

**CMS Fifty-Ninth National Conference**  
**October 27–29, 2016**  
**Santa Fe, New Mexico**

**PRESENTER & COMPOSER BIOS**  
updated September 12, 2016

**Alberti, Alexander**

Alex Alberti is the current director of instrumental music at Longleaf School of the Arts in Raleigh, North Carolina. He also works with the Middle Creek High School marching band, instructing front ensemble and percussion. Alberti formerly taught at Southern Lee High School in Sanford, where he directed band, orchestra, and chorus, as well as an extracurricular a cappella program. Alberti is an active researcher in the field of music theory pedagogy and music education, presenting his findings at NAFME, CMS National, and NCUR.

Alberti currently holds a Bachelor of Music Education degree from Appalachian State University with a minor in Psychology. At Appalachian State, he participated in the wind ensemble, concert band, men's glee club, symphonic band, and orchestra, while serving as a music theory tutor for the entire sequence of theory and aural skills courses.

In his spare time, Alberti composes both choral and instrumental works, judges for the International Competition for Collegiate A Cappella, and participates in the Durham Chorale.

**Alhadeff, Peter**

Peter Alhadeff is a Professor and a founding faculty member of the Music Business/Management Department at Berklee. He is a distinguished Oxford economist and historian who has made his own unique and successful career in the US music business. Alhadeff has published and been engaged by the National Academy of Recording Arts and Sciences, the Harvard Berkman Center, the Latin Grammy, the Interamerican Bank at the Di Tella Institute in Buenos Aires, and the Business and Economics Society International, for which he delivered the keynote address on the state of the music trade in Athens, Greece. He has been a speaker at Midem, Rethink Music, and Conference Chair at the Music & Entertainment Industry Educators' Association, Boston. He is the Executive Director of Berklee's Music Business Journal. [<http://www.thembj.org>]

**Allen, Andrew**

Dr. Andrew J. Allen has appeared with orchestras in Georgia, Michigan, South Carolina, Tennessee, and Texas, and has been heard as a soloist and chamber musician throughout North America and Europe. He has performed and lectured at many venues including the World Saxophone Congress; the United States Navy Band International Saxophone Symposium; national and regional conferences of the North American Saxophone Alliance and The College Music Society; and the Ball State University Festival of New Music. As an advocate of new music, he has premiered more than a dozen works for the saxophone by composers such as Jay Batzner, Greg Simon, and Jesse Jones. His writings on music have appeared in *The Instrumentalist*, *School Band and Orchestra* magazine, *The TBA Bandmasters Review*, and the North American Saxophone Alliance *Update*. In addition, he is a staff writer for *Saxophone Today*, penning the "Repertoire Today" column.

Dr. Allen is an assistant professor of music at Midwestern State University in Wichita Falls, Texas. He has previously served on the faculties of Claflin University and Valley City State University, and he holds degrees from Tennessee Technological University, Central Michigan University, and the University of South Carolina. His teachers include Phil Barham, John Nichol, Joseph Lulloff, and

Clifford Leaman. Dr. Allen is an Artist-Clinician for Conn-Selmer, Inc. and an Endorsing Artist for Légère Reeds Ltd. He performs exclusively on Selmer Paris saxophones and mouthpieces and Légère Signature reeds.

**Alonso-Minutti, Ana R.**

Ana R. Alonso-Minutti is Assistant Professor of Musicology/Ethnomusicology and faculty affiliate of the Latin American and Iberian Institute at the University of New Mexico. Her main interests are experimental and avant-garde expressions across the U.S.-Mexico border, interdisciplinary artistic intersections, intellectual elites, and cosmopolitanism. She has published in *Latin American Music Review*, *Revista Argentina de Musicología*, *Heterofonía*, and elsewhere, and is currently writing a book entitled *Mario Lavista and Musical Cosmopolitanism in Late Twentieth-Century Mexico*, under contract by Oxford University Press.

**Armstrong, Robin**

Robin Armstrong specializes in musicology and general music.

**Asakura, Iwao**

Iwao Asakura, originally from Nagoya, Japan, has appeared numerous opera productions, including Figaro and Dr. Bartolo in *Il Barbiere di Siviglia*, Peter in *Hansel and Gretel*, Count Almaviva and Figaro in *Le nozze di Figaro*, Mr. Page in *The Merry Wives of Windsor*, Baritone in Kurt Weil's *The Seven Deadly Sins*, and Nucia in Georg Philipp Telemann's *Der geduldige Socrates*. In addition, he has been soloist with Fort Worth Symphony Orchestra (TX), Arkansas Symphony Orchestra (AR), Tupelo Symphony Orchestra (MS) and Cambridge Early Music Concert Series (UK), Bethany Oratorio Society (KS), and Hot Spring Music Festival (AR). His solo concert experience includes Beethoven's *Ninth Symphony*, J. S. Bach's *St Matthew Passion*, *Ich habe genug*, and *Actus tragicus*, Dvořák's *Te Deum*, Handel's *Messiah*, Haydn's *The Seven Last Words of Christ*, Mozart's *Requiem* and *Vesperae solennes de confessore*, Schubert's *Mass in G*, Durufle's *Requiem*, Fauré's *Requiem*, and *Serenade to Music and Fantasia on Christmas Carols* by Ralph Vaughan Williams. In 2009, Dr. Kumiko Shimizu (Associate Professor at Delta State University, MS) and he were selected to present a recital of Japanese Art Songs for The College Music Society National Conference in Portland, OR.

He is currently serving as Assistant Professor of Voice at Tarleton State University in Stephenville, TX. He holds Doctor of Musical Arts in Vocal Performance and Pedagogy from University of Southern Mississippi and Master of Music in Vocal Performance from Florida State University.

**Atticks, Barry**

Dr. Barry Atticks is the Director of the Music Business Technology program at Millersville University. Dr. Atticks holds degrees in Business Management/Piano (B.S.), Commercial Music Composition (M.M), Intelligence/Terrorism (M.S.) and Music Education (Ph.D) from Elizabethtown College, California State University-Los Angeles, American Public University and Penn State University, respectively. Additionally, he has studied music technology at Berklee College of Music and the University of Oslo. He has worked as a sound designer and a music engineer in New York, a sound effects editor for Sony Television in Los Angeles on shows such as "Dr. Quinn Medicine Woman" (CBS), and as an assistant to composer Jeff Rona at Hans Zimmer's Media Ventures on television shows such as "Chicago Hope" (CBS) and Steven Spielberg-produced "Profiler" (ABC). He has also appeared in television shows such as "Power Rangers," "Beetle Borgs" and Showtime movies. He recently worked as music director and sound editor on the new documentary release, "Rikki's Promise". In 1999, Dr. Atticks was granted a prestigious Fulbright award to study surround sound and 3-D animation in Norway for his doctoral dissertation. He created the music industry program at Drexel University in Philadelphia, which became the most competitive and successful program of its kind in the country

under his leadership. The curriculum he developed was recognized as one of the most innovative by Rolling Stone Magazine. He has also taught music courses at the Art Institute of Philadelphia, University of the Arts, Lincoln University and Elizabethtown College.

**Austin, Michael L.**

Michael Austin is Assistant Professor of Media, Journalism and Film and Coordinator for the School of Communications Interdisciplinary Studies Program at Howard University in Washington, D.C.; he teaches undergraduate courses in radio/audio and music production, and sound design in the MFA Film program. He received a BM in Music Composition from the University of Texas at San Antonio, a MM in Music Theory from the University of Texas at Austin, and an interdisciplinary Ph.D. in Humanities - Aesthetic Studies (specializing in Arts and Technology/Music) from the University of Texas at Dallas.

**Bailey, John R.**

John Bailey is Richard H. Larson Distinguished Professor of Music and flutist with the Moran Woodwind Quintet at the University of Nebraska-Lincoln Glenn Korff School of Music. He is principal flutist with the Lincoln Symphony Orchestra, with which he has appeared as concerto soloist on several occasions. He received his undergraduate degree from Indiana University, where he studied with James Pellerite. Both his masters and doctorate were earned at Northwestern University, where he was assistant to Walfrid Kujala. He has lectured, performed, and conducted at numerous National Flute Association conventions, and has been a guest of the Florida Flute Fair, the Rochester Flute Fair, the Oklahoma Flute Fair, the Pittsburgh Flute Club, the Raleigh Area Flute Association, the Flute Society of St. Louis, as well as the Seattle Young Artists Music Festival. He has conducted the International Flute Orchestra (35 professional flutists and teachers) on tour in Italy, Turkey, Belgium, the Netherlands, Poland, Chile, Greece, China, Spain, Austria, Germany, the Czech Republic, Slovenia, Hungary, Slovakia, Croatia, the Baltics, and Russia. He was President of the National Flute Association 2003-2004 and program chair for the Washington, D.C. convention in 2002. He is again program chair for the 2016 NFA convention in San Diego. He is also Director of UNL's Chamber Music Institute.

**Ballatori, Cristina**

Cristina Ballatori has performed across the United States, Europe, England, and Latin America as a recitalist, soloist, chamber and orchestral musician. Recent performance highlights include concerts in such venues as the Atelier Concert Series in Paris, France, "Live from Hochstein" Series public radio WXXI in Rochester, New York, and artist residencies in Spain, Costa Rica, and Mexico. As a chamber musician, Ballatori is a member of the Semplice Duo with pianist Kevin Chance, Duo Sacromonte with guitarist Jonathan Dotson and the Frontera Chamber Players. Ballatori regularly appears as a guest artist and has been a featured performer, clinician, and adjudicator at many festivals, universities, and conferences including those of the National Flute Association, Music Teachers National Association, and Texas Music Educators Association, and Mid-South Flute Society among others. Ballatori is the recipient of numerous awards and grants including the University of Texas System's Regents' Outstanding Teaching Award and the National Endowment for the Arts "Fast Track America Grant". Ballatori joined the University of Wisconsin-Whitewater faculty as Assistant Professor of Flute in 2016. She previously served as Associate Professor of Flute at the University of Texas Rio Grande Valley. Her major teachers include Alexa Still, Peter Lloyd, Katherine Kemler, Judith Lapple, and Diane Smith. [www.cristinaballatori.com]

**Banks, Christy A.**

Dr. Christy Banks is Associate Professor of Music (Clarinet and Saxophone) and Assistant Chair of the Music Department at Millersville University of Pennsylvania. A former member of the Lincoln Symphony and the Nebraska Chamber Players, Banks has performed with the PA Philharmonic, the Harrisburg, Lancaster, and Reading Symphonies, Allegro Chamber Orchestra, and Opera Lancaster. She has appeared as a recitalist/soloist throughout the US as well as in Italy, Austria, Germany, and China. Passionate about new music, Banks is a member of NakedEye Ensemble and the Spatial Forces Duo. She holds degrees from the University of Nebraska-Lincoln and the Florida State University. Dr. Banks has served as the Pennsylvania State Chair and State Chair Coordinator of the International Clarinet Association and the founder of the Millersville University Single Reed Symposium.

**Barrett, Janet R.**

Janet Revell Barrett is the Marilyn Pflederer Zimmerman Endowed Scholar in Music Education at the University of Illinois at Urbana-Champaign. Her research interests include the reconceptualization of the music curriculum, secondary general music, interdisciplinary approaches in music, and music teacher education. Barrett has published widely in music education and is an author or editor of five books: *Sound Ways of Knowing: Music in the Interdisciplinary Curriculum*; *Looking In On Music Teaching*; *Constructing a Personal Orientation to Music Teaching*; *Music Education at a Crossroads*; and *The Musical Experience: Rethinking Music Teaching and Learning*. She has also served on the faculty of Northwestern University and the University of Wisconsin-Whitewater. Prior to her work in higher education, Barrett taught general and choral music in Iowa and Wisconsin. She is immediate past chair of the Society for Music Teacher Education and editor of the Bulletin for the Council of Research in Music Education.

**Bashwiner, David**

David Bashwiner holds a Ph.D. in the History and Theory of Music (with a concentration in Music Theory) from the University of Chicago, where he wrote a dissertation entitled, "Musical Emotion: Toward a Biologically Grounded Theory" (2010). He also holds a master's degree in Music Composition from the University of Illinois and a bachelor's degree in Psychology (with a concentration in Biopsychology) from Cornell University. Bashwiner's interests are varied, spanning from musical neuroscience, evolutionary musicology, and the music of animals to film music, popular music, and the importance of Jimmy Page's magical practices to his compositions for the band Led Zeppelin. Recent work on the neuroscience of musical creativity (in collaboration with Rex Jung) was sponsored by a Research: Art Works grant from the National Endowment for the Arts.

**Becker, Carla**

Carla Becker (Ed.D in Music Education-Teachers College, Columbia University; MM in Percussion Performance-University of Washington; BME-Central Michigan University). Carla currently serves as a Visiting Assistant Professor of Music and Music Education at Delaware State University. Carla's 17 years (K-12) teaching experience in Washington State emphasized (K-6) Orff, Dalcroze, and World Music. As a Percussionist, she taught 4th-5th Instrumental Music, 4th-8th Steel Pan Ensemble, and 6th-8th Drum-line. She also taught 9th-12th General Music in NYC Public Schools. With an interest in Ethnomusicology, Dr. Becker pursued field research in Cote d' Ivoire (2015), Ghana (2001) and Jamaica (2000). Carla's most current research investigates music education and teacher preparation in matters of race, creative engagement, and identity.

**Berna, Linda**

Linda Berna is the Associate Dean and Director of the Music Conservatory at Chicago College of Performing Arts, Roosevelt University, a position she has held since 2001. She is also a member of the Core Music Studies faculty and has taught a wide range of subjects from Freshman First Year Experience through advanced seminars for Master's students. Dr. Berna plays key roles in a number of university-wide initiatives at Roosevelt, including general education reform and assessment, and is a member of the Higher Learning Commission Reaccreditation Team. She has also worked on internal labor relations, union contract negotiation, implementation of advising reform, and writing across the curriculum.

Dr. Berna's research specialty is text-music relationships. Recently, she presented a paper on disturbance and contradiction in Barber's "Knoxville: Summer of 1915" at the Third International Conference on the Image in Poznan, Poland.

She earned degrees in Piano Performance from Roosevelt University, and the Doctor of Philosophy in Music Theory from Northwestern University.

Associate Dean Berna has served NASM as an accreditation visiting team member and as an Annual Meeting presenter and panelist. She is a member of the board of directors of Foundations of Music, an organization dedicated to the mission of empowering children through music education by providing general music programs for a number of Chicago public schools.

**Biedenbender, David**

Composer David Biedenbender's music has been described as "simply beautiful" [twincities.com] and is noted for its "rhythmic intensity" [NewMusicBox] and "stirring harmonies" [Boston Classical Review]. "Modern, venturesome, and inexorable...The excitement, intensity, and freshness that characterizes Biedenbender's music hung in the [air] long after the last note was played" [Examiner.com]. David has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic Music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data. He has had the privilege of collaborating with and being commissioned by many talented performers and ensembles, including Alarm Will Sound, PRISM Saxophone Quartet, Stenhammar String Quartet, New Jersey Symphony Orchestra, U.S. Navy Band, Philharmonie Baden-Baden (Germany), VocalEssence, and Eastman Wind Ensemble, among many others.

He is currently Assistant Professor of Composition at Michigan State University. He holds degrees in composition from the University of Michigan and Central Michigan University, and has also studied at the Swedish Collegium for Advanced Study, the Aspen Music Festival, and in Mysore, India where he studied carnatic music. [www.davidbiedenbender.com]

**Bogdan, Valentin Mihai**

A native of Romania, pianist and composer Valentin Mihai Bogdan serves as Assistant Professor of Music at Mississippi University for Women. His compositions were performed in Europe and North America, at the Assisi Festival of Performing Arts (Italy), Festival Miami, Music at MOCA Concert Series, the Oregon Bach Festival, and at new music concerts hosted The College Music Society, NACUSA, the Society of Composers Inc., and the International Trumpet Guild. His music was premiered by musicians of the Cleveland Symphony Orchestra, Beta Collide, Grambling State University Wind Ensemble, Grambling Chorale, Black Bayou Brass Trio, and the AWC Wind Ensemble. The past two years, he has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, and the AWC Concert Band. He was also commissioned by the Dranoff Two Piano Foundation of Miami. Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.

**Bomgardner, Stephen D.**

Stephen Bomgardner is Professor of Music at Drury University. His musical career combines full-time teaching with an active performing career as a tenor soloist in recitals, opera and oratorio. He has performed over 120 solo and chamber music recitals in Boston, Los Angeles, Seattle, Minneapolis, Kansas City, New Orleans, Houston, and numerous other cities across the United States. Additionally, he has been invited to give 37 lecture recitals on various topics at the Texas Music Educators Association, Kansas Music Educators Association, and College Music Society regional and national conferences.

His professional repertoire includes 36-character tenor roles in opera and 47 different oratorios and concert works. His recent performances include Spoletta (*Tosca*), Goro (*Madama Butterfly*), King Kaspar (*Amahl and the Night Visitors*), and Basilio (*Le Nozze di Figaro*) with the Springfield Symphony Orchestra and Springfield Regional Opera.

At Drury University, he teaches voice lessons, voice-related courses, and music history. He holds the Doctor of Musical Arts from Boston University's School of Music, the Master of Music from Rice University's Shepherd School of Music, and the Bachelor of Music from Fort Hays State University.

**Boyd, Laney**

NO BIO SUBMITTED

**Brand, Manny**

Manny Brand is professor of music education at Stephen F. Austin State University. An active researcher in music teacher education, he has published and presented more than 100 research publications, articles, and papers. Dr. Brand has served on the editorial boards of nearly every major music education research journal in America, and for several years was the editor of *The Quarterly Journal of Music Teaching and Learning*.

**Brekke, Jeremy**

Jeremy Brekke was appointed Associate Professor of Trumpet at North Dakota State University in 2008. He teaches trumpet, high brass methods, various brass chamber groups, jazz lab band, and jazz combo. Previously, he was the Assistant Professor of Trumpet at Loyola University in New Orleans from 2002-2008. Dr. Brekke received a B.S. in Music Education from NDSU and taught middle and high school band in Langdon, ND. He received a Doctorate of Arts in Trumpet Performance and Pedagogy and a M.M. in trumpet performance from the University of Northern Colorado in Greeley, CO, where he studied with William Pfund and performed with the award winning Jazz Lab Band I. Dr. Brekke has a very diverse performance background and has experience playing in a multitude of idioms. He currently performs throughout the upper Midwest with the NDSU Faculty Brass Quintet, Fargo/Moorhead Symphony and Opera, Post Traumatic Funk Syndrome, various jazz groups and teaches at the International Music Camp. Dr. Brekke was awarded the 2013 Outstanding Creative Activity Award by the NDSU College of Arts, Humanities and Social Sciences and is a Yamaha Performing Artist.

**Broman, Per F.**

Per F. Broman, Professor of music theory and Associate Dean at Bowling Green State University, studied violin and music theory at Ingesund College of Music, Sweden, music theory at the Royal College of Music in Stockholm, and music theory and musicology at McGill University, and holds a Ph.D. in musicology from the University of Gothenburg. Prior to his BGSU appointment, he has been on the faculties of the Swedish Conservatory in Finland, Luleå University of Technology, and Butler University, Indianapolis.

Broman has presented papers at conferences of the American Society for Aesthetics, American Musicological Society, Canadian University Music Society, College Music Society, International Musicological Society, Society for Music Theory, and the Swedish Musicological Society. He has also contributed articles to College Music Symposium, Journal of the Swedish Musicological Society, Journal of Music Theory Pedagogy, Journal of Popular Music Studies, New Grove Dictionary of Music and Musicians, Perspectives of New Music, and Studia Musicologica Academiae. He is the author of the monograph *Sven-David Sandström* (Atlantis förlag, 2012), co-edited and contributed to *What Kind of Theory Is Music Theory? Epistemological Exercises in Music Theory and Analysis* (Stockholm University, 2008), wrote the chapter “New Music of Sweden” for *New Music in the Nordic Countries* (Pendragon Press, 2002), and contributed to *Woody Allen and Philosophy* (Open Court, 2004), *South Park and Philosophy* (Blackwell, 2007), and *Music, Sound and Filmmakers: Sonic Style in Cinema* (Routledge, 2012).

**Brown-Montesano, Kristi**

Chair of the music-history faculty at the Colburn Conservatory of Music in Los Angeles, Kristi Brown-Montesano received her Ph.D. in musicology from UC Berkeley, where she first combined her interests in vocal performance and scholarly research. Her book, *The Women of Mozart's Operas* (University of California Press, 2007) offers a detailed study—for students, performers, scholars, and opera lovers—of the female characters in the Da Ponte operas and *The Magic Flute*, re-evaluating source materials as well as common critical assumptions. Brown-Montesano has presented and published essays on opera, classical music in film, trends in marketing classical music to children, and musical culture in late 19th-century England. A passionate “public musicologist,” she has been a frequent lecturer for the Colburn Chamber Music Society, the LA Opera’s “Opera for Educators” seminars, and the Salon des Musiques. In 2014-15, Brown-Montesano was honored to participate in the UCLA Musicology Department’s Distinguished Lecture Series.

### **Buchanan, Douglas**

Douglas Buchanan (b. 1984) serves as Organist and Choirmaster of St. David's Episcopal Church, Composition Faculty at Dickinson College, and Music Theory and Musicology Faculty at the Peabody Conservatory, where he recently completed his DMA in Composition studying with Michael Hersch. His compositions have been noted for their "sense of creative imperative" (The Philadelphia Inquirer) and for being "filled with terrific orchestral color and weight, not to mention feeling," (The Baltimore Sun), leading to awards from the Presser Foundation, the ASCAP Morton Gould Young Composer's Awards, the Symphony in C Young Composer's Awards. An active scholar noted for the "ability to get under the skin of [the music's] core material" (The Scotsman), Buchanan presents regularly at conferences, and in 2013 was granted the American Musicology Association Capital Chapter Lowens Award for outstanding graduate research; previously, he co-authored two books for Continuum Publishing. As pianist and organist, he has presented concerts across the East Coast, Midwest, and Southwest, including at the Fort Worth Museum of Modern Art and the Washington National Cathedral. In addition to serving as Artistic Director of the Maryland Choral Society, he enjoys microtonal interspecies improvisation with his black lab, Grover. [www.dbcomposer.com]

### **Buff, Luiz Augusto**

Luiz Augusto Buff de Souza e Silva is an attorney licensed both in California and Brazil, holding a masters degree in Entertainment, Media and Intellectual Property Law from UCLA School of Law, and a degree in Music Business and Management from Berklee College of Music. Luiz is the CEO IM1Art, a production and management company in Brazil, with focus in rights management and music for motion pictures. He developed experience in the music industry both as a musician, and also working at companies such as Warner Bros. Studios, Ted Kurland Associates, Soundtrack Group. As a Director of Operations at the consulting firm Digital Cowboys Luiz Buff worked closely with Dave Kusek in EdTech projects for a diverse range of clients, including the development of the online course New Artist Model. Luiz teaches extension and graduate courses at Faculdade Souza Lima, and is the instructor, and co-developer of the Music Business Finance course at Berklee Online. Luiz is the co-author of the article "Budgeting for Crowdfunding Rewards" alongside Prof. Peter Alhadeff, published in the Music & Entertainment Industry Educators Association (MEIEA) Journal.

### **Bugbee, Fred**

Fred Bugbee is the Director of Percussion Studies at NMSU. He has also held teaching positions at the University of New Mexico in Albuquerque, Limestone College in Gaffney, S.C., and the Brevard Music Center, in Brevard, N.C. In addition to his undergraduate degree from the University of New Mexico, he also earned both Doctorate and Master's degrees from the Eastman School of Music, where he was awarded the Eastman Performer's Certificate. Dr. Bugbee's professional orchestral background includes performances with many southwestern organizations including the Santa Fe Symphony and Santa Fe Opera, as well as southeastern groups such as the Brevard Music Festival Orchestra, and the Charleston, Greenville and Asheville Symphonies. Bugbee has been recorded on the Capstone label, and as a member of the Eastman Wind Ensemble on the Sony label. He has given solo as well as ensemble performances at the Percussive Arts Society International Convention, the national convention of the Society for American Musicians, the International Trumpet Guild Convention and the International Horn Society Convention. In addition, Bugbee has premiered several works for solo marimba at conventions of the Society of Composers. Bugbee was a founding member of the Tempus Percussion Quartet, an ensemble which toured the southeast extensively, specializing in the music of John Cage. He is currently a member of the LINKS Trans-Media Ensemble, and gives frequent solo recitals. Additionally, he is an active clinician and adjudicator throughout the southwest. He is currently the president of the New Mexico chapter of the Percussive Arts Society.



**Burton, Bryan**

Bryan Burton, Professor, Chair, and Program Assessment Coordinator of Music Education at West Chester University of Pennsylvania, holds bachelor's, master's and doctoral degrees from West Texas A & M University, Western Colorado State University, and the University of Southern Mississippi, respectively. Burton has authored or contributed to more than 40 texts and 60+ articles and has presented more than 300 workshops and papers at professional music education and music conferences on six continents. Currently, he serves on the Editorial Board for the International Journal of Music Education, Advisory Board for Music Educators Journal, and was a contributing editor and author for the Grove Dictionary of American Music, 2nd Edition. Dr. Burton considers himself a perpetual learner always in search of another song, another story, or another teaching technique to share with his students and colleagues.

