

**2022 CMS / ATMI / NACWPI / PKL NATIONAL CONFERENCES
BIOGRAPHIES OF COMPOSERS, PERFORMERS & PRESENTERS**

Revised July 21, 2022

Adams, Daniel

Daniel Adams is a Professor of Music at Texas Southern University in Houston. He has also served as acting Chair of the Music Department. Adams holds a Doctor of Musical Arts from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami, and a Bachelor of Music from Louisiana State University. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to twentieth century percussion music, music pedagogy, and the music of Texas. His book entitled *The Solo Snare Drum* was published in 2000. He is also the author of two entries published in 2009 in the *Oxford Encyclopedia of African American History: 1896 to the Present* and has authored a revision of the Miami, Florida entry for the *Grove Dictionary of American Music*. Adams has served as a panelist and lecturer nationally and internationally. He has received commissions from The McCormick Percussion Group, The McCormick Duo, the Texas New Music Ensemble, the Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, the Louisiana State University Percussion Ensemble, the EOS flute and guitar duo, VioLet, Lee Hinkle, Richard Nunemaker Studios, Selmer Paris, Buffet Crampon, and D'Addario Woodwinds, and the Texas Chamber Symphony. Adams' music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Costa Rica, Turkey, Argentina, Bulgaria, Canada, Australia, Great Britain, and South Korea. His music is recorded on Capstone, Ravello, Potenza, Albany, Phasma, and Summit Records.

Adler, Ayden

Dr. Ayden Adler serves as Assistant Professor of Arts Administration at the University of Houston where she also teaches in the graduate nonprofit management program. With degrees from Princeton University (A.B.), the Juilliard School (M.M.), and the Eastman School of Music (M.A., D.M.A., Ph.D.), her professional background encompasses music performance, academia, and arts administration. Highlights include performing for ten years as a tenured member of the Rochester Philharmonic Orchestra while teaching at the Eastman School of Music, serving as Executive Director of Orpheus Chamber Orchestra after working in senior management at the Atlanta and Philadelphia Orchestras, serving as Dean of the Conservatory at Michael Tilson Thomas' New World Symphony, and, most recently, as Dean of the School of Music at DePauw University. Her academic research focuses on the history and current role of arts and culture in society, with emphasis on critical race theory, gender, and whiteness studies. Her current book project, "*Orchestrating Whiteness*": *Serge Koussevitzky, Arthur Fielder, and the Boston Symphony Orchestra*, is under contract with the University of Illinois Press. Dr. Adler is a frequent speaker and regularly gives presentations that address issues of civic and economic relevance, diversity, entrepreneurship, leadership, and new technologies in the context of business practices at arts institutions. She is a Chief Executive Global Fellow of National Arts Strategies and currently serves as an accreditor for the National Association of Schools of Music, and as a member of the board and the Committee on Academic Leadership and Administration for The College Music Society.

André, Thiago

see Ensemble Lirica

Ardovino, Lori

see LeBaron Trio, The

Armstead, Melinda

Melinda Coffey Armstead, pianist, has performed as recitalist and chamber musician in the United States, Canada, England, France, Israel, and Japan. Denis Matthews, BBC music critic, wrote of her "...exquisite pianism devoted entirely to the music itself". She received her BA from the Univ. of California, Santa Barbara (1973), and MM from the Univ. of British Columbia (1975). She presented the Canadian premiere of George Crumb's *Makrokosmos* (1975) and won first prize at the National Competitive Music Festival in Toronto (1975). She recorded over sixty recitals for the CBC, and her discography includes the Victor Davies "Silhouettes" with Festival Players Canada (1990) for Waterlily Records (Toronto); Brahms clarinet sonatas with Clarinetist Eli Eban (1988) for Meridian Records (London), and a collection of contemporary art songs, "Southerly", with tenor Jos Milton for Albany Records (New York). She also recorded three solo CDs: *Season of Dreams*, *Beyond Words*, and *Christmas Reflections*. Barbara Rose Shuler of the Monterey Herald wrote: "Melinda Coffey ... is a treasure. That this critically acclaimed keyboard artist makes our community her home and offers her considerable talents so generously counts as one of our region's musical blessings." Coffey's superb pianism and ability to seem graciously at home in a wide variety of performing circumstances has earned her a reputation as both a stellar accompanist and enchanting soloist. Based in Carmel, California since 1991, Melinda is well known as a regional soloist and collaborative artist.

Atticks, Barry

Dr. Barry Atticks is an associate professor of music and is the director of the Clair Brothers Music Business Technology program at Millersville University, where he teaches music production, music recording, and film scoring courses. Dr. Atticks holds degrees in business management/piano (B.S.), commercial music composition (M.M), intelligence/terrorism (M.S.), and music education (Ph.D) from Elizabethtown College, California State University-Los Angeles, American Public University, and Penn State University, respectively. Additionally, he has studied music technology at Berklee College of Music and the University of Oslo. He has worked as a sound designer and a music engineer in New York and sound effects editor for Sony Television in Los Angeles. More recently, he has served as music supervisor and sound editor for the documentary, *Ricki's Promise*. He produces live shows and music videos. He currently performs on weekends with the hard rock band MauveStrom, composed of current students and alums of Millersville University's MBT program. 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*. Dr. Atticks has produced international online conferences and developed online courses in music education technology. He is also a published author, director, and an international presenter in the area of contemporary electronic spacemusic, 3-D animation and education.

Austin, Jerelle

Jerelle Austin is PhD student in music technology at Indiana University–Purdue University Indianapolis.

Bailey, Megan

Megan Bailey serves as Assistant Professor of High Brass at Delta State University in Cleveland, Mississippi. Megan completed a Bachelor of Music degree at DePaul University, Master of Music degree at the University of Illinois at Urbana-Champaign, and Doctor of Musical Arts degree at the University of North Texas. In addition to her work at DSU, Megan performs as a regular member of the Dallas-based Lone Star Wind Orchestra and enjoys an active freelance schedule in both the Dallas-Fort Worth and Mississippi Delta regions. She can be heard on the GIA label Composer's Collection discs featuring the music of John Mackey and Michael Daugherty as well as *Taylor Made*, *Inventions*, *Discoveries*, *Hope*, and the Grammy-nominated *One For All*.

Bain, Reginald

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

Baker, Vicki

Vicki D. Baker, PhD, is Professor of Music and the Coordinator of Music Education at Texas Woman's University. She has served on the TWU faculty since 2008 and teaches undergraduate and graduate music education courses and supervises student teachers. Prior to her appointment to TWU, she taught at The University of Texas at Arlington. Baker received her PhD in fine arts from Texas Tech University, M.A. in music education from Texas Woman's University, and B.A. from Texas A & M University-Corpus Christi. Before entering higher education, Baker taught elementary and secondary choral music in public schools for 13 years. She has received numerous teaching awards, including Most Influential Educator and Teacher of the Year for her school district. In 2020, Texas Woman's University awarded Baker a Distinguished Professor Award for Service. Her publications include research articles in the *Journal of Music Teacher Education*, *Journal of Historical Research in Music Education*, *Applications of Research in Music Education*, *Missouri Journal of Research in Music Education*, *ChorTeach*, *Texas Music Education Research*, *Southwestern Musician*, and *Texas Sings*. Her research topics include retention of music educators, pre-service music teacher training, and gender and music. She regularly presents her research at state and national conferences. Baker serves as a clinician and adjudicator for choirs throughout the state of Texas and conducts staff development for music educators. Baker has choral works published by RBC Music, BriLee Music Publishing Co., Shawnee Press, and Southern Music Company, and she composes for the Texas University Interscholastic League Sight Reading Evaluation.

Banks, Christy

see Batik Clarinet Quartet

Barbu, Simona

see Duo Cantabile

Barry, Nancy H.

Nancy H. Barry is Professor and Program Coordinator of Music Education in the Department of Curriculum and Teaching at Auburn University. She earned the Master's degree and Ph.D. in music education, and certificates in electronic music and computers in music from Florida State University. Barry is an international scholar in music education with numerous publications in peer-reviewed journals such as *Arts and Learning*, *Psychology of Music*, *Journal of Music Teacher Education*, *Contributions to Music Education*, *UPDATE*, and *Bulletin of Research in Music Education*, among others. She served as editor of the *Journal of Technology in Music Learning*, and currently serves as reviewer for research journals such as *Psychology of Music*. Barry is an active member of professional organizations such as the National Association for Music Education (NAfME) and The College Music Society (CMS). Professional service includes past President of the CMS Southern Chapter, National CMS Secretary from 2016–2018, and currently co-chairing the CMS Career Development Committee.

Batik Clarinet Quartet, The

Formed in 2013, the BATIK Clarinet Quartet is inspired to perform recently composed works for clarinets of varying shapes and sizes. The quartet, consisting of Christy Banks (Millersville University of Pennsylvania), Timothy Bonenfant (Angelo State University), Soo Goh (Appalachian State University), and Michelle Kiec (Oklahoma City University), has presented at conferences of National Association of College Wind and Percussion Instruments, The College Music Society, and International Clarinet Association. Additionally, BATIK has appeared on the Music by Women Festival in Mississippi and the IUP Festival of Women Composers in Pennsylvania. BATIK members enjoyed weekly Zoom get-togethers during the COVID-19 pandemic, during which Michelle often drove to her hiking spots, Christy ate or did needlepoint, Soo made reeds, and Tim kept everyone on task. Tim's cat, Simon, who did not enjoy having to share his owner's attention, was also a regular contributor to BATIK Zoom meetings.

Baxter, John

A young composer whose compositional work has been described as "a great spiritual experience," John Baxter explores the tense and mercurial chasm between musician and listener. He recently received his DMA in composition from the Frost School of Music, studying under Dr. Lansing McLoskey. In addition to composition, John is also an active theorist and researcher working with Dr. Juan Chattah. As a researcher, he is interested in the interaction between emotional perception and music theory, often performing experiments to better understand human reactions to musical stimuli. Current projects include compositions for the Richmond Pops Band, the Sofia Philharmonic Orchestra, and a cello concerto for cellist Qianci Liu. Recently, he was commissioned to arrange 6 pieces for the New York International Symphony Orchestra's Big Apple Music Festival with vocalist Cassandre McKinley. He was recently awarded The American Prize in Composition (student/pops division). He also stays active in the media music world, having worked with film directors and producers in locations around the world such as Australia, New Zealand, Greece, Great Britain, and Canada. John strives to stay an active member of the new music community, exploring the pathos of the late romantic period through the paradigm of innovative modernist techniques and complexity.

Beamer, Christine

Christine Beamer is Special Assistant to the Dean for Strategic Initiatives and Director of Career Education for the Michigan State University College of Music. In this position, she has developed MSU's Running Start music entrepreneurship program, including guest artist residencies, workshops, a pitch competition, internship program, courses, and a graduate certificate in music career development. She also serves as faculty for several career courses at MSU, where she works with students to clarify their personal vision and values to create fulfilling careers in the arts. As a musician and educator, Christine is interested in creating new programs and initiatives to support professional development and learning, in the arts and beyond.

Becker, Karen

Pianist Karen Becker currently serves as Department Chair at SUNY Plattsburgh, where she joined the faculty in 2005. In her time at PSU, she has concertized extensively with a myriad of guest artists including Juilliard Faculty members Elizabeth Bishop, Eric Grossman among many others through her concert series "Karen Becker and Friends." In addition, she has performed nationally and regionally with her four hands partner Sonja Thompson, as well as a soloist. She was a visiting artist-instructor at the University of Vermont for two semesters, and has returned several times to Trinidad & Tobago where she has appeared as a guest artist and master class clinician. As an administrator, Dr. Becker has been responsible for creation of a new, interdisciplinary degree of study at Plattsburgh State, music arts management, as well as a complete overhaul of the existing Bachelor of Arts degree. Karen holds degrees from The Eastman School of Music, The Juilliard School, and University of Wisconsin.

Belgrave, Melita

Melita Belgrave, Ph.D., MT-BC is Associate Professor and Area Coordinator of Music Therapy at Arizona State University. Additionally she serves as the Associate Dean for Culture and Access at the Herberger institute for Design and the Arts at ASU. Belgrave's research interest includes geriatric population, intergenerational programming, and diversity, equity and inclusion within music therapy and higher education. She is the recent co-editor of *Music Therapy in a Multicultural Context: A Handbook for Students and Professionals*.

Belter, Babette

see Bluestem Blaze

Bluestem Blaze

Bluestem Blaze, the Oklahoma State University woodwind faculty ensemble, began performing together in fall 2019. Clarinetist Babette Belter enjoys a career performing in Asia, Central America, Europe, Israel, Canada, and the USA. She appeared as a soloist on numerous occasions with the Signature Symphony. A Southwestern Bell Foundation Fellow, Professor Belter researched Hungarian music in Budapest. She served as an American Cultural Specialist in Costa Rica, and as a clinician in Israel through the Rothchild Foundation. Dr. Hyejin Cho has performed throughout the U.S.A., Europe and Asia with her own Schumann concert series. Visiting Assistant Professor of Collaborative Piano at Oklahoma State University, she is a graduate of the University of Michigan (DMA in Piano, MM in Chamber Music), Indiana University (MM/AD in Piano), and Ewha Women's University (Korea, BM in Piano, Valedictorian). Erin Murphy serves as the Assistant Professor of Flute at Oklahoma State University. She holds degrees from the University of Wisconsin-Madison, Northwestern University, and University of Michigan. In addition, she earned a performance certificate in Kent, England at Trevor Wye's flute studio. Erin is a founding member and flutist of Lakeshore Rush, a Pierrot plus percussion ensemble. Dr. Andrew W. Parker is Assistant Professor of Oboe at Oklahoma State University. He has performed throughout the United States and internationally. Previous positions include Lecturer in Oboe and Music Technology at Brevard College and Artistic Administrator at the Brevard Music Center. He holds degrees from the SUNY Purchase Conservatory of Music, Yale, and the University of Texas at Austin.

Boerger, Kristina

Kristina Boerger received musical training from pianist Annie Sherter and holds the choral doctorate from the University of Illinois. Ensembles under her direction have earned acclaim in the *New York Times* for presentations of ancient music, baroque opera, 19th-century symphonic choral works, and new chamber repertoire. Notable premieres conducted include Shulamit Ran's Credo/Ani ma'amin (with Chanticleer), *Audito é un canto* by Xavier Pages-Corella (with The Rose Ensemble at the World Choral Symposium in Barcelona), and Lisa Bielawa's Lamentations for a City (recorded with Cerddorion on the Tzadik label). Her performing and recording credits as a chamber singer include projects with Early Music New York, Western Wind, Pomerium, The Rose Ensemble, and Bobby McFerrin. She has taught choirs in public schools, led choral programs at Carroll University, Depauw University, and the University of Illinois, lectured in music history at Barnard College and Columbia University, and taught choral conducting at the Manhattan School of Music. Presently she is Augsburg University's Schwartz Professor of Choral Leadership. Situating choral practice at the intersection of arts and community uplift, she founded AMASONG: Champaign-Urbana's Premier Lesbian/Feminist Chorus, whose rise to national recognition is chronicled in an acclaimed PBS documentary by Peabody laureate Jay Rosenstein. She has been a guest faculty artist of Urban Bush Women's summer institute for liberationist community-arts engagement. Learning and teaching vocal ensemble traditions from several continents, she is a student and collaborator of the teaching artists of Village Harmony, who with her established the Augsburg/Twin Cities Global Harmony Choir.

Bonenfant, Timothy

see Batik Clarinet Quartet

Borden, Brianne

Dr. Brianne Borden joined the faculty at the Crane School of Music at SUNY Potsdam in the Fall of 2020 and serves as Assistant Professor of Trumpet. She is a member of the Potsdam Brass Quintet and Principal Trumpet of the Orchestra of Northern New York. Furthermore, Borden currently acts as Co-Owner and CEO of a virtual yoga studio, Yoga for All Musicians, catering specifically to the physical and emotional needs of musicians. Borden presents recitals and masterclasses at numerous universities and conferences nationally and internationally and has an accomplished orchestral and solo career, having performed with the Rochester Philharmonic Orchestra, Monarch Brass, Arizona Musicfest Orchestra. Additionally, her prolific soloist appearances include as a featured artist for the 2019 International Women's Brass Conference.

An advocate for wellness within the classical music community, Borden teaches a Musicians' Wellness class at SUNY Potsdam and has researched heavily in the field. Prior to her arrival at Potsdam, she has served as Instructor for a weekly class titled Movement for Musicians at Arizona State University, as well as Instructor of Yoga for Musicians at the University of Colorado. Borden's wellness expertise is centered in the realms of performance anxiety, musculoskeletal health, trauma-informed mindfulness, and the practical application of yoga techniques. Borden is honored to be an S.E. Shires Artist.

Bravo, Gwyneth

Gwyneth Bravo is an Assistant Professor of Music at NYU Abu Dhabi and a global network faculty member at NYU in New York. She holds a Ph.D. in historical musicology from the University of California, Los Angeles, and her research examines the relationship between music, politics, and philosophy in twentieth and twenty-first-century European and global contexts, with a focus on nationalism, migration, and conflict. As a Fulbright scholar at the Musicological Institute of the University of Hamburg, Bravo worked with the research group Exilmusik, publishing a chapter in *Lebenswege von Musikerinnen im "Dritten Reich" und im Exil* (von Bockel Verlag)—a volume examining the impact of National Socialism, forced migration, and exile on European women musicians during the period 1933-1945. Bravo is the author of a published biography of composer Viktor Ullmann (Orel Foundation, 2009) and co-author of the forthcoming chapter "Mortal Encounters, Immortal Rendezvous: Literary-Musical Counterpoints between Erwin Schulhoff's *Flammen* and Karel Josef Beneš's *Don Juan: scénick á suita*" in *Avant-Garde Opera in Interwar Czechoslovakia* (Hollitzer-Wissenschaftsverlag, 2021). Current projects include her monograph "Staging Death: Operas of Erwin Schulhoff and Viktor Ullmann from Prague to Theresienstadt" (2022) and new book research, which explores the intersectionality of memory, trauma, and commemorative practices in diverse global, post-1945 symphonic and choral works, with a focus on Cambodia.

Brinkmann, James

Prize winning flutist James Brinkmann, DMA, leads a diverse career as a performer, teacher, and researcher. He creates interactive performances that develop the listener's connection with music. He has presented at TEDx DePaul, National Flute Conventions, and College Music Society conferences among others. James was a flute teaching assistant at Michigan State University and on flute faculty and the woodwind department chair at the Merit School of Music in Chicago. His research focuses on listeners' connection with music, flute skill development, and undergraduate student belonging.

Broadway, Kenneth

Equally at home behind timpani, steel pan, or the drumset, Dr. Kenneth Broadway has a passion for training the next generation of teachers, performers, and leaders in the field of music. He has served as Director of Percussion Studies at the University of Florida since 1997. Dr. Broadway has performed at Carnegie Hall, the Spoleto Festival, and with symphonies in California, Florida, Georgia, Iowa, South Carolina, and South Dakota. Recent research has taken Dr. Broadway to Cuba and India to study with master percussionists from those cultures' rich drumming traditions. As a performer, composer, and presenter, Dr. Broadway has appeared at various conferences and symposiums throughout North America, Europe, and Australia. Among these are the

Midwest Clinic, the Percussive Arts Society International Convention, the Symposium of the International Musicological Society, The College Music Society International Convention, the World Saxophone Congress, The Music Educators National Conference, the National Association of College Wind and Percussion Instructors National Conference, and the North American Saxophone Alliance National Conference. Dr. Broadway is active in the Percussive Arts Society, The College Music Society, and NACWPI. He is the past President of the National Association of College Wind and Percussion Instructors (2010-12), and is the past President of the Florida Chapter (2005-08), and past President of the South Dakota Chapter (1994-97) of the Percussive Arts Society. He is a Performing Artist for the Yamaha Corporation of America. Dr. Broadway received the BM, MM, and DMA degrees from the University of Georgia.

Bulow, Harry

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

Burns, Kelly W.

see Ensemble Lirica

Burtzos, Alex

Alex Burtzos is an American composer and conductor based in New York City and Orlando, FL. His music has been performed across four continents by some of the world's foremost contemporary musicians and ensembles, including JACK Quartet, Yarn/Wire, loadbang, Contemporaneous, ETHEL, Jenny Lin, RighteousGIRLS, and many others. Alex is the founder and artistic director of ICEBERG New Music, a New York-based composers' collective, and conductor of the hip-hop/classical chamber orchestra ShoutHouse. Alex holds a DMA from Manhattan School of Music, where his primary teachers were Reiko Fueting and Mark Stambaugh. He is the Endowed Chair of Composition Studies at the University of Central Florida, where he teaches composition, orchestration, film scoring, video game scoring, and music technology. His music is published by Just a Theory Press, NewMusicShelf, and others.

Bush, Abra

Abra K. Bush, DMA, soprano, serves as the Henry David Jacobs Bicentennial Dean of the Jacobs School of Music at Indiana University. As an academic leader, teacher, musician, and arts focused institutional effectiveness consultant, she is a thought leader in 21st century performing arts education. Her expertise encompasses change leadership, curriculum and policy development, student retention initiatives, institutional effectiveness, and leadership development of faculty and staff. She has recently served on the College Music Society's Task Force on Leading Change.

Dr. Bush earned a Bachelor of Music in Voice and Master of Music in Opera Theater from Oberlin Conservatory and a Doctor of Musical Arts in Voice from the Ohio State University. She has previously served as Senior Associate Dean of Institute Studies at the Peabody Institute of the Johns Hopkins University, the Director of the Music Division at the Boston Conservatory and as the Assistant Dean of Academic Affairs and Director of Assessment at the Eastman School of Music at the University of Rochester. She also taught voice at Kenyon College and Concordia College, Moorhead, MN. In addition, she holds certifications as a leadership and transition coach and is a Design Thinking practitioner. She is a member of the board of Pi Kappa Lambda

and an inaugural board member for the National Instrumentalists Mentoring and Advancement Network (NIMAN.)

Calderón Cornejo, Ana Gabriela

A native of Costa Rica, Gabriela has had extensive experience as a solo performer, chamber musician, and collaborative pianist, and she has appeared as a soloist with the renowned orchestras of Costa Rica. Described as an “outstanding sight reader and collaborator,” she has been an essential member of vocal and instrumental ensembles in both Costa Rica and the United States. Her love of variety has led her to participate in projects ranging from inaugural concerts of grand pianos, world premieres of compositions, solo and collaborative recitals across the U.S, and involvement with productions from the National Theater Company of Costa Rica. Recently, her work in rediscovering, adapting, and promoting previously undigitized work by Latin American female composers has been featured at international conferences, culminating in the release of her first studio album and anthology *Musas*. Gabriela completed Bachelor’s and Licenciate’s degrees with emphasis in piano performance at the University of Costa Rica, and a Master’s Degree at Ithaca College. She then completed her Doctor of Arts degree with a major in piano performance and a certificate in entrepreneurial music at Ball State University. She now teaches private piano lessons to both neurotypical and neurodiverse students from different levels and backgrounds and serves as a member of the board of directors of the Cayambis Institute for Latin American Studies in Music (CILASiM). Currently, it is her ambition to continue to pursue musical growth, share her knowledge, and watch the development and progress of young and older artists.

Calisesi Maidens, Liza

Liza Calisesi Maidens, DMA, is the Director of Choral Activities at the University of Illinois at Chicago. Prior to her appointment at UIC, she was a member of the conducting faculty at Eastern Michigan University. Her research centers around expanding the choral canon, the choral music of Imogen Holst, and undergraduate student belonging. She holds degrees from Michigan State University (DMA), Westminster Choir College (MM), and Central College (BA).

Casey, Brian

Brian Casey is a jazz bassist, educator and researcher based in Colorado. Brian serves as Assistant Professor of Academic Jazz at the University of Northern Colorado and earned a DMA in jazz studies from the University of Colorado Boulder where he taught courses in humanities, jazz studies, and American music. Prior to moving to Colorado, Brian earned a MM in jazz studies from the University of North Texas where he played with the Grammy-nominated One O’Clock Lab Band and served as a Teaching Fellow in jazz bass under the direction of Professor Lynn Seaton. Originally from the Pacific Northwest, Brian has performed and/or recorded with Eric Skye, Pink Martini, Weber Iago, Henry Butler, Anson Wright, Robert Johnson, Lillian Boutté, and many others. Dr. Casey has presented original research in jazz-related fields at many national and international conferences including those of The College Music Society, the Jazz Education Network, and the International Society of Bassists. He has recently published the entry for Miles Davis in the *Oxford Online Bibliographies in Music*, and a chapter on “Post War Traditions” in Jerry Tolson’s textbook *African American Music: History and Heritage* published by Great River Learning. Brian’s research interests also include the intersection of jazz and American literature, politics, society, and the role of jazz in the civil rights struggle in America, as well as jazz as a cultural phenomenon in New Orleans.

Castellano, Lindsey

Lindsey Castellano is a violinist, educator, and scholar who specializes in the study of online music education. She received her doctorate from Teachers College, Columbia University and her Masters of Music and Bachelors of Music degrees from the University of Wisconsin-Madison. Dr. Castellano has directed and facilitated various community music programs throughout her career. Most recently she co-founded a collaborative musical endeavor between Teachers College and a not-for-profit organization that provides services to homeless families. The program included music classes for underserved families with a wide range

of ages, backgrounds, and learning styles. Dr. Castellano established and directed the first International Community Music Research Symposium in the U.S., presented by the program in music and music education at Teachers College, Columbia University, in collaboration with the International Centre for Community Music at York St. John in the U.K., May 24-25, 2018. The theme for the conference was, 'Breaking Boundaries', a nod to community music's diverse and inclusive nature. Community music as a growing international field crosses a variety of diverse domains and learning scenarios, welcoming all ages and levels of musical understanding to engage in a shared musical experience. The Community Research Symposium consisted of 34 presentations by 38 presenters from six different countries.

Catron, Amy Claire

Acclaimed for her “admirable virtuoso skills,” Amy Catron frequently appears as soloist, chamber musician, adjudicator, and clinician. In 2015, she premiered a concerto written for her by Carlos Carillo with Sinfonia da Camera, whose performances are often broadcast on National Public Radio. She recently performed and recorded the world premières of Robert Chumbley’s *Particle I* for solo cello, *Particle II* with the Millikin Wind Ensemble, and *Songs of the Siren* for cello and piano. She reviews new publications in the American String Teachers Journal. Her CD, *Particles and Prayer*, won a silver medal in the Global Music Awards in 2019. Catron performs and teaches at the International Chamber Music Festival in Bulgaria and the InterHarmony International Music Festival in Italy and formerly as core cellist in the Naples Philharmonic. Amy Catron is the instructor of cello and string area coordinator at Millikin University, where she teaches applied cello, music theory, ear training, university studies, and is the founder and facilitator of the Millikin Community Cello Choir. She holds degrees in cello performance from Eastman and the University of Akron. She is pursuing a DMA in music education through Boston University, and her area of research interest is social capital theory as a lens for reframing music education. In 2021, Catron presented at the International Symposium for Sociology in Music Education (Norway) on *Habitus* in a Community Cello Choir. When she is not teaching or researching, Catron is passionate about performing in any context where there is room for more cello.

