS Quilt Songbook, and he is working with several composers to bring this music to publication.

**Sehman, Melanie**

Melanie Sehman is a percussionist and teacher based in Brooklyn, New York specializing in contemporary music. She has performed and participated in residencies at the Banff Centre, Princeton University, Symphony Space, Park Avenue Armory, Bang on a Can Summer Festival, Bellingham Electronic Arts Festival, and many others. Her research interests include American experimental music of the twentieth-century, gesture and performance practice in electro-acoustic music, and music theory pedagogy. A graduate of the Eastman School of Music, Melanie teaches music theory and percussion at City University of New York, Queensborough.

**Seminatore, Gerald**

New England native Gerald Seminatore began his professional musical career as a chorister in the Boston musical scene, where he performed with groups including the Handel and Haydn Society and Emmanuel Music. American operatic appearances have included roles with the Chautauqua, Dayton, Glimmerglass, Oakland, Santa Fe, and West Bay opera companies. He made his European debut at England's Aldeburgh Festival, and then went on to become a member of the solo ensemble at Germany's Dortmund Opera. He was also regular guest artist at the Frankfurt am Main Opera, Kaiserslautern's Pfalztheater, and the Bremen Opera. Concert and oratorio work has included appearances with many orchestras and choral ensembles in the United States. As a song recitalist, he has appeared in more than fifty recitals in a variety of professional and university venues in the USA, England, Germany, and France.

Gerald's performances have been praised in publications such as the London Times, Opera News, and San Francisco Classical Voice, and further recognized with awards from the MacAllister Foundation for Opera Singers, the Metropolitan Opera National Council, and the Oratorio Society of New York. He earned the Master's and Doctor of Musical Arts degrees at the University of Cincinnati College-Conservatory of Music.

Gerald is currently a member of the Fine Arts faculty at Pepperdine University in Malibu, California. He is the director of the Spacious Vision Song Project, a collective of artists dedicated to bringing art song to diverse audiences.

**Semmes, Laurie R.**

Laurie Ruth Semmes was born in Madison, Wisconsin. Raised in Manitowoc, Wisconsin, she attended Lawrence University and, in 1983, earned the Bachelor of Music degree in music education. Laurie went on to complete the Master of Arts degree, also in music education, at the Eastman School of Music of the University of Rochester in 1985.

Relocating to Sarasota, Florida, Laurie served as a private school band director while performing as a French hornist on a contractual basis. In 1993, she began graduate studies in ethnomusicology at The Florida State University (FSU). After completing the Ph.D. in August of 2002, Laurie was hired by FSU to fill a one-year visiting assistant professorship. In August of 2003, Laurie accepted the position of Assistant Professor of Ethnomusicology in the Mariam Cannon Hayes School of Music at Appalachian State University, where, in 2009, she was awarded tenure and promotion to the associate professor level. Her research interests include Ukrainian-American bandura education and performance, the relationship between music and propaganda, Cuban music and culture, and exoticism in the musical theatre. She has presented papers at international conferences in Italy and Ukraine, national and regional conferences of the Society for Ethnomusicology, and conducted workshops for the North Carolina Music Educators Association (NCMEA). Laurie recently returned from Bali, Indonesia, where she pursued video documentation of a gamelan built specifically for the ASU Hayes School of Music. Her article, entitled "Shaker Oats: Fortifying Musicality" was published in the June 2010 issue of the Music Educators Journal.

**Shaftel, Matthew R.**

Matthew R. Shaftel, Distinguished Associate Professor of Music Theory and Director of Liberal Studies at the Florida State University, received Ph.D. and M.Phil. degrees from Yale University. He holds a B.A. degree in Music and Education, also from Yale University. He has won three major teaching prizes and is a quarterfinalist for the Grammy Music Educator Award. Currently acting as president of Music Theory Southeast, he recently completed four-years as editor of MTO, a journal of the Society for Music Theory, and is a component editor for College Musical Symposium. His numerous publications and presentations reflect an interest in opera, as well as in texted music from 1845-1945, including articles on Schubert, Schoenberg, Webern, Stephen Foster, and Cole Porter. His book-length publications include a critical edition of Anton Webern's early music, a textbook published by Hayden McNeil, and an aural skills textbook, published by Oxford University Press in 2013. At home, he is director of FSU's Music Living Learning Center (Cawthon Hall), director of music at Good Shepherd Church, and the president of the Tallahassee Youth Orchestras. Finally, he also has a great deal of practical experience as a performer of these songs. He has given solo recitals throughout the US and parts of Europe, and spent six years as the director of the Asolo Song Festival and Institute for Song Interpretation, which took place in northern Italy.