**Burton, Suzanne**

Dr. Suzanne L. Burton is Professor of Music Education, Director of Graduate Studies and Coordinator of Music Education in the University of Delaware Department of Music. With expertise in early childhood music and general music, her research interests are music acquisition and literacy, teacher education, and global partnerships. She is published widely in scholarly journals and books. Noted for her editorial work, she is co-editor and a contributor to *Learning from Young Children: Research in Early Childhood Music* and *Engaging Musical Practices: A Sourcebook for Instrumental Music*. Burton is also sole editor of and contributor to *Engaging Musical Practices: A Sourcebook for Middle School General Music* (all published by Rowman & Littlefield Education). In addition, she serves on the editorial boards of *Arts Education Policy Review*, *Journal of Music Teacher Education*, *New Directions in Music Education*, and *Visions of Research in Music Education*. Dr. Burton is a commissioner on the International Society for Music Education Early Childhood Music Education board. She is also president of the University of Delaware honor society chapter, Phi Kappa Phi. Burton is a recipient of the Delaware Symphony Orchestra Jessie Ball DuPont Educator Award. She holds the A.A. and B.M. from Spring Arbor University, and the M.M. and Ph.D. from Michigan State University.

**Cable, Jennifer A.**

Jennifer Cable earned her D.M.A. and M.M. degrees from the Eastman School of Music in Rochester, NY, and her B.M. degree from Oberlin College. The study of eighteenth-century English song is the primary focus of her research work, with recent papers and lecture recitals presented on the cantatas of Johann Christoph Pepusch, the early eighteenth-century English cantata, and the solo vocal music of Henry Carey. Her published essays examine Henry Carey's treatment of political satire, mad songs of the early eighteenth-century, burlesque cantatas of the eighteenth-century and the development of the eighteenth-century English cantata. Her current research exams the role of women amateur musicians on early 20th century American arts culture. Dr. Cable is a Professor of Music at the University of Richmond, Richmond, Virginia, where she coordinates the Vocal Studies Program and, in addition, serves as the Director of the Richmond Scholars Program.

**Carlisle, Katie**

Katie Carlisle, Ph.D., is associate 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. Dr. Carlisle has presented research papers and pedagogy workshops at state, regional, national and international peer-reviewed music education conferences. Her professional development interests include classroom creativity, urban education, music education policy, and school-university partnerships. Her journal publications include the *British Journal of Music Education*; *Music Education Research*; *Arts Education Policy Review*; *General Music Today*; and *Middle Grades Research Journal*. Dr. Carlisle is the director for the Center for Educational Partnerships in Music at Georgia State University. Initiatives through the center with partnership K-12 schools include the nationally

recognized arts integration program, Sound Learning, the ongoing arts-focused curriculum integration project Inspire, professional development workshop/lectures, and the GSU library/Johnny Mercer Foundation American Music 1900–1950 partnership. Dr. Carlisle is the Georgia State University partner project director for the Bill and Melinda Gates Foundation Grant shared with area schools. She currently serves on the Community Engagement committee of The College Music Society. She is the elected 2016–2017 Board Member for Music Education for The College Music Society’s Southern Chapter.

### **Carr, Tracy A.**

Oboist Dr. Tracy Carr, a founding member of Trio Encantada, is active as a soloist, chamber musician, orchestral musician, clinician, and adjudicator. Tracy’s past orchestral experience includes the Rhode Island Philharmonic, the RI Civic Chorale and Orchestra, the New England Philharmonic, the Eastern Connecticut Symphony, and the Rome Festival Orchestra. She currently performs with the Roswell (NM) Symphony, the Southwest Symphony (Hobbs, NM), the Amarillo Chamber Music Association, and joined the Eisenstadt Choral and Orchestral Festival Eisenstadt, Austria, summer 2007. Her international performance and presentation venues include the International Double Reed Society International Conference, The College Music Society International Conference, and the Hawaii International Arts and Humanities Conference. She has also presented recitals and masterclasses at Texas Tech University, West Texas A & M University, Abilene Christian University, Hardin-Simmons University, the University of Texas-Brownsville, the University of Southern California, Chapman University, Chicago State University, and the Sichuan Conservatory of China.

Her articles on performance and pedagogy have been published in the National Association of College Wind and Percussion Instructors (NACWPI) Journal, the International Double Reed Society (IDRS) Journal, and The Instrumentalist magazine. She has also authored and co-authored two book chapters.

Dr. Tracy Carr is Professor of Double Reeds and Music History at Eastern New Mexico University, President of The College Music Society Rocky Mountain Chapter, New Mexico State Chairperson for National Association of College Wind and Percussion Instructors, and has served on the faculty of the Grumo International Music Festival, Tesero, Italy.

### **Carroll, Gregory**

NO BIO SUBMITTED

### **Casey, Brian**

Brian Casey is doctoral student in the Thompson Jazz Studies Program at University of Colorado Boulder. He holds an MM in jazz studies from the University of North Texas and has presented his research at many conferences including those of The College Music Society, the Jazz Education Network and the International Society of Bassists. Brian’s research interests include the intersection of jazz and American literature, politics and society as well as the role of jazz in the civil rights struggle in America.

### **Cavanaugh, Jennifer Gookin**

Jennifer Gookin Cavanaugh is the Associate Professor of Oboe at the University of Montana in Missoula. She joined the UM School of Music after ten successful years of teaching at Luther College and at Central Michigan University. Ms. Cavanaugh is proud to be a Yamaha Performing Artist and is a member of the Amiche Duo with mezzo-soprano Kimberly Gratland James. She enjoys and active solo, chamber music, and orchestral schedule, and she is featured with the Powers Woodwind Quintet on their recent CD release, “Gems for the Woodwind Quintet” (White Pine Music). Ms. Cavanaugh has held several orchestral positions throughout the country, and she currently is the principal English horn player with the Missoula Symphony Orchestra. She is a frequent performer at notable conferences, such

as the International Double Reed Society Conference, and she is passionate about new music. Her recent commission projects/world premiere performances include works by Christopher Stark, Kieren MacMillan, and Neil Flory. Dr. Cavanaugh currently serves as the Vice-President for The College Music Society Pacific Northwest Chapter. Her degrees are from the University of Washington (D.M.A.), where she studied with Rebecca Henderson, the University of Colorado at Boulder (M.M.), where she studied with James Brody, and Central Washington University (B.M.), where she studied with Tad Margelli.

**Cessor, Tyler**

NO BIO SUBMITTED

**Chance, Kevin T.**

Dr. Kevin Chance serves as Assistant Professor of Piano at the University of Alabama, where he also chairs the piano area. He holds degrees from the Eastman School of Music, Louisiana State University, and Birmingham-Southern College, and he has performed as a solo and collaborative artist throughout the United States, Europe, and Asia. He has presented and performed at the national conferences of the Music Teachers National Association, The College Music Society, the National Flute Association, the International Clarinet Association, the International Double Reed Society, the National Opera Association, and the American Matthey Association. A dedicated teacher, his students are frequent prizewinners of state, regional, and national competitions, and he currently serves on the national board of the Music Teachers National Association as the Southern Division Director.

**Chattah, Juan**

Juan Chattah is Associate Professor of Music Theory at University of Miami. His research concerns two widely different areas of knowledge: the application of models drawn from cognition, linguistics, and critical theory to the analysis of film music; and the exploration of innovative pedagogical paradigms informed by methodological advances in non-music-related disciplines. Recent publications in music theory pedagogy include *Aural Skills in Context* (Oxford University Press, 2013). Recent publications on film music include *David Shire's The Conversation: A Film Score Guide* (Rowman and Littlefield, 2015), and "Film Music as Embodiment" in *Embodied Cognition and Cinema* (Leuven University Press, 2015).

**Clark, Jacob**

Pianist Jacob Clark received his musical education primarily in Texas, completing his BM, MM, and DMA in piano performance at the University of Texas at Austin where his primary solo instructors were David Renner and Nancy Garrett. Dr. Clark has been awarded prizes in several competitions, mostly notably being named a prizewinner in the Bradshaw and Buono International Piano Competition, Sidney Wright Accompanying Competition, the Janice K. Hodges Contemporary Piano Performance Award, and the Mid-Texas Symphony Concerto Competition. Dr. Clark joined the faculty of Lamar University in the fall of 2014 as Assistant Professor of Piano, specializing in applied and group instruction. Previous faculty appointments include assistant professor at South Carolina State University, adjunct instructor at Northern Virginia Community College and piano instructor at the prestigious Levine School of Music in Washington D.C. where he taught both group and individual piano. An active performer, he has presented recitals in venues such as the Kosciuszko Foundation Auditorium in New York, the historic Church of the Epiphany in Washington D.C., the Mansion at Strathmore, the University of Texas at Austin, Murray State University, Delta State University, and Southeast Missouri State. In addition, he performed his Washington concerto debut with the Washington Sinfonietta orchestra and has appeared as a concerto soloist with the Lamar Civic Orchestra, Lamar Wind Ensemble, SC State Wind Ensemble, and Ars Nova Chamber Orchestra.

### **Clemmons, Bill**

Bill Clemmons is Professor of Music at Point Loma Nazarene University in San Diego, CA where he teaches Music Theory and Music History. His research areas are in the history of Music Theory, especially Italian Contrapuntal Theory of the 16th and 17th Centuries and Music Technology. He develops both server-side and client-side applications in a variety of languages, especially in Java and Javascript. Recently he has been developing in the popular LMS, Canvas by Instructure. He has his undergraduate degree in Cello Performance from the University of Louisville and graduate degrees from Mannes College of the New School of New York and Queens College (NYC) and his PhD in Music Theory from the CUNY Graduate Center, NYC. He most recently published “Transcending Plainness” in the Festschrift for Donald Hustad.

### **Clemmons, Jo**

Dr. Jo Clemmons is the Director of the Center for Teaching and Learning at Point Loma Nazarene University and also a classical singer and Associate Professor of Music. In 2007 she received her Ed.D. in College Teaching of Music from Teachers College, Columbia University. In her work, she has developed dozens of workshops and Faculty Learning Communities for her faculty and presented numerous times at national conferences including The College Music Society, the Professional and Organizational Development Network in Higher Education, The IDEA Center and Western Association of Schools and Colleges.

Her areas of research include all types of pedagogies in Higher Ed from music and the arts to science and math. She also researches rapport between applied music teachers and their students, cognitive science’s implications on learning, and Team-Based Learning. Her publications include, “Creating Dynamic Learning through Student-Created Video Projects”; *Currents in Teaching and Learning* (in press), “Using IDEA to Plan, Model, and Evaluate Faculty Development”; IDEA Center invited blog post 2012; “The Importance of Being Earnest; Rapport in the Applied Studio”; College Music Symposium (Invited article, 2009) “Rapport and Motivation in the Applied Studio” *Journal of Singing* (2006).

### **Coberly, Rebecca**

Soprano Rebecca Coberly is a versatile performer as a recitalist, concert soloist, and on the musical stage. She is a frequent solo recitalist, performing throughout the United States and internationally on concerts in Barcelona, Spain and throughout Germany. She recently appeared as soprano soloist in Poulenc’s *Gloria* with the Valley Symphony Orchestra, and with the Tulsa Oratorio Chorus in performances of *Messiah* on tour in Ireland and Great Britain. Other concert performances include the finale of Beethoven’s 9<sup>th</sup> *Symphony*, *Carmina Burana*, Rutter’s *Requiem*, Karl Jenkins’ *The Armed Man: A Mass for Peace*, Mozart’s *Requiem*, and J. S. Bach’s *Jauchzet Gott in Allen Landen*. She was winner of the Texas Tech University Symphony Orchestra Concert Competition, performing four orchestral songs by Joseph Marx with the Texas Tech Chamber Orchestra. Opera and musical theatre roles include Susanna in *Le Nozze di Figaro*, Baby Doe in *The Ballad of Baby Doe*, Giulietta in *I Capuleti e i Montecchi*, Mrs. Darling in *Peter Pan* (Bernstein), and Mother Abbess in *The Sound of Music*.

Rebecca has attended summer programs at the Aspen Music Festival, the American Institute of Music in Graz, and, mostly recently, the artist-teacher Advanced Artist program at OperaWorks. She holds a Doctor of Musical Arts in Vocal Performance from Texas Tech University, a Master of Music in Vocal Performance from Rice University, a Bachelor of Arts in Music from Northwestern University, and is currently Associate Professor of Voice at The University of Texas – Rio Grande Valley.

### **Conrad, Mike**

Mike Conrad is a composer, improviser, and teacher from Iowa. He graduated with a Master's degree in Jazz Composition and Arranging from the Eastman School of Music, where he studied with Bill Dobbins and played lead trombone in the Eastman Jazz Ensemble. Conrad has been honored for his arranging and composing with three ASCAP Herb Alpert Young Jazz Composer Awards and two Downbeat Student Music Awards, as well as awards from the American Society of Music Arrangers and Composers and Ithaca College's Jazz Composition Contest. He has been commissioned by several organizations such as the West Point Army Jazz Knights, Excelsior Charter Schools, and the New York Youth Symphony Jazz Band. His string quartet version of The Genesee was performed as part of Barack Obama's Inauguration in Washington, D.C. in January 2013. Recently, Conrad was invited to Trossingen, Germany as a finalist in the BuJazzO's 2016 International Jazz Composition Contest.

From 2013 to 2015, Conrad was the Head Band Director at West High School in Waterloo, IA where he directed the Wind Symphony and Jazz Ensembles and taught Music Theory and Jazz Improvisation. He also led and wrote for his own large jazz ensemble, COLOSSUS. A highly sought-after performer, Conrad enjoys playing creative improvised music on both trombone and piano, and continues to come up with fresh and exciting works for a wide variety of ensembles. Conrad is happy to be a Teaching Assistant at the University of Northern Colorado while working on his Doctorate in Jazz Studies.

### **Cooper, Nancy**

Nancy Cooper is an adjunct professor of music at the University of Montana, where she has taught music theory, music history, organ, and harpsichord since 1992. She has a doctorate and an Artist's Diploma from the Eastman School of Music.

Cooper is a native of Shreveport, Louisiana, as was her great-aunt, Anna Maud Van Hoose, although they never met; she has been re-creating Van Hoose's professional life through archival newspapers and a very few family documents and anecdotes. Her research has so far led to articles in *New York History Review*, *Chronicle of the Historical Society of Michigan*, *Montana: The Magazine for Western History*, *Journal of the International Alliance for Women in Music*, and *The Biographer's Craft*; other work has appeared in *Creative Nonfiction* and *101words.org*. She has presented papers about Van Hoose at the 2014 regional conference of CMS in Missoula, MT, and at the 2014 conference of the Western Association of Women Historians in Pomona, CA.

Cooper has received research grants from the University of Montana for visits to archives at the University of Iowa, Roosevelt University, the Newberry Library in Chicago, and at All Saints College in Vicksburg. She recently attended the 2016 national conference of the Biographers International Organization in Richmond, VA. She is currently at work on a book about a group of writers and entertainers, including Delgado and Van Hoose, who gathered for a social event in Hollywood in April 1931, entitled *The Dinner Party: Love, Sex and Communism in 'Thirties Hollywood*.

### **Crawford, Mark**

Dr. Mark Crawford is an Associate Professor of Music, and the Coordinator of Commercial Music at Tennessee State University. He has been in this position since the fall of 1998. In this position he serves as the advisor for Commercial Music majors, places interns, maintains a rapport with the music industry, and teaches within the Commercial Music core. He taught previously for eight years at Freed-Hardeman University where he directed the Concert, Pep, Jazz, and Pit bands in the Music Department. He also taught Introduction to Business, and Small Business Management for the Business Department. Dr. Crawford's completed degrees include the M.M. from Austin Peay University, the Ed.D and M.Ed. degrees from Vanderbilt University, and the B.S. in Instrumental Music Education (K-12) and A.S. degrees from Freed-Hardeman University. Other studies include 30 graduate hours in Commercial

Music from the U of M and MTSU, undergraduate minors in Music Theory, Business Administration, and Psychology, as well as classes from U of TX (San Antonio), EIU, NSCC, and HU at Florence, Italy. His past school ensembles performed at the 1996 Olympics, Branson, MO, various conventions and Jazz festivals, and produced five recording projects. His is present Commercial Music ensembles have opened for Larry Gatlin, Bobby Jones, performed at the Country Music Hall of Fame, the BB King Museum, the TN State Fair, the Governor's Mansion, and Cartagena, Colombia, South American, as well as at local schools and community events.

### **Cremaschi, Alejandro M.**

Alejandro Cremaschi teaches piano and piano pedagogy at the University of Colorado at Boulder, and was President of the Colorado Music Teachers Association between 2012-2014. He received his MM and DMA degrees from the University of Minnesota, and undergraduate degrees from the University of Maryland Baltimore County, and the Universidad Nacional de Cuyo, Mendoza, Argentina. He studied with Dora De Marinis, Nancy Roldan and Lydia Artymiw. He was a prize winner at the International Beethoven Sonata Piano Competition in Memphis, Tennessee in 2001. He has been a presenter at national and international conferences including numerous Music Teachers National Association annual conferences, College Music Society national conferences, and the International Society for Music Education conference. He has published articles and reviews in *Clavier Companion*, *MTNA e-Journal*, *American Music Teacher*, *Research Studies in Music Education*, etc. Mr. Cremaschi is in demand as a specialist on Latin American piano music. He has recorded for the labels IRCO, Ostinato, Marco Polo and Meridian Records. His recordings of solo and chamber music have been released in the CDs *Las Puertas del Tiempo* (2009), *Fervor* (2012) and *Tango: body and soul* by the British label Meridian. *Las Puertas del Tiempo* was praised by *Fanfare Magazine* as "exemplary." His new edition and recording of Ginastera's *Doce Preludios Americanos* is forthcoming this fall, published by Fischer Publishing, Inc.

### **Dal Porto, Mark**

Dr. Mark Dal Porto has had his works performed by such ensembles as the Czech Philharmonic, Kiev Philharmonic, Moravian Philharmonic, Kühn Choir (Prague), Kronos String Quartet, Boston Metro Opera, and many University Orchestra and Wind Ensembles. His recorded works available on CD include *Galactica* for Symphonic Wind Ensemble, *Song of Eternity* for Orchestra, *Song of the Night* for Oboe, Voice and Piano, *Spring, the Sweet Spring* for Mixed Choir and Piano, and *When Your Song Rang Out to Me* for Mixed Choir and Piano. His many commissions include those from the Orchestra of Southern Utah, the College Orchestra Directors Association, the Santa Fe Community Orchestra, and the Pemigewasset Choral Society of New Hampshire.

Dal Porto serves on the faculty of Eastern New Mexico University as professor of music and coordinator of Music Theory and Composition and can be seen as a frequent guest composer and conductor. A former student of Donald Grantham, Dal Porto received degrees from California State University, Sacramento (B.A. Piano Performance, M.A. Theory/Composition), and the University of Texas at Austin (D.M.A. Composition). His past teaching assignments have included serving on the faculty at Texas State University, Northern State University, and Texas Woman's University.

In 2015, Dal Porto was awarded certificates of excellence in band, choral, and orchestral composition from The American Prize organization. He was also awarded first prize (from over 140 entries from around the world) in the CODA (College Orchestra Director's Association) 2013 International Composition Contest for his orchestral work *Song of Eternity*.

**D'Angelo, Michael**

Michael D'Angelo is a Grammy nominated drummer and educator originally from Charlotte, NC. He holds a bachelor's degree in percussion performance from the University of North Texas and a master's degree in jazz studies and performer's certificate from Indiana University. Michael has performed with a wide array of artists in a variety of musical situations, including Doc Severinsen, Mary Wilson (the Supremes), Dave Brubeck, Jamey Aebersold, James Carter, Alan Pasqua, Bob Hurst, and Stephen Anderson. He has performed throughout the United States and internationally, including the Modern Drummer Festival, the Percussive Arts Society International Convention, the Ravinia festival, Carnegie Hall, and the PerKumania festival in Paris. He is an avid performer in all aspects of percussion and musical idioms, including symphony orchestra, large wind ensemble, percussion ensembles, chamber ensembles, musicals, large and chamber jazz ensembles, commissions, solo concerts, and clinics. In 2011, Michael was invited to participate in the Ravinia Festival's Steans Music Institute for Jazz, an invitation only workshop for rising jazz composers and performers with mentorship from David Baker, Rufus Reid, Nathan Davis, and Curtis Fuller.

**Daughtrey, Sarah E.**

Dr. Sarah Daughtrey, mezzo-soprano, is Coordinator of the Vocal Area at NMSU. She received the DM in Vocal Performance and Literature from the prestigious Jacobs School of Music at Indiana University, and pursued graduate studies at the University of Tennessee, Knoxville where she was a Knoxville Opera Company Apprentice. With the University of Tennessee Opera Theatre, she performed several roles, including Ottavia in Monteverdi's *The Coronation of Poppea*. While at IU, she was privileged to perform in a staged version of Argento's song cycle *From the Diary of Virginia Woolf* under the direction of acclaimed baritone Håkan Hagegård with the composer in attendance. An active performer, clinician and presenter, Dr. Daughtrey has recently performed as alto soloist for several works, including Haydn's *Lord Nelson Mass* with the South Bend Symphony Orchestra, the Mozart *Requiem* at Lebanon Valley College, the Bach *St. John Passion*, with Music! Gettysburg, and Haydn's *Missa Sancti Nicolai* with the Lebanon Valley Choral Society. For the Northeastern and Rocky Mountain Chapters of The College Music Society, she has both premiered new vocal works and presented her research and performance of several interdisciplinary projects, including *The Arts of Spain* and *Paris Expositions*. In 2012, Dr. Daughtrey took part in the Mentor Program of SongFest in Los Angeles, where she was privileged to work with composer William Bolcom, singers William Sharp and Amy Burton, among others. She has also served as master class instructor at several colleges around the country, and performed many faculty and community recitals.

**Decker, Katherine A.**

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**de Ghizé, Susan K.**

Dr. Susan de Ghizé is an Assistant Professor of Music Theory and Music Theory & Aural Skills Coordinator at Texas A&M University–Corpus Christi. She has spoken nationally and internationally in topics varying from metrical ambiguity to sexology. Publications include common tones in Mozart's Piano Sonatas, rhythmic development in Brahms's Chamber Music, and Hauptmann's Theory of Meter. Before TAMUCC, she taught at The University of Texas at Brownsville, The University of Denver, and Northeastern University in Boston. She received her Ph.D. in Music Theory from The University of California at Santa Barbara and her B.A. in Music from The University of California at Berkeley.

**Dippre, Keith**

Dr. Keith Dippre was born in Ancon, Panama in 1960. He received his undergraduate degree from Azusa Pacific University in California and his M.A. from California State University at Los Angeles. In

2001 he completed his D.M.A. in composition at The Ohio State University. His principal teachers were Dr. Phil Shackleton, Dr. Byong-kon Kim, and Dr. Jan Radzynski.

He is currently the Department Chairman and Professor of Music at Methodist University, teaching such courses as music theory, orchestration, and composition. Dr. Dippre also received a Regional Artist Project Grant from the Arts Council of Fayetteville and Cumberland County and was an artist-in-residence at the Artist's Enclave at I-Park (East Haddam, Connecticut). In October of 2003 his piece "Pilgrim's Blues" (for piano, violin, and cowbell) premiered in Northampton, Massachusetts commemorating the tercentenary celebration of Jonathan Edwards.

On his sabbatical from Methodist University, he took part in the Fresno New Music Festival and was a guest lecturer at Azusa Pacific University. He is also the recipient of a 2010, 2012, and 2013 ASCAP PLUS award and the winner of the Henry Grady Miller Cup award (2012) for his choral work "Daughters of Song."

His choral works "Mojave Cross, Desert Voices" and "Light" are published with Renforth Music, and his chamber works "California Low Brow" and "Year of the Rat" are available through Ars Nova Music. His most recent commission, "Five Seasons," is with the North Carolina Music Teachers National Association (NCMTA) for their state conference in 2014.

He also recently received the Methodist University President's Award for Excellence in Research and Creative Expression (2014).

### **Ditlow, Kristin**

American pianist and coach Dr. Kristin Ditlow has appeared as a soloist, collaborative artist, coach, and conductor throughout the United States, Europe and China. Recent concert seasons have featured appearances at Hungary's Zempleni Festival, the Beijing and Shanghai Conservatories, the National Theater in Kunming (Yunnan Province, China), Darmstadt's Akademie für Tonkunst, and venues throughout central and northern Italy. The 2015-2016 will present her debut performances as a cover conductor with Opera Southwest and as music director for a world premiere (*UnShakeable*) with the Santa Fe Opera.

As an opera and voice coach, Dr. Ditlow has served on the faculties and music staffs of the Curtis Institute of Music, Westminster Choir College, Opera Southwest, Ithaca College, Spoleto Festival USA, Opera Southwest, Opera Company of Philadelphia, Syracuse Opera, Finger Lakes Opera, San Francisco Opera Center, Delaware Valley Opera Company, the Princeton Festival, Crescendo International Summer Institute, Si Parla, Si Canta, the CoOPERative program, and the Ameropa International Festival.

Her facility for languages has led to advanced linguistic study in Italy, France, Austria, Hungary, and the Czech Republic, as well as in the United States. She has over seventy complete operas in her repertoire. Dr. Ditlow's passion for chamber music and entrepreneurial focus has led to her founding of two chamber ensembles, the Lukens Piano Trio (her current ensemble) and the Mühlenberg Piano Quartet.

Dr. Ditlow is an alumna of the Oberlin Conservatory of Music, Westminster Choir College, and the Eastman School of Music. [[www.kristinditlow.com](http://www.kristinditlow.com)]

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

Teryl Dobbs is associate professor and current Chair of Music Education at the University of Wisconsin-Madison, having appointments in both the School of Music and the Department of Curriculum and



Instruction. She is an affiliate within the Mosse/Weinstein Center for Jewish Studies and the Disability Studies Initiative. Professor Dobbs holds the Master's and Ph.D. in music studies/music education from Northwestern University and teaches undergraduate and graduate courses in music education and pedagogy. Her teaching responsibilities include courses in undergraduate music teacher preparation, pedagogy, ability/disability studies in music education, and current issues in music education. Professor Dobbs advises graduate students pursuing master's and doctoral degrees in music education and serves on committees for students pursuing doctoral degrees in performance and conducting. With over 16 years of experience teaching instrumental, choral, and general classroom music in U.S. public schools, Professor Dobbs enjoys her work as an active wind band clinician and guest conductor, particularly with middle school ensembles. As a scholar, Professor Dobbs investigates musical representations of trauma and pedagogies related to the Shoah; undertakes archival study of child survivor testimonies regarding music learning activities in Theresienstadt; interrogates theories of disability and non-disability within music education; and explores preservice music educators' constructions of teaching identity and praxis. She was recently named an international co-investigator with scholars in the United Kingdom and Australia within the collaborative project, *Performing the Jewish Archive*.