Chan, Susan

Celebrated pianist and educator Susan Chan offers revelatory performances of “tremendous musicianship and technical mastery.” (Fanfare Magazine) Eloquent, communicative, and with “conspicuous refinement,” (BBC Music Magazine) Chan provides the “invaluable service of opening up new musical worlds to her audience(s).” (New York Concert Review) Born and raised in Hong Kong, Chan is a Si-Yo Artist™ and brings an inclusive, global-minded perspective to her multifaceted work, illuminating how heritage informs identity. Chan’s performance career encompasses solo and chamber music appearances at such renowned venues as Carnegie’s Weill Recital Hall, Chopin’s birth house in Poland, and Hong Kong City Hall Concert Hall. Dr. Chan embraces not only the core piano literature, but also performs and advocates for contemporary repertoire, especially works by female composers and artists from the Pacific Rim. Chan’s discography includes the “excellent and thought-provoking” (Fanfare Magazine) album *Echoes of China: Contemporary Piano Music* (Naxos, 2015). A master teacher whose students have won international competitions, Dr. Susan Chan serves as Professor of Piano and Piano Area Coordinator at Portland State University. Chan has been a guest artist at institutions including the Royal College of Music (London, UK) and the Bard College Conservatory of Music (New York) and holds a Doctor of Music degree from Indiana University and bachelor’s and master’s degrees from the University of Hong Kong. She has presented at the CMS National Conference, MTNA National Conference, EPTA International Conference, EPTA UK Conference, WPC (World Piano Conference) as well as the MTAC (Music Teachers’ Association of California) Convention. susanchanpiano.com

Cheek, Timothy

Timothy Cheek is a professor at the University of Michigan, where he works in Opera Workshop; teaches lyric diction classes; and is a language coach for opera productions. He is an Associate Faculty member of the university's Center for Russian, East European, and Eurasian Studies, and teaches a Czech Vocal Literature course for singers and pianists. Dr. Cheek's books on Czech pronunciation and vocal repertoire are used by opera houses and musicians worldwide. Other books are *Reimagining Lyric Diction Courses: Leading Change in the Classroom and Beyond*, Routledge 2022; and with co-author Anna Toccafondi, *Perfect Italian Diction for Singers: An Authoritative Guide*, Rowman & Littlefield, 2022.

Cheek holds a doctorate in Collaborative Piano from the University of Michigan; and degrees in Piano Performance from the Oberlin Conservatory and the University of Texas at Austin. Cheek was awarded a Fulbright grant in 1990–91, studying as an opera coach at the Teatro Comunale in Florence, Italy; and was also an apprentice at the Prague National Theatre in 1995 under conductor Bohumil Gregor. He has performed recitals as a collaborative pianist in eighteen countries, and has been heard on radio and television programs around the world. His CD of the songs of Czech composer Vítězslava Kaprálová, recorded for Supraphon with soprano Dana Burešová, was nominated by Czechia's music magazine *Harmonie* for the best Czech music CD of 2003. The CD made its way into the Golden Globe-winning TV series *Mozart in the Jungle* in 2017, and continues to be broadcast worldwide.

Chin, Brian Kai

Musician, composer, and educator Brian Kai Chin is fluent in western classical, jazz, and world traditions. Focused on using music as a universal language to bring people together and celebrate our shared humanity, Brian's vision is embedded in his work as creator and Executive Director of Common Tone Arts, a non-profit arts organization dedicated to transforming lives through artistic creation. As the Chair of the Music Department at Seattle Pacific University, Dr. Chin has led an innovative 21st-century curriculum redesign that encourages students to become cultural leaders by nurturing complete musicianship and creating socially conscious art. A Yamaha Artist, international trumpet soloist, and advocate for new music, Brian has commissioned and premiered many works for trumpet. His two solo recordings, *Universal Language* and *Eventide*, are available on Origin Classical. After 15 years as the principal trumpet of the Tacoma Symphony and a vibrant freelance musician with the Seattle Symphony, Seattle Opera, and Pacific NW Ballet, Brian is turning his artistic energy into chamber music and creating multi-disciplinary events. An active composer, Brian has composed various works for chamber ensembles, soloists, and vocalists. He is currently working on an opera exploring his Chinese American heritage titled *American Phoenix*.

Cho, Hyejin

see Bluestem Blaze

Cho, Sung-Soo

Pianist Sung-Soo Cho continues to captivate audiences with his profound interpretations and musical depth. Praised for his technique and command at the piano, his wide repertoire has drawn critical acclaim. He especially enjoys the thrill and challenge of contemporary music and displays this passion in his CD *Minimum / Maximum / Modern Piano Music by American Composers*, on Albany Records. Each season, Dr. Cho performs across the United States, Korea, Poland, Italy, and Bermuda, where he presents creative theme-based programs, the most recent being *The Seasons and Wall Calendar*, *All Russian Music*, and *Complete Études for Piano by Scriabin*. Highlights from his upcoming projects include a complete album of Alexander Scriabin's *Études* for piano and a world premiere of Michael Colina's *Piano Concerto*, all of which have been postponed due to the pandemic. Since the outbreak, Dr. Cho has been curating online concert series including *A Classical Quarantine* with his pianist colleagues and *Home Music Series* with vocal collaborators. Dr. Cho is currently a full-time collaborative pianist at Midwestern State University Lamar D. Fain College of Fine Arts. He has served as adjunct faculty of piano studies at New York University, a piano faculty at Kaufman Music Center, and a

collaborative piano fellow and secondary piano instructor at Bard College-Conservatory of Music. He has also taught and performed at the Texas State International Piano Festival, Minnesota International Piano Camp, Stokes Forest Music Camp, Blue Lake Fine Arts Camp, Lake George Music Festival, and Bermuda Piano Festival.

Choi, Chee Hyeon

Recipient of the 2020 Teacher of the Year award from the Illinois Music Teachers Association (ISMTA), Dr. Chee Hyeon Choi is the Assistant Professor of Music in Residence at Bradley University where she directs the keyboard program. Dr. Choi is the Vice President-Conferences of ISMTA and has frequently been invited to present internationally and nationally including the most recent keynote speaking for the Kimhae International Symposium. She presented and conducted workshops at Music Teachers National Association, National Conference on Keyboard Pedagogy, The College Music Society national and regional conferences, Korea Pedagogy Conference, Improvisation Symposium, Central Michigan University, and the University of Wisconsin-Platteville. Dr. Choi's article was published in the *International Piano Journal* and the *Journal of the Association for Technology in Music Instruction*. Dr. Choi has actively performed at various venues for solo and ensemble concerts, such as the Music by Women International Festival, Salt Creek Chamber Orchestra, Bradley Symphony Orchestra, Champaign-Urbana Symphony Orchestra, Concert at the The College Music Society's National Conference, Southern Illinois University-Carbondale, Illinois Wesleyan University, and Illinois State University. She performed at the American Protégé Winners Recital Concerts at the Carnegie Weil Recital Hall. Dr. Choi is a Nationally Certified Teacher of Music (NCTM) for the Music Teachers National Association and has adjudicated numerous festivals and competitions including Sejong Music Competition. She has served on the piano faculty for Illinois Summer Youth Music camps since 2007 and is the Founding Director of the Bradley Summer Piano Camp.

Choi, Jung

Oboist Jung Choi enjoys an active career as a recitalist, educator, lecturer, adjudicator, solo, chamber and orchestral musician. She was the associate principal oboist for the Korean Symphony Orchestra for eight seasons and the principal oboist for the Springfield Symphony Orchestra in Springfield, MO for two seasons. She taught oboe at the Seoul National University and the Missouri State University. As an avid chamber musician, she performs actively as a member of ensemble Sunyul based in Seoul, Korea and founded a double reed ensemble Duel Duo in order to promote music by composers of underrepresented groups. She actively gives masterclasses nationally and internationally. She has given classes in schools such as Mahidol University, Louisiana State University, University of Minnesota, University of Illinois Urbana-Champaign to name a few. She is regularly invited to national and international conferences as a recitalist or a lecture recitalist. She presented in conferences such as the International Double Reed Conference, the College Music Society and the Music Teachers National Association. Her oboe playing was heard internationally including Seoul, Thailand, Japan, France, Czech Republic and Germany to name a few. She is currently serving as the Assistant Professor of Oboe at the University of North Texas. Her main teachers were Soo Keum Kim, Yun Jung Lee and Richard Killmer.

Chowning, John

John M. Chowning was born in Salem, New Jersey in 1934. Following military and university studies, he studied composition in Paris in 1959 for three years with Nadia Boulanger. In 1966 he received the doctorate in composition from Stanford University, where he studied with Leland Smith. In 1964 with the support of Max Mathews and David Poole, he began his research in computer music. Following the work of Stockhausen, he programmed the first generalized surround sound localization algorithm in 1968. He discovered the FM synthesis algorithm in 1967. Inspired by the acoustic and perceptual research of Jean-Claude Risset, he developed the algorithm, which Stanford University patented and licensed to Yamaha in 1973. It became the most successful synthesis engine in the history of electroacoustic instruments. From 1964 until 1996, Chowning taught computer-sound synthesis and composition at Stanford University's Center for Computer Research in

Music and Acoustics (CCRMA). Following his retirement, he has continued research related to his compositions.

Clifton, Keith E.

Dr. Keith Clifton is Professor of Musicology and Graduate Coordinator at Central Michigan University, where he teaches all levels of music history and classes in world music, popular music, and opera history. He holds degrees from the University of Texas at Austin (BM) and Northwestern University (MM, PhD). A specialist in 20th century French and American music, his work has been presented in dozens of venues across the United States and abroad, including several national CMS and AMS meetings. His numerous publications include articles and reviews for *The Journal of Musicological Research*, *Nineteenth-Century Music Review*, *College Music Symposium*, *Grove Dictionary of American Music*, and many others. His 2008 book *Recent American Art Song* is a standard source on its topic. A classically-trained tenor, he has performed extensively in solo and choral contexts. Dr. Clifton previously served as CMS Great Lakes Chapter President and as Program Chair for 2013 national meeting in Cambridge, MA.

Coie, Hayden

Hayden Coie is a doctoral candidate in the piano performance and pedagogy program at the University of Oklahoma. He holds degrees in piano pedagogy and performance from Baylor University. In addition to performing a wide range of solo and collaborative literature, Hayden has also presented research at a number of national and state conferences, such as the MTNA National Conference and GP3. Additionally, he has published research in multiple periodicals, including *Clavier Companion* and *American Music Teacher*. As a teacher, Hayden has worked with beginner through advanced students in both group and private instruction, with ages ranging from children through senior adults.

Colahan, Ellwood C.

Ellwood Colahan (he/him) is Music and Performing Arts Reference Librarian at University of Denver, where he directs the Bonfils-Stanton Foundation Music Library as part of University Libraries, and also teaches the graduate music bibliography course under a separate adjunct appointment to the School of Music. Mr. Colahan holds a BM degree in classical guitar performance, an MA in music theory, and an MLIS in library science, all from University of Denver. His research interests include the bibliography of classical guitar music, music library collection development challenges in the digital environment, topics in contemporary Balinese gamelan music, the scholarship of teaching and learning in musicology, gamification in library instruction, and applications of data sonification. He has presented his work to The College Music Society, Music Library Association, and Guitar Foundation of America; and has published in *Music Reference Services Quarterly* and *Soundboard Scholar*. Mr. Colahan is honored to serve as chair of the Workplace Environment Subcommittee of the CMS Committee on Academic Citizenship, and move the work of DEI in the music academy forward. He lives in Denver with his wife Era Komang Colahan, a classically-trained Balinese dancer, and their two children.

Coles, Drew X

Dr. Drew X Coles is a multi-instrumentalist, composer, arranger, producer, serial entrepreneur, and educator. Drew serves as an applied lessons instructor, ensemble facilitator, and lecturer at Teachers College, Columbia University. Drew also teaches music entrepreneurship at the Manhattan School of Music, and serves as the program director for the music business program at the Crane School of Music at the State University of New York at Potsdam. His scholarly interests include; the construct of success as it applies to post-secondary music students, culturally responsive pedagogy in the music classroom, the use of technology in the applied studio, improvisation pedagogy, comprehensive musicianship coursework and curricula, artistic entrepreneurship, and quantitative research methods in music education. Drew holds a Bachelor of Music degree from the Crane School of Music at the State University of New York at Potsdam, a Masters degree in jazz performance from Queens College of the City University of New York, and an M.B.A. from the Metropolitan College of New

York. Drew earned his Doctorate in music education at Teachers College, Columbia University after defending his dissertation on the perceptions among musicians on the construct of career success. Additionally, Drew holds a certificate in strategic management from the International Business Management Institute based in Berlin, Germany. Drew has served as the Executive Director of the International Chamber Orchestra of America. Drew is also a co-founder of Pro Arts Management and Consulting LLC and serves as the Musical Director to the Metropolitan Players, an award-winning New York City-based wedding entertainment collective.

Coquempot, Jean-Claude

Jean-Claude Coquempot, French native, began formal studies at the Geneva Conservatory at the age of 27. A double bassist in the orchestra Collegium Academicum, he joined Les Solistes du Collegium Academicum for recording sessions and substituted in the Groupe Instrumental Romand (a Radio Suisse Romande/RSR ensemble) for whom he also wrote several tunes. Besides writing incidental music for Swiss theaters (Tel Quel-Bétant, Le Caveau) and accompanying singers on LPs, he teamed with Stuff Comb (percussion) and Emile Ellberger (multimedia) in explorations with live music and painting, played in a jazz quartet interacting with actor Gilbert Costa (Jazz en Paroles), gigged for the agency Unisonor, taught music education in public high schools, and had compositions performed at the Festival Tibor Varga (Switzerland), on RSR, and at a CMS Southern Regional Conference. Given the workshops he attended, the scope of his mentors in composition ranges from Norbert Bichet—small farmer and guitarist, Jacques Guyonnet (ISCM), Rainer Boesch (electroacoustic music), Alberto Ginastera in Geneva, to Max Deutsch in Paris. Coquempot was a dump truck driver on the construction site of La Défense (Paris) and worked nine years in agencies of the U.N. In the U.S., he taught French in colleges and at Berlitz, was a cataloger at the Mississippi Department of Archives and History, and a loader at Home Depot. Degrees: Doctorat de 3ème Cycle (music and society, Université Paris VIII), French literature (ABD, University of Maryland), Français Langue Etrangère (Maîtrise, Université Lyon 2), library and information science (Master, University of Southern Mississippi).

Cordoba, Derick

Dr. Derick Cordoba is the Director of the Johnny Mann Center for Commercial Music and an Assistant Professor of Music at the South Carolina School of the Arts at Anderson University. His research is currently focused on sacred and liturgical jazz in America as well as crowdfunding in the music industry. Derick's dissertation, "Liturgical Jazz: The Lineage of the Subgenre in the Music of Edgar E. Summerlin," was on the origins of liturgical jazz and its evolution during the 1960s and 1970s. He has presented his research at several Jazz Education Network conferences, national and regional College Music Society conferences, International Association of Jazz Arrangers and Composers Symposiums, and the Sixth Rhythm Changes Conference in Graz, Austria. Dr. Cordoba also led a series of commemorative 60th Anniversary services and lectures about the first liturgical jazz service, written by Ed Summerlin in 1959, at SMU, UNT and in Illinois. As a performer guitarist Derick Cordoba has toured over twenty countries and has been on over twenty recordings. He is one of the guitarists for the original band Further Seems Forever and has been a side man on several nationally released albums for other groups. Derick also leads his own jazz group and performs regularly with his quartet which features original compositions as well as original arrangements of standards. His latest recording will be released in early 2022. Derick holds degrees from University of Illinois at Urbana-Champaign (DMA), Florida International University (MM), and University of North Florida (BM).

Craig, Chris

Chris Craig is Deputy Provost for faculty and academic affairs at Missouri State University. His research interests are in the area of educational policy, literacy, visual impairment, and assistive technology. He has authored a number of published research studies and is principal investigator on more than a dozen federal and state grants. Dr. Craig's experience includes numerous posts at Missouri State, as well as Drury University, Springfield R-12 Schools, and Nixa Public Schools. He completed his undergraduate degree in music education and a master's degree in education at Drury University. He earned his specialist in educational administration

degree from Missouri State University and completed his doctoral work in special education and educational leadership at Vanderbilt University.

Crawford Perttu, Melinda H.

Melinda Crawford Perttu is an associate professor of music at Westminster College in New Wilmington, PA where she directs the symphony orchestra, teaches the string pedagogy sequence as well as private violin, viola, and Scottish fiddling lessons, and directs Ceòl na Teud, Westminster's Scottish string ensemble. She also performs with the Butler Symphony, the Warren Philharmonic, the Greenville Symphony, and as part of the Westminster Faculty Piano Trio. Crawford Perttu received her Ph.D. in music education with an emphasis in string pedagogy from The Ohio State University. She also holds an M.A. in music education from The Ohio State University and a B.S. in music education from Duquesne University. A former U.S. National Scottish Fiddling Champion, Crawford Perttu plays frequently for Scottish highland games, Celtic festivals, and concerts throughout the United States and abroad (including a recital for the Lord Lyon of Scotland.) She also performs as a member of the Grammy-nominated bagpipe/percussion band, The Rogues. Crawford Perttu has won numerous awards for her solo playing and her original compositions including being named as a finalist for the inaugural Niel Gow International Scottish Fiddle Composition Competition held in Pitlochry, Scotland. She is a sanctioned Scottish F.I.R.E. competition judge who has been invited to judge many regional competitions as well as the U.S. National Scottish Fiddling Championship six times. She is the founder and director of the Strathgheny School of Scottish Fiddling at Westminster College, and is the author of *A Violinist's Guide to Scottish Fiddling*, published by Mel Bay.

Cupec, Zane

Zane Cupec is Affiliate Faculty at Metropolitan State University of Denver and Arapahoe Community College. Cupec is an Ethnomusicologist who holds a PhD from the University of Colorado Boulder. His areas of research include Cuban folk and popular musical practices with interests in new diaspora theory, transnationalism, transculturation, and religious studies. He is currently working on a book project based on his dissertation, "Sound and Spirituality of Cubanidad: Santería Repertoire in the Lives of Four Cuban Musicians." Cupec has presented research at the Rocky Mountain Music Scholar's Conference (recipient of the Joann W. Kaeli'inohomuku Award for best student paper in 2021), the Society of Ethnomusicology conference, and The College Music Society conference. He has directed the CU Boulder Latin American Music Ensemble since 2020. As founder and previous president of the Graduate Musicology Society, he has led several artist residencies advocating for diversity, inclusion, and equity through the performing arts. Under his leadership, the organization hosted Grammy-award winning Haitian American artist Leyla McCalla, New York-based African Cuban group Ashedi with Román Díaz and Melvis Santa, renowned Cuban vocalist Lázaro Galarraga, and Cuban dancer and educator Kati Hernandez. Complimenting his research, he is an active performer in both popular and African Cuban religious contexts. He has toured nationally with Paa Kow and his Afro-Fusion Orchestra, and internationally with the Thompson Center Jazz Program. He is an active student of African Cuban Santería song and drumming and has performed on consecrated bātá drums for religious ceremony in Havana and Denver.

Dean, Michael

American clarinetist Michael Dean "ClarinetMike" performs and teaches internationally and across the USA to consistent praise such as, "world-class clarinetist and pedagogue," "consummate performer," "inspirational," "outstanding teacher," "super," "brilliant performer," and "one of the best clinicians I have ever seen." Mike's career is headlined by appearances at Carnegie Hall, ClarinetFest, NACWPI, and Royal Northern College of Music with recent recitals and master classes in Italy, Spain, Canada, Oklahoma, Michigan, Ohio, Alabama, Kansas, Iowa, and Texas. In July 2022, he returned to Vipiteno, Italy as Clarinet Artist Faculty in Residence at the Orfeo Music Festival. In 2023, he'll tour Israel giving recitals and master classes. He performed with the Paducah Symphony Orchestra for 11 years and has performed with the Dallas Chamber Wind Ensemble, Southwest Symphony, Nevada Symphony, Abilene Philharmonic, Abilene Opera, Southeast Chamber Players,

Red Mesa Trio, and Duo 35 with saxophonist Todd Oxford. He's featured on 6 commercial CD's including his new CD, *Postcards from Silver Lake*. He has given more than 800 master classes, clinics and performances at universities, high schools, conferences, and a diverse array of venues. His *ClarinetMike Blog* and *ClarinetMike QuickTips* are widely read in more than 150 countries on 6 continents. After a successful 25 years of teaching the clarinet at the college level, he relocated to his native Texas due to family concerns. He is currently an active clarinet performer, teacher, and clinician, based in Dallas-Fort Worth, Texas. He's past president of NACWPI and a BG France Performing Artist. clarinetmike.wordpress.com

Decker, Marc

Marc Decker is an Associate Professor of Music and the Associate Director of Bands/Director of Athletic Bands at Florida Atlantic University where his primary duties include directing the Marching Owls, 'Parliament Sound' Pep Band, and Symphony Band. He holds an undergraduate degree in music education from the University of Illinois, and both an MA and DMA in conducting from the University of Iowa. His dissertation is on the chamber music of British composer, Gordon Jacob.

Decker began his career as the high school band director at the coastal town of South Haven, MI. Since then, he has held several collegiate positions including Conductor in Residence at Gettysburg College, Director of Bands at American University, and Director of Instrumental Music and Music Education at Northwestern Oklahoma State University.

Decker is an active arranger, drill writer, guest conductor, and adjudicator. He has presented at national conferences and published on a variety of topics including pedagogy, recruiting strategies for college bands, fostering student leadership, and studies of historical significance. He is an active member of the Florida Music Educators Association, College Band Directors National Association, National Association for Music Education, National Band Association, Pi Kappa Lambda, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia. Additionally, he is currently serving as President of the Florida College Music Educators Association.

Deibel, Geoffrey

see h2 quartet

DeVito, Donald

Dr. Donald R. DeVito is a music educator at the Rawlings Elementary Center for Fine Arts, a Title I school in Gainesville, Florida with a 99 percent minority population. In 2011, DeVito was the Clarissa Hug award recipient for the Council for Exceptional Children, the international organization for special education. In 2014 he was elected to the board of the International Society for Music Education and was chair of ISME's Community Music Activity Commission in 2012. He publishes extensively and presents internationally on networking universities, schools, and community-based programs for the benefit of students with complex needs. In 2018 he assisted in the founding of the Haitian Center for Inclusive Education in Port au Prince, Haiti. DeVito's publications and presentations includes chapters and sessions in the *Oxford Handbook* series as well as national and international music education conferences. Recent examples include: A Virtual Lab School: Developing a Multi-State Public School University Partnership to Benefit Minority Students at the 2021 Society for Music Teacher Education Conference, Culturally Responsive Research Projects in a Title One Elementary Center for Fine Arts published in *Visions of Research in Music Education*, "'Vini Ansanm" Come Together for Inclusive Community Music Development in Port au Prince Haiti" published in the *Oxford Handbook of Social Media and Music Learning*, and "Alternative Assessment for Music Students with Significant Disabilities" published in the *Oxford Handbook of Philosophical and Qualitative Assessment in Music Education*. DeVito presented with his students at the 2019 International Symposium on Assessment in Music Education at U.F.

Dobbs, Chris

Chris Dobbs is the Music Technology Coordinator and a PhD student in Music Technology at IUPUI. His research interests center on music technology pedagogy, particularly in defining the best practices in audio mastering education, reconsidering the line between aural training and critical listening, and developing hardware-based curriculum for active learning environments. His work as Music Technology Coordinator includes advising the Department on emerging technologies, supporting the research of the faculty and students, industry outreach, managing a team of student employees, and the recording and production of Departmental events.

Chris is an independent recording engineer, mixing engineer, and producer whose credits include Walk the Moon and the Indianapolis Symphony Orchestra. He performs regularly creating improvised musicals with Red Curb Comedy and co-created a weekly welcoming performance for the Sports Legends Experience at the Indianapolis Children's Museum. From 2004 to 2017 Dobbs was an Application Specialist providing technical support for Yamaha/Steinberg in over 130,000 cases ranging from first-time users to industry professionals. He has presented on the floor at the North American Music Manufacturers' winter conference, as a Tape Op panelist, and as the leader of Club Cubase. Yamaha recognized Chris as the Support Person of the Year in 2008. He holds degrees from IUPUI (MS in Music Technology) and DePaul University (BS in Sound Recording Technology).

Donaghue, Margaret

see MiamiClarinet

Doutt, Kathleen C.

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

DuHamel, Ann

Ann DuHamel's performances have been praised as poetic and "... a delight for the ears and the soul" (Encuentro Universitario Internacional de Saxofón, Mexico City). Hailed as a "forward thinking classical pianist" (Midwest Record) for her debut album *Rückblick: New Piano Music Inspired by Brahms* (Furious Artisans, 2020), she actively champions contemporary composers, commissioning works by Marc Chan, Flannery Cunningham, Jocelyn Hagen, Edie Hill, and Tyler Kline, among others. Ann has performed and presented in 16 countries, including Sala Verdi in Milan, Italy; the Sibelius Academy in Helsinki, Finland; and Trinity College in Oxford, England. In demand as a collaborative pianist, Ann's performed chamber music with members of the Minnesota Orchestra and the St. Paul Chamber Orchestra, as well as with Martha Cancell-Vargas, flute; Preston Duncan, saxophone; and Clara Osowski, mezzo-soprano. Her performance at Carnegie Weill Recital Hall with ensemble: Périphérie was lauded by the New York Concert Review as "outstanding," praising the group of "superb musicians" who "played with power and assurance." Her latest project, "Prayers for a Feverish Planet," features a series of 60 new works about climate change. Ann is Associate Professor of Music at the University of Minnesota Morris, and serves as immediate past President of Minnesota Music

Teachers Association. She earned the Doctorate of Musical Arts degree at the University of Iowa under the tutelage of Ksenia Nosikova. annduhamel.com

Dunbar, Brian

Brian Dunbar is the Assistant Professor of Flute at the Crane School of Music at SUNY Potsdam. Previously he held teaching positions at Southern University and A&M College, Southeastern Louisiana University, and Louisiana State University. Prioritizing engagement in the broader community, Brian is a founding member and Vice-Chair of the Umoja Flute Institute and serves on The National Flute Association's Board of Directors and Diversity & Inclusion Committee. Brian's latest project is leading a consortium commission of the *Concerto for Flute and Orchestra* by Carlos Simon. In a time of cultural and civil change, this piece will aid in the creation of a more diverse and inclusive creative environment for BIPOC (Black, Indigenous, and People of Color) musicians, and a richer repertoire for the ever-evolving orchestral community. Brian earned a Doctor of Musical Arts degree from Louisiana State University, Master of Music from the University of Michigan, and Bachelor of Music from Stetson University. www.briandunbarflute.com

Duo Cantabile

Duo Cantabile was formed in 2012 by cellist Simona Barbu and pianist Nariaki Sugiura, two musicians and university professors at University of North Dakota. As a duo, the artists traveled extensively and gave performances, clinics, lectures, and master classes at many prestigious music institutions in the world, including Gheorghe Dima Music Academy in Cluj (Romania), Staatliche Hochschule für Musik und Darstellende Kunst in Mannheim (Germany), Zoltan Kodaly EZI Kecskemet (Hungary), Xinghai Conservatory of Music (China), National Taipei University of Arts (Taiwan), University of Antioquia (Colombia), and the University of Minnesota Twin Cities. The duo has also participated in the performance series North Dakota Museum of Art Concert Series, Greencastle Summer Music Festival in Indiana, Rawling Piano Series in SD, and Masterworks Music Festival in Ohio. The Duo's teaching and performing activities resulted in receiving visiting professorships from East China Normal University, honorable awards given to artists who have made significant contributions to their institution. Duo's concert programs often include unique cello-piano transcriptions of music by Rachmaninoff, Piazzolla, Chopin, Brahms and many others.