**Shannon, Pamela**

Dr. Shannon holds a DM in Vocal Performance from Indiana University, an MM from the State University of New York, and a BM from the University of Toronto. In addition, she holds an Associateship (ARCT) in Piano Performance from the Royal Conservatory of Music in Toronto and has studied at the Israel Vocal Institute in Tel Aviv, the Wesley Balk Institute in Minneapolis, the Banff School of Fine Arts in Banff, Alberta, and the Royal College of Music in London, England.

Soprano, Pamela Shannon has performed extensively in oratorio, opera, and recital. As a soprano soloist, she has performed with the Amadeus Choir of Greater Toronto, the Bach Elgar Choir of Toronto, the Hamilton Symphony, Peterborough Symphony, Omaha Chamber Symphony, and Omaha Symphonic Chorus, Tri Cities Opera, the Grace Chorale, the St. Joseph Symphony and the Calgary Mozart/Schubert Festival in works that include Handel's Messiah, Bach's St. Matthew Passion,

Mendelssohn's Elijah, the Fauré Requiem, Haydn's Mass in Time of War, Bachianas Brasileiras #5 by Villa Lobos, Carmina Burana by Carl Orff, and the Mozart C minor Mass. Ms. Shannon was a finalist in the Center for Contemporary Opera's International Vocal Competition in New York City. She presented a lecture recital "Ariettes oubliées (Forgotten Songs) by Claude Debussy" at the 2010 CMS National conference. Her article "The Solo Songs of Gioachino Rossini" was published in the March/April 2010 issue of the Journal of Singing.

**Sherburn, Rebecca**

University of Missouri–Kansas City–BIO PENDING

**Shulstad, Reeves**

Reeves Shulstad, Ph.D. is Associate Professor of Musicology at Appalachian State University. She teaches Music History, Introduction to World Music and Music and Gender. Her current research includes the music and career of microtonal composer Tui St. George Tucker along with issues of student engagement and assessment in large enrollment music courses. She is long-time member of CMS, having served as Program Chair and President of the Mid-Atlantic Chapter. She is also an active member of the American Musicological Society.

**Silverman, Marissa D.**

Marissa Silverman is currently Assistant Professor and Coordinator of Undergraduate Music Education at the John J. Cali School of Music of Montclair State University. Prior to her post, she taught secondary school band, general music, and English literature in New York City. A Fulbright Scholar, her research interests include urban music education, music and social justice, interdisciplinary education, community music, secondary general music, curriculum development, and topics in the philosophy of music and music education. In addition to articles in *The International Journal of Music Education*, *Music Education Research*, *Research Studies in Music Education*, and *The International Journal of Community Music*, she has published invited book chapters in *The Oxford Handbook of Music Education Philosophy, Music, Health and Wellbeing*, and *The Oxford Handbook of Music Education*. She is also an active professional flutist in New York City.

**Smaldone, Edward**

Edward Smaldone is Professor of Music and the Director of the Aaron Copland School of Music at Queens College. His composition teachers include George Perle, Ralph Shapey, Henry Weinberg and Hugo Weisgall. Smaldone is the recipient of awards such as the Goddard Lieberston Fellowship from the American Academy of Arts and Letters, as well as grants and awards from ASCAP, The Macdowell Colony, Yaddo Corporation, The Charles Ives Center for the Arts and the American Music Center. Smaldone's music has been performed by the Munich Radio Orchestra, the Denver Chamber Orchestra, The Memphis Symphony and many other ensembles throughout the United States, Canada and Europe. An active composer for the dance, Smaldone arranged music by and attributed to Pergolesi which has been performed worldwide by Mikhail Baryshnikov's White Oak Dance Project. Other collaborations have been with the Hartford Ballet and the dancer-choreographer Yin Mei.

**Smart, Gary**

Gary Smart's career has encompassed a wide range of activities as composer, classical and jazz pianist and teacher. A true American pluralist, Dr. Smart composes and improvises a music that reflects an abiding interest in Americana, jazz, and world musics, as well as the Western classical tradition. His work has been supported by the Guggenheim Foundation, the Ford Foundation, the Music Educator's National Conference, the Music Teacher's National Association and the National Endowment for the Arts.

Smart's music has been performed in major venues in the U.S., including the Kennedy Center and Carnegie Hall, as well as venues in Europe and Asia. Dr. Smart has spent two residencies in Japan, teaching in programs at Osaka University and Kobe College. He has also taught in Indonesia as a "Distinguished Lecturer" under the auspices of the Fulbright program. Several CD's of his music are available on Albany Records. Gary Smart is currently a "Presidential Professor of Music" at the University of North Florida.

**Smith, Gareth Dylan**

Gareth Dylan Smith is a drummer, teacher and scholar based in London, England. He plays mostly rock, punk, folk, blues and musical theatre, and has performed, recorded, taught, and presented his research on four continents. Gareth writes for DrDrumsBlog.com and is Editor at SUS Music.