### **Dousa, Dominic**

Dominic Dousa, a native of Rochester, Minnesota, joined the faculty of the University of Texas at El Paso in 2004. At UTEP he has taught music theory, aural skills, and composition. He holds degrees from Ball State University (D.A., Music Theory & Composition, 2003), Central Michigan University (M.M., Music Composition, 2000), Iowa State University (M.S., Statistics, 1998), and Harvard University (A.B. summa cum laude, Music, 1995). He also has studied composition in Prague. His primary composition teachers include Jody Nagel, David Gillingham, Craig Weston, and Milan Slavický.

Dousa's compositions have received performances at recitals, festivals, and conferences in the U.S., Canada, Mexico, England, Scotland, Peru, China, Korea, France, Poland, the Czech Republic, Hungary, and Finland. He has works published by TRN Music and Dorn Publications. Two of Dousa's song cycles, *With a Song in My Heart* and *Six Songs on the Poetry of Langston Hughes*, are available on a CD released by Blue Griffin Recording. This CD features art songs set to texts of African American poets.

In addition to his activities as teacher and composer, Dousa has remained active as an accompanist and chamber musician. He has performed in numerous recitals at various universities and concert venues with faculty, guest artists, and students. He served as an official accompanist for the 4th Annual International Singing Competition in Trujillo, Peru in August of 2000, and performed as a pianist for the El Paso Pro Musica Chamber Music Festival in 2009 and 2014.

### **DuHamel, Ann**

Praised for the "...sensitivity and grace" in her playing as well as her enthusiastic teaching, pianist Ann DuHamel serves as Head of Keyboard Studies at the University of Minnesota, Morris, where she coordinates and teaches solo, collaborative, and group piano, as well as piano pedagogy. She earned a Doctor of Musical Arts in Piano Performance and Pedagogy from the University of Iowa under the tutelage of Ksenia Nosikova. Prior to her time at UI, she was Assistant Director to Paul Wirth at the Central MN Music School. In 2013 Ann received the MTNA-PTG Performance Study scholarship to work with Lowell Liebermann on his solo piano nocturnes. In collaboration with saxophonist Preston Duncan as the duo Kairos, she commissioned and premiered a new work at the 12th Annual International Saxophone Conference in Mexico City, where her playing and teaching was described as "...a delight for the ears and the soul." A founding member of new music group ensemble: *Périphérie*, she returned to Carnegie Weill Recital Hall in New York City with the ensemble under the auspices of DCINY (Distinguished Concerts International New York) in the fall of 2013. She has presented and performed at CMS conferences in Argentina, Finland, North and South Dakota, Ohio, and Washington.

Past performances include venues in Bulgaria, Canada, Costa Rica, Italy, Mexico, Uruguay, and across the U.S., including the San Francisco Festival of Contemporary Music.

### **Driftless Winds**

Driftless Winds are a highly-active reed trio comprised of founding members Dr. Corey Mackey (Clarinet), Dr. Galit Kaunitz (Oboe), and Dr. Jacqueline Wilson (Bassoon). They are active nationally and have performed extensively in recitals and masterclasses in Iowa, Wisconsin, Michigan, Illinois, and New Hampshire. Galit Kaunitz is currently Assistant Professor of Oboe at the University of Southern Mississippi. Corey Mackey is currently the Principal Clarinetist for the Dubuque Symphony Orchestra and is the clarinet professor at the University of Wisconsin- Platteville. Jacqueline Wilson is Assistant Professor of Music at Southeast Missouri State University where she teaches applied double reeds as well as academic courses.

### **Dustman, Karl**

Karl Dustman is a recognized Music Industry Executive with over forty-nine years of career achievements with direct experience in manufacturing, distribution, retail, wholesale and publishing all within the Music Products Industry. His career recognition includes executive leadership positions with Ludwig Industries, Gretsch Drums, Pearl International and Sonor Percussion- Germany. He is President of Dustman & Associates, his own Cleveland, Ohio based Marketing Communications firm, now in its twenty-third year. The firm specializes in marketing/business development plans for clients both in and out of the musical arena. His expertise and recognition for award winning Marketing, Advertising, Public Relations and Trade Show Exhibit Designs has developed a diverse client base in a broad range of product categories. Dustman graduated from DePaul University in Chicago with a Marketing degree while studying percussion performance with Bob Tilles at DePaul's School of Music. He serves as Executive Director of The Percussion Marketing Council, (PMC), representing the non-profit trade association at all Music Products Industry association events and campaigns. As an active professional musician, he has been a featured guest Timpanist with the televised Hour Of Power Orchestra, at the Crystal Cathedral in Garden Grove, California, received a special invitation to perform with the Vienna Residence Orchestra in Austria and just completed the 2015 concert performance tour of China as Principle Timpanist/Percussionist with the Mantovani Orchestra. He is the founder and president of nation's only by-appointment Orchestral Percussion showroom and instrument gallery in the United States, PROFESSIONAL PERCUSSION PRODUCTS now completing its thirteenth year. His active memberships include: National Association of Music Merchants, the International Association of Jazz Educators, The National Music Education Coalition, the American Federation of Musicians and serves on the Board of Directors and Symphonic Committee of the Percussive Arts Society and is included in NAMM's Oral History Interview collective archives. As a sought-after guest speaker in the music products industry, recent lecture appearances include multiple College Music Society and most-current presentations at, University of Minnesota, Valparaiso University and Chicago Drum Show.

### **Emmanuel, Donna T.**

Donna Emmanuel (PhD, Michigan State University; MM, University of Michigan) focuses her scholarship on several related topics: intercultural competence, community engagement, positive youth development, and urban settings. She has been involved with community engagement for many years, serving as past and current Chair of the CMS committee on community engagement. She brings engagement to life through her mariachi at the University of North Texas and the mariachi summer camp for middle and high school students.

Her growing reputation in the field of engagement was recognized by UNT as she was appointed by President Lane Rawlins to serve on the President's Council on Community Engagement, resulting then in her appointment as Director of Service Learning and Community Engagement for the Division of University and Community Relations. In Spring of 2015, she was awarded the University of North Texas Foundation Award for Community Engagement.

Donna is active within the Denton community, is an avid photographer, an INFP, loves to cook, and lives with her best friend, Iggy, a 100-pound German Shepherd.

### **enhakē**

Possessing a knack for adventurous yet accessible programming, enhakē (in-HA-kee) has consistently distinguished itself with performances of startling intensity. Drawing its name from the Seminole (Creek) word for sound or call, enhakē has been praised for its “playing of the very highest caliber” (*Fanfare*) and “keen instinct for exciting programmes” (*BBC Music Magazine*). Their 2010 Carnegie Hall recital *Made in America* was lauded for its “rock solid rhythmic integrity...strengths in balance, intonation, and musicality” and described as a “polished, yet spontaneous performance” (*The New York Concert Review*). The grand-prize winner of the Yellow Springs Chamber Music Competition (2009), gold medalist of the International Chamber Music Ensemble Competition at Carnegie Hall (2008), and laureate of the Osaka International Chamber Music Competition (2011), enhakē has successfully toured on three continents and in some of the world’s most exciting venues including: NYC’s Carnegie Hall, at the OK Mozart Festival, South Korea’s Young-San Arts Hall, the Pan-Music Festival at the Seoul Arts Center, and the Promising Artists of the 21st Century Series in Costa Rica under the auspices of the US Department of State and Costa Rica—North America Cultural Center. They have also been the ensemble-in-residence for the Albany Symphony Orchestra (GA) and Tallahassee Youth Orchestras (FL). As a group they have produced CDs for the MSR, Naxos, and Emeritus labels, which can be heard on NPR stations across the United States, Sirius XM, and public radio in Korea. [[www.enhake.com](http://www.enhake.com)]

### **Fast, Barbara**

Dr. Barbara Fast, Frieda Derdeyn Professor of Piano and Piano Area Chair, coordinates the group piano program as well as teaches graduate and undergraduate piano pedagogy at the University of Oklahoma. She has received numerous awards honoring her teaching, including: *2014 University of Oklahoma Regents Award for Superior Teaching*; *2013 OMTA Teacher of the Year*; *MTNA Collegiate Chapter Advisor of the Year 2009 and 2007*; *2008 Irene and Julian Rothbaum Presidential Professor of Excellence in the Arts* at the University of Oklahoma. Dr. Fast co-founded the National Group Piano/Piano Pedagogy Forum held for the first time in 2000, with the ninth GP3 forum scheduled for 2016. She has served on the Editorial Board of the MTNA E-Journal, and as Associate Editor of Piano Pedagogy Forum, the first keyboard journal on the WEB. She has presented numerous workshops on practicing, sight reading, ensemble music, technology, newly published music, and historical keyboard pedagogy at International and National College Music Society Conferences (CMS), Music Teachers National Association (MTNA) Conferences, The Hawaii International Conference on Arts and Humanities, the National Conference on Keyboard Pedagogy (NCKP), World Piano Pedagogy Conferences (WPPC), and the European Piano Teachers Conference (EPTA). She has served on numerous national and state MTNA and NCKP piano pedagogy related positions. Dr. Fast currently serves as President of the Oklahoma Music Teachers Association (OMTA). Additionally, she has performed in chamber settings in England, Russia, and Japan as well as presented lecture recitals and master classes throughout the United States.

### **Fincher, Aimee**

An Alabama native, pianist Aimee Fincher is currently pursuing the DMA in collaborative piano at Arizona State University. There, as a Teaching Assistant, she is active as a duo partner, large ensemble pianist, choral accompanist, and member of the Arizona Contemporary Music Ensemble. Ms. Fincher earned performance and pedagogy degrees from the University of Alabama and the University of South Carolina where she frequently performed with distinguished guest artists such as Timothy Smith, Kenneth Tse, J. Michael Holmes, and Mariano Garcia. Her conference appearances include the Society for American Music Conference, the International Trumpet Guild, the North American Saxophone Alliance, the Navy Band Saxophone Symposium, and the Saarbùrg (Germany) Chamber Music Festival.

Aimee began collaborating with Professor Douglas Yeo and the ASU trombone studio immediately after beginning her doctorate and has performed in recitals, master classes and juries as well as for guests including Joseph Alessi and Randall Hawes. Outside ASU, she serves as a staff pianist at the School of Ballet Arizona.

### **Fine, Stephen**

Stephen Fine teaches viola and string skills at the University of Florida's School of Music. He is a principal with The Trinity Alps Chamber Music Festival and ensemble: Périphérie. He sits Assistant Principal in the Gainesville Chamber Orchestra, and he is also on the faculty at the Performing Arts Institute at Wyoming Seminary where he teaches viola, chamber music, and orchestral skills.

A native Floridian from a family of attorneys, Mr. Fine is as often and as comfortable playing Baroque literature as he is New Music or the late Romantic masterworks of the viola's catalogue. He holds a Bachelor's degree from Rice University's Shepherd School of Music and a Master's degree from the San Francisco Conservatory of Music. His primary viola studies were with Karen Ritscher, Jodi Levitz, Katherine Murdock, and Daniel Panner. He studied chamber music with members of the Cleveland, Concord, and Emerson string quartets. The viola Mr. Fine plays was made by Emilio Celani.

### **Flores, Yasmin A.**

Clarinetist Yasmin A. Flores has performed and given masterclasses around the U.S. for over a decade. She received her Bachelor of Music degree in Clarinet Performance from West Texas A&M University in Canyon, Texas and her Master of Music in Multiple Winds degree from Florida State University in Tallahassee, Florida. In 2009, Flores received her Doctor of Musical Arts Degree in Performance and Pedagogy from the University of Iowa where she studied with Dr. Maurita Murphy Marx. Her DMA dissertation was "The Clarinet Works of Gustav Adolph Heinze." In 2012, Flores' arrangement of Gustav Adolph Heinze's *Concertstück* for Clarinet and Piano was published by Roncorp. That same year, she premiered the work at the International Clarinet Association in Lincoln, Nebraska. In 2013, Flores joined *Ensemble: Peripherie*, a new music ensemble, on their Midwest tour. Later that year they performed at Weill Recital Hall in New York City. In August of 2016, Flores won second place in the International Clarinet Association's Research Competition for her presentation, "Two Small Gems in the Grand Scheme of Things: The Concertstück and Drei Lieder by Gustav Adolph Heinze."

Flores previously taught at New Mexico Highlands University. In the past, she has performed with the Center for New Music at Iowa, Way Off Broadway Musical Theatre, Inc. at the Sondheim Performing Arts Center in Fairfield, IA, and the Dubuque Symphony Orchestra. She recently had the privilege of playing in the Concordia Wind Orchestra in Santa Fe, NM. She currently teaches music at El Paso Community College.

### **Fronckowiak, Ann**

Dr. Ann Fronckowiak is currently the Assistant Professor of Oboe at Texas A&M University-Kingsville. She is an Associate Musician with the Columbus (Ohio) Symphony and has performed with the Buffalo Philharmonic, Columbus Ballet, Corpus Christi Symphony, Corpus Christi Ballet, Dayton Philharmonic, Erie Ballet, Erie Chamber Orchestra, Kingsville Symphony, Opera Roanoke, Roanoke Symphony, Western New York Chamber Orchestra, and Laredo Philharmonic and is also a member of the oboe and percussion duo, Due Cuentista. Ann has performed at the International Double Reed Society Conferences and has presented at the NACWPI Conferences. Recently, as part of the Johnstone Woodwind Masters Series, she was one of two oboists invited to perform a featured solo in recital with Joseph Robinson. Dr. Fronckowiak has also been recorded on National Public Radio broadcasts and published in *The Double Reed*.

Ann completed a Doctor of Musical Arts degree from The Ohio State University and a Master of Music degree from Manhattan School of Music and previously served on the faculty of State University of New York at Fredonia. Former teachers include Robert Sorton, Joseph Robinson, Sarah Hamilton, Mark Dubois, and Rodney Pierce.

**Garbes, Heather MacLaughlin**  
**refer to Mägi Ensemble**

**García Corona, León F.**

León F. García Corona is a musician and ethnomusicologist. He worked as an IT and marketing consultant in Mexico and New York City for over ten years before pursuing a career in ethnomusicology. His professional career in emerging media, marketing, and ethnomusicology has been at the center of his scholarly work and his online educational initiatives. Between 2009 and 2011 he worked as a content producer and education specialist for Smithsonian Folkways, where he founded and edited Folkways Magazine, an online publication featuring music from all over the world. Additionally, he developed a bilingual (English/Spanish) jazz educational website, this site won the 2012 “Outstanding Website” award in the non-profit category from the Web Marketing Association. Current media projects include the development of an interactive introduction to world music textbook and world music apps. His research focuses on the connections between politics, economics, and music sentimentalism. His forthcoming book: Mexico’s Broken Heart: Music, Politics, and Sentimentalism in Bolero, is the first study to explore music and sentimentalism in Mexico in its socio-economic, political, and historical context. Other projects include music in mass transit, and music in Latin American communities in the United States. He has also directed ensembles of salsa, jazz, and Mexican music and conducted world music workshops as a guest lecturer at the University of Washington, University of Michigan, Pennsylvania State University, University of Idaho, and Universidad Veracruzana in Mexico. He is currently Assistant Professor of Musicology at Northern Arizona University.

**Gardner, Ryan B.**

Dr. Ryan Gardner, Associate Professor of Trumpet, received his B.M. from Eastman School of Music with highest distinction, his M.M. from Rice University - Shepherd School of Music, and his D.M.A. from Manhattan School of Music. He performs, teaches, and provides master classes and lectures internationally and across the US.

Dr. Gardner has played with the Los Angeles and Rochester Philharmonics; Honolulu, Charleston, and Tulsa Symphonies; Artosphere Festival Orchestra; Aldeburgh Festival Britten-Pears Orchestra in England; and Verbier Festival Orchestra in Switzerland. He also enjoys chamber music, having played with the Rochester Philharmonic, Houston Symphony, and the Eastman Brass Quintets, as well as concerts with the new music ensembles Alarm Will Sound and Crash Ensemble. Dr. Gardner has also been privileged to work with artists such as Ray Charles, Doc Severinsen, Canadian Brass, Allen Vizzutti, and Wayne Bergeron.

Dr. Gardner continues to enjoy impressive teaching successes. His students have won professional positions and have been accepted on scholarship into distinguished graduate programs and elite summer festivals. OSU’s trumpet program has achieved distinguished success. His students have performed at International Trumpet Guild Conferences to standing ovations. Most recently one of his students won the 2016 National Trumpet Competition Graduate Solo Division and his studio has won the 2014, 2015, and 2016 Ensemble Division.

Dr. Gardner enjoys serving as the Artist Coordinator for Music for Autism and as a member of the ITG Board of Directors.

Dr. Gardner is a Bach Performing Artist. He has recorded with Naxos, Mark Records, and BX Entertainment.

### **Garfrerick, Robert**

Dr. Robert Garfrerick Professor and Eminent Scholar in Entertainment Industry, University of North Alabama. Robert Garfrerick teaches entertainment industry and songwriting classes at the University of North Alabama. Additionally, he oversees all department facilities and a performance venue, The Mane Room. His research interest is in creative process, songwriting, and curriculum development. He presents and publishes this research regularly. He is a voting member of the National Academy of Recording Arts & Sciences (NARAS), The American Society of Composers, Authors, and Publishers (ASCAP), the Muscle Shoals Music Association (MSMA), MEIEA, and NSAI. He has written songs recorded by Crystal Gayle, T. G. Sheppard, Marie Osmond, Johnny Lee, Gus Hardin, David Slater and others.

### **Gibson, Joice Waterhouse**

Joice Waterhouse Gibson earned her Ph.D. at the University of Colorado at Boulder under the guidance of Dr. Thomas Riis, combining her European and American historical musicology interests. She conducted a musical and cultural analysis of the English comic opera *Inkle and Yarico* from England to America, 1787-1844, particularly regarding issues of race, class, gender, and slavery. Earning a master's degree in musicology from the University of Colorado at Boulder, Joice wrote her master's thesis on transcultural music participation, which included ethnomusicological fieldwork study with local Balinese gamelan Tunas Mekar and Eastern-European vocal group Planina. Joice is Senior Lecturer in Musicology at Metropolitan State University of Denver, where she co-developed, teaches, and coordinates the online Introduction to Music courses and was subsequently named Outstanding Online Educator for her innovations and teaching accomplishments.

Joice is the Immediate Past President of The College Music Society Rocky Mountain Chapter and also serves as the Conference Manager for the Society for American Music. She has coordinated two Institutes for Pedagogies in World Music Theories for The College Music Society. While a research assistant in the American Music Research Center, she also assisted with planning and managing several conferences, including an international symposium on Nadia Boulanger and American composers. She has presented papers at regional, national, and international conferences and has participated as an invited panelist at several national conferences.

### **Gibelhausen, Robin**

Robin Gibelhausen is an assistant professor of music education at the University of New Mexico, where she teaches foundations and methods courses in elementary and secondary general music. She has a BME in music education from the University of Illinois, Champaign-Urbana (2004), an MM from Northwestern University (2008), and a PhD from Michigan State University with a cognate in creativity (2015). She has completed levels training in Orff-Schulwerk and has studied Kodály and Music Learning Theory. Dr. Gibelhausen was a public school music teacher for six years in Libertyville, IL specializing in middle school general music and choir. She spent three years as the general music teacher (PreSchool-8th grade) and choral director in Grand Ledge, MI. She has taught music education courses at the University of New Mexico since 2013. Each spring, she teaches Secondary School Music, where music majors learn vernacular music facilitation, creativity pedagogy, and her ukulele method for teachers and students. Dr. Gibelhausen has research interests that include secondary general music, music technology, gender issues in music, and music composition pedagogy. She has publications in many journals and has presented across the country. She maintains an active video blog through her

YouTube channel covering topics related to music, education, and various other interests. More information can be found at <http://soundeducators.org/>.

### **Gillespie, Amy**

Native New Mexican, Amy Gillespie has been active in the music community in Albuquerque since 2000. Amy has a Bachelor of Arts in Contemporary Music from the College of Santa Fe and is currently completing a Masters in Musicology at the University of NM. Her performance experience includes both choral activities at the University level and professionally with Polyphony: Voices of New Mexico, and as a section leader at the Cathedral of St. John and St. Paul Lutheran Church. She has facilitated guitar classes for UNM Continuing Education and ensemble sessions for the OASIS Foundation and through Guitar Associates of Albuquerque, where she has been a managing partner and teacher since 1995.

### **Gillick, Amy**

Assistant Professor Amy Gillick teaches double reeds at Austin Peay State University in Clarksville Tennessee. Her past teaching positions include Virginia Tech, Concordia University (Irvine), Azusa Pacific University, Moorpark College, and UCLA (as a graduate fellow). She earned her D.M.A. and M.M. from UCLA and her B.M. from California State University, Long Beach. Dr. Gillick performs regularly with the Roanoke Symphony, was formerly co-principal bassoon in the Bakersfield Symphony (California), and played 2nd/contra with the Santa Monica Symphony. Dr. Gillick is committed to commissioning new works for bassoon, the art and science of reed making, innovations in music pedagogy, and exploring concepts lying on the intersection of arts and technology.

### **Goodman, Kimberlee**

Dr. Kimberlee Goodman is a native of Arizona. She has been on the faculty of Otterbein University since 2005. Dr. Goodman hosted her 6<sup>th</sup> Annual High School Flute Choir Day at Otterbein in 2016

Kimberlee is a founding member of *From the West*, a flute and harp duo with Dr. Charles Lynch, III. From the West has given recitals at Otterbein, Valparaiso, St. Mary's College, Arizona State University, and Olivet Nazarene. In the summer of 2011, the duo performed in a featured recital at the NFA convention in Charlotte, NC. From the West also presented a lecture recital at the 2013 CMS Conference in Dayton. Most recently, From the West appeared as guest artists on the alumni series at the School of Music at Arizona State University.

Dr. Goodman is equally experienced as an orchestral musician; she currently serves as Principal Flute with the Westerville Symphony. She has been a regular substitute with the Mansfield Symphony Orchestra.

In an academic role, Dr. Goodman has performed and presented at the CMS conferences in Scandinavia (2015), Argentina (2013), Korea (2011), and Thailand (2007).

Dr. Goodman holds degrees from Arizona State University (BM) and OSU (MM and DMA). Her principal teachers are Katherine Borst Jones and Dr. Trygve Peterson. She has performed in masterclasses for Alexa Still, Mathieu Dufour, Trevor Wye, Robert Willoughby, Arnold Jacobs, and Jim Walker. Kimberlee currently serves the Jazz Arts Group (Columbus, Ohio) as the Orchestra Manager for the Columbus Jazz Orchestra. [[www.kimberleegoodman.com](http://www.kimberleegoodman.com)]



**Graf, Sharon Poulson**

Sharon Graf is an associate professor of ethnomusicology and the creator and director of the Music Program at the University of Illinois at Springfield (UIS). She is jointly appointed as Associate Professor of Sociology/Anthropology and of Art, Music and Theatre. Her interests include world music technologies, North American Fiddle Traditions, and South Pacific music and dance. She teaches courses cross listed in Music and Sociology/Anthropology and in the Capital Scholars Honors Program, and directs music ensembles that explore traditions from around the globe. She has published on old time fiddle traditions, is a past Illinois State Old Time Fiddling Champion, and competes regularly in the National Oldtime Fiddlers contest. She is the current CMS Board Member for Ethnomusicology.

**Gray, Colleen G.**

Colleen Gray, soprano, has performed extensively with orchestras and opera companies throughout the United States. She is a frequent presenter for music conferences, with performances for the College Music Society international conferences in Japan, Ireland, Costa Rica, Spain, Thailand and Croatia, the International Alliance of Women in Music Congress, numerous College Music Society national conferences, and seven Festival of Women Composers International conferences. Dr. Gray most recently presented a lecture-recital of the songs of Lee Hoiby and was chosen to give a performance of "Tesla's Pigeon," the winner of the NATS art song competition, at the 2013 International Congress of Voice Teachers in Brisbane, Australia and at the 2012 National Association of Teachers of Singing national conference in Orlando, FL. Dr. Gray is also in demand as guest artist/clinician for universities. In 2014, she gave recitals, lectures and master classes at the universities in Zagreb, Split and Dubrovnik, Croatia and gave a solo recital and master class to open the 2014 West Liberty University Concert Series.

Dr. Gray is Professor of Music at Slippery Rock University where she teaches Applied Voice, Language Diction, Vocal Pedagogy and Opera Performance. She holds the D.M.A. in Vocal Performance and Literature degree from West Virginia University, the M.M. in Vocal Performance degree from Duquesne University and the B.S. in Music Education from West Chester State College. She continued her performance studies with the Accademia Vocale di Lucca, Italy and was an artist apprenticeship with the Pittsburgh Opera Center. Dr. Gray's awards include winning the Delaware Jewish Community Center Emerging Artists Competition and the Pittsburgh Concert Society Artist Competition.