Eldridge, Andrew

Dr. Andrew Eldridge is Assistant Professor of Percussion and Coordinator of Percussion at the University of Texas at Arlington. Under his direction, the UTA Percussion Ensemble was selected to present the New Literature Session at the 2017 Percussive Arts Society International Convention (PASIC). The ensemble also performed a showcase concert at the Texas Music Educators Association (TMEA) annual convention in February 2017. Andrew serves on the Percussion Ensemble Committee for the Percussive Arts Society. He served a three-year term on the Lone Star Wind Orchestra Board of Directors and has been performing with the group as a section percussionist since 2009. Andrew presented clinics on crowd-funding at the 2013 Midwest Clinic and 2014 Texas Music Educators Association annual convention, and recently presented a clinic called "Launching the MIDI Controller into the Music Curriculum" at the 2018 Texas Music Educators Association annual convention. An avid performer of new music, Andrew individually commissioned and gave the world premieres of music written for percussion by Dan Welcher, Kyle Kindred, Dwayne Rice, Martin Blessinger, Ryan George, and David Maslanka. His most recent commissions from Evan Chapman, Doug Bush, and Russell Wharton, premiered in the spring 2021 season, focused on the integration of electronics within the traditional acoustic percussion set-up.

Eley, Marcus

He is a graduate of the Indiana University School of Music in clarinet and studied at the Hochschule fuer Musik und darstellende Kunst in Vienna, Austria. He has performed as a soloist with the Berlin Symphony Orchestra (Germany), the Louisville Orchestra, the Indianapolis Symphony Orchestra, the Edmonton (Canada) Wind Sinfonia, and the National Army Military Band of the People's Republic of China (Beijing). He has also given numerous recitals in major cities of the United States. He has participated as a guest artist at the National Arts Festival in Grahamstown, South Africa, MusicFest Canada, the International Clarinet Association conferences, the Clarinet and Saxophone conference in Brisbane, Australia, the Beijing (China) International Clarinet Festival, BeethovenFest in Bonn, Germany, and has been heard on radio broadcasts throughout the United States including Sirius XM, BBC Radio 3 and Classic FM. Record company Sono Luminus released his Compact Disc (DSL-92156), titled *But Not Forgotten: Music by African-American Composers for Clarinet and Piano*. He has served as Dean of Students at the New England Conservatory, Assistant (Adjunct) Professor of Music (Clarinet) at California State University Los Angeles, and Marketing Projects Specialist/Artist Relations for Rico International.

Ensemble Lirica

Tenor Kelly W. Burns, clarinetist Cassie Keogh, and pianist Thiago André formed the chamber music group Ensemble Lirica in 2020. Their repertoire includes works from the 19th-, 20th-, and 21st-centuries, and they are passionate advocates of modern chamber music, commissioning works specifically for tenor, clarinet and piano. They are all in residence at North Dakota State University's Challey School of Music in Fargo, ND, where Kelly and Cassie are faculty and Thiago is completing his DMA in piano performance. Full biographies for each individual performer are available at <https://www.ndsu.edu/performingarts/music/about/people/faculty/>.

Estes, Dain

Dain Estes has a diverse background as a songwriter, musician, recording artist, and music industry professional. Born in Kansas City, he signed his first record deal at the age of 19 and went on to release a number of nationally distributed recordings on various independent labels and independently. Dain's songs have been licensed to numerous television shows, films, and commercials. As a touring musician, he has performed throughout the United States and supported a diverse group of artists including the legendary rock act Journey, the Gin Blossoms, and Grammy nominee Abra Moore. After releasing seven albums and ten years of relentless touring, Dain earned his undergraduate degree from the University of Kansas and his Juris Doctor from the University of Missouri-Kansas City. In 2011, he co-founded the Vinefield Agency, an artist management/booking agency based in Denver, Colorado. Dain has spoken at various music industry events, consulted creative businesses on intellectual property issues, and has managed the careers of signed and independent artists.

Fabrizio, Fabio

Second level academic qualification cum laude with highest marks and mention of honour at Conservatorio "G. Puccini" in La Spezia, Italy as well as at the Hodgson School in Athens (Atlanta) his personal formation. His works have been executed at the Festivals Nuovi orizzonti sonori, New York Electroacoustic Music Festival 2018, Barcelona Zeppelin 2018, Leicester Convergence 2019, Barcelona Flexus Project 2019, NACUSA Mid-South composers concert at the University of North Georgia, Monterrey Ecos urbanos Festival de arte sonoro y transmedia 2019, University of Tennessee Contemporary Music Festival 2020, MOXsonic Missouri Experimental Sonic Arts 2020, New York Electroacoustic Music Festival 2020, Turin SMC 2020, Nottingham Lakeside Arts Acousmatic Journeys 2020, Chile ICMC 2021. He regularly holds masterclasses, seminars and summer courses in his current city of residence, i. e. Santa Margherita Ligure (Musicamica Association), Madrid (Autonomous University), Australia (Rosebank College in Sidney and Alexandra Hills High School in Wellington Point).

Falcone, Sheri

see Millennia Musicae Trio

Ferre, Stephen

Stephen Ferre is a composer, conductor, and trombonist. He attended Baldwin-Wallace College (BME) and Northwestern University (MM, DMA), followed by further studies at Aspen and Dartington. He taught at Columbia College in Chicago and Eastern Illinois University before moving to Britain 1989. While in the UK, he worked as a music engraver for many of the major European publishers and gave seminars on music publishing and music IT. He returned to the US in 2012 to teach music theory and composition at Syracuse University where he also directed their Contemporary Music Ensemble. He also conducted and performed in ensembles for the (Syracuse) Society for New Music. In 2017, he became an Assistant Professor/Educator at the Cincinnati College-Conservatory of Music. Ferre has concentrated his compositional efforts on works for larger forces and mixed chamber music. His output includes 3 Symphonies, "Oyre's Garden," Three Pieces for Chamber Orchestra, and several concertos, as well as 5 string quartets. His 2016 octet *Labyrinth* was commissioned by the Society for New Music and has been recorded for release on Innova. In 1999 he was a featured composer at the Baldwin-Wallace College Focus Festival. Since 2010, he has spent much of his time arranging works of Per Nørgård, notably *Helle Nacht* (Violin Concerto No. 1), the recording of which has received critical acclaim (BIS-CD-1872). His original compositions are published by Notagraphia LLC. In 2021, Ferre's String Quartet No. 5 won first prize at the Robert Avalon International Competition for Composers.

Field, Brian

Brian Field's music is an eclectic fusion of lyricism and driving rhythm that brings together elements of post-romanticism, minimalism, and jazz. He has received a host of awards, including the RMN Classical recording prize, the Benenti Foundation recording prize; First Prize, Briar Cliff Choral Music Competition; and First Prize, Victor Herbert ASCAP Young Composers' Contest among many others. Mr. Field began his musical endeavors at age eight with the study of piano, and began his first serious compositional efforts at sixteen, earning his undergraduate degree in music and English literature from Connecticut College, where he graduated Magna Cum Laude, Phi Beta Kappa. At Connecticut, he studied composition with Noel Zahler, piano with the Polish pedagogue Zosia Jacynowicz, organ with John Anthony, and harpsichord/figured-bass realization with Linda Skernick. Devoting himself to composition, Mr. Field continued his musical studies at the Juilliard School in New York City where he was awarded his Master of Music degree. At Juilliard he was a student of Milton Babbitt. From Juilliard, Mr. Field attended Columbia University, earning his Doctorate. At Columbia, he was a President's Fellow and studied composition with George Edwards and Mario Davidovsky. Mr. Field's compositions include music for television and stage; solo acoustic, chamber, ballet, choral, electroacoustic and orchestral works. His compositions have been performed throughout the United States and internationally.

Gamboa-Kroesen, Johanna

Dr. Johanna Gamboa-Kroesen serves as Assistant Professor of Music Education at the University of California, Los Angeles where she teaches music education courses and supervises student teaching. She holds a Doctorate in Education from the University of California, Los Angeles, a Masters of Music Education in string pedagogy from The Hartt School of Music, and a Bachelors of Music in music education and violin performance from Chapman University. Dr. Gamboa-Kroesen is a Fulbright Scholar with research interests including inclusive teaching practices, school connectedness, and culturally responsive pedagogies. Prior to her appointment at UCLA, she taught orchestra in the Irvine Unified School District for sixteen years, conducted the Long Beach Harmony Project Orchestra, and was on faculty at the Chapman University Conservatory of Music from 2012–2019. Currently, she is the conductor of the Pacific Symphony Santiago Strings, a premier youth string orchestra in Orange County, California. She has presented for the National Association for Music Education Music Research and Teacher Education National Conference, California All-State Music Education Conference, and the All-Southern California School Band and Orchestra Association Conference.

Garner Santa, Lisa

see O.U.R. Flute Quartet

Garrison, Leonard

see Scott/Garrison Duo with Roger McVey

Gatlin, Laurie

Laurie Gatlin is an Associate Professor of Art Education. She has extensive experience teaching at the middle school and high school levels as an art teacher. As a researcher and teacher, she is interested in contemporary and historical theories of art education, reflective journals as a tool in the classroom, working with special needs students and art, a/r/t/oography and other forms of art based research. She has presented extensively at state and national conferences. Her research is centered on classroom practice and continuing support for practicing art teachers. Her painting and sculpture has been included in group shows at Woodburn & Westcott gallery and other venues in Indianapolis, Indiana.

Gee, Jennifer

Dr. Jennifer Potter Gee is an Assistant Professor of Music Education at San Diego State University. With specialties in elementary and secondary general music, she instructs undergraduate courses in general music education, choral music education, and music integration for elementary teachers. Gee holds a Doctor of Philosophy in music education from the University of Kansas, an Education Specialist degree in elementary administration from the University of Central Missouri, a Master of Arts in arts administration from the University of Missouri-Kansas City, a Bachelor of Music Education from the University of Kansas, and a Bachelor of Music in clarinet performance from Wichita State University. Her research is focused on pre-service music teacher preparation, specifically in positive classroom management strategies and music integration in the elementary classroom. She has presented research at the Desert Skies Symposium for Research in Music Education, the Symposium for Music Teacher Education, the National Association for Music Education Music Research and Teacher Education National Conference, the American Orff-Schulwerk Association National Conference, the California All-State Music Education Conference, and the Kansas Music Educators Association Conference. Her research has been published in the *Journal of Music Teacher Education*, *Update: Applications of Research in Music Education*, and *Visions of Research in Music Education*. She is an American Orff-Schulwerk nationally certified teacher and also has certificates in kids, choir, and drumming and drumming up the fun through world music drumming.

Geigel, Joe

Joe Geigel is a Professor of Computer Science at the Rochester Institute of Technology and co-director of the CS Graphics and Applied Perception Lab at RIT. He received his doctorate in computer science in 2000 from the George Washington University in Washington D.C. Previous to his academic career, Joe held a variety of research and development positions in industry at companies including Eastman Kodak, Bell Laboratories, Bellcore, and RCA Solid State. Just prior to joining the faculty at RIT, Joe was a senior web technologist at theatre.com / BroadwayOnLine.com where he applied 3D web technologies to theatrical applications. His main research efforts have focused on interdisciplinary multimedia projects that combine computer science, real-time graphics, mobile devices, art, music, and theatre to create interactive live experiences, collaborating with artists, designers, musician and photographers. He uses these projects as a springboard for interdisciplinary education promoting collaboration and teamwork between artists and technologists. In addition to his work on these experiences, Joe has published in the areas of tone reproduction, virtual reality, facial motion capture, sound synthesis, multimedia systems, applied perception, and curricular design for graphics education. He currently teaches graduate and undergraduate classes focusing on computer graphics, global illumination, animation, virtual reality, and interactive musical experiences. Joe is an active and long time member of ACM/SIGGRAPH and a SIGGRAPH Pioneer.

Gibson, John

John Gibson composes electronic music, which he often combines with instrumental soloists or ensembles. He also creates fixed-media audio or audiovisual works that focus on environmental soundscape. His portrait CD, *Traces*, is available on the Innova label, along with other recordings on the Centaur, Everglade, Innova, and SEAMUS labels. Audiences across the world have heard his music, in venues including the D-22 punk rock club in Beijing, the Palazzo Pisani in Venice, and the U.S. Botanic Garden in Washington, D.C. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, and many ICMC and SEAMUS conferences. Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center, and a residency in the south of France from the Camargo Foundation. He was a Mentoring Artist at the Atlantic Center for the Arts in May 2017. Gibson is associate professor of music and director of the Center for Electronic and Computer Music (cecm.indiana.edu) at the Indiana University Jacobs School of Music.

Giddens Jr., Richard L.

Richard Lloyd Giddens Jr. is the Director of Jazz Studies at Fresno State. Giddens moved from Fresno, CA to New York City at the age of 17 after receiving a full scholarship to the Jazz and Contemporary Music Program at The New School for Social Research. It was there where he studied with Reggie Workman, Doug Weiss, Joe Chambers, Hal Galper, and Larry Grenadier. In 2000 he put his education on hold to accept national tours with various bands as well as with the Off-Broadway show *STOMP*. After many years on the road, he decided to again focus on his education, earning his BFA (2007) and MFA (2009) from California Institute of the Arts in Valencia, CA. It was at CalArts where Giddens studied with and was mentored by the world-renowned bassist and Grammy Lifetime Achievement Award winner Charlie Haden. As a member of Los Angeles based band Burning Ghosts, Giddens has been a headlining act at such international jazz festivals as Jazz em Agosto (Lisbon, Portugal), Saalfelden Jazz Festival (Austria), and the Angel City Jazz Festival (Los Angeles, CA). Giddens has recorded and performed throughout the world with such artists as Charlie Haden, Wadada Leo Smith, Sara Gazarek, Robert Glasper, Oscar Hernandez, Mary Halvorson, Ravi Coltrane, Larry Goldings, Walter Smith III, Ralph Alessi, Gilbert Castellanos, Ideal Bread, Taylor Ho Bynum, Ben Wendel, and many others. Giddens is a Tzadik, and Orenda Records recording artist. His debut album *Mimosas* was released in 2017. <https://orendarecords.com/richard-lloyd-giddens-jr>

Gilbert, Christiane

Christiane Gilbert, DMA, currently teaches courses addressing music and wellness and arts in the diverse classroom at Texas Woman's University. A Texas native, Gilbert received a BM in music education (vocal emphasis) from Southern Methodist University and an MA in music education from Texas Woman's University. She completed her DMA degree in music education at Boston University in May 2022. Gilbert began her teaching career as an elementary music educator. She later taught general music and middle and high school choir in in both public and private schools. Additionally, she has held the position of church choral director. Her research interests reflect her experiences as a music educator and include working with students with autism and special needs in the music classroom, as well as evaluating the status of female musicians in academia, professional practice, publication, and programming. Her professional memberships include American Choral Directors Association, The College Music Society, Texas Music Educators Association, NAFME: National Association for Music Education, Society for Research in Music Education, Phi Kappa Phi Honor Society, and Phi Kappa Lambda Music Honorary Society.

Ginger, Kerry

Dr. Kerry Ginger, mezzo soprano, is active nationally as a pedagogue, performer, clinician, and scholar. Currently Assistant Professor of Voice at Sewanee: The University of the South, she earned her Doctorate of Musical Arts in voice and Master of Music in opera performance at Arizona State University. Dr. Ginger's research interests include women musicians of turn-of-the-century and interwar Germany and Austria, feminism in vocal music studies, and many other intersections of music, culture, and pedagogy. She has presented at The College Music Society 2018 National Conference, the CMS Southern, Northwest, Rocky Mountain, and Pacific Southwest regional conferences, the West Central Regional Conference of the National Association of Teachers of Singing, and Colorado Music Educators Association. A mezzo soprano, Dr. Ginger has appeared as a soloist with Music in the Mountains, The Phoenix Symphony, Arizona Opera, Phoenix Opera, Quintessence, and Southwest Arts. Also an avid choral artist, she performs regularly with the Santa Fe Desert Chorale, the Oregon Bach Festival, True Concord Voices and Orchestra, and Kinnara, and has sung with Brevitas, Spire, sounding light, Helios, and the Phoenix Chorale. Dr. Ginger appears on Grammy Award-winning recordings by the Phoenix Chorale and True Concord for the Naxos/Chandos and Reference labels, as well as albums with Brevitas and Coro. She maintains an active portfolio of oratorio engagements and recitals, and heads a professional vocal quartet, Element.

Glen, Hilary

Hilary Glen, cellist, has been praised as a "standout performer" who has successfully "taken on the demanding and most expressive responsibilities assigned to [her] instrument." As an enthusiastic performer, she enjoys a varied career that has taken her from the Italian Alps, to Carnegie Hall, and many places in between. She has collaborated with musicians including Gil Shaham, Gary Hoffman, Yefim Bronfman, and The Who. Formerly a cellist with the New World Symphony, Dr. Glen currently performs as the Assistant Principal in the Atlanta Opera Orchestra, Principal of the Columbus, GA Symphony Orchestra, and is a section member of the Atlanta Ballet Orchestra and the Des Moines Metro Opera. Dr. Glen is a devoted teacher and believes that music provides a crucial outlet for creativity and expression. She is currently adjunct faculty at the Indiana University Jacobs School of Music and recently completed a one-year position at the University of Alabama where she helped increase the visibility of the cello program by starting the first-ever Cello Day at the school. Dr. Glen completed her BM at Indiana University, studying under Janos Starker. She earned her MM and DMA, studying under Alan Harris, at the Eastman School of Music. When not playing the cello, Dr. Glen can be found singing, exploring the outdoors, and/or dancing.

Gloor, Storm

Storm Gloor, MBA, is an associate professor in the College of Arts and Media at the University of Colorado Denver. He is program director of the Music Business area. Mr. Gloor was the recipient of the university's 2018 Excellence In Teaching award and the college's 2020 Excellence in Service award. He is the immediate past president of the Music and Entertainment Industry Educators Association. He has presented at many events, including South By Southwest Music, the Music Cities Convention, the MoPop conference, the Future of Music Summit, the Association for Popular Music Education conference, and the NAMM/GenNext conference.

Goble, Jodi S.

Composer Jodi Goble writes text-based, character-driven music fueled by her extensive background as a vocal coach and song specialist collaborative pianist. Her compositions have been performed across the United States and internationally and featured on National Public Radio. She is the 2013 winner of the Iowa Music Teachers Association Commission Competition and the 2016 runner up in the National Association of Teachers of Singing Art Song Competition. She also placed as a NATS ASCA finalist in 2008 and 2017, and as the honorable mention winner in 2015. Ms. Goble is Senior Lecturer in Voice at Iowa State University and the official pianist for Simon Estes' Roots and Wings Community Concert Series.

Goh, Soo

see Batik Clarinet Quartet

Goot, Dana

Dana Goot is a doctoral student in Music Technology at IUPUI in Indianapolis and a Donald Tavel Arts and Technology Research Center Fellow. Her research focuses on the ease of use and installation of network music applications for real-time musiking, developing features which engage and increase application usability, and the role of network music applications in increasing cultural understanding. Dan has performed with the Indianapolis Symphony Orchestra and the Indianapolis Symphonic Choir on productions including Carmen and The Magic Flute, with Madonna during the Super Bowl XLVI half-time show, and served as artist-in-resident in the Western Galilee of Israel.

Graser, Dan

Associate Professor of Saxophone and Selmer Paris Artist Dan Graser is one of the most active performers and pedagogues of his generation. A recipient of the Doctor of Musical Arts from the University of Michigan, Dan served as Teaching Assistant to legendary saxophone pedagogue Donald Sinta having completed undergraduate work in performance and music history/theory with Timothy McAllister at the Crane School of Music at SUNY. As soprano chair of the world-renowned Sinta Quartet, Dan has been featured internationally as a soloist and chamber musician. SQ are among the most successful ensembles on the chamber music competition circuit having received the Gold Medal of the Fischhoff Chamber Competition, 1st Prize of the Concert Artists Guild International Competition (the first time awarded to a saxophone group), 1st Prize in the M-Prize Chamber Arts Competition, the Alice Coleman Grand Prize at the Coleman Competition, and 1st Prize at the North American Saxophone Alliance Quartet Competition. Dan has performed on numerous occasions with the Detroit Symphony Orchestra under Leonard Slatkin. For three years Dan was the saxophonist with the New World Symphony in Miami under Michael Tilson Thomas, Teddy Abrams, John Adams, and J.D. Gersen. A highly sought-after pedagogue, Dan has given master class performances and clinics at numerous schools throughout the world including the Paris Conservatory, Shanghai Conservatory, Beijing Central Conservatory, China Conservatory, and many others. His method book series, “Chops,” published by Conway Publications is used in classical and jazz studios throughout the world.

Greher, Gena R.

Dr. Gena R. Greher is Professor of Music Education at the University of Massachusetts Lowell. She’s a 2014–15 Donahue Endowed Professor of the Arts and Education Director of the UMass Lowell String Project/Youth Orchestra. She developed a math/music module with Jeanne Bamberger for the Herbie Hancock Institute’s STEAM Initiative <https://mathsciencemusic.org> as well as curriculum for several other modules and apps on the site. Gena is co-author with Suzanne Burton for *Creative Music Making at Your Fingertips: A Mobile Technology Guide for Music Educators*, and Jesse Heines for *Computational Thinking in Sound: Teaching the Art and Science of Music and Technology*, both from Oxford University Press. Gena was Co-PI on two NSF grants in Computational Thinking through Computing and Music, and Performamatics: Connecting Computer Science to the Performing, Fine, and Design Arts. She has several entries in the *Oxford Handbook of Technology and Music Education*, a chapter in *The Music Technology Cookbook*, a chapter in *Community Music at the Boundaries*, and a chapter in *The SAGE Encyclopedia of Out-of-School Learning*. Gena is a former President of the Association of Technology in Music Education (ATMI).

Groulx, Timothy J.

Dr. Timothy J. Groulx is Associate Professor of Music Education at the University of North Florida in Jacksonville, Florida since 2014. A native of Punta Gorda, Florida, he earned his Ph.D. in music education from the University of South Florida in 2010 where he was recipient of the Presidential Fellowship, and earned his Bachelor of Music and Master of Music in teaching from Oberlin Conservatory in 1999. He is also active as a band adjudicator, guest conductor, and clinician. He has published research in the *Journal of Research in Music Education*, *Journal of Historical Research in Music Education*, *Journal of Band Research*, *Journal of Music Teacher Education*, *Music Education Research International*, and *Update!*, and serves on the advisory committee for the *International Journal of Music Education*, *Music Educators Journal*, and *Research Perspectives in Music Education*. He has presented at research and in-service conferences throughout the United States as well as in the United Kingdom, Australia, and New Zealand. His research interests include history and sociology of music education, particularly issues regarding race and historic school segregation, cultural representation in band literature, and has developed a new pedagogical method for instrumental music education that focuses on student creativity and expression prior to traditional music reading.

Gu, Min

Dr. Min Gu is an Assistant Professor of Arts Education/Community-Based Arts Education in the Department of Liberal Studies at California State University, Long Beach. She earned a Ph.D. in art education at The Pennsylvania State University. Her research interests embrace disability experiences in art classrooms. Challenging such disenfranchisement, my research examines the nuanced and differentiated experiences of people with disabilities that otherwise go unrecognized by ableist art curriculum and pedagogy. Informed by the ways in which disability continuously challenges and informs the field of arts education, I also explore how differentiated experiential participation plays in the lives of students, preservice teachers, in-service teachers, and in the lives of others engaged in diverse communities.

h2 quartet

The award-winning h2 quartet has been wowing audiences since 2002. h2 takes advantage of the great expressive capacity of their instrument by programming traditional, avant-garde, minimalist, and jazz-influenced works in surprising and compelling ways. h2 has performed throughout the United States, in Europe, the UK, and in Asia, and the ensemble has released seven critically acclaimed recordings: *Generations* (2008), *Times & Spaces* (2010), *Groove Machine* (2012), *Hard Line* (2015), *Enrapture* (2016), *Soul Searching* (2019), and *Infinity Mirror* (2020). h2 is dedicated to the commissioning and performing of new works. The quartet has commissioned works by Drew Baker, Armando Bayolo, Claudio Gabriele, Takuma Itoh, Igor Karača, Kerrith Livengood, David MacDonald, Victor Marquez-Barrios, Roger Petersen, Forrest Pierce, David Rakowski, Jesse Ronneau, Bill Ryan, Matthew Schoendorff, Tina Tallon, Daniel Wohl, and has premiered works by John Mackey, Marc Mellits, Mari Takano, and Amy Williams, among others. The h2 quartet has won prizes at the Fischhoff National Chamber Music Competition (First Prize, Gold Medals), and the North American Saxophone Alliance Saxophone Quartet Competition (first prize), among others. The group was also finalists in the Concert Artists Guild Competition and the recipient of several Aaron Copland Fund Grants. The h2 quartet is a Vandoren and Yamaha Artist Ensemble.

Hackel, Erin Hauger

Dr. Erin Hackel is an Associate Professor at the University of Colorado, Denver. While there, she founded two award winning a cappella groups, MIX and Lark, who have traveled across the United States, Asia, and Europe competing and performing. Both groups have been BOSS and SOJAM champions, are recipients of a variety of performance awards, and have won multiple Contemporary A cappella Recording awards (CARAS). MIX and Lark have been praised for their innovation and professionalism and have been singled out for their boundary changing work in collegiate a cappella. Dr. Hackel's ensembles have collaborated with Grammy winners, headlined the National A cappella Convention, and were the winners of VocalAsia, Seoul. Dr. Hackel's publication history centers around historic, contemporary, female singers, and contemporary singing techniques.

She is regarded as an expert in contemporary voice pedagogy, and is in demand as a presenter, coach, adjudicator, and featured educator at vocal symposia across the United States. Her latest article about 19th century Norwegian cabaret artist, Bokken Lasson, is featured in the Summer 2021 edition of *The Kapralova Society Journal of Women in Music*.

Haefeli, Sara

Sara Haefeli is an Associate Professor at Ithaca College where she teaches music history, American experimentalism, and philosophy of creativity courses. She is author of the monograph, *John Cage: A Research and Information Guide* (Routledge, 2018), co-author of *Writing in Music* with Lynne Rogers and Karen Bottge (Oxford, 2020), and her work on Cage has been published in the journal *American Music*. Haefeli is Editor-in-Chief of the *Journal of Music History Pedagogy*, where her scholarship on teaching writing to music history students has appeared. She has also contributed chapters on information literacy and writing to *Information Literacy in Music: An Instructor's Companion* (A-R Editions, 2018) and *Norton Guide to Teaching Music History* (W. W. Norton, 2019). Haefeli's teaching guide, *Teaching Music History With Cases*, is scheduled for publication with Routledge in 2022. Haefeli is also an accomplished cellist and has performed as a soloist and chamber musician internationally and specializes in both early music and contemporary music performance.