**Smith, Janice P.**

Janice P. Smith is Associate Professor of Music Education and undergraduate coordinator of music education at the Aaron Copland School of Music, Queens College, City University of New York. Her teaching responsibilities include courses in music education philosophy, general music methods, and composition pedagogy. She has presented at numerous state, division, and national conferences and has published articles addressing composition in music education and working with unpitched singers. She is the research chair for the New York State School Music Association. In addition to various book chapters in edited publications dealing with urban education and/or composition pedagogy, she is the co-author (with Michele Kaschub) of the book *Minds on Music: Composition for Creative and Critical Thinking* (Rowman & Littlefield, 2009).

**Snodgrass, Jennifer Sterling**

Jennifer Snodgrass is an associate professor of music and director of graduate studies in the Hayes School of Music at Appalachian State University. Snodgrass holds a B.M. in vocal performance from Meredith College and M.M. in music theory from the University of Tennessee. Snodgrass earned a Ph.D. from the University of Maryland where her research focused on computer-assisted instruction and pedagogy.

Snodgrass is extremely active in researching technology and its relation to theory pedagogy. Her research in the efficacy of Tablet PCs can found in *The Impact of Tablet PCs and Pen-Based Technology on Education* and was recently recognized as the 2012 College Music Society Technology Initiative Award winner. Other research has been published in the *Journal of Technology in Music Learning*, *Music Theory Online*, *Sacred Music*, *Journal of Music Theory Pedagogy*, and *Music Educators Journal*. Along with Dr. Susan Piagentini, Snodgrass serves as the co-author of *Fundamentals of Music Theory* (Pearson, 2012). Her latest textbook, *Contemporary Musicianship: Analysis and the Artist*, will be published by Oxford University Press in 2014.

She has received awards in relation to excellence in undergraduate education, including the National DyKnow Educator, the Plemmons Leadership Medallion, and the Hayes School of Music Outstanding Teaching Award.

Snodgrass is currently the president of the Mid-Atlantic chapter of The College Music Society and the co-chair of the Student Advisory Council. She recently was appointed to the editorial board for the Journal of Music Theory Pedagogy and is the co-chair of the newly launched Music Theory Pedagogy Online.

### **Solomon, Nanette Kaplan**

Nanette Kaplan Solomon, pianist and Professor of Music at Slippery Rock University, performs frequently as soloist and chamber musician. She has presented lecture-recitals at The College Music Society national conferences in San Diego, Savannah, Cleveland, San Juan, Denver, Santa Fe, Kansas City, Miami, Quebec City, San Antonio, Atlanta, Portland (OR), Minneapolis, and Richmond, and has performed at the international conferences in Berlin, Vienna, Kyoto, Limerick, Costa Rica, Madrid, Croatia, and Korea. Dr. Solomon's involvement with the works of women composers has led to invitations to perform at several Feminist Theory and Music conferences, the American Music/American Women symposium in Boulder, Colorado, the Athena Festival in Murray, Kentucky as well as at seven of the International Festivals of Women Composers held at Indiana University of Pennsylvania. She has been a soloist with orchestras in Connecticut, New Jersey, Massachusetts, as well as featured artist with the Butler (PA), Youngstown and Pittsburgh Symphony Orchestras. Dr. Solomon has also performed at the Phillips Collection and the French Embassy in Washington, D.C., Wigmore Hall in London, the Lincoln Center Library in New York City, and the Mozarteum in Salzburg, Austria. A former board member for performance of The College Music Society, she also served on the editorial board of the American Music Teacher. She recently completed a term as board member of the IAWM and is currently Immediate Past-President of the Pennsylvania Music Teachers Association. Her three compact discs- piano music of Nikolai Lopatnikoff (Laurel), Character Sketches and Sunbursts (Leonarda) have received critical acclaim.

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

### **Song, Anna**

Anna Song is Assistant Professor and Director of Choirs at Linfield College. She has a B.A. in composition from UCLA and a M.M. in conducting from Yale University. In addition to teaching, she is also Artistic Director of *In Mulieribus*, a female vocal ensemble dedicated to the performance of early music. She is pursuing her doctoral degree at Columbia University.