**Guist, Jonathan B.**

Jonathan Guist is Associate Professor of Music at the University of Texas Rio Grande Valley, where he teaches applied clarinet, clarinet ensemble and chamber music. His previous teaching engagements have included the Eastman School of Music, Nazareth College, Baylor University, the Hochstein School of Music and Dance, and the Conservatory of Central Illinois. Dr. Guist holds the position of Co-principal clarinet with the Valley Symphony Orchestra and appears frequently as a soloist and chamber musician throughout the United States and internationally. His recent engagements include performances as featured soloist with the Valley Symphony Orchestra, UTB Symphony Orchestra, and UTB Wind Ensemble and a solo recital at the Escuela de Artes Musicales, Universidad de Costa Rica. Additional appearances include lectures, clinics and performances at conferences of the International Clarinet Association, National Flute Association, Texas Music Educators Association, College Music Society, National Association of College Wind and Percussion Instructors and the International Double Reed Society. Dr. Guist holds a D.M.A. from the Eastman School of Music, a M.M. from Baylor University and a B.M.E. from New Mexico State University. His principal teachers include Kenneth Grant, Richard Shanley, and Laroy Borchert.

**Gulish, Sarah**

Sarah Gulish holds a Ph.D. in music education from Temple University. Her teaching centers on creativity and improvisation in courses focused on music learners. She also regularly tours and records as a rock musician with a variety of groups. Her research interests include informal learning, creativity, popular music pedagogy, and student autonomy.

**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 (CELT), she coordinates efforts to integrate community engagement into the scholarship, teaching, and service missions of the School Music. Her current research explores this ongoing engagement work, and she is developing graduate courses in career development in collaboration with community partners. An active music education 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, and she has presented research at national and international symposia. Hamann is an innovative educator, involved in the development of courses that use a synchronous classroom/online learning environment in the field of music education to combine the important social context of the classroom with the advantages of distance education. Currently, Hamann is the Research Chair for Minnesota. She serves The College Music Society as a member of both the Committee on Community Engagement and the Editorial Board – Scholarship and Research section of *Symposium*. Hamann earned degrees from Western Michigan University, the University of North Texas, the University of Miami. She taught seven years of middle school choral music in the Brownsville (Texas) Independent School District.

**Hannon, Andrew**

Andrew Hannon's compositions have been performed throughout the United States at the NASA National Conference, Kentucky New Music Festival, Outside the Box Music Festival, and CMS Pacific Northwest Conference. His soprano saxophone and piano composition, *Eternal Enamor*, is published through Dorn Publications and has been widely performed. His music is an amalgamation of many diverse influences and alternates between extreme moments of violence and serenity.

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

As a theorist, his research has concentrated on the analysis of Ligeti's final composition, *Hamburg Concerto*. He is also deeply interested in the development of undergraduate students particularly training underprepared students for post-secondary music education.

Andrew currently teaches music theory and aural skills at Appalachian State University in Boone, North Carolina. He earned BM and MM degrees from Southern Illinois University, and a DMA in music composition from the University of South Carolina.

**Harrington, E. Michael**

Dr. E. Michael Harrington is Music Business Program Faculty Chair at SAE Nashville. He has created and taught courses at the Berklee College of Music, Belmont University, UAB, and William Paterson University and frequently teaches training sessions at Harvard Law School. In 2014 & 2015, he was requested and gave testimony on copyright law revision to the U. S. Patent & Trademark Office, U. S. Copyright Office and the U. S. Dept. of Commerce. He is on the Advisory Board of the Future of Music Coalition, a member of Leadership Music and owner of E Michael Music.com.

He has worked as consultant and expert witness in hundreds of music copyright/IP matters involving parties including the Dixie Chicks, Adele, Vince Gill, Steven Spielberg, Steve Perry, Sting, Samsung, Tupac, Lady Gaga, Deadmau5, Busta Rhymes, HBO, U. S. Postal Service and others, delivered lectures at law schools, organizations and universities throughout the U. S. & Canada including Harvard, Yale, Boston College, Cardozo, GWU, Boston Bar, Texas Bar, Minnesota Bar, Future of Music Coalition, McGill, Carelton, Experience Music Project and others, and been interviewed by media including the New York Times, Wall Street Journal, Bloomberg Law, Bravo, CNN, Washington Post, ABC, NBC, CBS, Fox, the "Today Show," Time, Huffington Post, Fortune, Inc Magazine, Bio Channel, Ovation, NPR, the Associated Press, Salon, PC Magazine, Billboard, PBS, Canadian Broadcasting Corporation, Barely Legal Radio and others. [www.emichaelmusic.com]

### **Harrington, Emma**

Emma Harrington is a senior at University of Delaware with a major in music education (general/choral) and a minor in disabilities studies. At UD, she is president of UD's chapter of NAFME, as well as president of the Eta Rho chapter of Sigma Alpha Iota. She is also a member of ACDA, ProjectMUSIC Opera! and the UD Chorale. She is very involved with early childhood music education and is a teacher at UD's Community Music School as well as Newark Day Nursery and Care Center. Emma is looking forward to finishing her degree and beginning her full-time music teaching career!

### **Harris, Scott**

Dr. Scott Harris is Director of the Schwob School of Music at Columbus State University. Prior to his appointment at CSU he served as the founding director of the School of Music at the University of Southern Maine for a decade. He holds a Ph.D. in Music Theory from Indiana University, where he also studied cello and composition at both the undergraduate and graduate levels. Dr. Harris served for several years on the faculty of Ithaca College before moving to Maine; at both institutions he taught and developed new curricula in music theory, aural skills, music analysis, and music technology. His new work for string orchestra, *Three Vignettes*, recently received its premiere performance at the Performing Arts Institute in Kingston, PA.

### **Hatschek, Keith**

Keith Hatschek joined the faculty of University of the Pacific in 2001. He holds a Bachelor of Arts and a Graduate Certificate in Marketing with Distinction from the University of California at Berkeley. After fourteen years of musical performing, recording and songwriting, Professor Hatschek built his own commercial recording studio, Bayshore Studios. Four years later, he joined one of the leading recording studios in the U.S., Music Annex, Inc. During his twelve-years with Music Annex, he worked as recording engineer, producer, project manager, Director of Client Services, and Vice President of Sales and Marketing. He also produced albums, soundtracks for film and television, and the soundtrack for Apple Computer's first CD-ROM. He led Music Annex's diversification efforts from traditional recording services into CD and tape duplication and digital audio post production. Professor Hatschek is the author of "How to Get a Job in the Music and Recording Industry," (Berklee Press, 2007) and "The Golden Moment: Recording Secrets," (Backbeat Books, 2005). He has become a recognized scholar studying the life and work of Dave and Iola Brubeck and has been invited to share his work on the Brubecks at conferences in the U.S., Canada, Poland and the United Kingdom. He has published a number of articles on curricula and degree design in the *Music and Entertainment Industry Educators Association Journal*. Professor Hatschek writes a monthly column for the popular music industry blog "[Echoes: Insight for Independent Artists](#)" and serves as a mentor to students and alumni as they develop their careers in the music and entertainment industry.

**Hemphill, Steven R.**

Steve Hemphill, Professor of Music and Director of Percussion Studies at Northern Arizona University since 1991, earned the BM and MM degrees from the Eastman School of Music and DM from Florida State University. He has performed with the Atlanta Symphony, the Rochester Philharmonic, the Savannah and Tallahassee Symphonies, the Phoenix Symphony, the Arizona Opera Orchestra, the Orquesta Sinfonica Municipal of Caracas, Venezuela, and the Flagstaff Festival of the Arts Orchestra. He currently serves as principal timpanist with the Flagstaff Symphony and as principal percussionist with the Music in the Mountains Festival in Durango, Colorado. In addition to living and working in Caracas for two years, his performance and research travels have taken him to Argentina, Brazil, Japan, Ecuador, Europe, Hong Kong, Indonesia, Korea, Malaysia, Mexico, the Philippines, Peru, Trinidad, and Uruguay. He has presented at National MENC, American Orff-Schulwerk Association National Conference (AOSA), Percussive Arts Society International Convention (PASIC), MENC Northwest, Arizona PAS, and frequently at AMEA In-Service Conferences (Arizona). Hemphill has published articles in *Percussive Notes*, *The Instrumentalist*, *The International Association of Jazz Educators Journal*, and *Arizona Music News*. He has served or currently serves on the Percussive Arts Society University Pedagogy Committee, the PAS Composition Competition Committee, and the PAS University Committee (as Professional Adviser). He is associate producer/director of *The Art of Timpani* instructional video series (with Mark Yancich) and is a past president of PAS chapters in Arizona and Wyoming.

**Henriques, Donald A.**

Donald Henriques is Associate Professor of Ethnomusicology in the Department of Music at California State University, Fresno where he teaches courses in the musics of Latin America, World Musics and directs Mariachi Fresno State. His book chapter "Mariachi Re-Imaginations: Encounters with Technology, Aesthetics, and Identity," appears in *Transnational Encounters: Music and Performance at the U.S. - Mexican Border* published by Oxford University Press. Dr. Henriques contributed entries on Latino musics in the new edition of the *Dictionary of American Music*, also published by Oxford, and has two articles on Texas Conjunto in *Latin Music: Musicians, Genres and Themes*, published by Greenwood Press. His most recent work is a chapter titled "Canta y no llores": Mariachi in a Transnational World" that will be in the book *Music, Mexicanidad, and the Cultural Logics of Transnationality* to be published by Oxford University Press.

**Hernández-Candelas, Ana María**

Solo piccoloist and flutist of Puerto Rico Symphony, Ana María Hernández, D.M.A. is an active soloist and clinician in Latin America, Europe, the United States and the Caribbean. A supporter of new music, she collaborated with composers in the creation of new works that premiered with the Puerto Rico Symphony, the Kroger Quartet in Denmark and Ecuador National Symphony at the International Flute Festival in the Center of the World in Quito. She was prize winner of UFAM and Nerini Competitions in Paris. She attended the French Flute Convention as Arista Flutes representative, played a recital at the Seville Expo in Spain and performed with the Ensemble International de Paris, Concerto Soloist of Philadelphia and the *Orchestre Philharmonique d'Europe*. She is part of the Mojica-Hernández flute and organ duet that has performed at Saint Patrick's and Saint John the Divine Cathedrals in New York City. She holds a Doctor of Musical Arts Degree from the University of Kansas, a Master of Music Degree from Peabody Conservatory, a Diplome d'Execution of the Ecole Normale de Musique de Paris, Diplome Supérieur de Flute de l'Ecole Nationale de Ville d'Avray, Bachelor of Arts from the University of Puerto Rico and Bachelor of Music from Puerto Rico Conservatory. She developed a Piccolo Course at the Puerto Rico Conservatory. Her debut CD *Flauta Boricua/Puerto Rican Flute* received the 2014 Top 20 CD Productions Award by the *Fundación Nacional para la Cultura Popular* in San Juan and was sponsored by the Institute of Puerto Rican Culture.

**Hersey, Anna**

Hailed by critics as a “force of nature,” soprano Anna Hersey has appeared with Palm Beach Opera, Skylark Opera, Theatre de la June Lune, Berkeley Repertory Theatre, and Minnesota Opera, among others. A noted expert on Scandinavian vocal literature and diction, Hersey was a Fulbright Scholar at the Royal College of Music in Stockholm and conducted research at the Royal Danish Academy of Music as an American Scandinavian Foundation post-doctoral fellow. Her book *Scandinavian Art Song* is forthcoming from Rowman & Littlefield. She was a 2015-2016 Finlandia Foundation grantee, presenting a recital tour of Nordic Music throughout the US. She is a former NATS Intern and recipient of the 2015 NATS Pedagogy Award for study with Johan Sundberg. Hersey earned a DMA from the University of Miami and holds master's degrees in performance and musicology/ethnomusicology from the University of Minnesota. She is assistant professor of voice at Eastern New Mexico University.

**Hershberger, Monica**

Monica A. Hershberger is a PhD candidate in historical musicology at Harvard University. Prior to pursuing her PhD, she earned a BM in piano performance from Bowling Green State University and an MM in piano performance and MA in historical musicology from Michigan State University. Monica is currently working on her dissertation entitled “American Operatic Heroines: Staging National and Feminist Identities during the Cold War.” She has presented her research at various international, national, and regional conferences, and in 2015, she won the National Opera Association’s scholarly paper competition with an article on Douglas Moore’s 1966 opera *Carry Nation*. In addition to her academic work, Monica runs a private piano studio in Somerville, MA.

**Hibiki Trio, The**

The Hibiki Trio is in residence at Ball State University, where Mihoko Watanabe, flute, Katrin Meidell, viola, and Elizabeth Richter, harp, are faculty members in the School of Music. Hibiki—meaning “resonance” in Japanese—is a universal element of music. When an idea speaks to the soul, it is said to resonate. The duality of the word, coupled with the membership’s diverse cultural backgrounds, is a perfect fit for this ensemble that performs both traditional and contemporary repertoire. A native of Japan, Mihoko Watanabe, is an active pedagogue who regularly presents masterclasses throughout the USA, Canada, and Japan. She has won competitions sponsored by the Japan Flute Association and the National Flute Association, and has appeared in Japan, Israel, England, Germany, and Canada as a recitalist, chamber musician, and concerto soloist. Born in Denmark, Katrin Meidell is an active pedagogue and performer, and has performed with the Indianapolis and Fort Worth Symphonies, among others. She regularly presents masterclasses across the US and studies pain and performance anxiety in musicians. She has presented her research at regional, national, and international conferences. US Native Elizabeth Richter has performed as concerto soloist with many orchestras and has appeared in recital in the US and Europe. She has been heard on NPR’s *Performance Today*, and has a critically acclaimed CD of solo harp music, *Looking Glass River*. Her students have been frequent competition winners and have established successful careers in orchestras and universities in the US and Europe.

[[www.bsu.edu/music](http://www.bsu.edu/music)]

**Hickey, Maud**

Maud Hickey is associate professor and coordinator of the music education program. 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 six-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 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. In 2012, she was appointed a member of the inaugural cohort of Faculty Fellows for Northwestern's Center for Civic Engagement and is a member of the Northwestern University 2015-16 Public Voices Fellowship program. Previous to work at the University level, Dr. Hickey was a public school band director.

### **Hirvonen, Matti**

Swedish pianist Matti Hirvonen has specialized as a collaborative pianist since he was a student, and is today widely regarded as one of the leading accompanists in Scandinavia, equally comfortable in all forms of chamber music. He is Professor of Piano at the Norwegian Academy of Music, and previously served in that capacity at the Royal College of Music in Stockholm and the Royal College of Music in London.

Hirvonen's career began at the invitation of the famous soprano Elisabeth Söderström. He has since performed extensively with such renowned singers as Nina Stemme, Hillevi Martinpelto, Miah Persson, Anna Larsson, Katarina Karnéus, Ida Falk Winland, Charlotte Hellekant, Håkan Hagegård, and Peter Mattei.

A frequent guest at festivals throughout Europe, for example Edinburgh, Aix-en Provence, and Oxford Lieder, Hirvonen performs at major venues such as the Musikverein and Konzerthaus in Vienna, Philharmonie Köln, Palais des Beaux Arts in Brussels, Concertgebouw Amsterdam, Philharmonie Luxemburg, Oper Frankfurt, Laieszhalle Hamburg, and Weill Recital Hall in New York.

### **Hix, Michael**

Baritone Michael Hix has been praised by critics for his "expressive voice" and "commanding stage presence." His career highlights include performances at Carnegie Hall, Tanglewood Music Center, Boston's Symphony Hall, and Vienna's Musikverein.

Hix is a sought after performer of concert/orchestral works with over 50 oratorio/cantata/concert roles in his repertoire. Recent European performances include the bass solos in Haydn's *Lord Nelson Mass* and *Heligmesse* at the International Haydn Festival in Vienna, Austria and song recitals in Leipzig and Dresden, Germany. Hix has been featured in concerts with the Boston Pops, Oregon Bach Festival, Arizona Bach Festival, Orlando Philharmonic Orchestra, Santa Fe Desert Chorale, and Georgia Symphony among others. In 2016 he recorded his debut CD of bass solo cantatas by Christoph Graupner (1683–1760) with period instrument orchestra *The Sebastians* for the ACIS label.

Highlights of his 2016–2017 season include a performance of Schumann's *Dichterliebe* with pianist Falko Steinbach, the world premiere of Ron Strauss' opera *Los Bufones*, and solo appearances with the New Mexico Philharmonic in Handel's *Messiah* and Mozart's *Solemn Vespers* and a performance of Orazio Vecchi's (1550–1605) Madrigal Comedy *L'Amfiparnaso* with the vocal chamber group *Quadrivium*

As a musicologist, Hix received the American Musicological Society's Thomas Hampson Award. This award, generously donated by the Hampson Foundation, has funded his continued research on the Lieder of Paul Dessau. In addition Hix is Deutscher Akademischer Austausch Dienst Research Visit grant winner. Dr. Hix is an Associate Professor of Voice and the Coordinator of Vocal Studies at University of New Mexico.

**Houle, Arthur Joseph**

Arthur Houle is Professor of Music and Director of Keyboard Studies at Colorado Mesa University as well as founder and artistic director of the International Festival for Creative Pianists [[www.pianofestival.org](http://www.pianofestival.org)], a unique competition open to all young pianists up to age 19. The festival promotes classical and jazz improvisation, versatility, composition, individuality, and repertory excellence in all styles.

Dr. Houle holds degrees from the University of Massachusetts-Lowell, New England Conservatory and the University of Iowa. He was the only pianist to be invited to perform twice, to critical acclaim, in the 1995 International Chopin Music Festival. He has given coast-to-coast lecture/recitals and master classes at institutions such as Eastman School of Music, Dartmouth College, New England Conservatory, Longy School of Music, and for various teacher organizations. Houle also presents often for national and regional professional conferences.

A critically acclaimed performer and recipient of a 2011 Music Teachers National Association Fellow Award, Houle has written for numerous periodicals. In 2008, the Hal Leonard Corporation published his *Cowboy Jazz*, a collection of original compositions for intermediate students. Houle's new publisher, Abundant Silence Publishing (<http://abundantsilencepublishing.com>), has published *Cowboy Jazz II* and will be issuing other original compositions for both students and professional musicians.

A private teacher since the age of thirteen, Houle taught previously at New England Conservatory, Boston Conservatory, the College of Idaho, and the Universities of Iowa, North Dakota and Texas-Austin.

**Hui, Chiwei**

Jerry (Chiwei) Hui has written a wide variety of music that ranges from serious concert art music to humorous choral arrangements. His music has been performed in the United States, Germany, France, Scotland, Indonesia and Hong Kong by community choirs, campus ensembles, and professional groups. Described by critics as “seriously fun”, and with “accomplished contrapuntal texture.”, his composition has won prizes including the Robert Helps Prize 2008, and received commission that was featured at the World Saxophone Congress.

As a conductor, Dr. Hui has founded and directed various community choirs, church choirs, chamber ensembles and orchestras. At home in both early and contemporary music, he has performed often as baritone and countertenor. He is active in performing for fellow composers, and has premiered over 30 new works. He is directing and performing with Eliza's Toyes, a vocal sextet specialized in early music which has been featured on Wisconsin Public Radio. He is currently the director of choral activities at University of Wisconsin-Stout, assistant conductor at the Madison Early Music Festival, and artistic director of the Schola Cantorum of Eau Claire.

A native of Hong Kong, Jerry Hui received his DMA degree in music composition at the University of Wisconsin-Madison. Dr. Hui's principal composition teachers include David Crumb, Stephen Dembski, Robert Kyr, Joel Naumann and Laura Schwendinger. His conducting teachers are Beverly Taylor, Sharon Paul, and Bruce Gladstone.

**Hung, Eric Hing-tao**

Eric Hung is Associate Professor of Music History at Westminster Choir College of Rider University in Princeton, New Jersey. His research focuses on Asian American music, recent Chinese music, music and new media, and contemporary music inspired by Balinese gamelan. Current projects include a book on trauma and cultural trauma in Asian American music, and an edited volume on Public Musicology. Hung is also an active pianist and conductor who has performed in Germany, Austria, Hong Kong, Australia, and throughout North America. He is also a member and former Executive Director of New York-based Gamelan Dharma Swara, and the founder and Co-Director of the Westminster Chinese Music Ensemble.

**Hunter-Holly, Daniel**

Daniel Hunter-Holly, baritone, is an Associate Professor of Voice at the University of Texas Rio Grande Valley School of Music. An active recitalist, having performed throughout North and Central America, he is also an acclaimed educator, receiving a University of Texas System Regents' Outstanding Teaching Award in 2015. His current research and teaching interests focus on the use of movement and improvisation as tools to facilitate learning and efficient vocal technique. He holds degrees in vocal performance from The Ohio State University, the University of North Carolina Greensboro, and the University of California Santa Barbara, with additional studies at SongFest and OperaWorks. He currently serves as President of the South Texas Chapter of NATS.

**Huntley, Edelma**

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**Hwang, Yoon Joo**

Bassoonist Yoon Joo Hwang has studied throughout Asia, Europe and the United States. As an undergraduate, she studied music at Sookmyung University in Seoul, Korea and Musikpädagogik at Otto-Friedrich-Universität in Bamberg, Germany. While in Germany, she worked with Günter Blahuschek of the Bamberger Symphoniker and Yoshinori Tominaga of the Universität Mozarteum in Salzburg, Austria. Yoon completed her master's degree at UCLA and received a Performance Diploma from Boston University. Currently, Yoon is completing her dissertation for a Doctor of Musical Arts (D.M.A.) in music performance and music pedagogy at the University of Colorado at Boulder.

**Izzo, Jeffrey**

Jeffrey Izzo is an accomplished composer, lyricist, vocalist, pianist, guitarist, and bass player. He holds a Bachelor of Music in Composition from Berklee School of Music, and a Master of Music in Composition from the University of Edinburgh. Jeff has composed everything from pop songs and jingles to symphonic, chamber and choral works, and his works have been performed both in the states and abroad, but his passion remains music for the theater. He has written extensively for the stage, including numerous works for children's theater, an original score for a production of Brecht's *Mother Courage and Her Children* (performed in 2013 at Minnesota State University Moorhead), and his current collaboration with a New York based playwright on a full-length book musical, presently in workshop development.

Jeff is also a veteran entertainment and media attorney, earning his J.D. from Seattle University School of Law in 1993. In his 20-year legal career he has represented songwriters, performers, independent record companies, authors, and filmmakers, worked as in-house counsel for independent film production companies and multi-media organizations, and taught entertainment and music law at the university and law school levels. He is currently an Assistant Professor at Middle Tennessee University, where he teaches copyright, music publishing, contracts and other topics in that University's nationally recognized Recording Industry Program.



Jeff is proud to be an ASCAP affiliate, as well as a member of The Songwriters' Guild of America, The National Association of Recording Arts and Sciences, and the American Composers Forum.

### **James, Kimberly Gratland**

Kimberly Gratland James, Mezzo-Soprano, enjoys an active performance career in opera, concert, and recital venues. Ms. James' tone has been described as "well-rounded," "deep, rich," and "resonant." Her performances have been noted for vocal strength, nuance, musicality, and convincing dramatic portrayals. She made her Lincoln Center debut in 2003 in John Adams' Grand Pianola Music with John Adams conducting the London Sinfonietta and previously performed the piece with the New World Symphony and the Los Angeles Philharmonic. Recent notable concert performances include: Mahler's 8th Symphony, the Verdi Requiem, and Bach's Matthäus Passion. She and oboist Jennifer Gookin Cavanaugh are also active as performers through the Amiche Duo. Ms. James is equally at home on the operatic stage, having performed with Chautauqua Opera, Opera Theater of St. Louis, New Orleans Opera, Montana Lyric Opera, Lyric Opera Cleveland, and other companies across North America. Dr. James holds advanced music degrees from Rice University and Indiana University's Jacobs School of Music and is an Associate Professor of Music at the University of Montana. She currently serves CMS as the President of the Pacific Northwest Chapter.

### **Janzen, Elizabeth A.**

A native of Newfoundland, Canada, Elizabeth Janzen's playing has been hailed in the New York Times as "...athletic, graceful..." She holds flute and piano ARCT Performance Diplomas from the Royal Conservatory of Music and pursued advanced flute studies with Susan Hoepfner at the University of Toronto and at the Manhattan School of Music in New York City, with Linda Chesis.

As a winner of New York's prestigious Artist International Competition, Elizabeth Janzen gave her debut recital at Carnegie Hall in 2005, praised in the New York Concert Review for the "...velvety tone radiating from her flute..." In 2007 she was invited to be the first flute fellow in The Academy, a prestigious new program of Carnegie Hall, the Weill Music Institute and The Juilliard School. She has performed under the baton of some of the world's most prestigious conductors, including David Robertson, Susann Mälkki, Pierre Boulez, Simon Rattle and Christopher Hogwood and is currently 2nd flutist with the Victoria Symphony in Texas. Elizabeth has performed nationally and internationally with The Fireworks Ensemble, Talea, the DeCoda Ensemble and Dark by Five and serves as Assistant Professor of Flute at Texas A&M University-Kingsville.

### **Johnson, Brice**

Brice L Johnson (b. Greencastle, IN, April 18 1989) found music at a young age. Inspired by its potential for creative expression, Brice chose to pursue music as his vocation and attended Indiana Wesleyan University in 2007 where he studied Music Composition and Percussion Performance. While attending IWU he received multiple honors such as the Jerry Franks Memorial Scholarship, Ruth Moshier Scholarship, IWU Music Scholarship (composition), and an IWU Music Service Grant. In 2011, he attended Butler University in pursuit of his Masters in Composition. At Butler he was awarded a tuition stipend as Graduate Assistant for the Composition Department. He is now attending Arizona State University in pursuit of his Doctorate of Musical Arts in Composition. Brice has received multiple commissions for new works, including a commission from the Fort Smith Symphony Orchestra, to be premiered in May of 2016. Brice's primary instructors have been: Michael Schelle, Rodney Rogers, James DeMars, Jody Rockmaker, Frank Felice, Craig Hetrick, Todd Syswerda, and Marc Wooldridge.