Hamori, Katherine

Kate Hamori is currently pursuing an MA in musicology and an MLS (Master of Library Science) with a specialization in music librarianship at IU Jacobs School of Music. A graduate of the University of Indianapolis, her recent musicological work has focused on intersections of cultural trauma, youth culture, and girlhood in popular music. Kate has served as Student Representative for The College Music Society Great Lakes Chapter since 2019. In addition to her musicological studies, Kate works as a cataloging assistant at Cook Music Library, a research assistant in the Jacobs musicology department, and a grader in the Music in General Studies department. A pianist and soprano, Kate is also a member of NOTUS, IU's contemporary vocal ensemble.

Hannon, Andrew

Andrew Hannon's musical life is a combination of diverse influences. He composes for the concert stage and has performed in metal core bands. His music alternates between moments of violence and serenity creating an element of tension. In addition to musical tension, he incorporates technology as an aesthetic statement. For example, "Two Lost Loves" draws its material from anonymous voicemails, *Night Watch* transmits audio through audience's smart devices, and "News Flash" uses a YouTube video as source material for audio and video. His compositions are performed throughout the United States at SEAMUS, North American Saxophone Alliance national conference, The College Music Society's national conferences, Electroacoustic Barn Dance, and USF New Music Festival. His compositions are published by Warwick Music and Potenza Music. He strives to foster creative community by collaborating with performers and mentoring students. Andrew earned his DMA in music composition from the University of South Carolina. His research focuses on composition pedagogy, fear and aural skills, and the music of Ligeti. He is Assistant Professor of Music Composition at Appalachian State University in Boone, NC.

Harbin, Doug

Doug Harbin is a composer, pianist, and educator residing in Moorhead, Minnesota. He composes acoustic and electroacoustic systematic music and his works have been performed throughout the world. Harbin holds degrees from Arizona State University (DMA music composition), Ball State University (MM music composition), and Taylor University (BA in mathematics and BM in music composition). He is currently an Associate Professor of Music Theory and Composition at Concordia College.

Harding, Tayloe

Tayloe Harding is a composer and music administrator and serves as the Dean of the School of Music at the University of South Carolina. He also holds the Ira McKissick Koger Professor of the Arts and recently served as Interim Provost of the University after acting in interim deanship roles with the University's #1 nationally-ranked South Carolina Honors College and its College of Social Work. A passionate advocate for advancing the impact of higher education music study and experience on American communities and national society, Tayloe Harding is devoted to an array of organizations whose missions are consistent with this advocacy. As President of the College Music Society (CMS) from 2005–2006, he led the creation of the Engagement and Outreach Initiative where the efforts of the music professoriate were articulated with a variety of national constituencies, including other higher education disciplines and populations, music businesses and industries, and general audiences in an effort to meet common musical and civic goals. He also served as president of that Society's foundation, The CMS Fund, where he led the Fund's first-ever capital campaign to a successful 2011 completion, and served as president of the national music honorary society, Pi Kappa Lambda (PKL) during its 100th anniversary season. From 2015–2020 he was National Secretary of the National Association for Schools of Music (NASM), the accreditation, national policy and research, and professional development association for collegiate music schools, and in 2021 was elected Vice-President/President-elect of that organization.

Harley, Anne Dorothy

Canadian scholar-performer, director, soprano, and educator, Anne Harley specializes in new music performance, and has premiered, performed, and recorded works by contemporary composers Ziporyn, Adams, Gawlick, Andriessen, Eotvös, Harbison, and recorded for Hänssler Profil, Naxos, Sony Classics, Canteloupe, Musica Omnia, einKlang, and BMOP/sound. Since 2009, Dr. Harley serves as Associate Professor at Scripps College, California, where she teaches interdisciplinary humanities, music history, and voice performance. In 2012, she founded the commissioning project, Voices of the Pearl (www.voicesofthepearl.org). The project commissions, performs, and records new musical settings of texts by and about female esoteric practitioners from all traditions, in which she performs as vocal soloist. Voices of the Pearl has commissioned over 16 new works in the past 10 years, from composers such as Chinary Ung, Karola Obermueller, Emilie Cecilia LeBel, Moshe Shulman, Aida Shirazi, and Fahad Siadat. The recipient of numerous grants and fellowships, Harley's projects have four times been awarded the U.S. National Endowment for the Arts ArtWorks grant. She is also the recipient of several grants from the Canada Council for the Arts, and recently was invited to residencies at the Shanghai Theatre Academy and the Salzburg Mozarteum. Her scholarship focuses on performance practice and the creation of collaborative performances in order to bridge cultural differences.

Hartman, Spencer

see O.U.R. Flute Quartet

Harvey, Jonathan

Jonathan Harvey is Assistant Professor of Music and Director of Choirs at Fitchburg State University (MA), and Music Director of the Brattleboro Concert Choir and the Brattleboro Camerata (VT). In addition, Jonathan is on the board of Choral Arts New England, and serves as its Grants Committee Chair. Jonathan holds a DMA in conducting and music history from the University of Connecticut, an MM in choral conducting and musicology from Indiana University, and a BA (Phi Beta Kappa) in music and philosophy from Earlham College. He currently lives in central MA with his wife and son.

Heazlewood-Dale, James

Growing up in the vibrant music scene of Melbourne, Australia, James started playing jazz double bass professionally in early high school. He relocated to Boston to study at the Berklee School of Music and the New England Conservatory on full scholarships and has since performed with artists including Grace Kelly, Maria Schneider, and Zakir Hussain. A current Ph.D. candidate in musicology at Brandeis University, he recently successfully defended his prospectus. His dissertation research focuses on the intersection between jazz improvisation and ludomusicology. James has presented ludomusicological research at several conferences, including the American Musicological Society, Music and the Moving Image, and the Popular Cultural Association. He regularly delivers lectures at universities, including Brandeis University, Tufts University, the Berklee College of Music, and the New England Conservatory.

Heiderscheit, Annie

Annie Heiderscheit, Ph.D., MT-BC, LMFT, Associate Professor of Music and Director of Music Therapy, oversees the undergraduate and graduate programs at Augsburg University. She has been teaching in higher education for 20 years, developing the Master of music therapy curriculum, revising the undergraduate music therapy curriculum to prepare students for an ever-changing clinical practice landscape. She has also served as a consultant in reviewing graduate academic training programs and curriculums. She frequently lectures and teaches internationally on topics of music therapy methods, evidence-based clinical practice, and research. Dr. Heiderscheit has authored, co-authored, and edited four books, two of which are music therapy textbooks through Barcelona Publishers, *Introduction to Music Therapy Practice*, and *Composition Methods in Music Therapy*. Both books are designed to support an emerging approach to teaching music therapy clinical practice. She is currently co-authoring *Recreative Methods in Music Therapy and Receptive Methods in Music Therapy*, which will be part of the four-volume music therapy methods series for Barcelona Publishers. Dr. Heiderscheit recently published an article she co-authored entitled, "Reconceptualizing the audition for the 21st-century music student." This manuscript was based on a newly implemented music admission assessment process for the department. Dr. Heiderscheit has co-authored a manuscript entitled, "Music therapy pre-internship education and training: Support of a methods-based approach," slated for publication in 2022.

Henderson, Desmond

Desmond Henderson is an undergraduate student at Mississippi State University pursuing a Bachelor's of Music Education (B.M.E) in piano and voice where he studies with Dr. Rosângela Sebba and Dr. Jeanette Fontaine. He is currently the collaborative pianist for the Schola Cantorum treble choir under the direction of Dr. Phillip Stockton and performs as a tenor in the Mississippi State University Singers choir. Desmond also serves as the pianist and music director at Second Baptist Church in Starkville, Mississippi. He recently presented his research on Florence Price at the Mississippi Music Teachers Association (M.M.T.A.) 2020 Conference.

Heuser, Frank

Frank Heuser is Professor of Music Education at UCLA where he teaches courses in music education and supervises student teachers. His research focuses on developing ways to improve music pedagogy. He has presented at conferences in Europe, Asia, Australia, and South Africa, served on evaluation panels for the National Endowment for the Arts, and published articles in *Medical Problems of Performing Artists*, *Southeastern Journal of Music Education*, *Studies in Music from the University of Western Ontario*, *Psychology of Music*, *Music Education Research*, and the *Philosophy of Music Education Review*.

Hinton, Eric L.

Dr. Eric L. Hinton is Associate Professor of Music and Director of Bands at Susquehanna University where he conducts the University Wind Ensemble, Symphonic Band, teaches trumpet, conducting, brass methods, and the history of literature of the wind orchestra. Dr. Hinton is founder and director of the High School Wind Ensemble Institute, a 7-day residential music camp. His book, *Conducting the Wind Orchestra: Meaning, Gesture and Expressive Potential* was published by Cambria Press in December, 2008. Dr. Hinton received his undergraduate and master's degrees from Northwestern University and his PhD from the Royal Birmingham Conservatoire in the United Kingdom.

Homburg, Andrew H.

Andrew Homburg is an Associate Professor of Music Education at Missouri State University. His research interests include music teacher preparation, aesthetic response to music, changing voices, and equity in access to music. At MSU he teaches music methods courses, graduate education, and curriculum courses, and works with student teachers in the field. Most recently he and a team from MSU were awarded an Education Innovation and Research Grant from the US Department of Education. Prior to his appointment at MSU, he was a director of choral activities at a Colorado liberal arts college and a public school choir teacher Kansas and Missouri. He completed his graduate work at the University of Missouri - Kansas City in Music education/curriculum and instruction. His Bachelor's Degree in music education/vocal performance is from Bethany College in Lindsborg, KS.

Hong-Park, Jihea

Korean American pianist Jihea Hong-Park enjoys a versatile and vibrant career as a performer, educator, clinician, and citizen-artist. She has performed at major venues such as Carnegie Hall, Lincoln Center for the Performing Arts, Merkin Hall, The Kosciusko Foundation, the Bar Harbor Music Festival, the International Symposium and Festival of the Centre of Intercultural Music Arts at the University of Cambridge in England, Incheon Performing Arts Center in South Korea, Yun I-Sang Concert Hall in North Korea, and Komae Ecorma Hall and Niigata Performing Arts Center in Japan, to name a few. As an avid clinician and workshop facilitator, Ms. Hong-Park has presented at the International Teaching Artist Conference, UNESCO's UniTwin International Arts Symposium, National Conference on Keyboard Pedagogy, College Music Society's National Conferences, MTNA National Conference, Peace & Life Zone Music Festival @ DMZ Korea, Socially Engaged Musicians Network Forum of Korea, Seoul Philharmonic Orchestra, Youth Orchestra of St. Luke's, and New York City Department of Education. Her scholarly interest includes community engagement and leadership in music, career development for musicians, student-centered teaching in applied instruction, Asian American studies in classical music, interdisciplinary collaboration in the creative arts, the music of women and composers of color, and social consciousness, activism, and advocacy of the arts. Ms. Hong-Park received her B.M. and M.M. degrees at The Juilliard School and pursued postgraduate studies at Teachers College, Columbia University. She currently holds the position of Associate Professor of Piano at Brigham Young University.

Hood, Samuel

see O.U.R. Flute Quartet

Hsu, Brian

Brian Hsu has gone on to establish himself as a pianist of great energy since his debut with the Philadelphia Orchestra at the age of 16. An experienced performer, Mr. Hsu has performed throughout the US, Europe, Asia, and South Africa. He has appeared with such ensembles as the Philadelphia Orchestra, Taiwan National Symphony, Juilliard Orchestra, Haddonfield Symphony, Sendai Philharmonic, and University of Michigan Symphony Orchestra. He has been a guest on WQXR radio station in New York and performed in music festivals including Amalfi Coast Music Festival, Gijon International Piano Festival, Eastern Music Festival, Banff Festival, and PianoFest. His US debut solo recording, *Night at the Opera: Part I*, which consist of opera

transcriptions for solo piano, was released in the fall of 2018. An avid chamber musician and collaborator, Mr. Hsu frequently perform with colleagues throughout the music world. In 2011, Mr. Hsu participated in the world premiere of Paul Schoenfeld's piano quintet with members of the Pro Arte quartet and recorded for Albany Records, released in 2014. In 2016, He premiered Logan Skelton's *Letters to Santa* with voice alumni of Loyola University New Orleans. His piano trio, Ensemble Peri, completed its inaugural tour in Korea during the summer of 2019. Mr. Hsu received his Bachelor's and Master's degrees from The Juilliard School, Artist Diploma from Yale University, Doctoral of Musical Arts degree from the University of Michigan. He is currently the Associate Professor of piano and keyboard coordinator at Loyola University New Orleans.

Hwang, Nick

Nick Hwang is a composer, sonic artist, and game designer whose work explores connections in art, technology, and interaction. He is currently an Assistant Professor at the University of Wisconsin at Whitewater in the media arts and game development program. His research interests include live electronic/acoustic instrument performances, laptop ensembles, physical/gestural musical controls, interactive musical systems, and game design in musical settings. His on-going research projects include musical controllers, networked musical communication, laptop orchestra development, and distributed performance systems. Nick is a developer of Collab-Hub.io. Nick's work, music, and installations have been performed and presented at ISEA, NIME, SEAMUS, NYCEMF, NowNet Arts, Hong Kong New Music Ensemble, Root Signals, MoxSonic, SIGGRAPH Spark, Web Audio Conference, GameSoundConference, International Society of Improvised Music, and International Tuba Euphonium Association.

Hwang, Yoon Joo

see Duel Duo

Immel, Daniel

Daniel Immel is Professor of Music at Kutztown University of Pennsylvania. His primary teachers have included Madeleine Forte, Luba Edlina-Dubinsky, and Gregory Allen. His degrees were conferred from Boise State University, Indiana University, and the University of Texas at Austin, and he received a Diploma from the American Conservatory in Fontainebleau, France. His solo and collaborative performances have led him to perform in the United States, Europe, Canada, and Russia. He was a solo recitalist in the Allen Forte International Piano Festival at Yale University. Additionally, he was Guest Artist-in-Residence at the University of Macedonia in Thessaloniki, Greece for a week of recitals and masterclasses. In 2015, he was invited to give a solo recital at the Liszt Academy of Music in Budapest, Hungary. He was a finalist in the 16th annual Vienna International Music Competition and was also a 2nd prize winner in the Bradshaw and Buono International Piano Competition in New York. His collaborations include performances with the Cypress String Quartet, and saxophonist Todd Oxford at Carnegie Hall's Weill Recital Hall, of which he appears on Oxford's second solo CD, *Tango Magnetism*. He has also appeared with the Case Ensemble at Carnegie Hall and with the Kutztown University Wind Ensemble at the Kennedy Center. Additionally, he frequently lectures for the "Know Your Symphony" series in conjunction with the Reading Symphony Orchestra's concert seasons. He also serves on the music faculty as an adjunct piano instructor at Albright College in Reading, PA.

Isaacs, Shayna

South Florida native Shayna Isaacs [they/them] currently serves as Assistant Professor of Voice at the University of Texas Rio Grande Valley in Brownsville, Texas. Most recently, they served as Music Director and Conductor for the Off-Broadway production of *Here There Be Dragons* at the Players Theatre in NYC. Recent roles performed include Papagena in *Die Zauberflöte*, Monica in *The Medium*, Marian Paroo in *The Music Man*, and Valencienne in *The Merry Widow*.

Shayna has presented their research at various National and Regional conferences, including the College Music Society, Kennedy Center American College Theatre Festival, National Opera Association, and the National

Association of Teachers of Singing. In the Summer of 2022, they attended the prestigious National Association of Teachers of Singing Internship program.

Dr. Isaacs received their Master of Music degree in Vocal Performance from the University of Alabama, and their Doctor of Musical Arts degree and Certificate in Opera Studies from Texas Tech University. Shayna strives to be an advocate for transgender and non-binary performers, providing their students with gender-affirming vocal guidance.

Itasaka-Keister, Mami

Mami Itasaka-Keister (Ms. Miko Bando) is Co-Director of the CU Japanese Ensemble at the University of Colorado, Boulder. She received the B.A. in English literature from Komazawa University in Japan and has studied traditional Japanese dance under numerous master teachers, including Ms. Miyoka Bando. In 2012 she received her licensure in classical Japanese dance (nihon buyo) of the Bando school, one of the oldest schools of dance in Japan, and received the artist name Miko Bando.

Jamkotchian, Arsen

Dr. Arsen Jamkotchian is a Los Angeles based pianist and chamber musician. He completed his studies at Chapman University and the Eastman School of Music. Arsen has traveled internationally to perform and present at music festivals, conferences, and educational institutions. Arsen has also curated webinars and conference presentations for MTNA and CAPMT, touching on topics such as modern music pedagogy and introducing the music of Arno Babajanyan. He has adjudicated numerous competitions and conducted numerous master classes in Southern California. Arsen teaches private music lessons in the Los Angeles and Diamond Bar areas.

Jaworski Koriath, Emily

Hailed as the “consummate storyteller, musician, and artist” by *Classical Voice of New England*, mezzo-soprano Emily Jaworski Koriath enjoys a multi-faceted international performing career. Appearances include the multidisciplinary devised work *Brilliant Being* at the Prague Quadrennial of Performance Design and Space, Dorabella in Mozart’s *Così fan tutte* in Korea, the European premiere of John Ratledge’s cantata *La Divina Serena* in Italy, opera scenes and arias as an artist-in-residence in Sweden, and solos throughout Israel with the social justice choir Voices 21C. Dr. Koriath is a passionate advocate for new music, and her debut recital disc, *These Distances Between Us* will be released by NAXOS in 2022. Recent seasons have featured appearances with the Alabama Symphony Orchestra, New Hampshire Music Festival, and the Pioneer Valley Symphony. Her orchestral repertoire includes the works of Bach, Handel, and Mozart through twenty-first century compositions. She has appeared on the opera stage as Carmen, Idamante (*Idomeneo*), Donna Elvira (*Don Giovanni*), and Meg Page (*Falstaff*). In addition to her thriving performing career, Dr. Koriath is Assistant Professor of Music at the University of Alabama at Birmingham, where she focuses on undergraduate voice lessons. In her private practice, she works with artists on healing emotional trauma to facilitate more authentic expression. Dr. Koriath has completed all three levels of Somatic Voicework, The LoVetri Method, and is an advanced student of Somatic Experiencing, the trauma healing protocol developed by Peter Levine. She was a member of the NATS Intern Program in 2018, under the mentorship of Matt Edwards.

Javian, Mary

BIO PENDING

Jenkins, Christopher

Chris Jenkins, Associate Dean for Academic Support at Oberlin Conservatory, is an educator, administrator, and violist. At Oberlin, he is also the Conservatory Liaison to the Office of Equity, Diversity, and Inclusion, and a Visiting Assistant Professor of Musicology. Before coming to Oberlin, he was Deputy Director and professor of viola and violin at the Barenboim-Said Foundation in Ramallah, West Bank, and served as Dean of the Sphinx Performance Academy.

Chris holds master's degrees in international affairs and viola performance, and his international engagement has included performances and teaching in Palestine, Jordan, Lebanon, Pakistan, Israel, China, Colombia, and South Africa, including a performance with the Jordan National Symphony at the World Heritage Site of Petra, and as a guest artist at the Afghan National Institute of Music in Kabul, Afghanistan. He is currently earning a DMA in viola performance from the Cleveland Institute of Music, and a PhD in Musicology from Case Western Reserve University (CWRU), where his work focuses on African-American musical aesthetics.

In 2022, alongside music theorist Philip Ewell, Chris was a cofounder and co-organizer of the *Theorizing African American Music* conference held at CWRU. Chris is the winner of several awards for scholarship and music performance, including the American Society for Aesthetics' Irene Chayes "New Voices" award; the American Viola Society's David Dalton Research Competition; and as a laureate in the Sphinx Competition. His alma maters include Harvard University, Columbia University, New England Conservatory, and the Manhattan School of Music.

Johnson, Allison

Allison Johnson is a Filipino American composer and librettist with degrees in music from Stanford University (BA), CalArts (MFA), UC San Diego (PhD) and a post-doctoral fellowship in Asian studies/theater & music (Occidental College). Her multi-media works have been performed in Europe, Asia, and the U.S. at Montalvo Arts, the China-ASEAN Music Festival in Nanning, China, and Agosto Foundation in Prague, among others. She's received grants and residences from the American Composers Forum, American Music Center, Center for Cultural Innovation, Humanities for the Public Good, Literary Managers & Dramaturgs of the Americas, Durfee Foundation, Getty Foundation, Centrum Arts, among others. She has published and presented research on such topics as code-switching, Chinese film music, and Asian-American hip hop, and has been a guest lecturer at National Taiwan University, Freie Universität Berlin, USC, UCI, and Mills College. Her new collaborative music theater work, *A Good Boy*, based on interviews with the families of death row prisoners, was a semi-finalist in the Eugene O'Neill 2021 Music Theater Conference, and received a Critical Issues Grant from the Humanities for the Public Good. And her film music (called a "raunchy jazz score" by *Film Comment*) was featured on the soundtrack of Kino Lorber's 2020 re-release of the silent films by pioneer director Alice Guy-Blaché and was honored at Columbia University in June 2021 at the Women & the Silent Screen conference.

Johnson, Rebecca

Flutist Rebecca Johnson is the Assistant Professor of Flute at Eastern Illinois University, where she has taught since 2007, and is 2nd flutist of the orchestra Sinfonia da Camera. She enjoys national prominence as performer and teacher through her work on numerous guest artist recital series, master classes, festivals, and orchestras. Internationally, she has regularly performed and taught at the Convención Internacional de las Flautistas in Quito, Ecuador, since 2009, and was a featured artist at the 2018 Festival Internacional de Flautistas in São Paulo, Brazil. Dr. Johnson enjoys collaboration with friends and colleagues. 2019 and 2020 included recital and conference performances with both percussionist Jamie V. Ryan, clarinetist Magie Smith, and as part of Trio Village, as well as several virtual conference presentations. In 2021, Dr. Johnson presented at the Music by Women International Festival, the National Flute Association's annual convention, and The College Music Society's National Convention and has enjoyed the return of orchestral playing with the Heartland Festival Orchestra and Sinfonia da Camera. She served the National Flute Association as the Program Chair for the 2019 NFA convention and is currently serving as the organization's Vice-President/President-Elect. Dr. Johnson was

a Rotary International Ambassadorial Scholar to the Royal Northern College of Music in Manchester, England. She holds degrees from the University of Illinois (DMA), the University of Louisville (MM), the Royal Northern College of Music (PGDip, PPRNCM) and the University of Northern Iowa (BM).

Joiner, Casey Keenan

Casey Keenan Joiner, a native of Dallas, serves as the Assistant Professor of Musical Theatre at Texas Tech University. As a composer, Casey's original work has recently been showcased in New York at Feinstein's 54 Below, the Duplex, and the West End Lounge. She received formal training in accompanying from Berklee College of Music and later attended the American Musical and Dramatic Academy where she received a Certificate in Musical Theatre Performance. Her subsequent work in New York City earned the original cast of her musical, *Glass*, the title of Lincoln Center Artist of the Year in 2015, and *Glass* was performed in its entirety at the Women's Work Festival in June of 2016. Casey participated in the BMI Lehman Engel Musical Theater Composing Workshop from 2015–2017. Casey also holds an M.M in Composition and an M.M in Vocal Performance from Texas Tech University. As a performer, Casey has performed in numerous shows in the New York tri-state area, including Matti Kovler's lauded *Drumf and the Rhinegold* with the Floating Tower Theatre group. Other roles include Dorabella in Mozart's *Così fan Tutte*, Madame Armfeldt in Sondheim's *A Little Night Music*, and the titular role in *Annie Get Your Gun*. Internationally, she has performed in Scotland, Ireland, England and Germany. Casey is a member of the National Opera Association and the National Association of the Teachers of Singing. She is currently serving as the MTI Coordinator for the Kennedy Center Association College Theatre Festival Region VI.

Jurs, Douglas

Since August 2022, Chicago-born pianist Dr. Douglas Jurs has served as Associate Professor of Piano Performance and Pedagogy at Elon University in North Carolina. Before that he was an Assistant Professor of Music at Allegheny College in Meadville, Pennsylvania, receiving tenure in Spring 2022. This year, Doug is recording and concertizing with the complete keyboard works of Joseph Bologne, as well as preparing a program with soprano Jennifer Lien entitled "Juxtapositions: European Orientalism, Asian America, and Asia." Recent performances have involved collaborations with actors, chefs, artists, and writers, and have taken him to China, India, and Canada, where he was a Musician in Residence at the Banff Centre for the Arts in pre-Covid 2020. He can be heard alongside clarinetist Matthew Nelson on an upcoming (November 4) Centaur label release featuring music of Marc Satterwhite, *A Murmuration of Starlings*. Dr. Jurs's pre-college piano students have had success in numerous competitions, including a Gold Medal winner in the 2022 World Piano Teachers Association Finland International Competition, First Prize winner in the 2021 Pittsburgh International Competition, resulting in a 2022 Carnegie Hall debut, and several others. He frequently guides his college students in grant funded summer research projects, including a student who won the award for the top student research presentation at The College Music Society 2022 Northeast Regional Conference.

Keebaugh, Ryan

Ryan Keebaugh, Director of Choral Music and Assistant Professor of Music at Bridgewater College, has been hailed by the *Washington Post* as an "energetic, expressive, concise, insightful, and sensitive" conductor. Ryan's versatile and vibrant musicianship is well known for his expertise embracing singers of all ages, from young children and emerging choirs to university, community, and professional choruses and has distinguished him as a leading music educator, guest conductor, and clinician to choral and ensembles throughout the United States. As a composer, Ryan's "innovative and hauntingly beautiful" music has established him as a prominent composer and collaborator of his generation. Praised for its "gorgeous canvases of sacred minimalism" his music has been heard in venues throughout the United States, Canada, Puerto Rico, Europe, Japan, Brazil, and Russia. He has received commissions and performances by Terra Voce, R. Andrew Lee, pianist; Megan Ihnen, mezzo-soprano; Musica Harmonia, Western Michigan University Chorale, University of South Florida Chamber Singers, Holly Roadfeldt, pianist; Fresno State Concert Choir, Ethos Collective, the Great Noise Ensemble, among others. Ryan has participated in the Aspen Composers' Conference, the Capital Fringe

Festival, the Interlochen Summer Music Festival, and has held residencies at Wildacres Artist Colony, Factory 449 Theatre Collective, and the Composers & Schools in Concert (CSIC). His compositions have received awards and recognition from The Society of Composers, The American Choral Society, Analog Arts, ASCAP, the American Prize, the Raabe Music Prize, the Virginia Music Educators Association, and are published by MusicSpoke, Inc.