### **Sorkin, Suzanne**

Suzanne Sorkin (b. 1974) is active as a composer and educator. She has received awards and commissions from the Fromm Music Foundation at Harvard University, Chamber Music Now, Violin Futura, Third Millennium Ensemble, counter)induction, ASCAP, Meet the Composer and others. Her work has been programmed on Piano Spheres in Los Angeles, Washington Square Contemporary Music Society in New York City, Denison University New Music Festival, Chamber Music Quad Cities, Florida State University Festival of New Music, and Vassar Modfest. She has written for ensembles including the Mannes Trio, Cabrini Quartet, Cleveland Chamber Symphony, Third Angle, and Aspen Contemporary Ensemble. She has been a composition fellow at the Wellesley Composers Conference, the Ernest Bloch Composers Symposium, the Advanced Masterclasses in Composition at the Aspen Music Festival, and the Oregon Bach Composers Symposium. Residencies awarded to her include Millay Colony for the Arts, Virginia Center for the Creative Arts, Ragdale Foundation, Artists' Enclave at I-Park, ART342, Kimmel Harding Nelson Center, and Atlantic Center for the Arts. She received her Ph.D. in composition from the University of Chicago through the support of a four-year Century

Fellowship in the Humanities. Suzanne Sorkin is an Associate Professor of Music at Saint Joseph's University, where she teaches music composition and theory and serves as chair of the Department of Music, Theatre and Film.

**Soto, Amanda C.**

Amanda Christina Soto she earned a Bachelor of Arts degree in Music Education and received a Masters of Arts in Ethnomusicology and a Ph.D. in Music Education from the University of Washington. She has taught middle school instrumental music in South Texas and elementary general music in the Seattle area. Amanda has presented research and conducted workshops for music educators at local, regional, national, and international music conferences. She has completed summer music studies in Ghana and her research interests include world music pedagogy, multicultural education, studies of Mexican American and Mexican music in the United States and in Mexico, and children's musical culture. She currently lives in Moscow where she serves as an Assistant Professor of Music Education at the University of Idaho.

**Stephens, Robert W.**

Robert W. Stephens is Professor of Music at the University of Connecticut where he teaches courses on world music and the Afro-centric perspectives in the arts and conducts the UConn Steel Pan Ensemble. Dr. Stephens has authored a number of articles and chapters relating to a broad area of subjects under the umbrella of music education, diversity, technology and learning and has presented his research at numerous national and international conferences including The College Music Society, Cultural Diversity in Music Education, and the International Conference for Arts and Humanities. Dr. Stephens is the recipient of a Rockefeller Foundation Fellowship Residency in Bellagio Italy for his research on Afro-Cuban religious music and is working on a manuscript entitled "The Brotherhood of the Drum: The Metaculture of a Religious Community." His current research, along with his colleague Dr. Mary Ellen Junda, involves the study of the Gullah tradition. They are recipients of a \$180,000 award from the National Endowment for the Humanities for their Landmark Grant in History and Culture, *Gullah Voices: Traditions and Transformations*, to work with eighty public school teachers from across the United States to develop curricular materials on Gullah culture.

**Strand, Katherine D.**

Katherine Strand is an Associate Professor of Music at the Jacobs School of Music, Indiana University, where she teaches classes in general music education methods and qualitative research and directs the International Vocal Ensemble. Her writings have been published in Music Education Research, Journal of Research in Music Education, the Bulletin of the Council for Research in Music Education, Arts Education Policy Review, Journal of Music Teacher Education, Philosophy of Music Education Review and Music Educators Journal, Teaching Music, General Music Today, and the Indiana Musicator.

**Swanson, Christopher**

Longwood University–BIO PENDING

**Taggart, Bruce F.**

Bruce Taggart is Associate Professor of music theory in the College of Music at Michigan State University, where he has taught since 1996.



**Tamagawa, Kiyoshi**

Kiyoshi Tamagawa, Professor of Music at Southwestern University in Georgetown, TX, has performed as a soloist and collaborative pianist throughout North America, and in England and Asia. His work with the late violinist Eugene Fodor resulted in over thirty recitals and a CD of violin and piano music, "Witches' Brew." In addition to concerts across the United States, they appeared at the National Center for the Performing Arts in Mumbai, India and the Festival Internacional Cervantino in Guanajuato, Mexico. He has performed at Weill Recital Hall, Merkin Hall and Bargemusic in New York City, Wigmore Hall in London, where he was called an "excellent" pianist, and in a solo recital on the Dame Myra Hess Memorial Concerts in Chicago. Among other artists with whom he has collaborated are members of the Shanghai String Quartet, violinist Mark Peskanov, cellists André Emelianoff and Hai-Ye Ni (principal cellist of the Philadelphia Orchestra), and vocalists Julianne Baird, Weston Hurt, Patricia Prunty and Emily Pulley. Recent activities include an appearance with New York Philharmonic members Evangeline Benedetti, cellist and Stanley Drucker, clarinetist, on the Philharmonic Ensembles series in New York, a Tokyo recital with violinist Ayako Yonetani, performances of Rachmaninoff's Second Piano Concerto with the Temple (TX) Symphony, and performances as soloist with the Austin Symphony accompanying Ballet Austin, in the Balanchine/Tchaikovsky "Allegro Brillante."