Brice is also an avid percussionist, having performed with many ensembles including: The Indianapolis Symphony Orchestra, The Marion Philharmonic Orchestra, Beef & Boards Dinner Theatre, The Jordan

College of the Arts Composers Orchestra, the Butler Graduate Percussion Quartet, The Indiana Wesleyan University Symphony Orchestra and Wind Ensemble, and the IWU Percussion Ensemble.

### **Johnstone, Jennifer**

Jennifer Johnstone holds a Ph.D. in musicology-ethnomusicology and master's degrees in both ethnomusicology and piano performance. She is currently an Assistant Professor at Kent State University. Previously, Jennifer was Assistant Professor at Anne Arundel Community College, where she earned a Teaching Excellence Award in 2012. She has taught a range of courses in music theory, music history, and ethnomusicology. Her research interests include cognitive semiotics, cultural identity, U.S. immigrant history, Welsh choral traditions, popular music, and gender. Her work appears in peer-reviewed journals including *The Journal of the Polynesian Society* and *Journal of Band Research*. She is on the CMS Ethnomusicology Advisory Council.

### **Jones, Zach**

Zach Jones is a composer, pianist, drummer, and published scholar from Bethlehem, PA. Influenced by the thriving local music scene in the Lehigh Valley and southeastern Pennsylvania, Zach strives to unite the worlds of contemporary music with rock, alternative, and post-rock music through his compositions. He holds degrees from Lafayette College and Arizona State University, and he has studied composition with Kirk O'Riordan, Rodney Rogers, Jody Rockmaker, Doug Harbin, and Robert Paterson. He has composed and performed rock and instrumental music since his high school rock band days and began writing concert music as an undergraduate student at Lafayette College. Stylistically, Zach frames his music in a way that seeks to capture images, create storylines, and convey some kind of emotional experience. He has attended several conferences and festivals and was humbled to receive his international premieres in the summer of 2015 while at the CMS International Conference in Stockholm, Sweden and the Cortona Sessions for New Music in Cortona, Italy.

### **Jones-Mitchell, Jennifer**

Jennifer Jones-Mitchell has been at the center of digital communications since the mid-1990s when she launched the dot-coms that defined the decade. By the mid-2000s, she was among the first PR leaders to blog about brand engagement in social media [[www.jenniferjonesblog.com](http://www.jenniferjonesblog.com)]. She's currently championing the new tech tipping point into virtual and augmented reality. Her client roster has included BET, Discovery Channel, Cartoon Network, Miramax Films, Coca-Cola, Hewlett-Packard, McDonald's, Georgia State University, Amazon.com, eBay, WebMD and more. She's held senior leadership positions within Ogilvy PR, Porter Novelli and MSL, as well as senior roles in interactive agencies Macquarium and Moxie. Today, she is the President of Brandware PR, an independent agency that creates coverage, connections and conversation through media relations, social media engagement, content marketing, app integration and virtual and augmented reality engagement. She's recently designed crisis communications, admissions and lead-generation and content-driven thought leadership programs for colleges and universities. She speaks and presents on social media marketing strategies for colleges with her husband, Dr. David Mitchell.

### **Kaplan Duo, The**

The Kaplan Duo, comprised of Nanette Kaplan Solomon, and Iris Kaplan Rosenthal, delights audiences wherever they play. They bring to the rich four-hand repertoire a unique blend of individual virtuosity and exciting interpretations. Their repertoire includes traditional well-known favorites such as Gershwin's *Rhapsody in Blue*, and Dvorak's *Slavonic Dances* as well as lesser known treasures and contemporary works. The Kaplan Duo has performed at many Long Island venues and has appeared on concert series at universities and music schools on the East Coast. They appeared at the Museum for Women in the Arts in Washington, DC under the auspices of the International Alliance for Women in Music and performed at the College Music Society conference in San Juan, Puerto Rico. They were

selected to present a workshop entitled “Get Off My Note! Choreographing the Four-Hand Piano Repertoire through the Centuries” at the 2012 MTNA National Conference held in New York City.

**Kaunitz, Galit**  
refer to *Driftless Winds*

**Kavasch, Deborah H.**

Deborah Kavasch, composer, soprano, and specialist in extended vocal techniques, has received grants and residencies in composition and performance and has had works commissioned and performed in North America, Europe, the United Kingdom, and China. She has appeared in concert in major international music centers and festivals, frequently presents on new music and women in music conferences and festivals, and has premiered over 75 new works. She has been described as a “multifaceted, multi-timbral vocalist” with “articulate radiance” (Los Angeles Times) and “astonishing range and agility” (Cleveland Plain Dealer), “blew off the balcony...thrilling” (Journal SEAMUS), “exuberant” (San Francisco Classical Voice). Kavasch is published by Fish Creek Music and is recorded by Lovely Records, Composers Recordings, Inc., Cambria Master Recordings, and TNC Classical. Her CDs of original works performed by herself, *The Dark Side of the Muse*, and *Fables & Fantasies*, are released under the TNC Classical label. She is currently Coordinator of Music Theory/Composition at California State University, Stanislaus.

**Keogh, Cassie**

Cassie Keogh is Assistant Professor of Clarinet at North Dakota State University. Cassie has taught music theory at Oklahoma City University, University of Oklahoma, and Michigan State University. Her recent performances include the International Clarinet Association's ClarinetFest® in Baton Rouge LA, the Sonorities Festival of Contemporary Music in Belfast Northern Ireland, and the Society for ElectroAcoustic Music of the United States (SEAMUS) in Middletown, CT. She recently presented lecture-recitals and papers at the National, Pacific Northwest, and Rocky Mountain Regional Conferences of The College Music Society. Cassie previously served as the Assistant Director of the University of Oklahoma Clarinet Symposium and currently serves as Volunteer Coordinator for ICA. She holds Bachelor's degrees in Clarinet Performance and Music Education from the University of Montana, Master's degrees in Clarinet Performance and Music Theory Pedagogy from Michigan State University, and a Doctorate in Clarinet Performance from the University of Oklahoma. Her teachers include Suzanne Tirk, Elsa Ludewig-Verdehr, and Maxine Ramey.

**Kernan, Thomas J.**

Tom Kernan is assistant professor of music history at Roosevelt University. He earned his PhD in musicology with cognate studies in American history from the University of Cincinnati's College-Conservatory of Music. Tom's dissertation, “Sounding ‘The Mystic Chords of Memory’: Musical Memorials for Abraham Lincoln, 1865–2009,” and much of his current work address the ways that Americans can understand changes in Lincoln's legacy by tracking significant musical and topical shifts in nineteenth-, twentieth-, and twenty-first-century compositions.

**Kersten, Fred**

Fred has taught online graduate music education courses as a course facilitator for Boston University for over seven years. He holds five degrees in music, music education, and school administration and has published over 57 articles and two book chapters related to music education. His book, *Teaching Recorder in the Music Classroom*, published by NAFME, is widely distributed and is presently being revised for a second edition. His classical recorder study was with John DeLucia of national note and Eve Legene at Indiana University when she was Chair of the Early Music Institute.

He is a strong recorder performer and has extensive experience playing in both consorts and as a solo performer. He has presented workshops on recorder and pedagogy for MENC, NYSSMA, NJMEA, and CMS and published articles in *The American Recorder* and *General Music Today*. His community outreach activities have included presentations for local and national civic groups.

In 2011, he presented a similar presentation for CMS Community Engagement at the public library in Richmond Virginia. Yamaha provided complementary recorders for the session.

### **Kesler, Michelle**

Michelle Kesler is currently serving as Professor of Cello at Brigham Young University. Ms. Kesler has distinguished herself as a chamber musician, soloist in a wide number of performances including faculty solo and chamber concerts at Brigham Young University and with the Beethoven Festival in Park City. Ms. Kesler is a sought-after clinician, having conducted master classes for aspiring young artists throughout the U.S. Ms. Kesler is a new music enthusiast and is actively commissioning, performing and premiering new works from composers such as Kurt Rhode, Christian Asplund, Joseph Hallman, and Dan Visconti. Before joining the faculty at the University, she received her bachelors degree at the University of Colorado in Boulder studying with Judith Glyde, and Andras Fejer of the Takacs quartet. Ms. Kesler received her doctoral and masters degree at Arizona State University studying with Thomas Landschoot. While pursuing her masters and doctorate degrees, Ms. Kesler has enjoyed performing with the Phoenix Symphony, The Arizona Opera, the Phoenix Opera Company, working with the Orion, St. Lawrence, Takacs, Tokyo, and Brentano String Quartets.

### **Key, Susan**

Susan Key is a public musicologist. Currently she serves as Executive Director of the Star Spangled Music Foundation, a 501c3 organization dedicated to promoting active engagement with American music and as Cultural Partnership Adviser to Chapman University and the Pacific Symphony. Formerly she was Special Projects Director at the San Francisco Symphony, where she worked on a variety of projects in media and education. Dr. Key earned a doctorate in historical musicology and taught at the University of Maryland, the College of William and Mary, and Stanford University. Her publications include articles on Stephen Foster, on John Cage, and on arts education. She has developed public programs for the San Francisco Symphony, J. Paul Getty Museum in Los Angeles and the Los Angeles Philharmonic and has served on the boards of the Society for American Music, the Los Angeles Public Library, and the chamber music organization Pacific Serenades.

### **Kilstofte, Mark**

Mark Kilstofte is admired as a composer of lyrical line, engaging harmony, strong, dramatic gesture and keen sensitivity to sound, shape and event. Praised by the *San Francisco Chronicle* as “exciting and beautiful, consistently gripping,” his music has garnered a growing number of awards and honors including the Rome Prize, the Guggenheim Fellowship, ASCAP's Rudolf Nissim Award, and the Goddard Lieberon Fellowship and Charles Ives Scholarship from the American Academy of Arts and Letters. His music, performed regularly throughout North America and Europe, has been featured on NPR's *Performance Today* and *From the Top* and heard in concert halls from Moscow to Bangkok.

Kilstofte's compositional style reflects his interest in everything from Gesualdo to Jethro Tull. His innovative approach to form—he is the son of a structural engineer—results in a music of tremendous integrity and clarity which can be humorous one moment, achingly beautiful the next. He currently teaches composition at Furman University and is a visiting professor/guest researcher at the University of Oslo's Center for Ibsen Studies, where he is writing an opera based on Ibsen's *Brand*. His music is published by the Newmatic Press.

**Kim, Wonkak**  
refer to enhakē

**Knotts, Clara**

Clara Knotts is a PhD candidate of music education with a focus on string pedagogy at Florida State University. Knotts is directing the orchestra at Lincoln High School and serving as the lab instructor/liason for the FSU string music education majors. She serves as the 1<sup>st</sup> violin coach for the Tallahassee Youth Orchestra and maintains a private violin studio.

Prior to her doctoral work at Florida State University, Knotts served as the visiting lecturer of music education at Stetson University's School of Music where she taught courses in music education and served as a supervisor for music education interns.

Knotts completed her master of music education degree from Florida State University (2014). While a member of the graduate program at Florida State University, Knotts was inducted into the Golden Key International Honor Society (2013) and the Pi Kappa Lambda Music Honor Society (2014). She received her bachelor of music education from Stetson University (1999).

Upon completion of her bachelor degree, Knotts taught with the Volusia County Schools, building a large orchestra program, which was invited to perform at the prestigious festival in Chicago (66th Annual Midwest International Band and Orchestra Conference). Additionally, she has collaborated with Trans-Siberian Orchestra violinist Mark Wood on performance projects with her students as well as for personal research projects.

**Kotova, Svetlana**

Dr. Svetlana Kotova is an Associate Professor of Piano and Chamber Music at the University of Chile. A native of Russia, she received degrees from Moscow Academic Music College in Theory of Music, University of Chile in Piano Performance, and University of Oregon in Piano Performance and Collaborative Piano. She regularly performs concertos with the major Chilean orchestras, including Santiago Philharmonic, Chilean Chamber Orchestra, Chilean Symphony, Camerata Andres Bello, Santiago Classic Orchestra, Talca University Symphony, National Youth Symphony and other ensembles. She has been invited twice to perform in Uruguay with SODRE Symphony, and played with University of Oregon Symphony as the winner of the 2011 UO Concerto Competition.

Dr. Kotova has offered solo and chamber recitals in Russia, Ukraine, Belarus, United States, Uruguay, Costa Rica, and across Chile, including milestone first performances on Antarctic continent and Tierra del Fuego. She shared stage with artists like Tony Arnold, Lindsay Deutsch, Eric Aubier, Phillip Smith, Micha Haran, Dame Malvina Major, Andrea Griminelli, and Philippe Bernold, among others. Dr. Kotova appeared in UO Trotter Visiting Professor Series, Oregon Bach Festival, Oregon Coast Music Festival, UO Faculty Artist Series, UO Guest Artist Series, official concert seasons at the University of Chile, Teatro Municipal de Santiago, Providencia Foundation, Beethoven Foundation; she played and conducted Opera Galas with world-class singers, including concerts for the President of Chile and the Ambassador of United States in Chile.

Svetlana's playing has been qualified in press as "brilliant" "powerful," "emotional," "electrifying" and "thrilling."

**Krajewski, Michael**

Assistant Professor of Music Industry and Guitar Studies at Minnesota State University Moorhead, Krajewski holds degrees from Berklee College of Music, Georgia State University, and a Doctor of Musical Arts degree in Guitar Performance from the University of Minnesota. As a guitarist he performs in the Jazz, Popular, and Classical idioms. His dissertation topic explored the creation of interactive iBooks for guitar. Currently, is a contributing editor for Soundboard, a premier classical guitar periodical. This year he received the Dille Grant of Excellence from MSUM for his proposal, "Performance Techniques using Ableton Live." Krajewski has presented at conferences all across the United States on topics including music technology and improvisational techniques.

**Krämer, Reiner**

Reiner Krämer is a music theorist, composer, and programmer from Cologne, Germany. He earned a Ph.D. in Music Theory with a related field in Computer Music at the University of North Texas. Reiner's dissertation was on "From Darkness, Light" an associate network composition by David Cope. Reiner works as a SIMSSA Postdoctoral Fellow at McGill University in Montréal, Québec, Canada. He has previously taught at Northeastern State University (Tahlequah, OK, U.S.A.), and the University of North Texas (U.S.A). Reiner's main research interests include computational music analysis, interactive music systems, computer music, electroacoustic music, algorithmic composition, and compositional theory.

**Kruse, Nathan B.**

Nathan B. Kruse is Associate Professor of Music Education and Coordinator of Graduate Studies in Music Education at Case Western Reserve University, where he teaches undergraduate and graduate courses in vernacular music, research methods, music cognition, and college music teaching. He also advises "Ukelid," a campus-based ukulele orchestra. Kruse taught instrumental music in the public schools of New Mexico and Michigan, and remains an active public school colleague as a conductor and clinician. Prior to his appointment at CWRU, Kruse served on the music education faculty at the University of North Texas. His research interests include gerontology and adult music making, school-university partnerships, and ethnographic traditions of community music. He earned a B.M.E. from Butler University, an M.M. in Music Education from the University of New Mexico, and a Ph.D. in Music Education from Michigan State University.

**Latta, Jonathan**

Dr. Jonathan Latta is a teacher, performer, and advocate of percussion. He has had the pleasure of performing in California, North Carolina, Arizona, Texas, and Colorado. His diverse career has allowed him to perform as a timpanist with orchestras, big band drummer touring with an Air Force jazz ensemble, soloist with collegiate wind ensembles, hand drummer in world music ensembles, and percussion ensemble conductor. Prior to returning to school for his doctorate, Jonathan was a member of the United States Air Force Band of the Golden West. During his time with the band, he performed in over 300 performances serving as percussion/timpani for the Concert Band, drumset for the Commanders Jazz Ensemble, marching percussion for the Ceremonial Band and drumset for the Golden West Dixie Ramblers. Performances included the Tournament of Roses Parade, the Sacramento Jazz Jubilee and the internment of former President Ronald W. Reagan. Jonathan holds a Bachelor of Music in Performance and Music Education from the University of the Pacific Conservatory of Music and a Master of Music in Performance from East Carolina University. In 2009 Jonathan finished his Doctor of Musical Arts Degree from the University of Arizona School of Music. Prior to coming to his current position as Assistant Dean at the University of the Pacific Conservatory of Music, he spent six years as Director of Percussion Studies at Fort Lewis College in Durango, CO.

### **Leary-Warsaw, Jacqueline J.**

Jacqueline Leary-Warsaw is Associate Professor of Music and Director of the Vocal Studies Program at Birmingham-Southern College. She has performed in operas, recitals, and solo concerts throughout the U.S., South America, and Europe. Dr. Leary-Warsaw is the producer, writer, and on-air host of the popular, international television series, *In Concert* (EWTN). As such, she has worked in collaborative production with PBS, Radiotelevisione Italiana, and EuroArts (Germany). Additionally, she is a co-founder of the Alabama Sings! organization, and serves on the Executive Committee for the Alabama chapter of the National Association of Teachers of Singing.

Dr. Leary-Warsaw's writings have appeared in *Choice Current Reviews* for Academic Libraries and in publications by the National Opera Association and the former *Opera for Youth Journal*. Her work *Nineteenth-Century French Art Song of New Orleans: A Repertoire Study* was recognized by the Peabody Conservatory of Music of Johns Hopkins University as a "genuinely important work in American music history", for which she was awarded the Peabody Career Development Grant.

Dr. Leary-Warsaw has served in leadership positions with the National Association of Teachers of Singing and the National Society of Arts and Letters. She was awarded the Medal of Honor from the National Society of Arts and Letters and is a former participant of the prestigious National Association of Teachers of Singing Internship Program. Dr. Leary-Warsaw holds music degrees from the University of Louisville, Catholic University of America, and the Peabody Institute of Johns Hopkins University where she received her Doctor of Musical Arts degree.

### **Leibundguth, Barbara**

Barbara Leibundguth has performed as principal flutist with major orchestras in Boston, Los Angeles, San Francisco, Atlanta, Milwaukee, and Houston, and was a member of the Minnesota Orchestra for twenty years, including fourteen as co-principal. She also served as principal in the Omaha Symphony and Opera/Omaha for eleven seasons. Leibundguth graduated from Northwestern University, and her teachers were Walfrid Kujala and Marcel Moyse. She attended the Marlboro, Blossom, and Grand Teton summer festivals, and was featured on *A Prairie Home Companion*. She won a 2002 McKnight Fellowship for Performing Artists, and recorded a CD, *Visionary Duos*, for the Albany label.

### **Lekic, Mirna**

Pianist Mirna Lekic is active as a recitalist, chamber musician and educator. She plays a wide range of repertoire that reflects both her interests in the music of living composers, celebrated through premiere performances and commissions, and her study of early music practices, particularly works for fortepiano. A graduate of the Eastman School of Music, the Mannes College of Music, and the Graduate Center of the City University of New York, she serves as Assistant Professor at Queensborough Community College, City University of New York. [[www.mirnalekic.com](http://www.mirnalekic.com)]

### **Leland, Hannah**

Hannah Leland received her Doctor of Musical Arts degree in Violin Performance from Arizona State University in Tempe, Arizona. In her final year she completed a research project on George Antheil's sonatas for violin culminating in her document, "The 'Bad Boy of Music' in Paris: George Antheil's Violin Sonatas" and a series of lecture-recitals. At ASU, she performed frequent solo and chamber music recitals, in the Arizona Contemporary Music Ensemble, and as Concertmaster and Associate Concertmaster with the ASU Symphony Orchestra. During her studies, she worked as Dr. Katherine McLin's teaching assistant and as a Music History TA. Hannah is a tenured member of the Arizona Opera Orchestra and of the Tucson Symphony, she also acts as a substitute for the Phoenix Symphony. Hannah completed her Master of Music degree at the University of Colorado at Boulder in May 2012 and her Bachelor of Music degree cum laude from Willamette University in May of 2010.

### **Leupold, John**

John K. Leupold, II is an Annapolis, MD based composer and percussionist whose music combines a wide variety of influences including popular music and world music with a deep grounding in classical forms and traditions. His music often centers on rhythm and utilizes elements of minimalist textures. While often not explicitly stated, Leupold's works often communicate a narrative left up to the listener to decipher. The Washington Post described his music as "an imaginative exploration of instrumental timbres and ranges impelled by repetitive melodic figures." His works have been performed by such groups as Inscape Chamber Orchestra, the Left Bank Quartet, and Capital Reeds. The first CD of Leupold's compositions will be released by Parma records in March of 2016.

Leupold received undergraduate and master's degrees in percussion performance and music theory/composition from Appalachian State University. He completed his Doctorate of Musical Arts under the instruction of Dr. James Fry and the University of Maryland, College Park. Leupold is currently an Assistant Professor of Music at Washington College in Chestertown, MD where he teaching music theory, composition, percussion, and directs Steel Revolution, the Washington College Steel Band. More information can be found at [www.johnleupold.com](http://www.johnleupold.com).

### **Lewis, Stephen**

Dr. Stephen Lewis (b. 1983) is a composer, pianist, and conductor originally from Western Massachusetts. Stephen is currently composing an hour-long chamber opera, *Noon at Dusk*, commissioned by Susan Narucki and to be premiered at UC San Diego in 2016. In addition, he has been commissioned by or written works for the Wellesley Composers Conference, UC San Diego's Palimpsest, the Diagenesis Duo, ensemble et cetera, Downbeat Means Attack, Trio Kobayashi, and a number of individuals. Stephen has performed contemporary and classical music in solo and ensemble concerts at Miller Theater in New York, Severance Hall in Cleveland, the Walt Disney and Zipper Halls in Los Angeles, as well as at smaller venues throughout the United States. He is planning to perform Olivier Messiaen's monumental *Vingt regards sur l'enfant-Jésus* in early 2018. An outstanding collaborative pianist, Stephen is in demand as a professional accompanist and vocal coach. Stephen recently completed the PhD in Composition at UC-San Diego, where he studied with Rand Steiger. He is now earning his DMA in Contemporary Piano Performance, studying with Aleck Karis. Stephen is the first student to pursue both the PhD and the DMA in UC-San Diego's graduate program. Stephen is a graduate of the Oberlin Conservatory of Music, where he majored in both Composition and Piano Performance.

### **Lewis, Travis**

Travis Lewis is a guitar player with over 20 years of experience as a performer, composer, and educator. He is currently finishing his Doctorate of Musical Arts degree in Jazz Guitar (with a cognate in Music Theory) at the University of Illinois Champaign-Urbana (ABD as of May 2015) where he served as undergraduate guitar teacher to the Jazz department under the tutelage of Lawrence Gray. Travis did his undergraduate and Master's work under the instruction of 7-string guitarist Rick Haydon at Southern Illinois University Edwardsville.

Travis has a diverse and prolific background playing in multiple eclectic ensembles and is known not only in the United States but also in Japan where he made a name for himself between the years of 2005-2011. As a Jazz musician, Lewis is a top call guitarist in St. Louis and has performed with several major artists including Houston Person, Randy Brecker, The Jim Widner Big Band, The George Gee Orchestra, Dave Scott, Dave Pietro, Ken Peplowski, and Terrell Stafford. His most recent accomplishments include his work with the nationally known band So Many Dynamos as well as his



own trio where he has expanded the possibilities of new technologies in guitar effects. As a performer, Lewis has performed at several major venues and music festivals throughout the U.S. and Japan.

### **Lieuwen, Peter**

The music of Peter Lieuwen has been commissioned, performed and recorded by orchestras, small ensembles, and artists throughout North America and Europe. The composer has received honors, grants and awards from The National Orchestral Association (1991), Meet the Composer, Inc. (1986), League of Composers – ISCM (1987), Musicians Accord (1986), The Contemporary Record Society (1987), The Arts Council of Wales (1995, 1996, 1998) and The Texas Composers Forum (1992).

Peter Lieuwen's symphonic music has been hailed as “an attractive array of shimmering, shuddering sonorities” (The New York Times). His orchestral works have been introduced by such orchestras as The Royal Philharmonic Orchestra, Saint Louis Symphony, Mexico City Philharmonic, and the Pacific Symphony Orchestra. Renowned conductors including Carl St. Clair, Paul Freeman, Danielle Gatti, Szymon Kawalla, Franz Krager and Jorge Mester have presented his works.

The composer's chamber and vocal works have been presented by various artists and ensembles including The Cassatt String Quartet, Western Arts Trio, New Mexico Brass Quintet, New Mexico Winds, Cevitas, Cumberland Wind Quintet, Quintessence Winds, Moran Wind Quintet, The Core Ensemble, Ensemble Bash (UK), Enhake, SOLI Chamber Ensemble, clarinetist David Campbell (UK), percussionist Steven Schick, pianist Marc Andre Hamelin and trumpeter Doc Severinsen. Peter Lieuwen is currently Professor of Music and Composer-in-Residence in the Department of Performance Studies at Texas A&M University. His compositions are published by Keiser Classical and recorded on Albany, Crystal, Divine Art /métier, ProArte/Fanfare, MSR Classics, Naxos and New World labels.

### **Lindsey, Jessica M.**

Dr. Jessica Lindsey is the Assistant Professor of Clarinet in the Department of Music at the University of North Carolina at Charlotte. Prior to this position, Dr. Lindsey taught clarinet, saxophone, and music related courses as Visiting Music Faculty at the University of Alaska-Fairbanks. Active in her local community wherever she resides, Dr. Lindsey has performed with the Carolina Wind Orchestra, Opera Fairbanks, ProMusica Colorado, the Lincoln and Omaha Symphonies, and the Nebraska Chamber Orchestra. Dr. Lindsey maintains an active outreach schedule, presenting clinics, recitals, and chamber music concerts at venues in the U.S. from Alaska to Texas, including appearances at the International Clarinet Association's ClarinetFest® in 2012, 2013, and 2014. Her cache of international performances continues to diversify and most recently includes chamber music concerts in Shanghai China with the Spatial Forces Duo. Dr. Lindsey completed a Bachelor of Arts in Music and a Master of Music from the University of Nebraska-Lincoln and the Doctorate of Musical Arts at the University of Colorado Boulder. Her primary teachers include Daniel Silver, Diane Barger, and John Klinghammer.