Keeling, Kasandra

Pianist Kasandra Keeling is currently Professor of Music and Coordinator of Keyboard Studies at the University of Texas at San Antonio. She holds undergraduate and graduate degrees from the University of Houston where she studied with Nancy Weems and earned the Doctor of Musical Arts degree from the University of Colorado at Boulder where she studied with Alvin Chow and Larry Graham. Dr. Keeling is a recipient of the Outstanding Achievement Award in Collegiate Teaching given by the Texas Music Teachers Association, the President's Distinguished Achievement Award for Performance from UTSA, and was the 2014 concerto division winner of The American Prize for her performance of Rachmaninoff's *Rhapsody on a Theme by Paganini*. She has appeared as a soloist, chamber musician, and orchestral soloist throughout the United States, Canada, and Mexico, including performances at Steinway Hall in New York City, the Teatro Degollado in Jalisco, and the Royal Conservatory of Music in Toronto. Dr. Keeling has also presented and/or performed at the national conferences of the Music Teachers National Association, the American Strings Teachers Association, the National Flute Association, and the Canadian Federation of Music Teachers Association. In 2007, she served as a visiting professor in mainland China at both the Central Conservatory in Beijing and at Nanjing Normal University and beginning in 2014, she has served each summer on the piano faculty of the Interlochen Arts Camp in Michigan.

Keister, Jay

Jay Keister, Associate Professor, is an Ethnomusicologist and scholar of Japanese music. Keister received the MA and PhD in Ethnomusicology from the University of California, Los Angeles. His research concerns individual agency in music, embodiment of music traditions, aesthetics of music and traditional social structures in contemporary musical practice. His book *Shaped By Japanese Music* (2004 NY: Routledge) is the result of his research on traditional performance practice in contemporary Japan and his training in Japanese strings, flutes, and percussion. He has published articles on Japanese music in the journals *Ethnomusicology*, *Asian Music*, *The World of Music*, and on *Japanese dance in the Asian Theatre Journal*. He also co-authored an article on progressive rock in the journal *Popular Music*.

Keogh, Cassie

see Ensemble Lirica

Kiec, Michelle

see Batik Clarinet Quartet

see Synergy 78

Kim, Sun Min

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

United States and abroad. He has frequently performed solo and chamber music at festivals such as Aspen Music Festival, Banff Center, Brevard Music Center, Piano Texas, Prague International Piano Masterclass, Quartet Program, and École Redaille in Belgium. Sun Min is an active lecturer, competition juror, and masterclass presenter. His current and former students have been prizewinners of national and international piano competitions. Mr. Kim completed his DMA degree in piano performance and literature with a minor in collaborative piano at the Eastman School of Music, where he studied with and served as teaching assistant for Nalita True. Sun Min has previously taught at Indiana University of Pennsylvania, Oklahoma State University, and University of Rochester.

Klein, Jenna

Jenna Klein, Ph.D., serves as Assistant Professor of Piano at Mississippi State University. She holds degrees in Music Education, Piano Pedagogy, and Piano Performance from the University of Oklahoma, the University of Northern Iowa, and the State University of New York at New Paltz. Dr. Klein has performed nationally throughout the Hudson Valley region of New York, Michigan, and the Midwest, and internationally in Eisenstadt, Austria as part of the Classical Music Festival. During her time at OU, she was a five-time recipient of the Provost's Certificate of Distinction in Teaching and was awarded Best Student Paper at the CMS South-Central 2021 Conference. Most recently, she was awarded the 2021–2022 Mergler and Bullard Dissertation Completion Fellowship which she used to continue research related to diversity and representation in the piano repertoire. Dr. Klein is an active presenter whose current research interests include pedagogical repertoire by underrepresented composers, rote teaching, and flow theory. Most recently she has presented at the Group Piano/Piano Pedagogy Forum (GP3), MTNA Collegiate Piano Pedagogy Symposium, the MTNA National Conference, CMS National Conference, and the National Conference on Keyboard Pedagogy (NCKP) and had her research published in the MTNA e-journal.

Knapp, Erika

Erika Johnson Knapp is an Instructor of Music Teaching and Learning at the Eastman School of Music at the University of Rochester and is a PhD candidate in music education at Michigan State University. Prior to her appointment at Eastman, she was a member of the music education faculty at Central Michigan University. Her research centers on students with dis/abilities, anti-racism in music education, teacher professional development, teacher resilience, and undergraduate student belonging.

Koner, Karen

Dr. Karen Koner serves as Assistant Professor and Coordinator of Music Education at San Diego State University. As a specialist in instrumental music education, she teaches undergraduate courses focusing on K-12 teaching strategies, rehearsal techniques, lesson planning, and curriculum. Her research interests encompass topics focusing on burnout and professional needs of K-12 educators, as well as mindfulness and contemplative practices for the music educator and student.

Koriath, Tad

Tad Koriath studied piano at Ball State University in Muncie, Indiana, where he received the School of Music's award for outstanding accompanying and chamber music collaboration, and he also received festival grants to study and perform chamber music. Tad has been an active pianist and musician in Colorado since 1999. He has served as accompanist for a variety of choirs and organizations throughout Denver and Boulder, including 12 years with the Colorado Children's Chorale, and he frequently collaborates in recitals with singers and instrumentalists in the region.

Kuuskoski, Jonathan

As Chair of the Department of Entrepreneurship and Leadership and Director of the EXCEL Lab at the University of Michigan School of Music, Theatre & Dance, Jonathan oversees all aspects of their wide-ranging arts leadership programming, including extensive career advising, countless co-curricular workshops, a graduate certificate and undergraduate minor, and the annual distribution of \$100,000 in student project, venture, and internship funding. He regularly collaborates with many of the world's leading performing arts organizations—from the Berlin and New York Philharmonics, to Martha Graham Dance, Disney Theatrical, Michigan's own University Musical Society, and beyond—to share, contextualize, and amplify the field's best practices amongst the next generation of arts leaders.

Lagrimas, Leonidas

Dr. Leonidas Lagrimas serves as Assistant Professor of Piano and Piano Pedagogy at Western Carolina University. An emerging leader in piano pedagogy research, he has served as a presenter/clinician at numerous local, state, regional, and national music conferences, including MTNA, GP3, NCKP, and The College Music Society. Dr. Lagrimas has been a featured clinician for the Frances Clark Center's webinar pedagogy series and a contributor for their series of online courses. He is a frequently invited guest lecturer for university music departments, with past workshops and guest teaching appearances at the Eastman School of Music, University of Cincinnati-Conservatory of Music (CCM), Bethune-Cookman University (FL), SUNY Buffalo State College, Reinhardt University (GA), and Florida State University. Dr. Lagrimas' performance experience includes multiple collaborative piano appearances at Carnegie Hall, recent guest artist recitals at University of North Florida, Valdosta State University (GA), Florida College, and numerous appearances as a choral and church accompanist throughout the East Coast. Dr. Lagrimas holds National Certification (NCTM) in piano from MTNA, and a Ph.D. in music education and piano pedagogy from Florida State University. His scholarly interests include collegiate group piano curriculum, piano recital repertoire, and pedagogical practices on Claude Debussy's music. Previous faculty appointments include SUNY-Fredonia and Abraham Baldwin Agricultural College. Prior to his doctoral studies, he was a music teacher in the New York City public schools for 10 years.

Landa, Hector

Pianist Hector Landa has entertained audiences in Germany, Spain, Mexico, Belgium, Switzerland, Iceland, and the United States. As a soloist, Dr. Landa has performed with the Greensboro Philharmonic, UACJ Symphony Orchestra, UAT Symphony Orchestra, Puebla State Symphony Orchestra, University of Chihuahua Symphony Orchestra, Secretary of Culture Symphony Orchestra, and the Puebla State Conservatory Orchestra. Landa's artistic journey is highlighted by his European tour presenting Charles Ives' *Concord Sonata* in a series of lecture recitals, a concert with Mexican music at the International Music Festival of Siglufjörður, Iceland, and a series of chamber music recitals in Switzerland. Prizewinner of the Edvard Grieg and the Isaias Noriega de la Vega Piano Competitions, Landa has also received numerous awards, grants, and scholarships throughout his career. Hector Landa has released two studio recordings of chamber music, the most recent of which, *Remembrances from Home*, appeared under the Centaur Record label. A sought-after collaborative pianist, Landa has accumulated years of experience and a vast repertoire as a chamber musician, vocal coach, studio pianist, and collaborator in juries, competitions, and festivals. He co-founded Ensemble Argos, a piano quartet active in the East Coast. Dr. Landa studied piano pedagogy with Jane Magrath and Barbara Fast, collaborative piano with Allison Gagnon, and piano performance with Ed Gates, Clifton Matthews, Oscar Tarragó, and Guadalupe Parrondo. He also played in master classes for Robert McDonald, Awadagin Pratt, Konstantin Sherbakov, and Aquiles delle Vigne. Landa is currently Assistant Professor of Music at University of Wisconsin-Superior.

LaRue, Jennifer

Jennifer LaRue is a Ph.D. Candidate at the University of Georgia, where she studies ethnomusicology under the direction of Dr. Rumya S. Putcha. She has a Bachelor's degree in flute performance and a Master of Arts in ethnomusicology. She has presented research on Nigerian intercultural music in the United States and Nigeria, and has served as the student representative for CMS' Southern Chapter and as the student member of the CMS Board of Directors.

Lasmawan, I Made

Skilled drummer, prolific composer, and master teacher of both Javanese and Balinese gamelan music "Pak Made" was born in the village of Bangah, in the Baturiti region of the regency of Tabanan, Bali in 1958. Strongly influenced by his musical family and involved in the performing arts since childhood, he entered the Conservatory for Traditional Performing Arts (KOKAR) in Denpasar, Bali, graduating in 1977. He continued his studies at the Indonesian College of the Arts (STSI) in Surakarta, Central Java, where he received a traditional Indonesian music degree in 1983. Pak Made taught Balinese music at STSI in Java from 1983 until 1990, when Robert E. Brown invited him to San Diego State University to teach gamelan for the Center for World Music from 1990 to 1992. He has since taught and performed in countries throughout the world, including the United States, Belgium, France, England, Singapore, Japan, and Mexico. Since 1993 as Artist-in-Residence with Gamelan Tunas Mekar in Denver, Pak Made directs gamelan ensembles and teaches courses about traditional Indonesian music as a lecturer at the Colorado College. He also directs gamelan ensembles at the Metropolitan State University of Denver, the University of Colorado - Boulder, and the University of Wyoming - Laramie. As the founder and director of Sanggar Manik Galih, an international center for music and dance in the mountains of Bali, Pak Made plays a leading musical role both in Bali and in the United States, developing community gamelan groups for Balinese, diasporic Indonesians, and Americans.

LeBaron Trio, The

Formed in 2010, The LeBaron Trio has performed extensively across the United States at colleges and universities and on artist series as well as international festivals. Their repertoires spans a wide range of styles and are advocates for new music. The LeBaron Trio consists of members of the music faculty at the University of Montevallo, Montevallo, AL. Dr. Lori Ardovino, clarinet, is an Artist/Clinician with the Conn-Selmer Company, D'Addario Woodwinds and is a Fulbright Specialist. Currently, she is Chair and Professor Music at the University of Montevallo where she teaches clarinet, saxophone and woodwind methods and ensembles. Her degrees are from Minnesota State University, Moorhead, Michigan State University and the Conservatory of Music, University of Cincinnati. Dr. Laurie Middaugh, piano, received both the Bachelor's and Master's degrees in piano performance from the University of Montevallo and the Doctorate of Musical Arts at the University of Alabama. Dr. Middaugh is instructor of music and staff accompanist at the University of Montevallo for the past twenty years collaborating with student, faculty, guest artist recitals, operas, revues, and musical theater productions. Dr. Melanie Williams, soprano, enjoys an active career performing solo, chamber, opera and choral repertoire. The lyric soprano earned the MM and the DMA in Vocal Performance at Louisiana State University. Williams is professor of music at the University of Montevallo, where she teaches Applied Voice, Vocal Pedagogy, and English and French Diction courses.

Lee, Dickie

Dickie Lee is Assistant Professor of Music Theory at the University of Georgia's Hugh Hodgson School of Music. Before that, he was a Limited-Term Assistant Professor at UGA and Lecturer of Music Theory at Colorado State University. He earned his PhD from Florida State University (2017) and his Master's from Temple University (2013). His research areas focus on music and meaning and agency. He is currently baritone in the Athens Cowboy Choir in Athens, GA.

Lee, HyeKyung

HyeKyung Lee's music has been described as "virtuosic fantasy where continuous rhythmic motion smoothly joined contrasting moods and effectively propelled from one section to another, showing a penchant for colorful timbres, expressive lines, and lively rhythmic interaction of instruments." An active composer/pianist, HyeKyung Lee has written works for diverse genres and media, from toy piano to concertos, and from electronic music to works for children's choir. She has received the 2021 commission from the Ohio Music Teachers Association and 2017 Bonnie McElveen Hunter Commission for the Eastern Music Festival Orchestra and Maestro Gerard Schwarz. Other commissions include Columbus Children's Choir and Columbus Symphony Youth String Orchestra, the Renée B. Fisher Piano Competition, and the Meg Quigley Vivaldi Bassoon Competition. As a pianist, she performs works by other composers as well as her own. One highlight has been a performance of the Hindemith *Sonata* for clarinet and piano with Stanley Drucker at the Great Latin American Clarinet Congress in Lima, Peru, in 2012. Born in Seoul, Korea, Lee studied at YonSei University in Seoul and the University of Texas at Austin, where she earned her MM, DMA in composition and a piano performance certificate. She is Associate Professor of Music at Denison University in Granville, Ohio.

Lee, Koeun Grace

South Korean native Koeun Grace Lee is an avid performer, educator, and conference presenter. She holds a D.M.A. in Piano Performance and Post-Master's Certificate in Music Theory Pedagogy from the University of North Carolina-Greensboro, an M.M. in Piano Performance from the University of Missouri-Kansas City Conservatory of Music, and a B.M. in Piano and Piano Pedagogy and Artist Diploma from the University of Tennessee-Knoxville. Dr. Lee is active in performing contemporary piano music. Her performance of *Folksong Revisited*, a solo piano work of Korean composer Jean Ahn, was featured in *Music in Chicago* of WFMT. She performed a guest artist program entitled "Solo Piano Music of Korean Culture and Composers" at Chicago College of Performing Arts of Roosevelt University in 2021. Her album featuring *Variations on a Theme by Stefan Wolpe* by Robert Gross, along with piano works by Jean Ahn and David Burge, is expected to release in 2023. Dr. Lee has presented numerous lectures and performances at the College Music Society conferences in the U.S. and South Korea. She has been an active presenter and a featured artist at the Composition in Asia International Symposium and Festival at the University of South Florida. She is currently an active member of New Music Chicago and on the piano faculty at Mattix Music Studio in Western Springs, a Chicago suburb. Dr. Lee served on the faculty at several institutions, including Brevard College, Mars Hill University, and the University of North Carolina-Asheville Summer Piano Camp.

Lin, Daniel En-Hao

Taiwanese-Canadian pianist Daniel Lin currently serves as Associate Professor of Music at Indiana Wesleyan University in Marion, Indiana.

Dr. Lin's performances have been featured in a variety of venues in Canada, USA, Holland, Italy, Spain, and Germany. He was a finalist in several international competitions, including the 2006 Pacific International Competition, as well as the 2008 Chinese International Piano Competition. Additional competition highlights include top prizes at the Bosendorfer Concerto Competition and the Canadian Music Competition. In 2015, he was a guest soloist in the Max Reger Festival hosted jointly by the Jacobs School of Music at Indiana University and the Max Reger Foundation of the Americas. He had also appeared as a soloist with the Marion Philharmonic Orchestra and the Fort Worth Symphony Orchestra in 2019 as a winner of the PianoTexas International Academy and Festival Concerto Competition. Most recently, he was the grand prize winner at the Ruthmere Beardsley Piano Competition in Elkhart, Indiana, and was awarded a gold medal at the World Piano Teachers Association International Piano Competition in Singapore.

As an active member of the Indiana Music Teachers Association, Dr. Lin serves on the Board of Directors as the coordinator of Hoosier Auditions, and has given lectures and workshops both regionally and nationally. He

holds a Doctor of Musical Arts degree in Piano Performance and Literature from the Jacobs School of Music at Indiana University. Dr. Lin is a Yamaha Artist.

Liu, Yang

see Yang and Olivia

Loeffert, Jeffrey

see h2 quartet

Loeffert, Kimberly

see h2 quartet

Long, Barry

Barry Long is a Professor and Chair of the Music Department at the University of Massachusetts Lowell. The first to receive a doctoral degree in Jazz Studies from the Eastman School of Music, his current projects include research on jazz and activism, and the interdisciplinary Freedom Sounds performance project.

Ma, Yunn-Shan

Yunn-Shan Ma is an assistant professor of the Department of Performing Arts at the Rochester Institute of Rochester. With a passion for orchestral, operatic, choral, and contemporary repertoire, Ma has guest conducted select performances across Europe, Asia, and North America, including the Dohnányi Orchestra Budafok in Hungary; Cadaques Orchestra in Spain; North Czech Orchestra in the Czech Republic; Taipei Civic Orchestra; Evergreen Symphony Orchestra; and the Chin-Yun Choir in Taiwan. US engagements include Symphoria; the New York State Ballet; Rochester Philharmonic Orchestra; Genesee Symphony Orchestra; Greater Rochester Women's Philharmonic; Geneva Light Opera; Syracuse Vocal Ensemble. Both on and off stage, Ma is committed to bringing new light to existing musical works. She is equally eager to present orchestral live performances in an interdisciplinary manner, incorporating new media, visual content, and special themes to interact with musicians and audiences. At the Rochester Institution of Technology, Ma has collaborated with specialists from the fields of AR/VR, audio engineering, film and animation, illustration, game design, modern languages, and museum studies. Ma has served as a frequent guest clinician and adjudicator at competitions and festivals. She has been on the faculty of the Taipei International Choral Festival since 2015 as well as invited as a guest conductor for NYSSMA Festivals. Ma received her Doctorate of Musical Arts from the Eastman School of Music following conducting, piano, and violin performance education at the National Taiwan Normal University.

Mann, Rachel

Rachel Mann is an assistant professor of music theory at the University of Texas Rio Grande Valley and has held appointments at the University of Illinois, University of North Texas, and University at Albany. Her research interests include music theory pedagogy, educational technology, and the music and writings of Roberto Gerhard. Mann is a reader for the AP Music Theory Exam and Senior Content Developer for the part-writing and analysis app, Harmonia by Illiac Software, which has received major funding from the National Science Foundation. She has presented papers on various topics at regional, national, and international conferences for ATMI, CMS, Pedagogy into Practice, Society for Music Theory, and Society for Music Analysis and her research is published by Ashgate, Cambridge Scholars Press, Routledge, the *Journal of Music Theory Pedagogy*, and Oxford University Press (forthcoming).

Marasco, Anthony T.

Anthony T. Marasco is an Assistant Professor of Music Technology and Composition at the University of Texas Rio Grande Valley. He also serves as the director of the UTRGV New Music Ensemble. As a composer and sound artist, his works take influence from the aesthetics of today's Digimodernist culture, exploring the relationships between the eccentric and the everyday, the strict and the indeterminate, and the retro and the contemporary.

His works and research have been featured at festivals such as New Interfaces for Musical Expression (NIME), the Web Audio Conference, the Toronto International Electroacoustic Symposium, the Society for Electro-Acoustic Music in the U.S. (SEAMUS), Electroacoustic Barn Dance, New York City Electroacoustic Music Festival, the International Computer Music Conference (ICMC), the National Student Electronic Music Event (NSEME), Mise-En Festival, Montreal Contemporary Music Lab, Electric LaTeX, and the Sound, Image and Interaction Design Symposium (SIIDS). His research focuses on web audio, hardware hacking, and creating hardware and software tools for networked music performance practices. He is a co-developer of Collab-Hub (a framework for sharing creative control data between software and hardware instruments) along with Nick Hwang and Eric Sheffield. www.atmarasco.com

Marcozzi, Rudy

Rudy Marcozzi is Dean of the Chicago College of Performing Arts at Roosevelt University where he is also a Professor Of Core Music Studies (music theory, musicianship). Marcozzi is an award-winning educator with an extensive record of inspired teaching and transformative curricular innovation at both the undergraduate and graduate levels. He is the author of *Strategies and Patterns for Ear Training* (Routledge) and his pedagogical research has been published in the *Journal of Music Theory Pedagogy*.

Marins, Paulo

Dr. Marins holds a bachelor's degree in Artistic Education with a major in Music from the University of Brasilia, a master's degree in Music Technology from Indiana University - USA (2002) and a doctorate in Music/Sound Recording from the University of Surrey – UK (2009). He is a Senior Lecturer at the Music Department of the University of Brasilia, where he has been teaching since 2010. He has also worked as Visiting Professor at Orebro University – Sweden (2012) and Visiting Scholar at New York University where he worked in the Music Experience and Design Lab of that institution. He coordinates the research group entitled “The Digital Technologies of Information and Communication in the Processes of Music Education”, which is certified by the National Council for Scientific and Technological Development (CNPQ). He coordinated the distance education undergraduate degree prom in Distance Music Education at UnB and is currently the Head of the Music Department of the same institution.

McConkie, Dawn

see MiamiClarinet

McConville, Brendan

Brendan McConville is Professor, Director of Undergraduate Studies, and Coordinator of Music Theory and Composition at the University of Tennessee Knoxville (UTK) School of Music. He also co-directs the University of Tennessee study abroad program in Bologna, Italy. He holds a PhD in music theory & composition from Rutgers University and completed undergraduate training at Peabody Conservatory and the Johns Hopkins University. As a music theorist/technologist, his areas of research include twentieth-century music analysis and the use of emerging technologies in music theory pedagogy. His writings appear in a variety of scholarly journals including *Theory and Practice*, *The Journal of Music Theory Pedagogy*, *The Journal of the Association for Technology in Music Instruction*, *College Music Symposium*, *Perspectives of New Music*, and *Tempo*, and he is co-author of *Music Theory Foundations: an Interactive eBook* (with Barbara Murphy). He serves as Editor for Technology/Online Resource Reviews for the College Music Symposium. As a composer,

he has been recognized by The American Prize, the Global Music Awards, the American Academy in Rome Fellowship, and in 2016 he received a Fulbright to compose a new work in Italy. His music is available on the labels Wide Classique, DaVinci Classics, ERMmedia, and Navona, and his works have been commissioned, performed, televised, and recorded in the United States and in Europe. mconvillemusic.com.

McLendon, Aaron

Aaron McLendon is a drummer, music producer and DJ from Santa Barbara, California. Upon receiving his Master's degree from California Institute of the Arts, McLendon lived in New York City and Los Angeles, where he amassed an eclectic performance resume, including Charlie Haden, Michael Bubl , Kamasi Washington, George Benson, George Clinton, Terrence Howard, Thundercat, Kurt Elling, Postmodern Jukebox, and many others. As a record producer, McLendon is signed with Peer Music and has worked with such artists as Lauv, Carlie Hansen, Luna Aura, Jasmine Ash, Kylie Rothfield and Cameron Forbes. His collaborative alt-pop project GLITTER BOT recently released their second EP, and have garnered placements with brands such as Apple and Sephora. McLendon also creates original content and media for a roster of clients which include Beachbody, Equinox and Mophonics.

McVey, Roger

see Scott/Garrison Duo with Roger McVey

Meng, Chuiyuan

Mr. Chuiyuan Meng was born in Beijing, China, where he received training as a classical pianist, web designer, and software engineer. He is a Senior Lecturer in Music Technology at the IUPUI Department of Music and Arts Technology, where he also serves as the System Specialist for the Donald Tavel Arts and Technology Research Center. Mr. Meng received his Bachelor of Music from the College of Music at Capital Normal University, Beijing, his Master of Science in Music Technology from IUPUI, and is working on his doctorate degree in music technology. Together with colleague Dr. Scott Deal, Mr. Meng designed and developed the Deck 10 Platform that has been successfully used in various virtual events, including the Earth Day Art Model festivals, Summer Institute of Contemporary Practice and Performance by the New England Conservatory, and the International Computer Music Conference 2021. As a co-founder of Deck 10 Media, Mr. Meng is continuing with the research and development to better support network music performance and other virtual events with a focus on social presence and user experience.

Menoche, Charles

Charles Paul Menoche, is chair and teaches composition, electro-acoustic music, music technology, and directs the iPad ensemble, and manages the Music Microcomputer Lab at Central Connecticut State University. He has written a variety of works for voice, acoustic instruments, small and large ensembles, and electro-acoustic media. Collaborative work with other disciplines included installations with visual artist Ronald Todd that been presented at several galleries and twice at Burning Man. His work for concert band, *In the Machine*, is published by Boosey and Hawkes as part of its *Windependence* series. Recent research includes the use of 3D printing for the creation of tactile musical scores that are read by touch rather than sight. This notation was premiered in a series of *iTudes* for iPad ensemble. He is a regular presentation at ATMI (Association for Technology in Music Instruction) and TI:ME (Technology Institute for Music Education).

Meyer, Stephen

Stephen Meyer is Professor of Musicology at the University of Cincinnati's College-Conservatory of Music. He is the author of *Carl Maria von Weber and the Search for a German Opera* (Indiana, 2004) and *Epic Sound: Music in Postwar Hollywood Biblical Epics* (Indiana, 2016); the editor of *Music in Epic Film: Listening to Spectacle* (Routledge, 2016); and the co-editor of *The Oxford Handbook to Music and Medievalism* (Oxford, 2020). From 2014 to 2018 he was the editor-in-chief of the *Journal of Music History Pedagogy*. His specialties include nineteenth-century opera, film music, and music history pedagogy, and his essays have appeared in *The*

Opera Quarterly, the *Journal of the American Musicological Society*, the *Cambridge Opera Journal* as well as in numerous volumes of collected essays. He is currently working on a large-scale collaborative research project about the history of music in Cincinnati.

MiamiClarinet

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

Middaugh, Laurie

see LeBaron Trio, The

Millar, Michael W.

Dr. Michael Millar has been a music industry faculty member at Cal Poly Pomona since 2004 and served as Director of the University's Center for Community Engagement from 2013-18. He is a member of the Arts Commission for the City of Santa Clarita, California, and was its founding chair. Dr. Millar previously served as interim Director of the Entrepreneurship Center for Music at the University of Colorado - Boulder. He holds the degree of Doctor of Musical Arts, with concentrations in performance and arts administration, from Claremont Graduate University, where he studied management and leadership with Peter F. Drucker and Jean Lipman-Blumen. He is a credentialed Associate Certified Coach of the International Coaching Federation and serves individual coaching clients in professional development and nonprofit management. His consulting clients have included Claremont Graduate University and the Getty Leadership Institute. Dr. Millar's credits include performances with the Los Angeles Philharmonic, Harry James, Frankie Valli & the Four Seasons, Barry Manilow, Kenny Rogers, Artie Shaw, and Ray Charles. He performed with Southwest Chamber Music on the 2004 Grammy Award-winning CD, *Carlos Chávez: Complete Chamber Works, Vol. 2*. Michael Millar is an Education/Trombone clinician for Conn-Selmer, Inc. and has presented numerous workshops in entrepreneurship, community engagement, and professional development at universities and conferences. Active in The College Music Society, he served on the 2012 National Conference Program Committee and is Co-Chair of the CMS Committee on Career Development & Entrepreneurship.