**Tan, Kia-Hui**

Kia-Hui Tan has performed as concerto soloist, recitalist and chamber musician in 25 US states and 20 countries on 5 continents, including at London's Barbican Hall and New York's Carnegie Weill Recital Hall. Described in *The Strad* as a "violinist whose virtuosity was astonishing," she has won numerous awards including the Bronze Medal at the 1st NTDTV Chinese International Violin Competition at Town Hall in 2008. Included in her repertoire of over 400 solo or chamber works are premiere performances with more than 70 living composers. She has been a member of various new music ensembles and is frequently invited to perform at contemporary music festivals and conferences, often presenting themed lecture-recitals on the vastly unexplored repertoire for unaccompanied solo violin. Also an experienced orchestral violinist, she had served as concertmaster under Sir Colin Dais and Mstislav Rostropovitch among many other notable conductors. Born in Singapore, Tan studied piano, violin, music theory and composition in her native country before receiving scholarships to the Guildhall School of Music and Drama (London, UK) and The Cleveland Institute of Music where she was conferred the Doctor of Musical Arts degree in 2001. Currently Associate Professor of Violin at The Ohio State University, Tan is in demand as a master class presenter, adjudicator, strings coach and guest conductor in high schools, colleges and youth orchestras, and her outreach activities have extended as far as China and Colombia. She is the recipient of the 2008-9 School of Music Distinguished Teaching Award.

**Telesco, Paula**

Dr. Paula Telesco is an Associate Professor of Music Theory and Aural Skills at the University of Massachusetts Lowell, where she is pursuing research on Music Perception, the Effects of Music on Early Learning, Music Theory and Aural Skills Pedagogy, and 18th-Century Analysis.

**Thompson, Linda K.**

Linda K. Thompson is an Associate Professor in the School of Music, Lee University. Her research interests include music teacher development, and the teaching beliefs of preservice music educators. As well as publishing in the *Journal of Research in Music Education*, *Bulletin for the Council of Research in Music Education*, *Journal of Music Therapy*, and others, she is a co-author of the book *Constructing a Personal Orientation to Music Teaching* and serves as the co-editor of *Advances in Music Education Research*, a book series of the Music Education SIG of AERA. She teaches both undergraduate and graduate music education courses, including research, curriculum, and general methods. Thompson has served as the Music Education SIG chair for AERA, chair for the Society of Music Teacher Education, and is currently on the Advisory Board for the Desert Skies Symposium on Music Education.

**Thompson, Virginia M.**

Professor Virginia Thompson has been the horn teacher at West Virginia University since 1990, and served as Director of Graduate Studies in Music from 1996 to 2000. Throughout her academic career as a professor of performance studies, she has maintained a passionate interest in graduate education and mentoring.

As an artist-teacher, Dr. Thompson is an active soloist, recitalist, and clinician with a special interest in performing, commissioning, reviewing, and promoting new music. Her CD, *Colors: Music for Horn* (Mark Masters, 7654-MCD, 2008), features dramatic compositions written for her. She has performed or presented throughout the United States and in Canada, China, Finland, Germany, Luxembourg, Malaysia, Puerto Rico, South Africa, Spain, and Switzerland. From 2000 to 2002, she served as the president of the International Horn Society.

Prior to coming to WVU, Dr. Thompson taught horn at Coe, Cornell, and Grinnell Colleges and the University of Iowa, and held positions in several metropolitan orchestras throughout the USA, including six years as Principal Horn of the Cedar Rapids Symphony. She performed with the Orquesta Sinfonica de Xalapa in Mexico for four years before pursuing a career in higher education.

**Tonelli, Mark**

Mark Tonelli is a guitarist, composer, and educator. He received a bachelors degree in jazz performance from William Paterson University and a masters degree in jazz studies from the University of North Texas, where he was a teaching fellow in the jazz studies division. He is currently pursuing a doctor of education degree at Columbia University Teachers College. Mr. Tonelli teaches music at St. Thomas Aquinas College in Sparkill, NY. He is the author of *Everybody's Jazz Guitar Method*, published by the FJH Music Company. His instructional articles and transcriptions have appeared in *Jazz Ed*, *The Jazz Educators Journal*, *The Instrumentalist*, *Jazz Improv*, *Downbeat*, *Just Jazz Guitar*, and *Guitar Player*. His jazz ensemble arrangements are published by UNC Jazz Presses. Mr. Tonelli, also known as "Sergeant Tonelli," is a member of the West Point Band's Jazz Knights, with whom he has performed, toured, and recorded. With the Jazz Knights, Sergeant Tonelli has performed with jazz legends such as Benny Golson, Bobby Watson, Rufus Reid, Steve Turre, Claudio Roditi, and Billy Cobham. He has appeared on FOX News and is featured in the Emmy-nominated PBS program *Marina At West Point*. Mr. Tonelli is leader of the Mark Tonelli Group, with whom he has recorded three CDs. He has won awards for his compositions from *Billboard Magazine*, and his original music has been heard on National Public Radio. He has also worked with a wide array of popular artists such as Clay Aiken, Rita Moreno, Carol Channing, Bobby Rydell, and The Platters. Mr. Tonelli has performed at some of the country's top venues including Avery Fisher Hall, The Kennedy Center, the Jazz Standard, the Jazz Showcase, Blues Alley, and the Jazz Kitchen.