### **Lubrano, Alyssa**

Alyssa Lubrano is a Junior Music Education major with a concentration in Choral/General music at the University of Delaware. She is involved with the UD Chorale and teaches early childhood music classes through the University of Delaware Community Music School. She is also director of the a cappella group, the MelUDEes. Alyssa is looking forward to her involvement with The College Music Society and attending her first national conference!

### **Lynch III, Charles**

Dr. Charles W. Lynch III is currently the Harp Specialist for Mesa Public Schools (Mesa, AZ), directing a program that includes over 150 harp students at the junior and senior high level. He previously developed harp programs at Olivet Nazarene University (IL), Valparaiso University (IN), and St. Mary's College/University of Notre Dame (IN).

Dr. Lynch is a founding member of *From the West*, a flute and harp duo with Dr. Kimberlee Goodman. From the West has given recitals at Otterbein, Valparaiso University, St. Mary's College, Arizona State University, and Olivet Nazarene University. The duo performed in a featured recital at the 2011 NFA Convention and presented a lecture recital at the 2013 CMS Conference. Most recently, they appeared as guest artists on the Arizona State University School of Music Alumni Series. He is a founding member of The HarpCore 4, a pop harp quartet that performs original arrangements. They were most recently featured at the 2015 Midwest Harp Festival. He currently remains active as an orchestral and solo harpist in the Phoenix valley.

His research and dissertation on the personal collection of harpist/historian Roslyn Rensch resulted in a presentation at the 2002 AHS National Conference and culminated with articles in *The American Harp Journal* (Summer 2003, 2010). Dr. Lynch holds degrees from the University of Illinois at Urbana-Champaign (MM '02, DMA '09), and Arizona State University (BM '97, BM '00). His primary teachers are Ann Yeung, Christine Vivona, and Karen Miller.

### **Mackey, Corey** **refer to Driftless Winds**

### **Mägi Ensemble**

Named for the "First Lady of Estonian music", Ester Mägi, the Mägi Ensemble is a treble ensemble that perform and record compositions from the Baltic region (Estonia, Latvia and Lithuania) that are rarely heard outside of that region and to be an ambassador of the power of music in inter-cultural dialogue and identity. Founded by Heather MacLaughlin Garbes, the Mägi Ensemble was featured in the documentary "Ester Mägi: Kadents ja teema" and performs concerts throughout the year as well as guest performances at the Seattle Mariners and the 2014 National Latvian Song Festival. The Mägi Ensemble released their first CD, "Baltic Sounds" in 2015. [www.magiensemble.com]

### **Mantie, Roger**

Roger Mantie is Associate Professor at Arizona State University. His teaching and scholarship are informed by his fourteen years as a school music educator. His work emphasizes connections between schooling and society, with a focus on lifelong engagement in and with music and the arts. A widely published author, he is co-editor of the *Oxford Handbook of Music Making and Leisure* and the *Oxford Handbook of Technology and Music Education*.

### **Marks, Brian**

Brian Marks is Associate Professor of Piano and Director of Keyboard Studies at Baylor University. His performances as a concerto soloist have covered repertoire from the Pre-Classical era on fortepiano to late 20th-century works. As a soloist and collaborative artist, he has premiered a number of new works, including Libby Larsen's *Barn Dances* for flute, clarinet, and piano, and Normand Lockwood's *8 Details and Summary* for solo piano. His recording of Pulitzer Prize-winning composer John Harbison's *San Antonio* for saxophone and piano with Baylor University saxophonist Michael Jacobson can be heard on the AUR label. Dr. Marks performs nationally and internationally, most recently having completed a four-city tour of Japan and multiple venues in Texas and Louisiana.

Dr. Marks is a frequent presenter at conferences and professional meetings. His appearances include the national meetings of the Music Teachers National Association, The College Music Society, and the Society for American Music, as well as numerous workshops and presentations at regional meetings of professional organization and for local music teacher associations.

Dr. Marks holds the Doctor of Musical Arts and Master of Music degrees from The University of Texas at Austin, the Bachelor of Music degree from the University of Denver, and has additional studies in musicology at the Ludwig Maximilians University in Munich, Germany. His teachers include Nancy Garrett, Danielle Martin, Edith Oppens, David Genova and Theodor Lichtmann.

### **Marquardt, Claire**

Claire Marquardt, of Poteau, OK, started playing piano at age four. She was homeschooled through high school graduation. At age twelve, Claire began studying with Mrs. Noma Curtis. When she was thirteen, she won the OFMC piano duet division at the state level, followed by three state solo wins before graduation. From 7th to 12th grade, she attended Inspiration Point Fine Arts Colony Piano/Strings camp in the summers. She went on to win IPFAC's junior and senior solo competitions and the concerto competition, performing Haydn's Piano Concerto No. 11 in D Major with the string orchestra. During this time, she also entered several OFMC composition contests, winning multiple state and regional awards. At age 15, she also won Honorable Mention in the national Lynn Freeman Olson Composition Contest, missing first place by only 0.6 point.

In 2010, Claire began attending East Central University and studied with Dr. Starla Hibler and Dr. Lark Powers. During her time at ECU, she won Honorable Mention at the Oklahoma Music Teachers' Association collegiate contest and performed at their annual convention. She also won the collegiate division of the Lynn Freeman Olson Composition Contest in 2011. Claire graduated in 2014 with a Bachelor of Science in Music with highest academic achievement and gave the graduation speech at the honors graduation ceremony. She is now pursuing her Master of Music in Piano Performance at the University of Oklahoma. She studies with Dr. Stephen Beus. Claire plans to graduate in May, 2016.

### **Marvel, David**

David Marvel is completing his MM in Trumpet Performance at Appalachian State University in Boone, North Carolina. He has been the recipient of the Joe Phelps Trumpet Achievement Award, which allowed him to collaborate with trumpet makers to design his own custom trumpet and mouthpiece, The Marvel Signature. In 2014, he was selected to be a part of Who's Who Among Students in American Universities and Colleges. His research on Gustav Mahler has been presented at Appalachian State University, as well as the National Conference on Undergraduate Research; the culmination of his research, a recording project with the Robert F. Gilley studio is scheduled to release next spring. At ASU, David serves on the Graduate Student Senate as well as the Dean's Student Advisory Council. As a Graduate Teaching Assistant, he carries administrative and teaching responsibilities in the Music Theory, Graduate Recruiting, and Brass Studio areas. David currently serves as the graduate supervisor of the Learning, Research, and Technology Lab, located in the Hayes School of Music, and is assisting with the Online Journal of Music Theory Pedagogy's transfer to ASU.

### **McCandless, Greg**

Greg McCandless is Assistant Professor of Music Theory at Appalachian State University in Boone, NC. Research interests include theories of rhythm and meter, music theory pedagogy, and the analysis of popular music. He is currently co-authoring a textbook with composer Daniel McIntyre for Routledge, *The Craft of Contemporary Commercial Music*, forthcoming in 2017.

**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.

**Meidell, Katrin  
refer to Hibiki Trio, The****Millar, Michael W.**

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

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

**Mishra, Jennifer**

Jennifer Mishra is an Associate Professor of Music Education at the University of Missouri-St. Louis. She holds a Bachelor of Music Education degree from the University of Northern Colorado and a Masters and PhD in Music Education from Kent State University. Her research focuses on music teacher training, technology and music cognition, especially in the area of expertise development. She is a violist and taught orchestra and general music in Colorado and Illinois public schools. She is an active national and international clinician and has been published in journals such as Psychology of Music Journal of Research in Music Education, and Update: Applications of Research in Music Education. She has served as a technology consultant for Glenco/McGraw-Hill and her arrangements for string orchestra are published by Alfred Publishing.

**Mitchell, David**

Dr. David Mitchell is an educator and published composer who writes for large and small ensembles, interactive electronics, electroacoustic music for performance as well as original scores for films, video games, promotional ads and corporate videos.

His works are performed throughout the United States, with a European tour scheduled for summer 2016. Dr. Mitchell has won numerous competitions, including the Olin Parker Composition Competition, Southeastern Composers League Phillip Slate Composition Competition and The Contemporary Chamber Ensemble Composition Competition.

His music composition blog is read by thousands and the conversations he sparks online about the music industry and education make him an engaging thought leader in his field.

Dr. Mitchell holds a Doctorate of Musical Arts (DMA) in Music Composition and Theory, Master of Music Composition and a Bachelor Degree in Guitar Performance. He is an instructor and the Director of Curriculum at The Atlanta Institute of Music and Media.

**Mlynczak, John**

John Mlynczak offers an extensive range of experiences in music education. Mr. Mlynczak is the Director of Educational Technology for Noteflight, a Hal Leonard company. John is also currently an Adjunct Professor of Music Technology at LSU and is President-Elect of the Technology Institute for Music Educators. He is an active performer, maintains a steady clinician schedule in music technology, and is John is also a passionate advocate for music education, serving on the NAMM Support Music and State Advocacy Coalitions, the NAFME Advocacy Leadership Force, and is Advocacy Chairman for the Louisiana Music Educator's Association. Mr. Mlynczak holds degrees in music education, music performance, and educational leadership.

**Montanari, Allegra**

Allegra Montanari enjoys a multi-faceted career as nonprofit entrepreneur, professional cellist and educator. In 2012, Ms. Montanari created Sharing Notes, a nonprofit organization that engages young professional musicians to share their gifts in uplifting, interactive live performances for Chicago hospitals. Through her vision and initiative, Sharing Notes has grown to provide approximately 3,000 hospital patients each year with the healing power of music. She has created successful partnerships with Chicago healthcare institutions resulting in over 150 performances for those in need. She also formed unique educational partnerships with the Chicago College of Performing Arts at Roosevelt University and the Chicago Symphony Orchestra's Negaunee Institute to offer students valuable skills of community engagement and entrepreneurship. Ms. Montanari has been featured on WGN, ABC 7 Chicago and in 2013 received the Friends of La Rabida Award for Community Partnership in honor of outstanding service to the La Rabida Children's Hospital.

As a professional cellist, Ms. Montanari is a member of the Sarasota Opera Orchestra, Ash Lawn Opera Orchestra and has collaborated with such notable artists and ensembles as the Pacifica Quartet, Orion Weiss, Fifth House Ensemble, the New World Symphony and Spoleto Festival USA. Her current teaching engagements include an Adjunct Faculty Position at Carthage College and Cello Instructor at the Urban Prairie Waldorf School.

Ms. Montanari graduated from the Jacobs School of Music at Indiana University and completed her Masters at the Chicago College of Performing Arts at Roosevelt University.

**Morris, Jeffrey M.**

Jeff Morris uses his experience in improvisation and technology-based performance to build works that explore our human sense of time and authenticity. Time may be an illusion, but the experience of time defines so much of the human experience. Through funky textures and elusive a-synchronicities in the moment, deep temporal structures splayed and revealed across the duration of a performance, or pitting “then” versus “now” in counterpoint using technology-mediated improvisation, he strives to let us feel ourselves sense, think, be human. He studied at Florida State University and the UNT Center for Experimental Music and Intermedia, and he is currently the Studio Director in the Performance Technology program at Texas A&M University.

**Muffitt, Nicole**

Nicole Muffitt is completing her degrees in music education and trombone performance at Kent State University. In April of 2016, she finished her undergraduate thesis titled *From Contest to Classic: A Review of Trombone Literature from the Paris Conservatoire*. She hopes to pursue graduate degrees in both ethnomusicology and historical musicology. Her interests include organology, music of the Americas, Irish diaspora, Sacred Harp singing, and women in brass.

**Muñiz, Jennifer**

Jennifer Muñiz, D.M.A. performs as a solo and collaborative pianist, with an emphasis in contemporary music, and is the pianist for Ensemble CONCEPT/21, a professional new music ensemble that has performed at venues such as the Chicago Latino Music Festival. She presents lecture-recitals at conferences such as The College Music Society, including the national conference in Cambridge, Massachusetts in 2013, and at regional conferences in New York, North Dakota, Nebraska, and Illinois.

Muñiz has taught on the keyboard skills faculty of Manhattan School of Music, and served there as a vocal accompanist, and at Barnard College. She maintained a private studio in New York City for seven years. Muñiz served as a piano instructor and accompanist at the University of Notre Dame for four years, including Opera Notre Dame. From 2012-2013, she served on the faculty of the Swinney Conservatory of Music at Central Methodist University in Fayette, Missouri as Assistant Professor of Music, Piano and Theory.

Muñiz earned her Doctor of Musical Arts and Master of Music degrees from Manhattan School of Music, and her Bachelor of Music at the University of Minnesota in Minneapolis. Muñiz joined the faculty of IU South Bend in 2013 as Assistant Professor of Music. Muñiz is especially interested in examining music development in specific environments, and has created two original courses: “Music in New York,” and “Music in Chicago.” Muñiz began serving as President of the Great Lakes Chapter of The College Music Society in 2016.

**Munnely, Karen**

Karen Munnely is the Director of Professional Programs for the College of Fine Arts at the University of Texas at Austin. Prior to her appointment at UT Austin, Karen served as the Director of Undergraduate Studies in Arts Administration at the University of Kentucky. Before going into higher education, Karen enjoyed a successful career in arts administration. She served as the Director of Operations for the Aspen Music Festival & School, the Artistic & Operations Director for the National Repertory Orchestra, and the Artistic Assistant for the National Symphony Orchestra at the John F. Kennedy Center for the Performing Arts.

Karen is extremely passionate about the education and training of future arts administrators. At both the Aspen Music Festival & School and the National Repertory Orchestra, Karen was responsible for hiring and supervising a number of seasonal staff and interns who were either studying arts administration or

pursuing careers in arts administration. Many now hold positions with orchestras and arts organizations around the country. Due to her experience working with young musicians at the Aspen Music Festival and the National Repertory Orchestra, Karen is also very interested in the undergraduate music performance curriculum and the training that music performance majors receive.

Karen is currently a PhD Candidate in Arts Administration, Education & Policy at The Ohio State University. She received a Master of Arts in Arts Administration from Florida State University and a Bachelor of Music in Flute Performance from the University of South Florida.

### **Murphy, Barbara A.**

Dr. Barbara Murphy is Associate Professor of Music Theory and Coordinator of Music Theory/Composition at the University of Tennessee, Knoxville. As Associate Professor, she teaches undergraduate classes in theory and graduate classes in Theory Pedagogy, Analytical Techniques, and Technology in Music Research. As coordinator of music theory, she has led a revision of the theory curriculum and the establishment of a new Certificate Program in Music Theory Pedagogy. Her research focuses on technology in music theory and theory pedagogy. Barbara has presented at national conferences including College Music Society and the Association for Technology in Music Instruction (ATMI). She is currently the newsletter editor and web designer for ATMI. Barbara, along with Brendan McConville, has published an ebook, *Foundations of Music Theory: An interactive ebook*. She has published articles in *Sacred Music*, the *Journal of Research in Music Pedagogy*, and the *Journal of Research in Music Education*.

### **Murphy, Paul**

Paul Murphy is Associate Professor and Chair of Music at Muhlenberg College. An active scholar and teacher, Dr. Murphy is co-author of *The Musician's Guide to Aural Skills* with Joel Phillips, Elizabeth West Marvin, and Jane Piper Clendinning (W. W. Norton 2011) and author of the Spanish/English edition *General Rules of Accompaniment: José de Torres's Treatise of 1736*, (Indiana University Press, 2000). With interests encompassing Spanish harmonic theories of the Baroque period, music history and pedagogy, and Dalcroze eurhythmics his research has appeared in the journals *Eighteenth-Century Music*, *Theoria*, *Studies in Medievalism*, *The Journal of Music Teacher Education*, and *The American Dalcroze Journal* as well as in conference presentations throughout North America and Europe. He holds the Certificate in Dalcroze eurhythmics, and has a life-long experience as a piano accompanist for ballet and modern dance. He regularly teaches courses in counterpoint, music theory, musical form, Schenkerian analysis, post-tonal analysis, music theory pedagogy, rhythm as gesture, and the modernist period in music.

### **Nelson, David**

NO BIO SUBMITTED

### **Onofrio, Marshall**

Marshall Onofrio joined Rider University as Associate Dean of Westminster Choir College in 2006, became the founding Associate Dean for Administration of the Westminster College of the Arts in 2009 and from January to June 2015 served as Interim Dean of the College. Previously, Onofrio was Professor and Chair at Marshall University, and taught or served as an administrator at Plattsburgh State University, The Ohio State University, Muskingum University and Midland University. Onofrio has appeared at many universities as consultant, clinician, composer-in-residence, and external evaluator. Onofrio has presented at various conferences on "Training the Composer of Tomorrow," comparative orchestrations of "Pictures at an Exhibition," and "Popular Music During World War II and Vietnam: Standard Conceptions and More." At Westminster, he teaches courses in music education, theory/composition, and jazz. Onofrio earned a DMA in composition from The Ohio State University.

Onofrio's commissions, compositions and arrangements have been heard in several states and Canada and on programs at CMS and SCI conferences. Recent performances include Conversations (for Triptych), Requiem Mass (chorus, orchestra), Of a Life (clarinet sextet), and Three Remembrances (soprano, horn, piano). Carmina Whitmania (singing actor, six players), commissioned by Delta Omicron, was premiered at the 2006 conference. The Requiem Mass was performed at Westminster in a version utilizing brass, percussion, and piano. His Three Songs (voice, piano) were performed at the 2014 Westminster Festival of American Song. In February 2015, he presented a program of chamber and vocal works in Hillsborough, NJ. Selected compositions are published by Margun Music, Inc.

### **Oshima-Ryan, Yumiko**

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

Her awards include first place in the Wurlitzer Collegiate Artist Competition and second place in the International Beethoven Piano Sonata Competition.

Since 1995 she has been incorporating contemporary Japanese piano works into her repertoire. She has performed these works nationally and internationally including world premieres of new works by Japanese composers. Her recording "From Afar" Japanese Contemporary piano works are published through the Naxos Music Library and available at iTunes, Amazon, ClassicsOnline, and all major digital service providers that offer classical music.

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

Oshima-Ryan is currently a Professor of Music and serving a chair of the department at Gustavus Adolphus College in St Peter, Minnesota.

### **Pappas, Daniel**

Composer Daniel C Pappas is widely performed throughout the United States and Europe and collaborates regularly with distinguished performers and ensembles. He writes music ranging from Orchestral to Chamber, Solo and Electro-Acoustic. Pappas has been featured on several new music festivals including the annual UNCG New Music Festival, and xMUSE at the University of South Carolina. He has won awards and recognition for several of his works including his orchestral piece The Silence About Heaven, which enjoyed a successful German premier in 2006.

During his tenure at both the University of North Carolina at Greensboro and the University of South Carolina, Pappas has had an extensive and wide ranging teaching career and is the recipient of an award for excellence in teaching undergraduates at the University of South Carolina. Dr. Pappas has recently joined the faculty of Fayetteville Technical Community College in NC as their full time music instructor. He is excited to help shape the new Associates of Fine Arts in Music at FTCC.

Pappas is also active as a contracted television composer for most all major networks. His music regularly appears on shows such as Good Morning America, World News with Diane Sawyer, and 20/20.

Dr. Pappas holds degrees from Grace College and the University of North Carolina at Greensboro, where he studied composition with Mark Engebretson. Daniel completed his doctorate degree in



composition at the University of South Carolina, where he studied with John Fitz Rogers and Reginald Bain.

**Park, Eun Hee**  
refer to enhakē

**Patnode, Matthew A.**

Concert and jazz saxophonist Matthew Patnode is Associate Professor of saxophone and jazz studies at North Dakota State University in Fargo. He holds degrees and certificates from SUNY Potsdam, the Conservatoire de Bordeaux, and Arizona State University. His saxophone mentors have included James Stoltie, Joseph Wytko, and Jean-Marie Londeix. He has performed with the Phoenix Symphony, the Fargo-Moorhead Symphony, and has appeared as soloist with many instrumental groups throughout the Midwest. An active recitalist and chamber musician, Patnode has presented performances and master classes at universities and colleges in the U.S., Canada, and Greece. He has performed at national international saxophone conferences in North America and Europe. As an educator he has presented saxophone and jazz pedagogy clinics at many state music educator conferences, was recently named the ND Jazz Educator of the Year, and is on the faculty of the International Music Camp in the Peace Gardens on the border of Manitoba and North Dakota. As a member of the FM Jazz Arts Big Band, Patnode has appeared in concert with jazz names Buddy DeFranco, Jimmy Heath, Slide Hampton, Ken Peplowski, Allen Vizzutti, Ronnie Cuber, Phil Woods, Kurt Elling, Monty Alexander, and Bud Shank. He appears with *Trio Carrefour*, a saxophone, percussion, and piano chamber trio; the *Hard-Bop Saxophone Quartet*, the hot-jazz group the *Carluster Crumplebee Orchestra*; and the *Post Traumatic Funk Syndrome*. Matthew Patnode is a Conn-Selmer artist, and performs on Selmer Paris saxophones.

**Peters, Valerie**

Valerie Peters holds bachelor degrees in music and education from the University of Manitoba, a master's degree in music education from the University of Northern Colorado, and a doctoral degree in music education from Northwestern University, Chicago. She is currently an Associate professor of music education at Laval University in Quebec City, Canada. Her research interests include: 1) Identity construction of undergraduate music education students; 2) Multicultural and intercultural music education (FQRSC Research Grant, 3 years); 3) Music teacher working conditions (OICRM Development Grant); and 4) Artistic Learning and youth arts engagement in a digital age (SSHRC Insight Grant, 5 years). In 2011, she received the Multimedia, Course Notes and Complementary Course Materials Prize for Teaching Excellence from Laval University for her case studies illustrating the teaching of musical creativities.

**Phang, May**

May Phang began piano studies in her native Singapore where she obtained her Associate and Licentiate diplomas from the Trinity College of Music (London) by the age of twelve. A graduate of McGill University in Canada, she obtained her doctorate from Temple University in Philadelphia. Currently the John Rabb Emison Professor of Creative and Performing Arts and Associate Professor of Piano at DePauw University, Indiana, her prior teaching positions include Carroll College in Waukesha, Wisconsin, and the Wisconsin Conservatory of Music in Milwaukee.

She has given numerous solo recitals and chamber music concerts internationally, performing in venues such as the Goethe Institute in Bangkok, Tianjin Conservatory Concert Hall in China, Victoria Concert Hall in Singapore, Chapelle historique du Bon Pasteur and Place-des-Arts in Montreal, the Concertgebouw in Amsterdam, Philadelphia Museum of Art, Kennedy Center for the Arts and National Gallery in Washington DC, the Chicago Cultural Center, the Detroit Institute of Art, and at festivals such as the Singapore Festival of Arts, the Montreal International Piano Festival, the Karol

Szymanowski Festival in Zakopane, Poland, and the Festival de música de cámara de Aguascalientes, Mexico.

A prizewinner of several competitions including the Chopin Young Pianists' Competition in Buffalo NY, Canadian Music Competition, Concours d'orchestre symphonique de Montréal, and Pontoise International Young Artists Competition in France, Dr. Phang has performed with orchestras such as the Banff Chamber Players, Singapore Symphony, Montreal Symphony, and the Philadelphia Orchestra. Radio and television appearances include profiles on Singapore Broadcasting Corporation's "Life and Times" and "Arts Around" and broadcasts on Radio-Canada, Vermont Public Radio, WFLN, Philadelphia and WFMT, Chicago. An active music educator, she has been a teaching artist with Young Audiences of Indiana, adjudicated various competitions and given masterclasses and presentations at various institutions.

Her debut solo CD, *Travels Through Time*, inspired by Mark Twain's *A Connecticut Yankee in King Arthur's Court*, is available online at [www.cdbaby.com].

### **Phillips, Nicholas S.**

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

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

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

### **Pike, Pamela D.**

Pamela D. Pike is the Aloysia Landry Barineau endowed associate professor of piano pedagogy at Louisiana State University, where she also coordinates the group piano program. In addition to her university teaching, Dr. Pike educates all levels of pre-college students and specializes in teaching adult leisure piano students, both in the private and group setting. In 2012 Pike won the LSU Tiger Athletic Foundation Undergraduate Teaching Award and in 2013 received the Music Teachers National Association Article of the Year award. She has presented papers and workshops at international and national music, arts, and education conferences throughout Asia, Europe, North, and South America.

Recent articles have been published in the *International Journal of Music Education*, *Music Education Research*, *Journal of Music Teacher Education*, *Journal of Music, Technology & Education*, *CMS Symposium*, *MTNA e-Journal* and *American Music Teacher*. Pike serves on the e-Journal editorial committee for Music Teachers National Association, she chairs the Music in Higher Education

committee for College Music Society, is a commissioner for the ISME Commission for the Education of the Professional Musician (CEPROM) and is a member of the research and the adult learning committees for the National Conference on Keyboard Pedagogy.

**Pohly, Linda L.**

NO BIO SUBMITTED

**Poteat, Doug**

Doug Poteat is a first-year candidate for a Master of Music in Music Theory degree at Bowling Green State University, where he is a teaching assistant for undergraduate aural skills. He holds a Bachelor's degree in music performance (horn) from Appalachian State University. Doug has performed in the Johnson City Symphony Orchestra, Appalachian Symphony Orchestra, and the Raleigh Festival Orchestra. His research interests include music theory pedagogy, performance and analysis, and popular music.

**Price, William**

William Price's music has been performed in South America, Asia, and throughout the United States and Europe. His works have been featured at numerous international events, including the World Saxophone Congress, the International Trumpet Guild Conference, the International Clarinet Association Conference, the Musica Viva Festival in Portugal, the Musinfo Journées Art & Science in France, the Engine Room International Sound Art Exhibition in London, and the Festival Internacional de la Imagen in Colombia.