Millennia Musicae Trio

The Millennia Musicae Trio is in residence at Mississippi State University. As a proponent of new music, the ensemble has premiered and recorded works by contemporary composers, releasing their first CD on the Centaur Label. Sheri Falcone is Instructor of Clarinet and Saxophone at Mississippi State University. She serves as the principal clarinetist with the Starkville Symphony Orchestra, subs with the Mississippi Symphony and performs as a soloist. She has performed and presented at the CMS, NACWPI, and the IDRS at the international, national, regional, and state conferences. Her biography has been featured in *Who's Who in America* and *Covington Who's Who*. Denise Rowan's music education career spans 35 years, directing bands and orchestras from Maine, Massachusetts, and Mississippi. She has played in orchestras throughout the Eastern United States and was president of the Mississippi Bandmasters and the Mississippi Chapter of the Women Band Directors Association. She received the National Federation of Interscholastic Music Association's Outstanding Music Educator Award and inducted into the Starkville Area Education Hall of Fame as an outstanding educator. Dr. Rosângela Yazbec Sebba is Professor of Piano at Mississippi State University, where she coordinates the piano area and the Community Music School. She regularly presents workshops, lecture-recitals and has served as guest artist and clinician for different associations and festivals in the US, Europe,

Central-South America and Asia. Her CD album *Eight Sonatinas and the Sonata for Piano Solo by M. Camargo Guarnieri* was released in 2010. She is a reviewer for the AMT and is currently in the Mississippi Arts Commission Artist Roster also receiving an award as a Fellow in 2015. In 2013 Rosângela was recognized as a Steinway Artist.

Miller, Sarah

Dr. Sarah Miller is the Associate Director of Athletic Bands and Associate Professor of Trombone (Career Track) at Washington State University. In this capacity, she assists with all aspects of the athletic band program and teaches private trombone lessons, as well as performs in the Equinox Brass Quintet. Sarah currently performs as the principal trombonist in the Washington Idaho Symphony and as a member of the Palouse Brass Company. As a passionate chamber musician, she performs with the Crimson Brass Trio and the In Motus Tuba Quartet. In 2019, she was an invited performer and clinician at the International Women's Brass Conference and has performed and presented at numerous International Tuba and Euphonium Conferences as well as College Music Society Conferences.

Miller, Scott L.

Scott L. Miller is an American composer described as “a true force on the avant-ambient scene” of “high adventure avant garde music of the best sort” (Classical-Modern Music Review). Best known for his electroacoustic chamber music and ecosystemic performance pieces, his music is characterized by collaborative approaches to composition and the use of electronics, exploring performer/computer improvisation and re-imagining ancient compositional processes through the lens of 21st century technology. His recent work experiments with VR applications in live concerts, first realized in his composition *Raba*, created for Tallinn-based Ensemble U:. In 2019, Miller released *The Blue in the Distance*, a 360° Virtual Reality film featuring his sonically immersive, classical ambient style. The film explores Quarry Park Reserve in Waite Park, MN. Since spring of 2020, he has become an active producer of telematic music, using specialized software and home-quality internet to produce live concerts and commercial recordings while socially distanced with musicians and audiences at home rather than in the concert hall. He is currently working producing monthly webisodes commissioned by his long-time collaborators, the new music ensemble *Zeitgeist*, in a series of works collectively titled “COINCIDENT.” These are rehearsed and recorded telematically and feature collaborations with live installation video artists (Carole Kim), spoken-word artists (Joe Horton), and members of Cleveland-based ensemble *No Exit*. Three-time McKnight Composer Fellow, his work is frequently performed by soloists, ensembles, and at festivals throughout North America and Europe. Recordings of his music are available on New Focus Recordings, Innova, and other labels. His music is published by the American Composers Alliance, Tetractys, and Jeanné. His most recent albums are *Ghost Layers: TAK Performs Miller* (FCR253) and *05 IX* (RR006), recorded telematically with the UK-based ensemble *rarescale*. Miller is a Professor of Music at St. Cloud State University, Minnesota, where he teaches composition, electroacoustic music and theory. He is Past-President (2014–18) of the Society for Electro-Acoustic Music in the U.S. (SEAMUS) and presently Director of SEAMUS Records.

Milton, Jos

American tenor Jos Milton maintains a robust performance schedule, spanning a vast array of repertoire and musical styles. Recent engagements include tenor soloist in Haydn's *Lord Nelson Mass* with Trinity Choral Union, tenor soloist in Haydn's *Creation* and Handel's *Messiah* with the Mississippi Chorus, and tenor soloist for the Classical Music Festival in Eisenstadt, Austria. Milton's debut solo album, *Southerly – Art Songs of the American South*, available on Albany Records, has garnered critical acclaim: “Nothing quite equals the special pleasures derived from a recording that is truly fresh in its musical offerings or approach. *Southerly* is such a recording... This was clearly a labor of love, executed with a relentless attention to the smallest detail, and the result is one of the most enthralling art song releases of the last twenty years... Milton's singing is unfailingly beautiful throughout all the songs...” (*Journal of Singing*). “Jos Milton has put together a very fine program of songs by living composers that reflect aspects of southern life and culture... Milton's singing is exemplary. His

voice is luminous and his diction exceptionally clear” (*American Record Guide*). Jos is a graduate of Trinity University (BM), the University of Massachusetts (MM), and the Peabody Institute of the Johns Hopkins University (DMA). He serves as Associate Professor of Music at the University of Mississippi, where he teaches studio voice, singers’ diction, and various courses in vocal literature. He is a 2021 Fellow of the Robinson Jeffers Tor House Foundation. <http://www.josmilton.com>

Moak, Elizabeth W.

Noted for her “sensitivity” and “generous imagination” (La Suisse), pianist Elizabeth Moak has performed throughout the United States and internationally (France, Switzerland, Italy, Austria, Canada, Taiwan, Hawaii, Puerto Rico, Brazil, Peru, and China). Winner of the Mu Phi Epsilon International Competition and the National Federation of Music Clubs Biennial Auditions among others, Moak holds the Diplôme de Virtuosité with highest honors from the Neuchâtel Conservatory (Switzerland) and the DMA in piano performance from the Peabody Conservatory of Johns Hopkins University (studies with Leon Fleisher, Julian Martin, and Ann Schein). Scholarships and fellowships to summer festivals provided Moak the opportunity to study with Jerome Lowenthal (Music Academy of the West in California) and Claude Helffer (Académie musicale de Villecroze and Centre Acanthes/Festival d’Avignon, France; Internationale Sommerakademie Mozarteum, Austria). Moak’s honors include a Teaching Fellow (Peabody), the Outstanding Young Faculty Award (Millsaps College), and Outstanding MMTA Teacher. She is currently on the faculty of the University of Southern Mississippi and has given masterclasses across the United States, as well as in Taiwan, Peru, Brazil, and China. As soloist, she has appeared on national television and both national and international radio. Solo appearances with orchestra have included concertos by Mozart, Beethoven, Grieg, Ravel, and Gershwin. Moak has also worked with several living composers. Critics have given commendatory attention to her debut solo recording *Art Fire Soul: Piano Music of Judith Lang Zaimont*, citing Moak’s “brio, assurance, and remarkable talent” (*ResMusica*, France) as well as her “musicianship and panache” (*Classical Net*).

Molina, Osiris J.

see Vuorovesi Trio

Momand, Elizabeth Blanton

Elizabeth Blanton Momand, soprano, is a Professor of Music at the University of Arkansas - Fort Smith where she directs the opera & musical theatre workshop and teaches applied voice, vocal pedagogy, diction, secondary vocal methods & materials, and aural skills. She received her Bachelor of Music and Master of Music degrees in vocal performance from Mississippi College in Clinton, where she was an active performer of chamber and solo recital music. She completed her Doctorate of Musical Arts degree in vocal performance at The University of Texas at Austin. As a soprano soloist, Dr. Momand has performed numerous oratorio roles with orchestra, including *Messiah* (Handel), *Magnificat* (Bach), *C Minor Mass* (Mozart), *Requiem* (Mozart), *The Creation* (Haydn), and *Carmina Burana* (Orff). As a professor of singing at UAFS, Dr. Momand’s students have been winners of state, regional, national, and international competitions and scholarships. Dr. Momand is an active researcher on the music of women composers and has presented her peer-reviewed work at the regional, national, and international levels of prestigious professional organizations including The College Music Society, the National Association of Teachers of Singing, the International Women’s Brass Conference, the National Association of College Wind and Percussion Instructors, the Music by Women Festival, the International Hispanic Heritage Festival, and International Trombone Festival. Dr. Momand currently serves as President of the South Central Chapter of The College Music Society and is on the board of the International Alliance for Women in Music.

Moonier, Emma

Emma Moonier, MS, R-AT, LPCC, MT-BC, serves as Clinical Practicum Coordinator and Instructor within the music therapy undergraduate and graduate programs at Augsburg University. She runs a private practice in music psychotherapy, in which she specializes in clinical attachment work with foster and adoptive children and families, and in gender expansive youth and family transitions. She frequently consults and lectures on the use of music in the development of healthy patterns of attachment. She serves on the Board of the National LGBTQIA2+ Music Therapy Affinity Group. She has recently been engaged in research processes exploring the efficacy of group music psychotherapy on transgender youth experiencing family alienation, the effect of daily creative arts therapy work on student truancy rates in level-V high schools, and the experiences of BIPOC music therapy students who have chosen to leave music therapy academic programs. She is currently authoring a book entitled *Attachment-Informed Music Therapy Strategies* (working title).

Morrow, Ruth

Dr. Ruth Morrow is Bolin Distinguished Chair of Piano Midwestern State University in Wichita Falls, Texas, where she teaches piano, related piano courses, and western and world music. She is CMS–South Central Regional Chapter immediate past President and has held other past regional board positions. She was the Program Chair for the 2016 CMS South Central Conference at Midwestern State University and for the 2021 Virtual Conference. She has performed both in the Americas and abroad, and has presented at regional, national, and international conferences of The College Music Society and other organizations. With a background spanning most musical styles and including performances throughout the world, Dr. Morrow remains in demand as recitalist, collaborative pianist, and lecturer. She gives master classes and lectures on topics such as silence, piano music and human rights, ragtime, and movement in addition to performing, and enjoys working with students to make them more at ease in both practice and performance. Gisborne, New Zealand, and the island of Grenada, West Indies, have hosted Dr. Morrow for week-long residencies including performances, master classes, festivals, and workshops. She is currently researching, performing, and recording solo piano music which heightens awareness of human rights issues. In addition to her numerous musical endeavors, Dr. Morrow is an avid marathon and half marathon runner and labyrinth walker, and is owned by two polydactyl tabby cats. She holds degrees from Indiana University, the Eastman School of Music, and Whitman College.

Mortyakova, Julia

2021 Mississippi Arts Commission Performing Arts Fellowship recipient pianist Julia Mortyakova maintains an international performing career. She was named 2017 Honored Artist by the MS State Committee of the National Museum of Women in the Arts. Mortyakova is a laureate of the 2014 American Prize for her performance of Cécile Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. The Mortyakova/Bogdan Piano Duo are the second prize winners of the 2017 Ellis Duo Piano Competition. Dr. Mortyakova is Professor and Chair of the Department of Music at the Mississippi University for Women and the Artistic Director of the Music by Women Festival. She is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. Julia has presented research and performed at numerous regional, national, and international conferences and festivals. Equally active in the lives of her colleagues, she serves on the Board of the International Alliance for Women in Music (IAWM), National Association of Schools of Music (NASM), and is President of the CMS Southern Region.

Murphy, Erin

see Bluestem Blaze

Nelson, Jocelyn

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

Nichol, Jonathan

see h2 quartet

Nye, John

Dr. John Nye has maintained a varied career as both a performing artist and educator, which has taken him around the country and internationally. As an orchestral musician, John has performed with the Charlottesville and Waynesboro Symphonies, the Cincinnati Chamber Opera, and the Sulzbach-Rosenberg International Music Festival Orchestra. Also an avid chamber musician, he has performed with the Richmond (VA) Symphony Brass Quintet, Virginia Consort, Virginia Choral Society, the Madison Brass, and Caravanserai. Additional activities have included performing as principal trumpet with the Valley Wind Ensemble in Harrisonburg, VA, and cornet soloist with the Brass of the Potomac in Alexandria, VA. As an educator, John has provided a variety of musical instruction with schools in the community. His many instructional opportunities have included brass quintet outreach concerts, instructor positions with summer music programs, instrument exhibitions, and adjudicator roles for local county and district honor band events. John has previously worked as Instructor of Trumpet at The University of Virginia and is a full-time Band Director at Trinity Christian School in Fairfax, VA where he directs five different bands. He holds a D.M.A. in trumpet performance, pedagogy, and literature from James Madison University, a M.M. in trumpet performance from the University of Cincinnati, College-Conservatory of Music, and a B.M. in music education from James Madison University. Outside of music, John coaches baseball at Trinity Christian School, and enjoys adventuring with his wife, Deanna, and Poodle, Riley.

Nypaver, Alisha

Alisha Nypaver specializes in teaching general education classes and creating online and hybrid courses. Her current research interests focus on testing and integrating cutting-edge educational tools in both traditional and online classrooms, finding new ways to teach digital citizenship, pedagogical practices for music in higher education, redefining the standard undergraduate music curriculum, and the history of music in Philadelphia. In addition to her work in teaching and new course development, Nypaver serves as a Quality Matters online course reviewer, instructional designer, and is the online course coordinator for the Department of General Education at Temple University.

Nytch, Jeffrey

Jeffrey Nytch enjoys a diverse career as a composer, educator, and thought leader in the field of arts entrepreneurship. His compositions have been performed throughout the U.S. and Europe by artists such as Richard Stoltzman, the Colorado Symphony, the NY Chamber Symphony, Seattle Symphony, and many others. Nytch also served six seasons as Executive Director of The Pittsburgh New Music Ensemble (“PNME”), one of nation’s most distinguished contemporary music groups. Since joining the faculty of The University of Colorado-Boulder as Director of the Entrepreneurship Center for Music (in 2009), he has built the center into one of the leading programs of its kind. In recognition of his work with the ECM, he received the Excellence in Specialty Entrepreneurship award from the Global Consortium of Entrepreneurship Centers in 2020. Nytch is in wide demand as a speaker, having delivered papers at numerous national and international meetings of artists and entrepreneurs, including the closing keynote at the First International Conference on Arts Entrepreneurship in Oslo, Norway. He is a frequent guest clinician at schools and conservatories nationwide, and also uses principles of entrepreneurship to inform his strategic planning consulting for arts organizations and institutions launching programs in arts entrepreneurship. His groundbreaking book, *The Entrepreneurial Muse: Inspiring Your Career in Classical Music* (Oxford University Press, 2018) applies theories of entrepreneurial practice to the performing arts. In recognition of his leadership in the field, he received the 2020 Sharon T. Alpi Award for Innovative Pedagogy from the Society for Arts Entrepreneurship Education.

O.U.R. Flute Quartet

O.U.R. Flute Quartet consists of flutists Dr. Lisa Garner Santa (Professor of Flute and Director of the TTU Institute for Inclusive Excellence), Dr. Spencer Hartman (Lecturer of Flute TTU), Dr. Samuel Hood (Instructor of Flute TWU), and Dr. Pamela Youngblood (Professor of Flute and Director TWU). The purpose of O.U.R. Flute Quartet is to be original, universal, and relevant through our programming of traditional, contemporary, and newly commissioned works. The collaboration between the flute studios at Texas Woman’s University and Texas Tech University began at a NACWPI Conference over 20 years ago. Since that time the two studios have collaborated in numerous projects from performance to outreach and engagement.

Parker, Andrew W.

see Bluestem Blaze

Perlongo, Daniel

Daniel Perlongo, emeritus professor at Indiana University of Pennsylvania where he taught theory and composition, received his musical education at the University of Michigan, studying with George Balch Wilson, Leslie Bassett and Ross Lee Finney. With a Fulbright Fellowship, he continued his studies for two years in Rome at the Academy of Santa Cecilia with Goffredo Petrassi. Mr. Perlongo and his music compositions have received numerous awards, including the American Prix de Rome, a Guggenheim Fellowship, the American Academy-National Institute of Arts and Letters, and the National Endowment for the Arts. He has been resident composer at the Rockefeller Foundation’s Villa Serbelloni in Bellagio, Italy. A CD of his *Concerto* for piano and orchestra is released on Master Musicians Recordings (MMC), with pianist, Donna Coleman and the Slovak Radio Symphony Orchestra of Bratislava, Slovakia. Also on MMC is Mr. Perlongo’s “Sunburst” for clarinet and orchestra, commissioned by a grant from the National Endowment for the Arts, and recorded by clarinetist, Richard Stoltzman and the Warsaw Philharmonic Orchestra. “Windhover” for piano duo is recorded on Ravello Records by Sang-Hie Lee and Martha Thomas. His *Symphony No.1, Millennium Voyage*, was premiered by the RTV Slovenia Symphony Orchestra, En Shao, conductor. Mr. Perlongo has had works performed at The College Music Society (CMS) International Conferences in Spain-2005, *Gallery Set*; Croatia-2009, *Thai Souvenir*; South Korea-2011, *Five Pieces On Korean Zen Poems*; Argentina-2013, “Tango Around Cape Horn;” Helsinki-2015, *Earth Soundprints*; Belgium-2019, “Safari Game Drive.” His works are available through American Composers Alliance. <http://www.composers.com/daniel-perlongo>

Pertl, Brian

Brian Pertl is currently the Dean of the Lawrence Conservatory of Music. He is a leader in bringing change to a field of study in desperate need of change. He strives to combine a culture of play, curiosity, and unbridled creativity with intense professional music training. His program at Lawrence creates the flexible, innovative, entrepreneurial musician/scholar/leaders that both the arts world and the business world need today. Brian is a trombonist, ethnomusicologist, didjeridu player, Deep Listener, executive coach, consultant, and an advocate for nurturing creativity in the workplace—whether that workplace is in the corporate world or a university setting. Before accepting his current position, he was the manager of Microsoft's Media Acquisitions Group in Redmond, Washington for 16 years. He is passionate about bringing the lessons of his conservatory music culture into the world of business. His entrepreneurship course at Lawrence University seamlessly blends high level business skills with exercises in improvisation, creative play, and collaborative problem solving. More than anything else, the world of business needs a creative, innovative workforce to tackle the rapidly changing demands of today's world, but businesses are woefully lacking in the skills and methodology to build a creative workforce. Brian combines his unique background in business and music to help make businesses more creative, innovative, and productive.

Pertl, Leila Ramagopal

Leila Pertl is a creator, collaborator, innovator, and improviser who firmly believes that music is a human birthright. Everything she does stems from that profound belief. Her collaborative compositions are designed to help all participants rediscover their inner musicianship through shared musical creation. All participants leave knowing that their voices were absolutely critical in creating a transformational work that never existed before. Leila is one of 6 International Deep Listening certification instructors, teaches in the Music Education Department at Lawrence University, and has created and led two innovative music programs in elementary schools where every student drums, sings, dances, composes and improvises. As the Music Education Curator for the Mile of Music Festival in Appleton Wisconsin. Leila and her team lead 60 hands-on music-making events for the 75,000 visitors. She is the Chair of the CMS Committee on Cultural Inclusion, Wisconsin Music Education Association Chair for Composition and Improvisation, and was recently appointed to the Smithsonian Folkways Music Education Committee.

Perttu, Daniel E.

Daniel Perttu has performed as Melinda Crawford's piano accompanist throughout the United States, particularly on the East coast. He has performed at various Highland games and arts festivals. He is also an internationally known composer whose music has been performed throughout the United States, on four continents, and by numerous professional orchestras. He works as a professor of music at Westminster College in New Wilmington, PA.

Petitto, Jacqueline

Pianist Jacqueline Petitto is an active soloist and chamber musician who has performed throughout the United States, Canada, Latin America, China, and Hong Kong. Her unique, creative, and award-winning programs have captivated audiences worldwide. She received both Master of Music and Doctor of Musical Arts degrees in piano performance from the University of Southern California Thornton School of Music, and her Bachelor of Music cum laude from Santa Clara University. With over 25 years of private piano teaching experience, Dr. Petitto has also taught an array of music courses at USC, University of La Verne, Pasadena City College, Los Angeles City College, The Colburn School Conservatory of Music, and served as Assistant Professor of Piano/Director of Keyboard Studies at Long Beach City College. Festival appearances include the Zhengzhou Yin-Yu International Music Festival (China), International New Music Festival (Nevada), the Aspen Music Festival, the Cliburn Piano Institute, Orford Arts Centre (Canada), and the Las Vegas Music Festival. In addition, Dr. Petitto is in high demand as an adjudicator, presenter/clinician, and masterclass teacher. She has been an active member in organizations such as the Pi Kappa Lambda National Music Honor Society, Music Teachers National Association, California Association of Professional Music Teachers, and The College Music Society.

Dr. Petitto translated a musician wellness book from Spanish into English. While living in Hong Kong, Dr. Petitto served as Lecturer at the University of Hong Kong and Hong Kong Baptist University. She is currently among the music faculty at Long Beach City College.

Ramon, Elisa

Elisa Ramon is a native Italian soprano, voice teacher, and diction coach. She is a Ph.D. student in Vocal Pedagogy at the University of Nebraska-Lincoln, and a recipient of the prestigious Hixson-Lied Graduate Fellowship. Additionally, she is completing coursework for a Certificate in Vocology at the National Center for Voice & Speech in Salt Lake City, Utah. She holds a Diploma in Voice and a M.Mus. in Music Education from the Pollini Conservatory of Padua (Italy), together with a B.A. in Musicology from the University of Padua (Italy). Prior to moving to Nebraska, she taught at the University of North Texas and the PennWest Edinboro University. She researches Italian diction and its application to achieve ease and clarity while singing Belcanto. Likewise, she actively performs and studies Ibero-Latin music, promoting the application of Spanish in developing vocal technique. She is the creator of *The Italian IPA Project*, an online video repository of audio sync IPA transcriptions. In the last decade, she has been primarily engaged in chamber music, with a strong emphasis on Italian and Spanish art songs from the nineteenth and twentieth century. She premiered the CD recording of the art songs by the Apulian composer Michele Bellucci, with pianist Davide Osellame. Together with the Italian classical guitarist and musicologist Alessio Olivieri, she established the Operaperta Duo, performing extensively throughout Italy, Australia, New Zealand, and the United States. The duo published a CD with songs from Italy and Spain, including the world premiere recording of some Venetian boat songs.

Richards, Jenna

Hailing from Halifax, Nova Scotia, Jenna Richards completed her Bachelor of Music at the University of Toronto, garnering Glenn Gould scholarships, nine consecutive Nova Scotia Talent Trust awards, the Gordon Cressy Leadership Award, and a graduating award. Jenna holds a Master of Philanthropy and Nonprofit Leadership from Carleton University (Ottawa) funded by an Ontario Graduate Scholarship. She is currently pursuing her PhD in interdisciplinary research in music (University of Ottawa) where she is exploring the relationship between music performance curriculum in post-secondary institutions and the careers of musicians, funded by an Ontario Graduate Scholarship. Jenna's portfolio career comprises research, performance, arts administration, community music healthcare programming, and public speaking. She has spoken at The Walrus Talks and across major radio and television stations bilingually. She has also programmed over 750 events with Ottawa Chamberfest, performed on many prominent stages, and coordinated national research projects. Jenna's interest in music for neurodiverse populations has led to extensive research and performance in healthcare settings. In her spare time, Jenna can be found in nature or learning languages.

Rigler, Jane

Jane Rigler, flutist/composer/improviser/educator, and Deep Listening® facilitator is a dreamer and collaborator. Exploring the complexities of language (i.e., rational, irrational, conscious, subconscious), through sound, voice, gesture, movement, as well as the mysteries of codes and other non-human syntax, Jane Rigler (flute/electronics) investigates the acoustic and electronic phonological musical sounds that emerge from the combination of the unwanted or accidental natural sounds from instruments and resonating objects. Jane thrives at artist residencies like Civitella Ranieri, Montalvo, Ucross, Hambidge, and Harvestworks that promote her cooperative, curious nature. In 2009–10 she received the US-Japan Friendship Creative Artist Fellowship, and she spent most of 2020 in Ireland on a Fulbright Award where she studied Irish (Gaeilge), Sean-nós and the ancient Ogham scripts for a series of new compositions based on listening and research of the stones, ancient trees and landscapes. An Associate Professor at the University of Colorado (UCCS) in the visual and performing arts department, she teaches sound art, intro to computer music, creative music ensemble, flute, composition, improvisation, and humanities courses that integrate listening with various disciplines. She is an affiliate faculty with the Lyda Hill Institute for Human Resilience where she is focusing on expanding her Deep Listening© research and community work.

Roberts, Rachel

Rachel Roberts has navigated both the non-profit performing arts and higher education sectors, having held unique positions in both. In 2018, Rachel was named Associate Professor of Music Leadership and Graduate Degree Program Director within Eastman School of Music's Institute for Music Leadership. As of June 1, 2021, her role expands to also include serving as the 3rd Director of the Institute for Music Leadership. Prior to this faculty role, Rachel was appointed as the first Director of the Entrepreneurial Musicianship Department at New England Conservatory. She was charged with designing and leading a major new initiative to equip young musicians with key extra-musical skills to support their artistic careers. Rachel holds a master's degree in education from the Harvard Graduate School of Education. As a student of their Special Studies Program, she designed coursework to focus on leadership and organizational development, specifically to investigate the best practices for designing learning communities. Rachel is currently pursuing her doctorate in education from the Warner School of Education at the University of Rochester, with a focus in higher education leadership. Rachel was also an active participant in Boston Mayor Marty Walsh's initiative to eliminate the gender wage gap. While there, she volunteered to lead 32 AAUW salary negotiation workshops, educating over 850 women throughout Boston. In her spare time, Rachel enjoys teaching women's self-defense courses, training in Gracie Jiu Jitsu, cooking vegan recipes, and taking her Cocker Spaniel named Cocoa on therapy dog visits throughout the greater Rochester community.

Rodriguez, Rafael

Rafael Rodriguez is orchestra and jazz band conductor and teaches music theory at Augsburg University. He holds a DMA in Orchestral Conducting from University of Colorado. Dr. Rodriguez received graduate degrees in both Instrumental Conducting (M.M.) and in Music Education (M.Ed.) from universities in southern California and is a graduate of the United States Naval Academy. Born in Mexico, citizen of the USA, and resident of Costa Rica, he has conducted professional bands and orchestras internationally. He is the second prize winner at the Black Sea Conducting Competition in 2012, and debuted in Europe with the Romanian National Opera Orchestra in Constanța in September 2013, returning to conduct in 2014. Rodriguez was selected as 2015 Conducting Fellow with the National Symphony Orchestra of Costa Rica, and collaborates as a guest conductor with the National Bands of Costa Rica on a regular basis. He debuted as a professional band conductor with the premiere Banda Nacional de San José in 2007. Rodriguez he has served as guest conductor and clinician for "FestiBandas," hosted by the Peruvian Association of Symphonic Band and Ensemble Directors (ASPEB) where he led the Air Force Band of Peru in concert with the British-Peruvian Cultural Center Youth Orchestra. His work as a conductor and master teacher has taken him to Romania, Bulgaria, Mexico, Honduras, Colombia, Peru, Bolivia, Brazil, Costa Rica, and the USA. Notable performances have included sold-out shows at the Teatro Nacional de Costa Rica, Sala Nezahualcōyotl in Mexico City, and the Gran Teatro Nacional in Lima.