**Torres, George**

Jorge Torres, received his Ph.D. in Musicology from Cornell University. His research examines 17th century French lute performance and the Latin *American bolero romántico*. His publications have appeared in the *Journal of the Lute Society of America*, *Notes*, *American Music*, and *Symposium*. He is currently Associate Professor of Music at Lafayette College, where he teaches courses in music history and Latin American music.

**Trantham, Gene S.**

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

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

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

**Trimillos, Ricardo D.**

Ricardo D. Trimillos is professor emeritus in ethnomusicology and Asian Studies at the University of Hawai'i at Mānoa, specializing in the music of Island Southeast Asia, Hawai'i, and Japan. His Ph.D. is from UCLA. Recent titles include "Agency and Voice: the Philippines at the 1998 Smithsonian Folklife Festival [music and cultural rights]" (2008), "Music, Identity and Modes of Circulation...Transnationalization of Musics in/of Asia" (2009) and "Nusantara/Nanyang/Southeast Asia; Public Enactments of Religious Belief" (in press). He is currently editor for the journal *Asian Music* and has been consultant for the University of Malaysia-Sabah and the Hong Kong Academy for Performing Arts. He is past Chair of the CMS International Initiatives Committee (1998-2008) and the first CMS Robert Trotter Lecturer (1995).

**Tyrrell, Sarah**

Sarah Tyrrell holds a Master of Music from the New England Conservatory of Music and a Ph.D. in musicology from the University of Kansas. She also earned a bachelor's degree in Voice Performance from Kansas State University. Her research targets the music of South America, and Dr. Tyrrell has done seminal research on Brazilian composer M. Camargo Guarnieri. Dr. Tyrrell's writing appears in *Latin American Music Review*, *Musical Quarterly*, and *Latin American Perspectives* and she has presented her work at regional and national conferences hosted by the American Musicological Society, College Music Society, National Association of Hispanic and Latin Studies, and the Midwest Association of Latin American Studies. Dr. Tyrrell's research, travel, and teaching initiatives have been supported by numerous grants, including a Tinker Field Research Grant and a FaCET Teaching Enhancement Grant. She is currently an Assistant Teaching Professor at the University of Missouri-Kansas City Conservatory of Music and Dance, where she teaches period courses, opera history, graduate seminars on global musics, and an online undergraduate world music survey. Dr. Tyrrell is a critic with [KCMetropolis.org](http://KCMetropolis.org) and active in Kansas City's vibrant choral music community as the Artistic Director of the Metropolitan Chorale of Kansas City.

**Veblen, Kari**

Dr. Kari K. Veblen, Associate Professor of music education at the University of Western Ontario, teaches elementary general music methods, foundations of music education, multicultural music education and graduate research courses. Dr. Veblen has taught at both elementary and college levels in Wisconsin. She has also served as a research associate at the Irish World Music Centre (University of Limerick), a visiting scholar at the Center for Research in Music Education (University of Toronto) and as a curriculum consultant to orchestras, schools and community groups. Kari's interests bridge music, education, ethnomusicology and the arts. She is currently investigating community music networks, structures and individuals worldwide. Another strand of her research follows a twenty-year fascination with teaching and learning of traditional Irish/Celtic/diasporic musics. Research and lectures have taken her worldwide. Dr. Veblen organized the very first meeting of the North American Coalition for Community Music.

**Vogt-Corley, Christy L.**

Christy Vogt-Corley is Assistant Professor of Piano/Pedagogy at McNeese State University in Lake Charles, LA. With graduate degrees from the University of Oklahoma and the University of Miami, she has studied pedagogy with E.L. Lancaster, Jane Magrath, and Kenon Renfrow. At Miami, Christy was director of the prep program, Keyboard for Kids. She currently teaches class piano, piano pedagogy, and applied lessons. She also serves in leadership positions at local and state levels of the Music Teachers National Association and has presented workshops and lectures at local, state and national conventions.