An award winning composer, Price's music has received accolades from numerous organizations, including the Music Teachers National Association, ASCAP, the Percussive Arts Society, the Southeastern Composers League, NACUSA, and the Alabama State Council on the Arts. Recordings of Price's music can be found on the Summit, Innova, New Tertian, Ablaze, Mark, New Focus, and Ravello labels, and is published by Honeyrock, Triplo Press, Northeastern Music, Imagine Music, Connors, and Cimarron Music.

Price received his MM and DMA degrees in composition from Louisiana State University, and currently serves as Associate Professor of Music at the University of Alabama at Birmingham, where he teaches courses in music theory and composition.

**Rabideau, Mark**

Mark Rabideau, Director of the 21<sup>st</sup> century Initiative at DePauw University, is a cultural entrepreneur busy re-imagining how we must prepare musicians to thrive within the shifting marketplace and cultural landscape of the contemporary moment.

Mark's entrepreneurial spirit has led to serving as Producer/Host of Live from Smoke (NYC), Founder and Executive/Artistic Director for Artists Now (Highland Park, NJ), Producer of Worlds End, an original work with the American Repertory Ballet, and Founder of Art in Unlikely Places, a project fueled by the belief that art's transformative powers must be made accessible to the underserved.

Mark regards his bravest moments as those performing with "The World's Most Dangerous Orchestra" (Juárez, Mexico), his proudest as Artist/Faculty for three International Trombone Festivals, and most cherished while commissioning, performing, and recording new chamber music with his quartet, CTQ.

Tapped as a powerful voice for arts advocacy, Mark has been tapped for prestigious national committees, including the Quincy Jones Musiq Consortium, College Music Society, and the National

Association for Schools of Music. His scholarship includes lectures at Cambridge, Brandeis, and Colorado State Universities, membership on the editorial board of *Artivate*, and the post of Publisher for 21CM.org. Mark's current book project is entitled *Why Practice? Embracing "the joy of the struggle."*

Mark adores his wife and three beautifully talented children.

### **Reese, Jill A.**

Jill Reese is Assistant Professor of Music Education at The State University of New York at Fredonia, where she teaches undergraduate and graduate courses in general music methods, early childhood music pedagogy, history and philosophy of music education, and research methods. She has established school-university partnerships with childcare and preschool programs to benefit students at Fredonia and children in the community. She is also the founder of the Fredonia Ukulele Group, a community-based ukulele jam session. Her research interests include creativity and improvisation, early childhood music development, professional learning communities, and technology use for teaching and learning. Reese taught early childhood and vocal/general music in Michigan and Pennsylvania and has certifications in Orff, Music Learning Theory, and World Music Pedagogy. She earned a B.A. in Music Education from Michigan State University, an M.M. in Music Education from the University of Michigan, and a Ph.D. in Music Education from Temple University.

### **Reitz, Christina L.**

Christina L. Reitz is an Associate Professor of Music at Western Carolina University where she teaches undergraduate courses in music history and American music. She received her Ph.D. from the University of Florida in musicology with external cognates in piano performance and women's studies. Previous degrees include an M.M. in Piano Pedagogy (University of Florida) and a B.M. in Piano Performance (Youngstown State University).

Her current research interests are female composers with specific focus on the works of Jennifer Higdon. She has presented her findings at International, National and Regional conferences of The College Music Society, the 19th Century Studies Association, and the Society for American Music. She has been published in the *International Alliance for Women in Music Journal*, the *Grove Dictionary Online*, the *Grove Dictionary of American Music*, and the *American Music Teacher*. She is currently working on a book on Jennifer Higdon's music with an anticipated publication date of August, 2017.

### **Richter, Elizabeth** **refer to Hibiki Trio, The**

### **Rito, Justin**

Justin Rito is a composer, pianist, and theorist equally influenced by the classical and contemporary music. Justin's recent composition projects and collaborations have included *Lost Lines* (2015) for the Tuba Bach Festival, *reaching/failing* (2015) for the fresh inc music festival, *Groove Mantra* (2015) for the Strike Percussion Ensemble, and *Set* (2015) for the Arx Duo. His compositions have been performed at conferences and festivals throughout the country, including events for The College Music Society, Society of Composers, inc., the North American Saxophone Alliance, the Florida State New Music Festival, fresh inc music festival, the Zeitgeist New Music Festival, and the Manchester New Music Festival.

In addition to his activities as a composer, Justin is an active promoter of contemporary music. As a student at Central Michigan University, Justin founded and directed the school's New Music Ensemble. During his time as a graduate student at Michigan State University, he has established a series of casual

contemporary chamber music concerts in bars called Unwind, and has also served as the musical coordinator for a multidisciplinary series called Sonic Salon at the Broad Art Museum in East Lansing.

**Roland-Silverstein, Kathleen**

Soprano Kathleen Roland is an active soloist in the realms of both opera and concert music, and has been a featured singer with Santa Fe Chamber Music Festival and the Tanglewood Music Festival, and has sung with many notable conductors, including James Conlon, Grant Gershon, Kent Nagano, John Mauceri, Reinbert de Leeuw and Oliver Knussen. She has sung, to critical acclaim, with the Grammy award-winning Southwest Chamber Music Society, Pacific Serenades, the Los Angeles Jewish Symphony, the San Francisco Contemporary Music Players, the Los Angeles Philharmonic, and the New York New Music Ensemble. Recent engagements include concerts in Scandinavia, with the Los Angeles Master Chorale at Disney Hall, with Southwest Chamber Music in Southeast Asia, and in Germany with mdi ensemble Milano. Ms. Roland holds a Doctorate of Musical Arts in vocal performance from the University of Southern California. She is a much sought after master clinician, having taught master classes on Swedish song and contemporary voice for Tanglewood, Songfest, Southern Utah University, University of Southern California, Delta University, International Congress of Voice Teachers (Paris), and at the Royal Conservatory in Stockholm. She is a Fulbright scholar, and an American Scandinavian Foundation grantee, and is the author and editor of *Romanser: 25 Swedish Songs with Guide to Swedish Lyric Diction* (Gehrmans Musikförlag). Dr. Roland serves on the board of directors for the National Opera Association and the New York Singing Teachers Association. She is a member of the faculty at Syracuse University.

**Rosenthal, Iris Kaplan**  
**refer to Kaplan Duo, The**

**Royse, David M.**

Dr. David Royse is Coordinator and Associate Professor of Music Education at the University of Tennessee, Knoxville

**Rudman, Jessica**

Jessica Rudman's music has been performed across the United States and abroad. Her works have been included on festivals such as the Omaha Symphony New Music Symposium, Composers Now, New Voices @ CUA, the Ernest Bloch Festival, the Electroacoustic Barn Dance, the IAWM International Congress, and various SCI Conferences. Honors include winning the 2013 Robert Starer Award, the 2013 Boston Metro Opera's Advocacy Award, the 2012 College Music Society Student Composer Award, the 2012 NewMusic@ECU Orchestra Composition Competition, IAWM's Libby Larsen Prize (2011), and Honorable Mention for the Brian M. Israel Award (2011).

As a theorist, Ms. Rudman has presented papers on Ligeti and Zwilich at meetings of the New England Conference of Music Theorists (NECMT), the West Coast Conference of Music Theory and Analysis, the National Student Electronic Music Event, and various SCI regional conferences. She has also presented research on the Greek Genera at the European Music Analysis Conference in 2014.

Ms. Rudman has taught at The Hartt School, Central Connecticut State University, and Baruch College. She has also been highly involved in arts administration and currently is the Vice President for the Women Composers Festival of Hartford. Ms. Rudman holds degrees from The Hartt School and the University of Virginia. She is currently completing a Ph.D. at the CUNY Graduate Center as an Enhanced Chancellor's Fellow.

**Russell, Craig H.**

After receiving his bachelor's and master's degrees in guitar under Héctor García from UNM and his Ph.D. in musicology from UNC, Chapel Hill, Craig Russell obtained a professorship at Cal Poly where he has taught for the past 33 years—having won every campus research or teaching award at Poly and the larger California State University system. He has lived much of his life in Spain and Latin America, due partially to generous grants from the NEH, the Fulbright Commission, and Spain's Ministry of Culture. He is steeped in the music of Spain and the Hispano-American world, having published over 80 juried articles on eighteenth-century Hispanic studies, Mexican cathedral music, the California missions, and American popular culture. Some of Russell's most important research has been published by Oxford University Press, Cambridge University Press, the University of Illinois Press, Macmillan, and Prentice-Hall—in addition, he authored 26 entries for the newest edition of *The New Grove Dictionary* and 30 for the *Diccionario de la Música Española e Hispanoamericana*. In July of 2009, Oxford released his award-winning book, *From Serra to Sancho: Music and Pageantry in the California Missions*. He has collaborated with Chanticleer on a DVD film and four compact disks, two of which received Gramophone award nominations. His compositions are released on Naxos and have been widely performed in Europe, Australia, and the USA—including concerts dedicated to his orchestral compositions in Carnegie Hall, the Kennedy Center, the Sydney Opera House, and Disney Hall in Los Angeles.

**Salazar, Lauryn C.**

Dr. Lauryn Salazar is an Assistant Professor of Ethnomusicology and Director of the Mariachi Ensemble at Texas Tech University. She is also a professional mariachi musician who frequently plays the arpa jalisciense (mariachi harp) with Grammy Award-winning Mariachi Divas.

**Sanders, Carolyn**

Dr. Carolyn Sanders is a Professor of Music at the University of Alabama in Huntsville. She joined the faculty upon completion of the Doctor of Music degree in Trumpet Performance from Florida State University. She received her Master of Music degree from the University of Southern California, Master's degree in Counseling Psychology from the University of Missouri, and her Bachelor of Music Education degree from the University of New Mexico.

Sanders has been active as a recitalist and clinician regionally, nationally and internationally. Her current teaching duties at the University of Alabama in Huntsville focus primarily on studio trumpet and music history. She is a past recipient of two UAH Awards, one for Distinguished Teaching and one for Distinguished Research and Creative Activity.

Sanders has studied with noted performers such as Boyde Hood and Rob Roy McGregor (Los Angeles Philharmonic), Bryan Goff (Florida State University), Betty Scott (University of Missouri), and Arnold Jacobs (Chicago Symphony). Maintaining a particular research interest in Baroque music, she has also studied Baroque trumpet with Edward Tarr of Basil, Switzerland. Sanders has been awarded several grants from the University of Alabama in Huntsville, supporting her international performances and research of specific Baroque compositions leading to publication. As a result, Sanders has created several scholarly editions that have been published internationally by notable publishers Musica Rara and Breitkopf & Härtel.

**Santa, Matthew**

Matthew Santa is Professor of Music Theory and Chair of the Music Theory and Composition Area at the Texas Tech University School of Music. Dr. Santa has taught music theory at Queens College and Hunter College and holds degrees from Louisiana State University and The City University of New York. He has presented papers on post-tonal analysis, diatonic set theory, parsimonious voice leading, and popular music throughout the United States as well as in Canada and England, participating in the annual meetings of the Society for Music Theory, The College Music Society, the Music Theory Society of New York State, the New England Conference of Music Theorists, Music Theory Midwest, the Texas Society for Music Theory, the South Central Society for Music Theory, and the Goldsmith 20th-Century Music Conference.

**Scarnati, Blase S.**

Blase Scarnati is Professor of Musicology in the School of Music and the Director of Global Learning in the Center for International Education at Northern Arizona University, where he co-led the development and implementation of the Global Learning Initiative (GLI) for all undergraduate programs at NAU. GLI was key to the university being recognized with the prestigious 2012 Senator Paul Simon Award for Comprehensive Campus Internationalization by NAFSA: the Association of International Educators. In October 2015 he co-presented a Pre-Conference Workshop on GLI at the Association of American Colleges and Universities' Global Learning in College National Conference. His efforts as Director in developing one of the nation's largest civic agency and community engagement programs at NAU was featured at The White House at the invitation of U.S. Secretary of Education Arne Duncan in 2012. He has published in the Bringing Theory to Practice/Association of American Colleges and Universities' Civic Series, Diversity & Democracy, Higher Education Exchange, the Kettering Foundation Working Paper Series, Academic Leader, Teacher-Scholar: The Journal of the State Comprehensive University, and the Huffington Post. He has presented at national conferences of the Society for Ethnomusicology, Society for American Music, International Association for the Study of Popular Music, Association of American Colleges and Universities, American Association of State Colleges and Universities, Association for the Advancement of Sustainability in Higher Education, Lilly Conference on College & University Teaching, and EDUCAUSE. He and political theorist Romand Coles (Australian Catholic University) are currently co-authoring a book entitled Democratic and Ecological Pedagogy, Action Research, and Institutional Change in Higher Education.

**Schuler, Nico S.**

Dr. Nico Schüler is Professor of Music Theory and Musicology at Texas State University and Chair of Texas State's University Arts Committee. His main research interests are interdisciplinary aspects of modern music, computer applications in music research, methods and methodology of music research, and music historiography. Dr. Schüler is the editor of the research book series *Methodology of Music Research* (New York: Peter Lang), the editor of the peer-reviewed journal *South Central Music Bulletin*, the author and / or editor of 21 books, and the author of more than 100 articles. His most recent books are on *Musical Listening Habits of College Students* (2010), *Approaches to Music Research: Between Practice and Epistemology* (2011), and *Computer-Assisted Music Analysis* (2014).

**Sharpe, Carlyle**

Carlyle Sharpe, piano, is Professor of Music in Theory and Composition at Drury University. His works have attracted numerous performances and prizes including those from the Washington Chorus at the Kennedy Center, the San Diego Symphony, the American Guild of Organists, ECS Publishing and the Holtkamp Organ Company. Various commissions include those from the Seraphim Singers (Boston), Providence Singers, and the Olympic Quartet for the 2002 Winter Olympics Festival Concerts celebrating the Cultural Olympiad. His works have been broadcast over WGBH Radio-Boston, the Canadian Broadcasting Corporation and in national broadcasts by the Mormon Tabernacle choir and

have been performed throughout the United States and abroad. He is published by ECS Publishing, Hinshaw Music, Inc. and Colla Voce Music, Inc., and holds the BM summa cum laude and MM in composition from Rice University's Shepherd School of Music and the DMA in composition from Boston University.

### **Shimizu, Kumiko**

Kumiko Shimizu is Associate Professor of Music at Delta State University. As a collaborative pianist, she has played for several competitions (including NOA, District Metropolitan) and opera companies and has been invited to perform at conferences for the CMS, the ACDA, the NATS, and the Mid-South Flute Society, among others. She was selected to receive further training in vocal collaborative piano/vocal coaching from Graham Johnson and Martin Katz at the SongFest summer program, from Malcolm Martineau at the Malcolm Martineau Masterclass in Scotland, and from Hartmut Höll at the German Lied Masterclass in Finland.

Her performing interests are to present art songs that are rarely heard in the USA and world premieres. She has performed Japanese, Swedish, and Korean art songs at various venues such as the CMS International and National Conferences and the NATS Southern Region Conference. In teaching, her primary interests are in collaborative piano and vocal coaching. To share the art of these fields, she teaches collaborative piano, has team-taught in the voice area at DSU, and has presented seminars and master classes at various venues.

Her recording of Sy Brandon's *Phantasie on Singaporean Folk Songs* has been released on the Emeritus Recordings label and available at CDBaby. She is the co-editor of *Japanese Art Song Anthology* Volumes 1 and 2 published by Classical Vocal Reprints.

She received the James Ronald Brothers Distinguished Achievement in Collaborative Piano Award from the NATS Southern Region and the Favorite Professor Award from the Mu Phi Epsilon-Gamma Zeta Chapter.

### **Snodgrass, Jennifer Sterling**

Jennifer Sterling Snodgrass is associate professor of music theory in the Hayes School of Music at Appalachian State University, teaching both undergraduate and graduate courses in music theory, aural skills, and pedagogy. Dr. Snodgrass received her B.M. in vocal performance from Meredith College and her M.M. in music theory from the University of Tennessee. She was the first student to graduate from the University of Tennessee with a technology focus within the music theory curriculum. In 2002, Snodgrass earned a Ph.D. from the University of Maryland where her research focused on computer-assisted instruction and pedagogy.

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

NO BIO SUBMITTED

### **Solis, Ted**

Ted Solis is Professor of Musicology/Ethnomusicology in the School of Music, Arizona State University. He is the editor of *Performing Ethnomusicology: Teaching and Representation in World Musics* (University of California Press, 2004) and is co-editing *Ethnomusicological Lives; Growing Up And Into A Profession* (University of Illinois Press), the first major "ethnomusicology of ethnomusicologists."



**Solomon, Nanette Kaplan**

Nanette Kaplan Solomon, pianist and Professor of Music Emerita from Slippery Rock University, performs frequently as soloist and chamber musician. She has presented lecture-recitals at CMS 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 CMS international conferences in Berlin, Vienna, Kyoto, Limerick, Costa Rica, Madrid, Croatia, Korea, and Argentina. 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 compact discs—piano music of Nikolai Lopatnikoff (Laurel), *Character Sketches* and *Sunbursts* (Leonarda)—have received critical acclaim. She recently recorded the piano music of Mana-Zucca for an upcoming CD release on the Albany label.

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

**Soocher, Stan**

Stan Soocher is Associate Professor of Music & Entertainment Industry Studies at the University of Colorado's Denver Campus, where he served for three years as Music Department Chair. In addition, Stan is the long-time Editor-in-Chief of the monthly publication *Entertainment Law & Finance*. His most recent book is *Baby You're a Rich Man: Suing the Beatles for Fun & Profit* (ForeEdge/University Press of New England). He previously authored the investigative book *They Fought the Law: Rock Music Goes to Court*. In 2014, Stan received the State Bar of Texas Entertainment & Sports Law Section's "Texas Star Award," given to an individual "who has made a major and noteworthy contribution to the practice of entertainment law." Also during his career, Stan has received ASCAP Deems Taylor Awards for "Excellence in Music Journalism" for music law articles he wrote for *Rolling Stone*, *The National Law Journal* and *Musician Magazine*. Stan has given speeches on entertainment law and related industry issues to a variety of bar associations, educational institutions and entertainment industry conferences. Among many others, these have included the American Bar Association, New York State Bar Association, Texas Bar Association, Nashville Bar Association, Copyright Society of the South, SXSW Music Conference, Harvard Law School, Los Angeles County Bar Association, D.C. Bar, Music & Entertainment Industry Educators Association, Association of American Publishers and the Colorado Bar Association.

**Soto, Amanda C.**

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

**Spencer, Helena Kopchick**

Helena Kopchick Spencer is Assistant Professor of Music History and Affiliated Faculty in Women's and Gender Studies at the University of North Carolina Wilmington. She is a musicologist specializing in nineteenth-century music, with research interests in French opera and ballet, art song analysis, and the music of Scandinavia. She has presented papers at national and regional meetings of the American Musicological Society, the International and North American Conferences on Nineteenth-Century Music, and the Transnational Opera Studies Conference. Her publications include an article in the journal *Studia Musicologica Norvegica* and essays in the volumes *La Sylphide—1832 and Beyond*, edited by Marian Smith (Dance Books, 2012) and *Meyerbeer and Grand Opéra from the July Monarchy to the Present*, edited by Mark Everist (Brepols, forthcoming). Also active as a bassoonist, she is a member of the Oregon Mozart Players, Eugene Opera Orchestra, Oregon-based chamber music collective The Blue Box Ensemble, Baroque chamber ensemble Viva Vivaldi! and the UNCW Faculty Wind Quintet. Dr. Spencer holds degrees from the Cleveland Institute of Music (B.M. Performance) and the University of Oregon (M.M. Performance, Ph.D. Musicology), with additional studies at Michigan State University.

**Spitzer, Laura**

Dr. Laura Spitzer is Associate Professor of Piano at NMSU. A Steinway artist, she has performed under contract with Columbia Artist's Community Concert Association and Canada's Festival Concert Society, and was the recipient of four touring grants from the Nevada State Council on the Arts and the Nevada Humanities Committee. Spitzer traveled with her Steinway grand packed into her truck from 1984 to 2003, bringing classical music to hundreds of rural communities and schools throughout the U.S. and western Canada. In recognition of this contribution, she was honored with the 1986 Nevada Governor's Arts Award. She has been featured on major television networks and in such publications as *People*, *Time*, the *New York Times* and *Clavier*. Laura Spitzer attended Oberlin Conservatory, and completed her undergraduate studies at the Mozarteum in Salzburg, Austria, where she was awarded the Bösendorfer Stipend and graduated with distinction. She performed frequently as a member of the Austrian Ensemble for New Music, and recorded numerous programs for Austrian Radio. After taking first prize at the Kurt Leimer Competition, she earned her MM at the Peabody Institute and her DMA from the University of Southern California. Her principal teachers have been Walton Ball, Hans Leygraf, Leon Fleisher, and John Perry. As an adjunct professor at the University of Nevada, Las Vegas, she recorded, performed, and toured with a contemporary music ensemble, the Las Vegas Chamber Players. She teaches each year at the Idyllwild Arts Summer Program in California.

**Stannard, Jeffrey**

Jeffrey Stannard is Associate Dean of the Conservatory and Professor of Music at Lawrence University in Appleton, Wisconsin, where he teaches trumpet and brass pedagogy, and performs with the faculty brass quintet. Dr. Stannard's degrees include the Bachelor of Music with High Distinction from The University of Iowa, the Master of Music with High Honors from The University of Michigan, and the Doctor of Musical Arts from The University of Michigan.

Before coming to the Lawrence Conservatory, Dr. Stannard taught at Del Mar College in Corpus Christi, Texas. During his time at Del Mar College, he also served as Applied Music Coordinator and Chair of the Department of Music and Drama. In addition to his teaching and administrative work, he has remained very active as a trumpet performer in a wide variety of styles and genres, including chamber music, orchestral, jazz band, and solo appearances.

Dr. Stannard has served on the board of directors of the Fox Valley Symphony Orchestra, the Corpus Christi Chamber Music Society, and the Wisconsin Symphonic Winds. He is also Past-President of the

Board of Directors of the Texas Jazz Festival Society. Other memberships include Pi Kappa Lambda Music Honor Society, Phi Mu Alpha professional music fraternity, and Phi Beta Kappa.

### **Steinbach, Richard**

Pianist Richard Steinbach performed his solo debut recital at Carnegie Hall in New York on June 12, 2015. Steinbach's Carnegie Hall debut featured the premiere of his seventh CD titled FUSION: New Music for a New Age, and was the culminating event for the international "Fusion Project" that Steinbach launched in 2013. Dr. Steinbach has performed extensively as both soloist and collaborative artist in concerts throughout the United States, Canada, France, Italy, Great Britain, South America (Argentina, Brazil, Colombia, Ecuador, Peru), Honduras, New Zealand, Jamaica, South Korea, Japan and The People's Republic of China. As the grand prizewinner in the France Piano International Competition, he performed his solo debut recital at the Salle Cortot in Paris in January 1996.

Dr. Steinbach is currently a Professor of Music at Briar Cliff University, Sioux City, Iowa. He holds degrees in piano performance from the University of Colorado, the Eastman School of Music, and the Doctorate of Musical Arts from the University of Iowa. Post-doctoral work includes study and master classes with Dominique Merlet, Noel Lee, Roy Howat, Pascal Devoyon, Dorothy Taubman and John Bloomfield. [www.RichardSteinbachPiano.com]

*"...a mesmerizing performance by an artist who both totally understands the composer's magical world, and also possesses the virtuosity to present it to us. Any composer—myself included—would be privileged by an interpretation as intelligent and powerful as Mr. Steinbach's."*

– American Composer, John Corigliano

### **Stephens Jr., Emery**

Lyric Baritone Emery Stephens is an Assistant Professor of Voice at Wayne State University in Detroit, Michigan. He holds degrees from Gordon College, Boston University, and a Doctor of Musical Arts (DMA) in Voice Performance from the University of Michigan. Praised for his singing "with ringing suavity and articulate intelligence" (The Boston Phoenix), Dr. Stephens has sung with the Windsor Classic Chorale, Abridged Opera of Ontario, Michigan Philharmonic, Detroit Jazz Festival, Arbor Opera Theater, Ann Arbor Symphony, Carolina Ballet, Boston Lyric Opera, Opera New England, Boston Opera Theatre, Handel and Haydn Society, Orchestra Canton, Main Street Opera, Boston Early Music Festival, and the Wilmington Symphony Orchestra. Dr. Stephens has presented his creative scholarship at conference sessions for the National Association for the Study and Performance of African American Music, College Music Society (Great Plains Region and Great Lakes Region), Garth Institute for Music Research and Performance Symposium, International Congress of Voice Teachers, International Society for the Scholarship of Teaching and Learning, and the African-American Art Song Alliance. He is also affiliated with the Center for Black Music Research, Afrocentric Voices in Classical Music, National Association of Negro Musicians, National Opera Association, and the National Association of Teachers of Singers.

### **Stolz, Nolan**

Nolan Stolz is a composer, music theorist and drummer currently living in Spartanburg, South Carolina. Stolz has an individual compositional voice, one that is clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. His compositions have been performed throughout the United States, Canada, South America, and across Europe, including several national and international festivals and conferences. Stolz has been commissioned by the Alturas Duo, CCSU Chamber Players, Synchronix, LVA Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, and several solo performers. Stolz's works may be heard on releases from Ablaze, ESM, Six Strings Sounds, and Tributary Music. In 2014, his flute

piece Princess Ka'iulani was published in SCI Journal of Scores (51) and is forthcoming on SCI's CD Series vol. 30.