Romero, Brenda M.

Brenda M. Romero, professor emerita and founding coordinator of ethnomusicology at the University of Colorado Boulder, holds a PhD in Ethnomusicology (University of California, Los Angeles) and BMus and MMus in Music Theory and Composition (University of New Mexico). She currently serves as the College Music Society Board Member for Ethnomusicology (2020–2022). She studies and performs New Mexican Indita ballads, completing a solo CD on historical New Mexican folk songs: *Canciones de mis patrias: Songs of My Homelands, Early New Mexican Folk Songs* (2008), and *café y atole* (2022) with her duet partner, New Mexican musician-scholar David F. García. She played Matachines violin for the Pueblo of Jemez between 1989–98 and is completing a monograph, *Matachines Transfronterizos, Warriors for Peace at the Borderlands* (University of Illinois Press, forthcoming) on the *danza* traditions in transcultural contexts. She conducted fieldwork in Mexico as Fulbright García-Robles Scholar (2000–01) and as Fulbright Colombia Scholar (Spring 2011) and taught the first musicology course at the Pontificia Universidad Javeriana, Bogotá. She was Program Chair for the CMS International Meeting in Costa Rica (2003); for the CMS Annual Meeting in Santa Fe, New Mexico (2016); and for the Society for Ethnomusicology Annual Meeting in Mexico City (2009). She coedited

Dancing across Borders: Danzas y bailes mexicanos (University of Illinois Press, 2009) and is originator and co-editor of the anthology, *At the Crossroads of Music and Social Justice* (Indiana Press, forthcoming). She has collaborated ten years with ethnochoreologists at the Benemérita Universidad Autónoma de Puebla, Mexico.

Rosenboom, Daniel

Dan Rosenboom (b. May 7, 1982) is an internationally recognized trumpet player, composer, and producer. He is known as a prolific member of the Los Angeles creative music scene, having released more than 25 albums of original music as a solo artist and bandleader and has supported over 60 artists across nearly 90 releases on his label, Orenda Records. Rosenboom frequently performs in Hollywood Studios for major film and television soundtracks, highlighted by the latest Star Wars trilogy, with such notable composers as John Williams, Danny Elfman, James Newton Howard, Alan Silvestri, and Alexandre Desplat. He has also performed often with such elite ensembles as the LA Philharmonic, the LA Chamber Orchestra, and the LA Opera. His own music eschews genre distinctions and draws from such disparate influences as jazz and Black American music, metal and experimental rock, contemporary classical music, folk music from around the globe, and a broad range of progressive music from the avant-garde. He holds degrees from Eastman School of Music, CalArts, and UCLA. Rosenboom is an advocate for progressive music education. He currently teaches at UCLA and Pasadena City College, and his own pedagogy book, *The Boom Method: Universal Fundamentals for Trumpet and Other Instruments, Vol. 1*, was published by Balquidder Music in 2019. His writing has also been published in John Zorn's *Arcana IX: Musicians on Music on Tzadik*. Dan Rosenboom is proud to be an endorsing artist for Yamaha Trumpets, Bob Reeves Brass Mouthpieces, AEA Microphones, Horn FX, and Kirlin Cables.

Rowan, Denise

see Millennium Musicae Trio

Rudoff, Mark

Mark Rudoff (BM, MM Juilliard; JD Saskatchewan) is cello professor at Ohio State University and Music Director of the Cincinnati Community Orchestra. He performs as a member of Janus String Quartet and Galileo Trio, and has served on the faculty at festivals including Interlochen Summer School of the Arts and Music from Salem. Mark is recipient of the OSU College of Arts and Sciences Ratner Distinguished Teaching Award in Arts and Humanities.

Sadler, Shannon Wettstein

Pianist Shannon Wettstein Sadler programs concerts exploring themes ranging from insomnia to insects, from gardening to “cancel culture.” She has performed solo and chamber concerts at New York’s Lincoln Center, Hong Kong’s City Hall, the Royal Conservatory of Madrid, and the Monteverde Institute in the cloud forest of Costa Rica. *The New York Times*’ Steve Smith described her playing as “full of subtleties no recording could catch...a reminder of why we attend concerts.” Dr. Sadler has premiered more than 400 works, including pieces by Chinari Ung, Frederic Rzewski, Julia Wolfe, and Jeffrey Mumford. When asked why she makes music, Shannon says, “I love bringing audiences with me into unknown territory, where we can discover new possibilities.” In recognition for her commissioning and recording work, and her research and performance of underrepresented works by women and Latin American composers, Shannon has given performances in eight countries and 31 states, and received awards from the National Endowment for the Arts, American Composers Forum, and Chamber Music America. She holds degrees from Kansas University, New England Conservatory, and the University of California San Diego. Dr. Sadler is a professor of piano at St. Cloud State University and regularly performs contemporary classical chamber music as half of the Calliope flute and piano duo. Learn more about her 19 commercial recordings, including Grammy-nominated recordings of works by Chinari Ung at www.shannonwettstein.com.

Sakamoto, Minato

Minato Sakamoto is a Japanese composer, pianist, and improviser from Osaka. Ranging from classical concert music to electronic music with heavy uses of computational technologies, his compositions practice the unserious seriously, fuse spontaneous and organic qualities, and demonstrate a clear connection to the past. His works have been featured across the United States, East Asia, and Europe in both traditional concert settings and internationally acclaimed conferences. Minato is currently studying towards his Ph.D. in composition at Duke University, where he is also completing the graduate certificate in information science + studies. He previously studied at Amherst College and graduated summa cum laude in 2018. Minato served as a 2020-2021 guest artist at Boston New Music Initiative. Minato is a Japanese chess lover and an Accredited Meteorologist of Japan Meteorological Agency. As a railway addict, Minato constantly wastes his time to explore unique railways in the world. minatosakamoto.com

Sanchez, Rey

An educator, scholar, producer, songwriter and guitarist, Rey is also the Associate Dean for Strategic Initiatives and Innovation and a Professor of Music Business and Entertainment Industries at the FROST School of Music at the University of Miami. This multifaceted educator and musician is Director of the Bruce Hornsby Creative American Music Program, and has been responsible for expanding the educational opportunities offered by the FROST School of Music overall. Rey also serves as Director of the Bruce Hornsby Creative American Music Program, an innovative performing and songwriting program curriculum developed with Frost School alumnus Bruce Hornsby to incorporate both American roots music and contemporary composition. He was instrumental in establishing the first-of-a-kind joint JD/MM and MA degrees in music business & entertainment industries and arts presenting & live entertainment management in cooperation with the University of Miami School of Law. He also spearheaded the development and launch of the online extension of the FROST School of Music – FROST Online– allowing students to take advantage of the aforementioned Master’s programs from the comfort of their computers. The author of numerous educational guitar books published by FJH Music Publishing, Dean Sanchez is a voting member of the Recording Academy, a former President of the Music and Entertainment Industry Educators Association (MEIEA), and a current and founding member of the Board of Directors of the Association for Popular Music Education (APME). A specialist in international music copyright, he holds degrees in music theory/composition and studio writing/production.

Schultz, Diane Boyd

see Vuorovesi Trio

Schumann, Sonya

Dr Sonya Schumann is an expressive and imaginative pianist, both in solo and collaborative performance. She has performed with orchestras across North America, and has toured throughout the US, Canada, Europe, and Australia. She has appeared as a guest lecturer and masterclass presenter at several festivals and colleges, including Keys Fest, Music Teachers National Association, the Cornish-American Song Institute, Red Rocks Music Festival, and the Gilmore. Deeply involved in a multitude of aspects within the artistic community, she also serves as a faculty founder of Keys to Inclusion, a cross-collegiate initiative to expand the standard piano repertoire, elevating works of marginalized composers. Sonya is also internationally recognized for her involvement as a founding member of Piano Theatre, an artist group formed to engage audiences with innovative combinations of classical music, theatre, literature, art, and technology. As champions of equity in the arts, she and her sister, Elizabeth, perform as the Schumann Duo, promoting classical music for children in areas where arts programs and funding have been cut or limited. Her publications as an editor, compiler, and producer can be found under publishers such as Hal Leonard, Schirmer, and Schott Music. Dr Schumann holds her masters and doctorate from the University of Michigan. She currently teaches at San Diego State University, where she also serves as Piano Coordinator within the Community Music School.

Scott/Garrison Duo with Roger McVey

The Scott/Garrison Duo, clarinetist Shannon Scott and flutist Leonard Garrison, has performed together since 1988, with a long commitment to contemporary American music. They have been featured at many national and regional conferences of the National Flute Association, The College Music Society, and National Association of College Wind and Percussion Instructors. The duo won grants from the University of Idaho, Washington State University, the Brannen-Cooper Fund, and the Oklahoma State Arts Council. See scottgarrisonduo.com.

Shannon Scott is Associate Professor of Clarinet and History of Music at Washington State University and Principal Clarinet of the Walla Walla Symphony and the Eastern Music Festival. Leonard Garrison is University Distinguished Professor of Flute and Associate Director of the Lionel Hampton School of Music at the University of Idaho, flutist in the Northwest Wind Quintet, Principal Flute of the Walla Walla Symphony, and has served as Program Chair, President, Treasurer, and Secretary of the National Flute Association. Roger McVey is Associate Professor of Piano at the Lionel Hampton School of Music at the University of Idaho. He was a top prizewinner in the International Beethoven Competition (U.S.A.) and is a passionate advocate for contemporary music, having commissioned or premiered works by Libby Larsen, Marc Mellits, Fang Man, and many others. See rogermcvey.com. John David Earnest has written extensively for orchestra, chamber ensemble, chorus, solo voice, concert band, opera, and film. Faculty at Whitman College in Walla Walla, WA, he is Composer-in-Residence and teaches composition.

Scott, Shannon

see Scott/Garrison Duo with Roger McVey

Sebba, Rosângela Yazbec

see Millennia Musicae Trio

Shafer, Seth

Seth Shafer is a composer and researcher whose work hybridizes technology, new media, and art/science, with a specific focus on real-time notation, interactive music, and algorithmic art. Recent performances include the 2021 Edinburgh Fringe Festival, 2021 International Computer Music Conference (Santiago, Chile), 2021 New York City Electroacoustic Music Festival, 2021 Conference on Technologies for Music Notation and Representation (Hamburg, Germany), 2021 SEAMUS Conference (Virginia), 2020 International Society for Music Information Retrieval Conference (Montreal), 2019 Omaha Under the Radar Festival, Stonewall at 50 at La Mama (NY), 2018 Sound and Music Computing Conference (Limassol, Cyprus), and the 2015 Shanghai Conservatory Electronic Music Week (China). His sound installations have been shown at Kaneko (Omaha), the Perot Museum of Nature and Science (Dallas), Long Beach Museum of Art's Pacific Standard Time Exhibit, and the Long Beach Soundwalk. Seth is Assistant Professor of Music Technology at the University of Nebraska at Omaha and he holds degrees from the University of North Texas and California State University, Long Beach.

As a performer, Seth plays live electronics and tuba, founded and directed several experimental technology-centric ensembles, and played in popular acts including a performance on the Grammy-winning Vampire Weekend album *Modern Vampires of the City*.

Shansky, Carol

see Synergy 78

Sheffield, Eric

Eric Sheffield is a musician and maker interested in physics-based modeling, networked performance, and popular music. He has served as the tech director for the Electroacoustic Barn Dance and has performed and presented work internationally at several conferences and festivals, including NowNet Arts, NYCEMF, Root Signals, SEAMUS, NIME, and EMM. Eric is a founding member of the group Bell Monks, which has several self-produced releases available on clang (clang.cl). He currently teaches as Visiting Assistant Professor in both the Music and Emerging Technology in Business & Design departments at Miami University. Eric holds an MA in media arts (performing arts technology) from the University of Michigan and a PhD in music (experimental music and digital media) from Louisiana State University. More information about Eric's music and research can be found at: <https://ericssheffield.net>

Sherr, Laurence

Laurence Sherr is Composer-in-Residence and Professor of Music at Kennesaw State University in Atlanta. Honors and awards include top prizes in the Delius Composition Contest and the Association for the Promotion of New Music competition. International performances of his concert works have been given in France, Austria, Holland, Switzerland, Turkey, Finland, Japan, Russia, and Canada. U.S. performances have been produced in New York, Los Angeles, Philadelphia, San Francisco, San Diego, Dallas, Austin, Cleveland, Minneapolis, Milwaukee, and Honolulu. Fellowship awards include those from the MacDowell Colony, Virginia Center for the Creative Arts, Seaside Institute, and American Dance Festival. CDs released in Europe and the U.S. include his compositions. Studies that examine his contributions include the Florida State University doctoral treatise *Laurence Sherr: Chamber Music for Flute*.

Dr. Sherr is recognized for his interconnected work on music related to the Holocaust—he is active as a composer of remembrance music, researcher, lecturer, producer of remembrance events, and educator. He has presented this work in the Czech Republic, Germany, Poland, England, Norway, San Marino, Israel, Australia, New Zealand, and across North America. His Music of Resistance and Survival Project features his cello sonata, and two compositions utilize poetry by Holocaust survivor Nelly Sachs. His concert and educational activities in Germany, produced in collaboration with the children of the generation who persecuted his mother's family, led to reconciliation and healing. He developed the global-citizenship course Music and the Holocaust. Through all this work, his purpose is to foster greater understanding and tolerance.

<https://facultyweb.kennesaw.edu/lsherr/index.php>

Shiao, Simon

Dr. Simon Shiao is a versatile performer who holds the distinction of having performed at Carnegie Hall in three different capacities, as a recitalist and with both string quartet and orchestra. Dr. Shiao has appeared around the world in concert, as well as on broadcasts of CNN's Science and Technology program and on Public Radio's Live on WGBH Radio. Highlights of his performances include concerts at the Museum of Oceanography in Monte Carlo, the U.S. Embassy in Vienna, the Isabella Stuart Gardner Museum in Boston, and as soloist with the New World Symphony in Miami. He has also appeared at the Banff Centre for the Arts in Canada, A Winter Festival in Jerusalem, and the Heidelberg Schloss Festspiele in Germany. As co-concertmaster of the New World Symphony, Dr. Shiao led that orchestra at Davies Symphony Hall in San Francisco under the direction of Michael Tilson Thomas and John Adams. Dr. Shiao currently performs with the Jacksonville Symphony Orchestra and with the Grand Teton Music Festival Orchestra in Wyoming. At the University of North Florida, he teaches violin and is the Director of Orchestral Studies. He has presented lecture-recitals and master classes at numerous universities and conservatories in the Great Britain, Austria, Belize, Japan, Taiwan, China, and in the U.S. Dr. Shiao holds a Bachelor of Music degree from the Manhattan School of Music and Master and Doctor of Musical Arts degrees from the State University of New York at Stony Brook.

Snodgrass, Jennifer Sterling

Jennifer Snodgrass is the academic director and a professor of music theory in the School of Music at Lipscomb University. Prior to the appointment at Lipscomb, Snodgrass was a professor of music theory at Appalachian State University. Snodgrass has received several awards in relation to excellence in undergraduate education, including the UNC Board of Governors Excellence in Teaching Award and the SGA Outstanding Professor Award. She was also named an official quarter finalist for the Grammy Foundation Music Educator Award. Snodgrass has published research in numerous journals and has three published textbooks, including *Teaching Music Theory: New Voices and Approaches* (Oxford, 2020); *Contemporary Musicianship* (Oxford, 2016, 2021); and *Fundamentals of Music Theory* (Pearson, 2013, 2019). Snodgrass is the past editor for the *Journal of Music Theory Pedagogy* and the Assistant Director of the Gail Boyd de Stwolinski Center for Music Theory Pedagogy.

Solomon, Nanette Kaplan

Nanette Kaplan Solomon, pianist and Professor of Music Emerita from Slippery Rock University, performs frequently as soloist and chamber musician. She has performed at numerous national and international conferences on five continents. Dr. Solomon's involvement with the works of women composers has led to invitations to perform lecture recitals at festivals and conferences throughout the United States. She has been a soloist with orchestras in Connecticut, New Jersey, Massachusetts, as well as featured artist with the Butler (PA), Youngstown and Pittsburgh Symphony Orchestras. Dr. Solomon has also performed at the Phillips Collection and the French Embassy in Washington, D.C., Wigmore Hall in London, the Lincoln Center Library in New York City, and the Mozarteum in Salzburg, Austria. Her four compact discs- *Piano Music of Nikolai Lopatnikoff* (Laurel), *Character Sketches and Sunbursts* (Leonarda) and *Badinage: Piano Music of Mana-Zucca* (Albany) have received critical acclaim. Dr. Solomon received her early training as a scholarship student at the Juilliard School. She received a B.A. degree magna cum laude from Yale College, where she was elected to Phi Beta Kappa, an M.M. from the Yale School of Music and a D.M.A. from Boston University.

Springer, Jeffrey A.

Tenor, Jeffrey Springer, has performed across Europe, Asia, and North America in theaters such as the Chicago Lyric Opera, Florida Grand Opera, Opera Lyra Ottawa, the German National Theater in Mannheim, Netherlands National Touring Opera, and Opéra de Nantes in France among many others. A frequent guest artist with many of the world's leading orchestras, including the San Francisco Symphony, Pittsburgh Symphony, Dallas Symphony, Houston Symphony, The Grand Teton's Music Festival, Philharmonia Hungaria, and Romanian State Symphony. Recently, he performed Beethoven's *Ninth Symphony* in Japan with the Beethoven Orchestra of Bonn, Germany and the tenor solos in Mahler's *Eighth Symphony* with the Bangkok Symphony in Thailand. Jeffrey Springer began his career winning the "José Carreras Prize for the best tenor voice" awarded by the famed tenor himself. The competition led to his European debut replacing Carreras in a televised performance of the Verdi *Requiem* with the Deutsche Oper in Düsseldorf, Germany. Dr. Springer is a recipient of career grants and awards from the Gerda Lissner Foundation and the Wagner Societies of New York and Washington D.C. Having completed his Bachelor's and Master's degrees at the Indiana University School of Music, he recently received his doctorate in voice performance from the Catholic University of America. Newly appointed to the faculty at Florida State University, Dr. Springer maintains an active performing schedule and is a frequent master teacher, adjudicator, and speaker on issues related to voice and opera.

Steele, Chris

Chris Steele is Staff Pianist and Aural Skills Instructor at the University of Alabama at Birmingham. He has held previous positions at the University of North Carolina School of the Arts as Staff Pianist, and at the University of North Carolina at Greensboro as both Lecturer of Music Theory and Ear Training as well as Faculty Fellow for the UNCG Grogan College Music Learning Community. He received his Doctor of Musical Arts in accompanying and chamber music from UNCG where he studied with Andrew Harley and James Douglass, and held assistantships in both accompanying and music theory/ear training. He received two Masters degrees from The Florida State University in piano performance and music theory where he studied with Carolyn Bridger. An active performer, Steele is a member of the UAB Chamber Trio, and has collaborated with members of the Alabama Symphony Orchestra and the Greensboro Symphony Orchestra.

Stephens, Emery

American baritone, music research advocate, and educator, Emery Stephens, enjoys exploring diverse vocal repertoire to expand the canon. He has sung with a number of professional music organizations and has performed works by contemporary American composers, such as *True Witness: A Civil Rights Cantata* by Jodi Goble, and *The Passion of John Brown* by Jesse Ayers. Dr. Stephens is a teaching artist for the “Song of America” workshop through the Hampsong Foundation, and since 2004, he co-founded the “Singing Down the Barriers” project with Caroline Helton from the University of Michigan and their latest publication is a chapter on “African American Art Song” in *So You Want to Sing Spirituals: A Guide for Performers* by Randye Jones. He is an Assistant Professor of Voice at St. Olaf College and mentors students on research topics.

Strovas, Scott M.

Scott M. Strovas, Ph.D., serves as Professor of Musicology at Wayland Baptist University, where he teaches courses in music history, music theory, American music, film music, and jazz. Strovas has published and presented scholarship on a range of subjects including music theory pedagogy, music history pedagogy, film and television music, and jazz history and theory. His work appears in *Engaging Students: Essays in Music Pedagogy*, the Proceedings of the Southwest Chapter of the American Musicological Society, the *Forum* of the College English Association, and the edited collections *Hollywood Heroines: The Most Influential Women in Film History* (ABC-CLIO, 2019), *All Things Emily Dickinson* (ABC-CLIO, 2014), and *Upstairs and Downstairs: The British Historical Costume Drama on TV* (Rowman & Littlefield Publishers, 2014). A trained trumpeter, Strovas is an active performer in jazz venues, community concerts, and church services in Plainview and Lubbock.

Stutes, Ann B.

Ann B. Stutes, Ph.D. serves as Academic Dean of the School of Creative Arts at Wayland Baptist University. As the Shaw Professor of Music, she coordinates the music theory curriculum in addition to her administrative duties. She has served the National Association of Schools of Music on the Commission on Accreditation and currently serves as a visiting evaluator. She is also active in the Texas Association of Music Schools, Texas Music Educators Association, and serves on the board for the Texas Society for Music Theory. Her research interests include undergraduate music pedagogy and developing critical thinking initiatives both in music degree programs and in curricula across the institution. Professor Stutes holds a Doctor of Philosophy in fine arts with an emphasis in music theory from Texas Tech University, a Master of Music in music theory/composition from Northern Illinois University, and a Bachelor of Music in music theory from Southwestern University.

Sugiura, Nariaki

see Duo Cantabile

Sun, Kevin Lee

With “probing seriousness” (*Performing Arts Monterey Bay*) and “a stunningly beautiful palette of colors” (*Peninsula Reviews*), pianist Kevin Lee Sun interprets music old and new. Since winning second prize at the 2011 Waring International Piano Competition, Sun has built and performed a diverse solo repertoire, including works by Hanns Eisler at the Arnold Schönberg Center in Vienna, Janáček at the Banff Centre in Canada, Schubert at Pianofest in the Hamptons, and Hyo-shin Na at the Elbphilharmonie in Hamburg. As a proponent of living composers’ works, Sun has performed pieces by György Kurtág, Hyo-shin Na, Jeffrey Gao, Daniel De Togni, and many others as part of Stanford University’s New Music Ensemble, San Francisco Conservatory of Music’s Composition Department, and Thomas Schultz’s Summer Piano Seminar at Stanford. For his commitment to programming rarely heard and currently relevant music, Sun was named finalist for the 2021 Berlin Prize for Young Artists. Sun’s education has been similarly diverse, with a BAS in biology & classics from Stanford University, a MM in piano from SFCM, and MD studies at Stanford School of Medicine. Through the years, he has studied piano in the studios of Tien Hsieh, Lorna Peters, Sharon Mann, and Thomas Schultz. Now a DMA candidate at the Eastman School of Music, Sun teaches University of Rochester and Eastman undergraduates in applied piano lessons and studies piano with Alexander Kobrin.

Synergy 78

Carol Shansky, flutist, has been a prizewinner of the Concerts Atlantique Competition, the Pearl Amster Concerto Competition, the JCC of Metro NJ Young Artist’s Competition, and Artists International. A particular interest in chamber music has brought her to concert halls at the British Arts Center of Yale University, Carnegie Hall’s Weill Recital Hall, Tanglewood’s Little Theatre, and the Bruno Walter Auditorium at Lincoln Center. Described as “produc[ing] a lovely tone with a large palette of colors” (*NY Concert Review*), Dr. Shansky has performed by peer-reviewed invitation at the conventions of the National Flute Association, The College Music Society, NACWPI, International Duo Symposium, and the International Clarinet Association, among others. A chamber musician and orchestral flutist, Carol plays with Bergen Chamber Artists, Synergy 78, and is principal flute of the Bergen Philharmonic Orchestra. Michelle Kiec, clarinet, Provost and Vice President for Academic Affairs at Oklahoma City University, enjoys a career both on and off the stage. She has performed with the Harrisburg Symphony, Harrisburg Opera, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, National Repertory Orchestra, Aspen Music Festival, and Breckenridge Music Festival. She earned master’s and doctoral degrees in clarinet performance at Peabody Conservatory of Music of The Johns Hopkins University. She holds bachelor’s degrees in saxophone performance and German from the State University of New York at Buffalo.

Takasawa, Manabu

Noted for his “sensitive touch” by *The Washington Post* and for his “beautiful sound with an abundant sense of fantasy” by *Musica Nova* magazine (Japan), pianist Manabu Takasawa is Professor of Music at the University of Rhode Island. His interest in music education has taken him to performances in regional elementary and secondary schools in Rhode Island as well as schools in Japan, Taiwan, Thailand, and Vietnam. He has also served as the director of the Young Artists and Chamber Music Competitions for the Music Teachers National Association Eastern Division. Since making a solo recital debut at The John F. Kennedy Center for the Performing Arts in 1992, Mr. Takasawa has performed in the United States, Europe, and Asia including a recital at the Czech Embassy in Washington, D.C. and a sold-out recital in Tokyo’s Opera City Recital Hall. His concert activities and interviews have been broadcast on WSCL-FM89.5 and WBOC-Channel 16 in Maryland, internationally on Mercury Radio (Poznań, Poland) and on a News 5 evening news broadcast in Belize. He is also the creator of the URI Piano Extravaganza!, a piano festival of concerts and performing events, which brings to campus aspiring young pianists and hobbyists from the Southern New England and the Greater Boston areas every spring.

Taylor, Pauline

Pauline Taylor is a senior Music Education major at the University of Delaware from Amityville, New York. Pauline Taylor enjoys teaching early childhood music at the Music For Young Minds Program through the Community Music School at the University of Delaware. Pauline Taylor also enjoys singing in the University of Delaware Chorale and Schola Cantorum. Outside of the musical realm, she works as a Blue Hen Ambassador Tour Guide at UD and swing dances in her spare time. Pauline Taylor is currently working on completing a senior thesis focusing on the implementation of trauma-informed practices in music education.

Tegart, Sophia

Dr. Sophia Tegart is currently Associate Professor of Flute at Washington State University. She has led a varied and award-winning career as a flutist, musicologist, and clinician. A popular performer, she has been soloist with the Spokane Symphony, the Washington-Idaho Symphony, Chehalem Symphony Orchestra, and the Kansas City Civic Orchestra. As a Yamaha Performing Artist, Tegart has performed throughout the United States, Europe, and Asia. Tegart has performed at the National Flute Association Conventions, the Florida Flute Association Convention, The College Music Society conferences, China ASEAN Music Week, International Conference on Women's Work in Music in Bangor, Wales, and the Thailand International Composition Festival. Currently, Tegart is flutist in the Pan Pacific Ensemble, a wind quintet dedicated to the advancement of music by Asian and Asian-American composers. The Pan Pacific Ensemble has released two albums through Albany Records, one of which, *Feng*, was labeled one of 2019's "Top Ten Albums of the Year" by the *Daffodil Perspective*. The Pan Pacific Ensemble was the winner of the 2022 American Prize for Professional Chamber Music. Tegart's flute and piano duo with pianist Michael Seregow released their album of works by women composers, *Palouse Songbook*, through Centaur Records in September 2020. Dr. Tegart's research interests include musical ekphrasis, women in music, and madness in music. She holds a DMA in flute performance from the University of Missouri Kansas City and an MM in performance and MA in music history from the University of Oregon.