**Von Hoff, Bonnie**

Bonnie Von Hoff is in her first year as a Part-Time member of the Voice Faculty at Georgia College. She earned her Doctor of Arts degree in Vocal Performance from Ball State University. While there, she completed a three year assistantship in voice that included teaching private lessons to undergraduate and graduate voice majors, minors, and non-majors. Dr. Von Hoff also assisted in vocal diction and completed an internship in vocal pedagogy as part of her studies. She was a graduate assistant at Northwestern University as well, where she received a Certificate of Performance and was given the opportunity to teach private voice lessons for undergraduate non-music majors. Dr. Von Hoff also holds a Master of Music Degree from Manhattan School of Music. Her principal teachers include Mignon Dunn and Ashley Putnam.

This past July, Dr. Von Hoff traveled to Brisbane, Australia for the International Congress of Voice Teachers conference where she presented a poster entitled, “*Vocal Health and Repertoire for the Dramatic Mezzo-Soprano: A Suggested Course of Study.*”

In addition to solo recitals, her performance experience includes appearances as mezzo-soprano soloist in Verdi’s *Requiem* with the Denver Opera Company, Handel’s *Messiah* with Symphony of the Lakes in Warsaw, Indiana; and Brahms *Alto Rhapsody* with the St. Alban’s Festival Choral Society and Symphonia in Staten Island, New York.

### **Wangler, Kim L.**

Kim L. Wangler, M.M., M.B.A joined the faculty of Appalachian State University in 2005 as the Director of the Music Industry Studies Program. Ms. Wangler teaches music management, marketing and entrepreneurship. She has served in the industry as President of the Board of Directors for the Orchestra of Northern New York, House Manager for the Community Performance Series (serving audiences of over 1,000 people) and as CEO of Bel Canto Reeds – a successful on-line venture. Ms. Wangler currently serves as an independent consultant for entrepreneurial musicians and sits on the Cultural Resources Board for the town of Boone, NC and boards of the Harper School of the Performing Arts in Lenoir, NC. and CMS Mid-Atlantic Chapter. Ms. Wangler is published through Hal Leonard, Sage Publishing, and the MEIEA and NACWPI journals.

### **Webb, Richard**

Richard S. Webb (B.M., Viola, Bowling Green State University; M.M., Viola, University of Cincinnati; Ph.D., Music Education, Northwestern University) is a lecturer in instrumental music education at the University of Massachusetts-Amherst. Prior to teaching experiences at UMass, Northwestern, and DePaul University, he was a music educator in the state of Ohio for 13 years. He recently completed his doctoral dissertation, “Construction of Musical Understandings: An Exploration of Peer Tutoring in the School Orchestra Program,” while serving as a contributor to the Northwestern University Center for the Study of Education and the Musical Experience. His research interests include peer teaching and learning in music, and student-centered learning in the performance ensemble. Dr. Webb’s most recent research-based article for practitioners, “Learning by Teaching/Addressing a Need: Peer Tutoring in Your Orchestra Program,” was published in the August, 2012 issue of *The American String Teacher*.

### **Wendland, Kristin**

Kristin Wendland (Ph.D., CUNY) is a Senior Lecturer at Emory University in Atlanta, where she teaches music theory classes; arranges for, coaches, and mentors the students of the Emory Tango Ensemble; and gives a course on Argentine tango with a community engagement component. Wendland has served The College Music Society as Board Member for Music Theory (2004-07), Program Committee member (2004-08 and International 2012), chair of Professional Development Committee (2009-10), and as a member of the Committee on Community Engagement since 2010. Her recent article “The Allure of Tango: Grafting Traditional Performance Practice and Style onto Art-Tangos” appeared in the College Music Symposium (47/2007). She has read papers, participated in panel sessions, and led demonstration workshops on music theory, and Argentine tango, and engaged learning topics for The College Music Society, the Society for Music Theory, the Society for Ethnomusicology, and Imagining America. She has been invited to give lecture demonstrations at the University of Miami and the University of California, Riverside. She has organized and performed on numerous Argentine tango concerts, programs and milongas (tango dances) at Emory and around the Atlanta area. Wendland has been traveling to Buenos Aires annually since 2000 to explore and study the world of tango. She received a Fulbright Lecture and Research grant in 2005, and she planned and organized two CMS professional development workshops in Buenos Aires in 2007 and 2009.