Stolz has won several awards, including the Max DiJulio Composition Prize for Haystacks for orchestra, and was the winner of the Composers Voice Dance Collaboration Competition for Remnants of Bullfrog, Nevada for fixed electronic media and dance. Stolz has published articles and given papers on his own compositions, microtonal music, theory-composition pedagogy and jazz improvisation pedagogy at several regional, national and international conferences. Dr. Stolz holds degrees from The Hartt School, University of Oregon, and University of Nevada-Las Vegas. Stolz is currently Assistant Professor and Coordinator of Music at University of South Carolina Upstate. Previously, he taught at the University of Nevada-Las Vegas, Southeast Missouri State University, University of South Dakota, and at two community colleges in Connecticut.

### **Stutzman, Walter J.**

Walter Stutzman is a lecturer in the Music Department and First Year Experience Program at Southern Connecticut State University. He earned BA degrees in mathematics (Pomona College) and music (Southern Connecticut State) and an MA in linguistics (Yale University). His research interest is perception of harmonic patterns. Since 2012, he has participated in a research project which uses music to predict reading problems in young English-language learners. He was awarded the Adjunct Teaching Award by Southern in 2014.

### **Sullivan, Todd**

NO BIO SUBMITTED

### **Taggart, Bruce**

Bruce Taggart is Associate Professor of Music Theory at Michigan State University, in the College of Music. He teaches undergraduate music theory and ear training, graduate tonal forms, and music theory pedagogy. He holds a PhD in music theory from the University of Pennsylvania, a Master of Music in instrumental music education from the University of Michigan, teaching certification in music and chemistry, and a B.A. in chemistry from St. Olaf College.

### **Taggart, Cynthia Crump**

Cynthia Crump Taggart, a Past President of The College Music Society, is Professor of Music Education at Michigan State University, where she directs and teaches in the Early Childhood Music Program of the Community Music School of Michigan State University's College of Music. She received her B.M. and M.M. from the University of Michigan and her PhD from Temple University. As an MSU faculty member, she received the prestigious Teacher-Scholar award and the Outstanding Faculty Award. Prior to teaching at MSU, she taught at Case Western Reserve University, where she won the Undergraduate Teaching Excellence Award for the Humanities and Social Sciences. She has extensive elementary and early childhood teaching experience in Wisconsin, Michigan, and Pennsylvania. In 2015, she was named the Outstanding Music Educator of the Year by the Michigan Music Education Association.

Dr. Taggart's publications include co-authorship of Music Play, Jump Right In: The Music Curriculum, and Best Music for Young Band, as well as co-editorship of Learning from Young Children, The Development and Practical Applications of Music Learning Theory, and Readings in Music Learning Theory. In addition, she has written extensively for professional journals. Her research interests are community engagement, early childhood music, elementary general music, psychology of music, measurement, and music learning theory.

**Tegart, Sophia N.**

Sophia Tegart has led a varied and award-winning career as a flutist, musicologist, clinician and Yamaha Performing Artist throughout the United States and Europe. She has been soloist with the Spokane Symphony, the Washington-Idaho Symphony, and as piccolo soloist, with the Kansas City Civic Orchestra. As flutist and co-founder of the Blue Box Ensemble, a chamber music collective, Sophia regularly concertizes throughout the Pacific Northwest.

Competitive internationally, Sophia was a finalist in the Mu Phi Epsilon International Competition, was quarter-finalist in the National Flute Association Young Artist Competition, won Second Place in the Music Teacher National Association Collegiate Artist Competition and, as flutist of a woodwind sextet, won Third Place in the MTNA Collegiate Chamber Music Competition.

Sophia has held orchestral positions with the Oregon Mozart Players, Washington-Idaho Symphony, and the Des Moines Metro Opera. Additionally, she has been guest principal flutist in the Kansas City Chamber Orchestra and Kansas City Civic Opera and has performed with the Kansas City Symphony. Currently, Sophia is principal flutist of the Portland Festival Symphony and co-principal flute of the International Festival of Conductors, Composers, and Collaborators Ensemble.

Sophia currently teaches music history and applied flute at George Fox University and Pacific University. She has also taught at the University of Idaho and the University of Missouri–Kansas City Academy of Music. Sophia received her Doctor of Musical Arts in Flute Performance from the University of Missouri–Kansas City Conservatory of Music and Dance.

**Torgovitskaya, Julia**

Julia Torgovitskaya, President of *iCadenza* Career Development for Musicians & Cadenza Artists Management, is a trained opera singer who relates first-hand to the ever-changing challenges facing performing artists. She has extensive consulting experience, and her writings have been published in international publications. Having earned a Master of Science in Executive Leadership from the University of San Diego, Julia is passionate about introducing artists to the concept of approaching their career development with an entrepreneurial mindset, and using proven business concepts for their personal career success. Julia earned Bachelor of Arts degrees with High Honors in Music, International Relations, and Russian and East European Studies at Tufts University, where she also earned a Minor in Philosophy. Julia received Beta Gamma Sigma distinction for her graduate studies and Summa Cum Laude and Phi Beta Kappa for her undergraduate work.

**Torres-Ramos, José R.**

José R. Torres-Ramos is a PhD student of Ethnomusicology and Teaching Fellow at the University of North Texas. His scholarship specializes in mariachi teaching, performance, and research in Mexico. His current work scrutinizes how the sociological phenomenon of machismo molds performative aesthetics within the modern mariachi tradition constructing a perception of authentic musicality for traditional musicians and audiences in Mexico. Examining how gender is socially conceived and musically ritualized, he reveals how mariachi ensembles embody a sonic/somatic icon of masculinity scaffolding intersubjective musical experience. At UNT he has taught and assisted with courses in ethnomusicology, music education, and conducted the university's mariachi ensembles. He was spotlighted in *UNT's Research Magazine* and his writing has been published in the *Proceedings of the American Musicological Society Southwest Chapter*, the *National Association for Music Education Online*, the *Society for Ethnomusicology Student Newsletter*, and the 2016 edited volume, *Memorias: Coloquio Internacional del Mariachi*. Mr. Torres is a recipient of the 2014 Perry R. Bass Fellowship in Music Education, the Society for Ethnomusicology Diversity Action Award and the nationally competitive 2016 Theodore Presser Foundation Graduate Music Award. Currently, he serves as Treasurer and

Student Representative for the Society for Ethnomusicology Southern Plains Chapter and President of the Student Society for Ethnomusicology at North Texas.

**Trantham, Gene S.**

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

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

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

**Vansteenburgh, Jessica**

Jessica Vansteenburgh is a PhD candidate in Ethnomusicology at the University of Colorado-Boulder. She is currently based in the Boston area, where she teaches World Music at Salem State University. She has served as Visiting Instructor in Clarinet at Luther College and worked as a freelance musician and private instructor of clarinet, saxophone, and recorders in Ann Arbor, Michigan. She has also taught instrumental music at Belvoir Terrace Arts Camp in Massachusetts. She earned a BA in Music and English from Luther College, Master of Music from Ohio University, and DMA from the University of Nebraska-Lincoln, where she was a graduate concerto competition winner. An interest in the convergence of folk and classical music led to a doctoral document analyzing traditional music influence in works for clarinet by 20<sup>th</sup> Century Hungarian composers. Dr. Vansteenburgh has presented at annual meetings of The College Music Society and the International Clarinet Association as a research competition finalist, also publishing in *The Clarinet* journal. In her musicological studies, she has expanded the scope of this work, with interests in nationalism, diaspora, and music and dance.

**Vercelli, Michael B.**

Dr. Michael B. Vercelli is the director of the World Music Performance Center at West Virginia University. Michael holds a Doctor of Musical Arts degree in Percussion Performance with a minor in Ethnomusicology from the University of Arizona. Michael's research focuses on the transmission and performance practice of percussive traditions of Africa and African Diaspora. He has conducted long-term fieldwork on the xylophone traditions of Ghana and has studied in Brazil, Uganda, Cuba, and Bali. Dr. Vercelli has received many awards for both his performance and study of indigenous music and has released recordings with master Ghanaian xylophonists Tijan Dorwana and Bernard Woma. Michael has received the Snowshoe Institute Award of Excellence for Scholarship in the Arts and the WVU College of Creative Arts awards for Outstanding Service and Internationalizing the College. At WVU, Dr. Vercelli directs summer study abroad courses to Ghana and Brazil, focusing on music, dance and cultural immersion. Dr. Vercelli has published in the Percussive Arts Society's journal, *Percussive*

Notes, and in the third edition of Gary Cook's Teaching Percussion. He is a participating member in the Society for Ethnomusicology and Percussive Arts Society where he serves on the World Percussion Committee. Michael has given lectures, performances, and workshops across the United States, Mexico, Brazil, China, Portugal, and Iceland. Dr. Vercelli is a Meinl Percussion artist and a member of the Vic Firth educational team.

### **Watanabe, Mihoko**

A native of Japan, Mihoko Watanabe, is Associate Professor of Flute and a member of the Musical Arts Quintet and Hibiki Trio at Ball State University. She is a member of the Entrepreneur in Music certificate developing committee. Prior to joining Ball State, Dr. Watanabe taught at the University of Wisconsin Oshkosh, the Memorial University of Newfoundland, and the University of Windsor Canada. As an active pedagogue, she travels widely as a clinician, presenting masterclasses throughout the USA, Canada, and Japan. She has adjudicated at international and national music festivals and competitions. In 2005, she taught at the Brevard Music Center summer festival. She has won competitions sponsored by the Japan Flute Association and the National Flute Association (NFA), and has appeared in Japan, Israel, England, Germany, and Canada as a recitalist, chamber musician, and concerto soloist. Currently, she is the principal flute of the Muncie Symphony Orchestra. She has appeared at NFA, Deutsche Gesellschaft für Flöte e.V. (DGfF e.V.), British Flute Association, International Double Reed Society, International Clarinet Association and College Music Society (CMS) conferences. As a researcher, she has published an article, *Essence of Mei*, from NFA's *Flutist Quarterly*, in 2008. It has been translated and published in German for DGfF e.V.'s *Flöte aktuell*, and in Dutch for the *Nederlands Fluit Genootschap's Fluit*. She is a member of NFA's cultural outreach, oral history and archive, and research committees. She holds degrees from University of Michigan, Eastman School of Music, and Musashino Academia Musicae in Japan.

### **Weidner, Brian**

Brian N. Weidner is a PhD student in Music Education at the Bienen School of Music at Northwestern University. He holds bachelor degrees in Music Education and English Education from Illinois State University and masters degrees in Music Education from Northern Illinois University and School Leadership from Olivet Nazarene University. Prior to his studies at Northwestern, he taught for 12 years at McHenry High School (IL), serving as its Fine Arts Coordinator, Director of Bands, and Music Theory Instructor, and is a National Board certified teacher. He has presented at the CMS National Conference, SMTE, NAFME National Conference, and the Illinois Music Educators Conference, has or will be published in the *BCRME*, *Illinois Music Educator*, and as a contributing author in *The Music and Literacy Connection*. His academic interests include investigating the relationships between music and literacy and the development of independent musicianship in large ensemble settings.

### **Weissman, Richard (Dick)**

Dick Weissman is a musician, composer, performer, vernacular music historian and recording artist who was an Associate Professor in the Music & Entertainment Industry program at the University of Colorado/Denver, 1990-2002. He has also taught courses about the music industry at the University of Oregon and Portland Community College, and is a former Vice President of MEIEA, the Music & Entertainment Industry Association. He also founded the MEIEA annual journal, and was its first editor. He has written or co-authored twenty-one books about music and the music industry, and is the author of the music industry textbook *Understanding The Music Business*, published by Taylor & Francis. He is currently revising that book for publication in 2017. His co-authored book, *The Folk Music Sourcebook*, won the Deems Taylor ASCAP Music Critics Award, and another open of his book, *Which Side Are You On?* was a finalist for the Oregon Book Award in non-fiction writing. His songs and instrumentals have been featured on numerous recordings, and in film and television. He is currently an elected member of

the executive Board of the Denver Musicians Association, and he served three terms on the board of the Portland, Oregon union local.

### **Wendland, Kristin**

Kristin Wendland (Ph.D., CUNY) is a Senior Lecturer at Emory University in Atlanta, where she teaches music theory classes; history and culture classes; Argentine tango courses; and arranges for, coaches, and mentors the students of the Emory Tango Ensemble. Wendland has served The College Music Society as Board Member for Music Theory (2004-07), Program Committee member (2004-08), member of the Committee on Community Engagement (2010-15), chair of Professional Development Committee (2009-10 and 2015-) and Chair of the 2015 Nominations Committee. Her 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 topics for The College Music Society, the Society for Music Theory, the Society for Ethnomusicology, and she has been invited to give lecture demonstrations at the University of Miami the University of California, Riverside, Music Teachers' Association of California, and the University of Kentucky. She has organized and performed on numerous Argentine tango concerts, programs and milongas (tango dances) at Emory and around the Atlanta area. Wendland received a Fulbright Lecture and Research grant in 2005 to Buenos Aires, and she planned and organized two CMS professional development workshops in Buenos Aires in 2007 and 2009. Her book *Tracing Tangueros: Argentine Tango Instrumental Music* (Oxford University Press) with coauthor Kacey Link appeared in March, 2016.

### **Wheeler, Kendra**

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### **White, Mary Joanna**

Mary Jo White is an Associate Professor of Flute at UNC-Wilmington and principal flutist of the Wilmington Symphony Orchestra with whom she has appeared as a soloist performing Carl Nielsen's Flute Concerto and Mozart's Concerto for Flute and Harp. Previously, she taught at Central Michigan University, Truman State University and Boston College, performing with Hyperprism (20th Century Ensemble in Residence), the Emmanuel Church Bach Orchestra, the French Library Chamber Players, Underground Composers and others. Her degrees include a bachelor's in flute performance from East Carolina University, a master's in flute performance from Michigan State University, and a doctorate in flute performance from Boston University where she studied with Doriot Dwyer. She was the principal flute for the Alma and Traverse City Symphonies in Michigan, and second flute/piccolo for the Lansing Symphony. Dr. White presented a lecture-recital on the flute music of Albert Roussel at the National College Music Society convention in Quebec City, and performed at the National Flute Association convention in Pittsburgh as a winner of the NFA Performer's Competition. In 2008, she recorded the complete solo flute works of Benjamin Boone on her CD: *Flute, Naturally*.

### **Wiens, Kathleen**

Kathleen Wiens is Exhibit Developer at the Canadian Museum for Human Rights. Previous to this she was curator of the European collection and gallery at the Musical Instrument Museum, Phoenix. There she curated the major exhibition *Stradivarius: Origins and Legacy of the Greatest Violin Maker*. She obtained her Ph.D. in Ethnomusicology from UCLA (2012) and her M.A. in Ethnomusicology from Memorial University of Newfoundland (2008). Her ethnomusicology research focuses on Jewish musicians in South-Eastern Europe. An article based on her doctoral fieldwork with Serbian Jewish singers appears in *Ethnomusicology Forum*, Volume 23, Issue 1 (2014). Her museology interests involve ongoing implementation of paradigms proposed by John Falk and Nina Simon. These include conceptualizing music museum content in terms of personal identity, the social lives of objects, and the



visitor experience.

**Wier, Alex**

Alex Wier is a percussionist active as both a performer and educator. Based in Chicago, Alex has presented solo recitals and clinics at numerous universities around the Midwest and Southwest United States. He has also performed with various professional orchestras and chamber ensembles with focuses on contemporary and world music. As a college educator, Alex has held positions at Arizona State University, Phoenix College, and South Mountain Community College, along with serving as the President of the Arizona Percussive Arts Society chapter from 2012 to 2013. He has presented papers and performances at the Balance-Unbalance International Conference, Percussive Arts Society International Conference, Listen(n) Symposium, and The Midwest Clinic. Alex holds a DMA degree from Arizona State University, a Masters degree from Northwestern University, and a Bachelors degree from the University of Arizona.

**Williams, David A.**

David A. Williams is an associate professor of music education and technology, and the Associate Director of the School of Music at the University of South Florida. His research interests center on the enhancement of teaching/learning situations in music education using learner-centered and informal learning pedagogies.

**Williams, M. Brent**  
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**Wilson, Christopher**

Christopher Wilson is a Doctoral candidate in Percussion Performance at the University of Northern Colorado. Mr. Wilson is a fast-rising artist who has appeared as soloist, chamber musician and clinician throughout the United States.

As a soloist Mr. Wilson has helped to introduce the marimba to public audiences in settings outside of the concert hall. He has also given traditional recitals as guest artist at many collegiate campuses, including University of Wisconsin-Eau Claire, Waldorf College, Iowa State University, and University of Northern Iowa. He is also an active chamber musician, most notably as a member of the Wilson Duo with wife, bassoonist Jacqueline Wilson. The Wilson duo has presented recitals at Colorado Mesa University, the 2013 International Double Reed Society Convention, the Ashland Chamber Music Society, and on Wisconsin Public Radio.

Mr. Wilson has been equally active as a writer, clinician and pedagogue. As an in demand educator, Mr. Wilson has given workshops and assemblies on all areas of percussion at hundreds of K-12 schools throughout the Midwest.

As a Doctoral candidate, Mr. Wilson was a Graduate Teaching Assistant to Prof. Gray Barrier. He also studied wind conducting as a student of Dr. Kenneth Singleton. He finished his D.A. coursework in Spring, 2015, and is currently ABD. He is a graduate of the Boston Conservatory and Eastern Washington University. His principal teachers include Gray Barrier, Nancy Zeltsman and Martin Zyskowski. He is a sponsored member of Pearl Drums' Regional Education Arts Program.

**Wilson, Jacqueline M.**

Jacqueline Wilson is Assistant Professor of Music at Southeast Missouri State University where she teaches applied double reeds and courses in Ethnomusicology. As an active bassoon soloist, she regularly presents recitals, masterclasses, and clinics including recent engagements at the International Double Reed Society Conference (Redlands, CA), The College Music Society Great Plains Conference (Vermillion, SD), the Red Earth Native American Cultural Festival (Oklahoma City, OK), the Michigan Music Conference (Grand Rapids, MI), the Iowa Music Educators Association Conference (Ames, IA), and Wisconsin Public Radio's program, Live From the Chazen.

Dr. Wilson is an enthusiastic pedagogue who has taught at the University of Wisconsin-Eau Claire, the University of Wisconsin-Platteville, Kirkwood Community College, and the Boston University Tanglewood Institute Bassoon Workshop. She has published educational articles in several journals, including *The Double Reed*, *The Instrumentalist*, and *School Band and Orchestra Magazine*. Dr. Wilson (Yakama) is especially passionate about American Indian representation in classical music and frequently performs the works of Native composers.

**Wozencraft-Ornellas, Jean**

Dr. Jean Wozencraft-Ornellas is currently voice professor and Chair of the Music Department at Meredith College, NC. Prior, Jeanie was Professor of Voice at Eastern New Mexico University for 32 years where she taught Applied Voice, Language Diction, Vocal Literature, Vocal Pedagogy, Italian for Singers, French for Singers, German for Singers, Survey of Music Theatre, and Freshman Seminar. She also advised vocal performance, choral education and Bachelor of Science majors, and was involved in curriculum at the departmental and university levels. Dr. Wozencraft-Ornellas' students have received admittance to top graduate programs such as the San Francisco Conservatory, Jacobs School of Music at Indiana University, University of Michigan, Boston University, and the Crane School of Music. Her students have sung with major opera companies including the Seattle Opera, Las Vegas Opera, Vienna Staatsoper, Dallas Opera, as well as on Broadway and in Broadway touring companies. She is active in the New Mexico Music Educators Association, and was elected to the NMMEA Hall of Fame in 2008 and this year received the Rollie V. Heltman Award for Meritorious Service. Since her debut with the Cleveland Opera, Dr. Wozencraft-Ornellas has maintained an active performing career, which includes opera, oratorio, solo, and chamber music performances in 13 countries and throughout the United States.

**Yun, Yeon-Ji**

An Assistant Professor at Colorado Mesa University, Kristen Yeon-Ji Yun, DM, is active as a soloist, chamber musician, musical scholar and clinician. She is a prize winner in numerous competitions around the world, including the IBLA World Competition in Italy in 2008, Travel Grant Competition, Walton Concerto Competition at Indiana University, Korean-American Competition, etc. In 2011, she received Honorable Mention in the Liszt-Garrison International Competition Collaborate Artist in Baltimore, MD. She has soloed with many orchestras such as Grand Junction Symphony Orchestra, Korean Symphony Orchestra, Colorado Mesa University Orchestra, Indiana University Orchestra, etc. As a performer and clinician, she has toured many countries including China, Hong-Kong, Spain, France, Italy, Taiwan and South Korea giving series of successful concerts and master classes.

She received a Doctor of Music on cello performance in 2012 from Indiana University at Bloomington, where she studied with the world famous cellist Janos Starker. She also has a Performer Diploma from the same school. She has a Master and a Bachelor degree on Cello Performance from Seoul National University. Before she moved to Grand Junction, she taught at Indiana Wesleyan University, at DePauw University as an adjunct professor, Indiana University String Academy, Indiana University Jacobs School of Music and at Seoul National University as an instructor. She has played as a regular member in the Lafayette Symphony Orchestra and Korean Symphony Orchestra. She currently plays as a co-

principal in the Grand Junction Symphony Orchestra. She performs on a French cello, made by Guersan in 1766.

### **Zacharella, Alexandra**

New Jersey native Dr. Alexandra Zacharella is the Director of Bands and Associate Professor of Low Brass at the University of Arkansas–Fort Smith. Zacharella most recently presented the plenary paper for the keynote performance of world-renowned trombonist and Conn-Selmer Artist Christian Lindberg at the International Conference of The College Music Society in Stockholm, Sweden, and Helsinki, Finland. As a trombonist, she has presented and participated in the International Trombone Festivals in Valencia, Spain; Columbus, Georgia; Paris, France and NYC, New York. Additionally, she has given a variety of presentations, poster sessions and performances at the International Conferences of The College Music Society in Buenos Aires, Argentina, and Seoul, South Korea, as well as at several CMS National and Regional Conferences, the 65<sup>th</sup> Annual Midwest Clinic in Chicago, the Arkansas Bandmasters Association Convention and will be giving an upcoming presentation on brass pedagogy at the 70<sup>th</sup> Annual Midwest Clinic, in December 2016.

Zacharella is a Bach Performing Artist and endorses Warburton Music Products. Zacharella graduated from the Thornton School of Music, University of Southern California, where she completed a doctorate in trombone performance with minors in conducting, music education and jazz studies. She holds bachelor's degrees in trombone performance and music education from The Hartt School, University of Hartford, and a master's degree in trombone performance from the University of Michigan School of Music.

### **Zdechlik, Lisa**

Dr. Lisa Zdechlik is Associate Professor of Piano Pedagogy and Group Piano at the University of Arizona. She holds a D.M.A. in piano performance and pedagogy from the University of Oklahoma; an M.M. in piano performance from San Diego State University; and a B.M. in piano performance and a B.M.E. in music education from the University of Northern Colorado. Dr. Zdechlik's research centers on the interaction between music analysis and performance and the applications of current technologies to music learning. She is co-author of *Klav-Ear for Kids*, a comprehensive keyboard/piano method for average-age beginners. Dr. Zdechlik has presented research at international and national conferences including the Hawaii International Conference on the Arts and Humanities, the Research in Music Education International Conference (RIME) in Exeter England, The College Music Society (CMS) International Conference, and the Association for Technology in Music Instruction (ATMI) national conference. She has also presented at national conferences of Music Teachers National Association (MTNA), the National Group Piano and Piano Pedagogy Forum (GP3) and the National Conference on Keyboard Pedagogy (NCKP). Dr. Zdechlik has written articles and reviews for Piano Pedagogy Forum and American Music Teacher. She is a member of the Executive Committee of the National Group Piano and Piano Pedagogy Forum and is on the Collegiate Pedagogy Teaching Committee of NCKP.

### **Zhang, Wenzhuo**

As native Chinese, Dr. Wenzhuo Zhang began her training on the *Yang Qin*, or Chinese dulcimer, at the age of 5. At the age of 13, she was given a full scholarship to attend the highly competitive Arts School of He Bei Province, which accepted only one Chinese dulcimer student every two years. After graduation, Dr. Zhang placed first in the Chinese national auditions and was admitted into the National Academy of Chinese Theatre Arts where she was awarded her Bachelor's Degree in Yang Qin Performance in 2005. In 2006, Dr. Zhang came to the United States and earned her Master's Degree in Music Education from the State University of New York at Fredonia in 2007. She was awarded her Doctoral Degree from Boston University in music education in 2015.

As a professional *Yang Qin* performer, Dr. Zhang has performed with Chinese orchestra, wind and string ensemble, traditional folk singers, operas, as well as a series of recitals in China and the United States. She also has earned many performance-related awards and distinctions in China and the United States: in 2004, she was awarded the Gold Medal in Beijing-National Youth Arts Professional Competition and the Silver Medal in the second New Orient-National Yang Qin Competition. In 2008, she won first place in the International Hammered Dulcimer Championship in Kansas, USA.

Her Yang Qin teachers have included Huang He, President of the Chinese Wind and String Music Association, and Xiang, ZuHua, Former Associate President of the World Dulcimer Association.

**Ziegel, Aaron**

Aaron Ziegel is an Assistant Professor of Music History and Culture at Towson University, where he teaches courses in Western music history, American music, writing about music, and opera studies. He holds a Ph.D. in Musicology from the University of Illinois at Urbana-Champaign. His research explores a diverse array of topics, ranging from the now little-known repertory of operas by American composers during the 1910s, to popular songwriter Vernon Duke and the film music of Georges Auric and Philip Glass. His research has been presented at annual national meetings of the American Musicological Society, the Society for American Music, the Nineteenth Century Studies Association, and the National Opera Association, while his articles and reviews have appeared in the journals *American Music*, *The Opera Journal*, *Music Research Forum*, *American Music Review*, *Nineteenth-Century Contexts*, and the *Journal of the Society for American Music*. This is Dr. Ziegel's first presentation for The College Music Society.

**~ END OF PRESENTER & COMPOSER BIOS ~**