Templeton, Karisa L.

Soprano Karisa L. Templeton is an active performer of opera and art song enthusiast. Although a native Ohioan, she moved to Fargo in 2020 to join the voice faculty at North Dakota State University (NDSU) where she teaches voice, pedagogy, and vocal literature. She previously taught at Wabash College, The University of Evansville, and Beijing National Day School. As an educator, Karisa has a strong enthusiasm for the anatomy and physiology of the voice, historical and modern theories of teaching singing, and unearthing diverse vocal repertoire. Currently, her two primary research interests are (1) the justifications and paths for the implementation of expanded undergraduate voice pedagogy curricula for young voice music educators and performers, and (2) increasing the accessibility of song repertoire by historically underrepresented composers. Karisa performed most recently with Fargo-Moorhead Opera's summer opera series and in recital at NDSU. She has previously sung leading and supporting roles with Opera on the Avalon, The Princeton Opera Festival, New Voices Opera, Reimagining Opera for Kids, and the Beijing Festival Chorus. Her stage credits include Helena in *A Midsummer Night's Dream* (Britten), Cleopatra in *Giulio Cesare* (Handel), Donna Elvira in *Don Giovanni* (Mozart), Sifare in *Mitridate* (Mozart), Queen in *The True Story of Cinderella* (Martin), Dido in *Dido and Aeneas* (Purcell), and Laurie in *The Tender Land* (Copland). Karisa earned a B.M. in vocal music education from Cedarville University, an M.M in voice performance & pedagogy from Westminster Choir College, and a D.M. in voice from Indiana University.

Thies, Tamara T.

Tamara Thies, PhD is the Director of Music Education for the Bob Cole Conservatory of Music and Coordinator of Music Education for the Single Subject Credential Program in the College of Education at California State University, Long Beach. She teaches core music education coursework to undergraduate and graduate music educators as well as guides students through the post baccalaureate credential program. Her creative and research interests focus on music education at the intersection of innovation, technology, and cultural relevancy.

Thomas, Michael

Michael L. Thomas is an Assistant Professor of Philosophy and the Coordinator of the Africana Studies Minor at Susquehanna University. He is currently on leave as a Alexander von Humboldt Foundation Research Fellow at the JFK Institute for North American Studies at the Freie Universität Berlin. His current work explores the aesthetics of race through the lives and work of W.E.B. Du Bois, James Baldwin, and Audre Lorde and their relationship to contemporary work in Black Aesthetics and the Africana Philosophy.

Trantham, Gene S.

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

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

Trantham has served as the CMS Board Member At Large (2019–2021), as Great Lakes chapter vice-president (2004–2006) and as chapter president (2006–2009). He has also been a member of the 2010 & 2016 CMS national program committees, the Committee on Community Engagement, and the CMS Membership Committee. Currently, he is co-chair of the CMS Student Advisory Council.

Trimble, Brian

Dr. Brian Trimble joined CSULB in 2018 as Assistant Professor of Art Education. He is currently program head of the Art Education program and graduate program advisor. He has previous experience as a high school art teacher and as a museum educator and administrator. He holds a BFA in Ceramics, an MA in Art Education and an Ed.D. in Educational Leadership. His current research is focused on student development, student success, and access and equity in higher education. He is interested in transformative learning approaches that engage students both in and out of the classroom. His most current research explores high impact teaching practices (HIPS) with college students.

Tryon, Andrew

BIO PENDING

Tsai, I-Hsuan Olivia

see Yang and Olivia

Van Klompenberg, Martin Joseph

Originally from Holland, Michigan, Martin J. Van Klompenberg has been a bassoonist with the United States Army Bands since 2013. Currently, he performs with the 101st Airborne Division “Air Assault” Band out of Fort Campbell, Kentucky. He previously performed with 323rd Army Band “Fort Sam’s Own,” at Fort Sam Houston, Texas, the 282nd Army Band at Fort Jackson, South Carolina, and the United States Air Force Band of the West. Prior to joining the ranks of military musicians, he attended the University of Arizona, where he obtained the Doctorate of Musical Arts degree, studying with William Dietz. He also earned degrees from Arizona State University and Western Michigan University, studying with Albie Micklich and Wendy Rose, respectively. A proponent of new music, Martin is active in commissioning projects for new works for bassoon, working with composers such as Jamie Leigh Sampson, Dylan Findley, Rob McClure, and Brian Bunker. In 2021, he will premiere “As You Speak” for alto flute and bassoon by Malaysian composer, Shao Fern Teo, along with flutist Danielle Breisach. When not playing bassoon, Martin enjoys spending time with his wife, Abbie, an elementary music teacher, and his two rescue dogs, Sirius and Luna, and supporting the Chicago Cubs.

Vaughn, Beverly

Beverly Vaughn, Professor of Music and Vocal/Choral Program Coordinator, is a mezzo soprano, known for her velvety tone. She is a native of Columbus, Ohio and a graduate of La Sierra University in Riverside, California with a Bachelor of Arts degree in Spanish. Following graduation from La Sierra University, she completed both her Master of Music degree and Doctor of Music degree—both in voice performance—at The Ohio State University. Prior to joining the Stockton music faculty in 1982, Beverly Vaughn made her operatic debut in as the Strawberry Woman in Gershwin’s *Porgy and Bess* with the Graz (Austria) Opera followed by her debut as Nicklaus in Hoffman’s *Erzählungen (The Tales of Hoffman)* with the Vienna Volksoper. She frequently appears in concerts and recitals, as a featured guest on local and international radio, and television and online programs. Additionally, Beverly has published a book chapter, articles, and reviews. She has presented vocal and choral workshops in singing technique and on topics such as “The Religious Music Traditions of African Americans” for choirs, universities, colleges, symposia, international conferences, and community organizations throughout the world. These workshops have been given in countries which include New Zealand, Israel, China, Jamaica, Austria, Grenada, Antigua, Greece, Spain, Malawi, Zimbabwe, Tanzania, Nigeria, Kenya, Brazil, Zanzibar, Australia, Canada, as well as throughout the United States. Since coming to Stockton she has won over 30 major awards and citations for her teaching, campus involvement, and community outreach.

Villarreal, Paulina

Mexican mezzo-soprano Paulina Villarreal is a prominent recitalist, cabaret, operatic, and musical theater singer around the United States and Mexico. A graduate of the Cincinnati College-Conservatory of Music, Dr. Villarreal has been a soloist and resident artist in important companies and orchestras around the United States like Opera Saratoga, Cincinnati Opera, Opera Fusion: New Works, the Tanglewood Music Center, the Boston Pops (Boston, MA), Opera Memphis, Opera Steamboat, Princeton Symphony Orchestra, Cincinnati Symphony Orchestra, Kentucky Symphony Orchestra, Appalachian Symphony Orchestra, and the Decatur Millikin Symphony Orchestra. Trained as a classical vocalist, Villarreal is now additionally in demand for her singing versatility in musical theater, and commercial music genres. In the entrepreneurship and administrative world, Dr. Villarreal is the founder and artistic director of the annual concert series Cantos para Hermanar al Mundo (Songs to Unite the world) devoted to the promotion of classical vocal genres hosted in Northern Mexico. She currently holds the rank of Assistant Professor of Voice at the University of Memphis Rudi E. Scheidt School of Music and serves as the Young Singer Program Director at the Hawaii Performing Arts Festival, a prestigious summer training program in the United States.

Vossler, Jake

An incendiary, virtuosic and visceral performer; Jake Vossler has forged a unique voice and approach to the guitar by combining elements from metal and jazz and applying extended techniques. He is a founding member of the metal/jazz quartet Burning Ghosts, one of the most acclaimed bands in the LA experimental music scene. Burning Ghosts have performed in international festivals such as Angel City Jazz (LA), Jazz Em Agosto (Portugal) and Jazz Saalfelden (Austria). Jake is also a founding member of the gypsy/jazz/rock band PLOTZ! Their CD *Extraordinary Renditions* was the winner of “Best Instrumental CD” and “Best Instrumental Song” (“Splash,” by Daniel Rosenboom) from the MAVRIC Awards in Ventura County and “Best International Instrumental CD” from *Toronto Exclusive Magazine’s* Music Awards. Jake has performed/appeared on records with: Miroslav Tadic, Vinny Golia, Swapan Chadiuri, Gary Novak, David Rosenboom, Gene Coye, Jerry Watts Jr., Gavin Templeton, Tom Fowler, Tim Lefebvre, Vinny Coliauta, Brian Walsh, Austin Wrinkle, Tina Raymond, Jeff Babko, Gerald Wilson, Maria Schneider, Dave Binney, single wing turquoise bird, Jimmy Johnson, and countless others. Jake has studied under some of the most brilliant minds in music. He has studied the music of North India with Pandit Dr. Rajeev Taranath and the illustrious Aashish Khan. Under the mentorship of virtuoso guitarist Miroslav Tadic he has studied the folk music of eastern Europe. Jake has also studied improvisation under woodwind wizard Vinny Golia, and harpist Susan Allen. EDUCATION: California Institute of the Arts BFA (2004) MFA (2008).

Vuorovesi Trio, The

Formed in 2018, the Vuorovesi Trio (Finnish for “tide”) has quickly become one of the leading woodwind trios of the combination of flute, oboe, and clarinet. Comprised of University of Alabama School of Music faculty members Diane Boyd Schultz, Mary Lindsey Bailey, Osiris J. Molina, the trio specializes in the unique repertoire for that combination and has already garnered significant critical acclaim. Their recent performances include a special concert at the historic Cervantes Hall in Havana, Cuba, and as featured performers at the most recent International Double Reed Society Conference, National Flute Association Convention, and the International Clarinet Association ClarinetFest. Their first album is set for release in 2022 on the Blue Griffin label.

Waldon, Eric

Eric Waldon, Ph.D., MT-BC is Associate Professor and Program Director of Music Therapy at University of the Pacific, California. A Board-Certified Music Therapist, he also holds a license to practice psychology in California. His scholarly interests include clinical assessment, measurement, and research-related activity among music therapists. He has served on the editorial board for *Music Therapy Perspectives* and *Journal of Music Therapy* and recently authored the AMTA text, *The Music Therapy Assessment Manual: A Guide to Data-Based Decision Making*.

Walker, Tammie

Dr. Tammie Walker, Director of the School of Music and Professor of Piano, is a graduate of the University of Illinois at Urbana-Champaign, where she earned the Master of Music and Doctor of Musical Arts degrees as a student of Ian Hobson. She became the Director and joined the UI School of Music faculty in July 2019. A Wisconsin native, Dr. Walker's early training was with Frances Karp (Madison, WI) and Penelope Cecchini (UW-Eau Claire, Bachelor of Music). An active solo and collaborative pianist, Dr. Walker has performed in hundreds of concerts throughout the continental U.S., Hawaii, western Europe, and South Korea. Dr. Walker was recently selected for the College Music Society's Presidential Task Force on Leading Change and is currently working on flute/piano arrangements of pieces by women composers which will be published and recorded/premiered by 2023. Walker is an active clinician, lecture-recitalist and masterclass teacher, including presentations at regional and national conferences and several virtual international invitations. She held various leadership roles with the Music Teachers National Association competitions at the state and regional level for 15 years. Dr. Walker was previously on the faculty at Western Illinois University for 21 years (1998–2019), serving as Director of the School of Music her final four years. A committed teacher and the recipient of the

2012 College of Fine Arts and Communication Outstanding Teacher Award, Walker's students have been finalists in several competitions (including MTNA) and have been accepted to summer programs throughout the United States and Germany.

Walsh, Michael

see MiamiClarinet

Walzer, Daniel

Daniel Walzer is an Assistant Professor of Music and Arts Technology at Indiana University-Purdue University Indianapolis (IUPUI). Originally trained as a percussionist, Walzer maintains an active career as a composer, performer, and audio production specialist. Walzer's research and writings on music technology appear in *Leonardo Music Journal*, *Journal of Music, Technology & Education*, *Music Educators Journal*, and in numerous edited collections. He is the co-editor of *Audio Education: Theory, Culture, and Practice* (w/ Dr. Mariana Lopez) on Focal Press.

Wang, Sean

Sean Wang is a violinist, conductor, and music historian. His repertoire ranges from Baroque music (on period instruments) to contemporary compositions. The American Record Guide has called him "a brilliant violinist" whose "quality [of] playing is exceedingly high," while Fanfare Magazine has remarked on his "formidable technique." Having performed extensively in North America, East Asia, and Europe, he currently teaches at University of Toronto as an Assistant Professor of Music and serves as the director of Academics at GGS at The Royal Conservatory. He has worked as Violinist-in Residence with the Guild of Composers in New York City, concertmaster with Grammy-nominated early music group Ars Lyrica Houston, Interim Director of Bach Society Houston, and Founder/Director of New York Intercultural Music Society, which performs and commissions music with Western and non-Western elements. On the podium, he has led orchestras of the Juilliard School, Longy School, and Stanford University in performances of standard symphonic works as well as full-length operas. As a musicologist, he has published book reviews, presented papers at international conferences, and served as a music critic. His recent recordings include a 4-disc, first complete set of Johann Jakob Walther's monumental Hortulus Chelicus (1688) on Baroque violin, an album of music for violin, clarinet, and piano with Trio Solari (Centaur Records), and the first complete recording of Alessandro Marcello's 12 Violin Sonatas (forthcoming). His principal teachers have included Rafael Druian (violin), Otto-Werner Mueller (conducting), and Jacques-Louis Monod (theory). He holds degrees from the Curtis Institute of Music (BM, violin), Juilliard School (MM, orchestral conducting), and Stanford University (Joint PhD, musicology and humanities).

Webster, Peter

Peter Webster is a Scholar-in-Residence at the Thornton School of Music at the University of Southern California, Los Angeles. He was the John Beattie Professor of Music Education and Technology at the Bienen School of Music at Northwestern University in Evanston, Illinois, where he taught for 25 years prior to his position at USC. He is an emeritus professor at Northwestern. During his career in higher education, Webster has served as an administrator, teacher, and doctoral dissertation advisor. Webster has published 4 books and over 100 articles and chapters in numerous professional publications in and outside of music education. He is an editorial board member for several national and international journals and has served as an editor for several projects. Among his writings are many chapters for the many Oxford University Press handbooks in music teaching and learning. Webster has served as the editor for *Contributions to Music Education, College Music Society Symposium: "Instructional Technologies and Methodologies"* (ITAM) section, and the music content editor of *International Journal of Education and the Arts* (IJEA). He has taught in adjunct positions for the doctoral program at the School of Music, University of North Carolina, Greensboro and currently teaches courses at the School of Music, University of Florida at Gainesville. Webster holds degrees in music education

from the University of Southern Maine (BS) and the Eastman School of Music at the University of Rochester (MM, PhD). He has taught in the public schools of Maine, Massachusetts, and New York.

Williams, David B.

David Williams is Emeritus Professor of Music and Arts Technology at Illinois State University. Dr. Williams founded one of the first nationally recognized integrated arts technology programs (now the Creative Technologies program). He has enjoyed experimenting with new hardware and software in support of music teaching and learning since designing programmed instruction drills with a tape recording for ear training in the late 1960s, programming an AI simulation for music concept formation on a CDC 6400 mainframe, developing the first DAC card and music composing software for the Apple II computer, designing various multimedia solutions for the Macintosh through and beyond Hypercard, and most recently designing websites for music and other applications. He is currently a consultant on computer and music technology (coach4technology.net), provides leadership for the Music Technology Leadership Academy project (musiccreativity.org), and is active as a composer and instrumentalist in community organizations. He has written extensively in the areas of music education, music psychology, music and arts technology, and instructional development. His recent interest is promoting music technology in support of “the other 80%” of secondary school students who are non-participants in traditional school music ensembles. Williams has a BME degree in instrumental music and a Master of music theory and Composition from Northwestern State University of Louisiana and a PhD in systematic musicology from the University of Washington, Seattle.

Williams, Melanie

see LeBaron Trio, The

Wittgraf, Michael

Michael Wittgraf is an electronic music composer whose recent work explores live manipulation of feedback, interactive improvisation, and time as data. His music has been performed in North America, Europe, Asia, South America, and Australia, and appears on the Ravello, Eroica, New Ariel, and SEAMUS labels. He has awards, commissions, and recognition from ASCAP, Modern Chamber Players, National Symphony Orchestra, Tempus Fugit, Louisiana State University, University of Minnesota, University of North Dakota, Florida State University, PiKappa Lambda, Zeitgeist, Chiara String Quartet, Bush Foundation, North Dakota Council on the Arts, and more. Mike is a multi-instrumentalist, having performed with the Greater Grand Forks Symphony Orchestra on bassoon, in a number of rock-and-roll bands on keyboards, saxophone, and electric bass, and as a solo and collaborative performer on computer. He holds the title of Chester Fritz Distinguished Professor at the University of North Dakota, where his teaching specialties are music technology, composition, theory, and bassoon.

Woolery, Danielle

see MiamiClarinet

Wright-Ivanova, Christina

Dr. Christina Wright-Ivanova, hailed by critics as “a brilliant pianist” (*Wiener Zeitung*, Vienna) and “an ideal partner” (*Huffington Post*), is currently Assistant Professor and Coordinator of Piano at Keene State College. She is on faculty at New England Conservatory’s Summer Institute for Contemporary Performance Practice and has premiered over 125 works by living composers. She has performed solo and collaborative new works throughout the US, and recent international concert performances at the Berlin Art Song Festival, Teatro Sociale in Como, Reaktorhalle (Munich), Humboldt University, École Normale Supérieure Lyon, Joanneumsviertel Museum, Amici della Musica Paisello Concert Hall (Lucera), and Schloss Frohnburg (Salzburg). As a chamber musician, she has been heard in over 25 countries throughout North & South America, UK, Europe, Asia, and Australia, and enjoys frequent performances with musicians from leading orchestras in the US. She collaborates frequently with singers from the Metropolitan Opera, Deutsche Oper

Berlin, and several leading opera houses around the world, and has been the official pianist for the Metropolitan Opera Auditions. With her 'duo au courant' partner, mezzo-soprano Stephanie Weiss, she tours regularly, presenting Art Song with a focus on issues of immigration, social justice and peace. Previous Employment: UMass Amherst; University of Nevada Las Vegas; Dolora Zajick's Institute for Young Dramatic Voices; BU Tanglewood Institute; AIMS (Austria). Artistic Director: 'Winter Concert Series' in Boston (NEMPAC); Recordings: Albany Records, New World Records, ARS Produktion, MSR Classics. Degrees: University of Texas at Austin (DMA), New England Conservatory (MM), University of Victoria, Canada (BM).

www.christinajwright.com

Wu, Jiayue Cecilia

Dr. Jiayue Cecilia Wu is an award-winning scholar, musician, and audio engineer. She has 10 years of diversified work experience in music and media technology companies such as Universal Music Group, EMI Records, and Shazam. She holds a Master of Arts degree in music, science, and technology from Stanford University and a Ph.D. degree in media arts and technology with an emphasis in computer music from the University of California Santa Barbara. Her research focuses on how music technology can augment the healing power of music. Her music has been performed in Asia, the U.S., Canada, Australia, South Africa, Brazil, and Europe. Currently, Dr. Wu is an Assistant Professor at the University of Colorado's College of Arts and Media. She is the chairperson of the Diversity, Equity, & Inclusion Committees at both Audio Engineering Society (AES) and Colorado MahlerFest. She also serves as a voting member of the Recording Academy (Grammy), the Editor-in-Chief of the Society for Electro-Acoustic Music in the US, and the board director-at-large at the International Computer Music Association.

Yang and Olivia

Award-winning duo Yang and Olivia have been the featured recitalists for many concert associations, performing in more than 30 cities across the United States. They are the silver medalist of the Global Music Award, appearing internationally and in the U.S. highlighted by performances at major festivals and venues, such as Ravinia Festival, Kennedy Center, Oficina Music Festival in Brazil, Algarve Music Festival in Portugal and China, among others. Violinist Yang Liu is the first prize winner of the 2021 International Artists Award Competition, China's 5th National Competition, and prize winner of the 12th International Tchaikovsky Competition in Moscow. Olivia is a frequent presenter of MTNA, CMS and other music festivals and conferences, promoting music of Chinese and Taiwanese heritage. They believe music sharing is sharing life and not just a demonstration of technical brilliance and virtuosity. Ultimately, with their performances they want to also communicate their message of faith, love, and joy. In 2018, the duo founded the Yang and Olivia Foundation, advocating diversity, equality, and inclusion through the music of different cultures. Currently they are both faculty members of VanderCook College of Music. Their concerts are managed by Great Lakes Performing Artist Associates www.YangandOlivia.com

Yong, Jackie Kai Zhi

Jackie Yong, a pianist, is a native of Miri, Sarawak, Malaysia. He grew up as a choir boy, sang in children's choir and church choir, and only started taking formal piano lessons when he was 16 years old. He achieved Licentiate and Associate Diploma from Trinity College of London with Distinction in 2014 and 2015. Being a versatile musician, he actively performs as a pianist, improvises hymns at churches, collaborates in chamber music, and accompanies singers and choirs. As a choral conductor, he teaches and conducted numerous church choirs and award-winning school choirs in Malaysia. He is the Gold Award and Best Performance winner in Hong Kong-Asia Open Piano Competition, Second Prize of International Charleston Music Competition, Second Prize and Audience Favorite Award in ASWARA 1st International Piano Competition, University of Tennessee Concerto Competition Finalist, and a recipient of 2017 Yamaha Scholarship in Malaysia. He has presented his paper and performed new music at both The College Music Society's Regional Conference and Music Teacher National Association Collegiate Chapter Symposium. He graduated with a Bachelor of Music from the University of Malaya in Malaysia under the tutelage of Dr. I-Ta Wang, a Master of Music in piano

performance from the University of Tennessee-Knoxville under the tutelage of Dr. Chih-Long Hu, and he is now a doctoral student of Dr. Read Gainsford at the Florida State University.

Yoshihara, Mari

Mari Yoshihara is Professor of American Studies at the University of Hawai‘i at Mānoa, specializing in U.S. cultural history, U.S.-Asian relations, gender studies, literary and cultural studies. She is the author of *Embracing the East: White Women and American Orientalism* (Oxford, 2003), *Musicians from a Different Shore: Asians and Asian Americans in Classical Music* (Temple, 2007), *Dearest Lenny: Letters from Japan and the Making of the World Maestro* (Oxford, 2019). Since 2014, she has served as the editor of *American Quarterly*, the journal of the American Studies Association. Her publications also include a number of books and articles in Japanese, including a book about the Van Cliburn International Piano Competition. She is currently conducting follow-up research to *Musicians from a Different Shore* to trace the issues of race, representation, and Asian Americans in classical music.

Youngblood, Pamela

see O.U.R. Flute Quartet

Zacharella, Alexandra

Alexandra Zacharella is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella is an active low brass/wind ensemble clinician and has presented clinics and masterclasses US and abroad. In 2022, Zacharella was awarded the Excellence to the University, to the Profession and to the Community Faculty Service Award at the University of Arkansas-Fort Smith. In 2018, they were also awarded the Excellence in Research, Scholarship, and Creative Activities Award at the University of Arkansas-Fort Smith. Zacharella has presented at the 65th and 70th Annual Midwest Clinic and has presented over 65 peer-reviewed presentations, papers, performances/recitals, lecture recitals and poster sessions on topics including, trombone and euphonium performance, women in music, conducting and wind band repertoire, brass pedagogy, and music education at the International Conference of College Music Society, National and Regional CMS Conferences throughout the United States, the Music by Women Festival, International Trombone Festivals, International Women’s Brass Conferences, National Association of College Wind and Percussion Instructors Conferences, International Alliance for Music in Women Conference, College Band Directors National Association Southwestern Regional Conferences, South Central Regional Tuba Euphonium Conference, SliderAsia, and several state Music Educator’s Conferences and Arkansas Bandmasters. The UAFS wind ensemble under Dr. Zacharella’s direction, has performed at two South Central-College Music Society Conferences. Zacharella holds a Doctor of Musical Arts from the University of Southern California, Master of Music degree from The University of Michigan and a Bachelor of Music degree from The University of Hartford, The Hartt School.

Zacharias, Leanne

Cellist Leanne Zacharias is an interdisciplinary artist and educator working across genres and geographies. Her unique, immersive works have been presented in museums, art galleries, chimneys, stairwells, rowboats and other unorthodox sites by the Canadian Museum for Human Rights, LandMarks2017, the International Cello Festival of Canada, Austin’s New Music Coop, Winnipeg Design Festival, Iceland’s Nes Residency, Ontario’s Open Ears Festival, the Agassiz Festival and Sound Symposium (NFLD). On faculty at Brandon University, she performs widely, sits on the jury for the Warming Huts Art & Architecture Competition and has lectured at the Parsons School of Design in NYC, the Winnipeg Art Gallery and Banff’s Research In Culture workshop.

Zapata, Oswaldo

Oswaldo Zapata currently holds the position of Assistant Professor of Trumpet and Brass Area Coordinator at The University of Texas at San Antonio. Dr. Zapata previously taught at Texas A&M International University (TAMIU) in Laredo, TX, where he was the Assistant Professor of Music - Trumpet and Director of Mariachi. He is originally from Caldas, Antioquia, Colombia (near Medellín), where he began his musical journey by playing the trumpet in the town band. He has performed with the Laredo Philharmonic Orchestra, Corpus Christi Symphony Orchestra, Mid-Texas Symphony, Piccolo Spoleto Festival Symphony Orchestra, and Orquesta Filarmónica de Bogotá, among others. He has appeared as a soloist with the UTSA Orchestra, TAMIU Symphonic Band, TAMIU Chamber Orchestra, University of South Carolina Symphony Orchestra, and Universidad de Colombia Symphony Orchestra. Additional ensemble experience includes Latin ensembles, brass quintet, brass ensemble, and trumpet ensemble. Dr. Zapata has studied trumpet under Professors David Hickman, James Ackley, Allen Vizzutti, and Fernando Parra. He holds a Bachelor of Music in performance with an emphasis in instrumental pedagogy from the Universidad Nacional de Colombia, a certificate of graduate study in music performance and a Master of Music in trumpet performance from the University of South Carolina, and a Doctorate of Musical Arts (DMA) in trumpet performance from Arizona State University. While at ASU, he was a Graduate Teaching Assistant for both the mariachi program and the trumpet studio. Dr. Zapata lives in San Antonio, TX with his wife, Sarah, and their sons, James and Thomas.

Zingara, James

Dr. James Zingara has performed throughout the United States as well as England, Germany, the Czech Republic, Denmark, China, and Singapore. Currently he serves as Associate Professor of Trumpet at the University of Alabama at Birmingham where his responsibilities include applied trumpet and brass methods, coaching and conducting brass ensembles, performing with the UAB Faculty Brass Quintet and UAB Chamber Trio, and coordinating the annual Trumpet Symposium. Former positions include Associate Professor of Trumpet at Troy University, and principal cornet/trumpet soloist with the US Air Force Heritage of America Band. He has recorded on the Telarc, Zephyr, Capstone, and Mark labels, and his recording of modern works for trumpet entitled *Textures* was released on the Ravello label in 2016. Dr. Zingara currently represents Bach Trumpets as a performing artist/clinician.

END OF BIOGRAPHIES