**Wickman, Ethan F.**

“A composer of facility and imagination, the kind to whom both performers and audiences respond” (The New York Times), composer Ethan Wickman’s music has been performed in venues around the world. He has received grants, prizes, and commissions from Barlow, Meet the Composer, the American Composers Forum, the Wisconsin Music Teachers Association, the Utah Arts Festival, and a Harvey Phillips Award from the International Tuba Euphonium Association. His orchestral work *Night Prayers Ascending* won the Jacob Druckman Prize at the Aspen Music Festival, and was a finalist in the 25th Annual ASCAP Rudolf Nissim Orchestral Composition Competition. He is the recipient of fellowships from the Aspen Music Festival, the Norfolk Contemporary Music Workshop/Yale Summer School of Music, the Wellesley Composers Conference, the American Composers Orchestra/Earshot New Music Readings, an Encore grant from the American Composers Forum, and Fulbright (Madrid, Spain). Pieces featured on recent CD releases have garnered critical acclaim as “the most attractive new string quartet [Namasté, Albany Records] I have heard in a long while” (Phillip Scott, Fanfare) and his work *Angles of Repose* (Innova) was long listed for a Grammy Nomination. Wickman’s most recent CD, a collection of his solo piano music entitled *Portals and Passages* (Albany Records) has been lauded as “epic and dreamy” (The New York Times), “very beautiful—filled with luminous harmonic colors and memorable ideas” (Fanfare) and possessing “stunning breadth and poise” (Time Out Chicago).

He is Assistant Professor of Music Composition and Theory at the University of Texas at San Antonio.

**Wiley, Adrienne E.**

Dr. Adrienne Wiley is currently Professor of Music at Central Michigan University. She received her bachelors and masters degrees in piano performance from the University of Kansas, and her doctor of musical arts in piano performance and pedagogy from the University of Oklahoma. Dr. Wiley maintains an active performance career as a soloist and collaborative pianist. She has presented workshops, lectures/presentations, and recitals at the local, state, regional, and national level. Dr. Wiley has authored articles that have appeared in *Keyboard Companion* and *Clavier* magazines, and has served as an editor to review selected books/music for the *American Music Teachers* magazine. In addition, she has released a CD of piano music for one hand. Dr. Wiley is currently the president of Michigan Music Teachers Association, and has served on and for the Michigan Music Teachers Association and the Music Teachers National Association in many capacities.

**Williams, Alan**

Alan Williams is an Associate Professor of Music at the University of Massachusetts Lowell. He holds a B.M in Third Stream Studies from the New England Conservatory of Music, and a M.A. and Ph.D. in Ethnomusicology from Brown University. In addition to serving as Coordinator of the Music Business program at UML, he teaches courses in music history, world music traditions, and sound recording aesthetics. His primary research focus is on recording studio practice, and he has published articles in *the Journal on the Art of Record Production*, *the Journal of Popular Music*, and *the Music and Entertainment Industry Educators Association Journal*, as well as a chapter in *The Art of Record Production: An Introductory Reader for a New Academic Field*, edited by Simon Frith and Simon Zagorski-Thomas, and published by Ashgate Press.

**Williams, Chris**

Chris Williams (1986) is a graduate of the Sydney Conservatorium of Music and has recently completed a M.Phil in composition with Robert Saxton at the University of Oxford. In 2012 Chris was commissioned by Carnegie Hall, where his work 'San-Shih-Fan' was premiered. During this time he worked with composer-in residence Kaija Saariaho. Previously, Chris was one of only six composers worldwide to be selected by Sir Peter Maxwell Davies, Master of the Queen's Music, to attend his Advanced Composition course at the Dartington International Summer School, England. His work has been performed by The Song Company, The Melbourne and Tasmanian Symphony Orchestras, the BBC singers, the Cavaleri Quartet and The Australian Voices, with whom he was composer-in-residence in 2010.

In November 2012, Chris was awarded the Blake Society's Tithe Grant for composition. This international prize, adjudicated by Judith Weir, culminated in the premiere of his piece 'a golden string,' at St. James Piccadilly, conducted by Aidan Oliver of Westminster Abbey. Most recently, Chris was awarded the Joyful Company of Singers Young Composer Prize.

In 2012 Chris was selected for the Tenso Young Composers workshop, held in Sweden, as part of the Nordic Music Days. He is an Associate Artist at the Australian Music Centre.

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

**Woldu, Gail Hilson**

Trinity College–BIO PENDING

**Younker, Betty Anne**

Betty Anne Younker, Ph.D. (Northwestern University) is Dean and Professor of Music Education of the Don Wright Faculty at the University of Western Ontario. Previous to this she was Associate Dean for Academic Affairs and Associate Professor of Music Education at the University of Michigan. Her research interests include critical and creative thinking within the disciplines of philosophy and psychology. Publications include articles in national and international journals and chapters in several books. Paper presentations have occurred at state, national, and international conferences. Before appointments at the university level, Dr. Younker taught in band, choral, and general music settings in the public school system as well as studio flute students from beginning to university levels of performance. Presently she serves on several editorial boards and committees for a variety of professional organizations.

**Zorn, Karen**

Longy School of Music–BIO PENDING

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