

BIOGRAPHIES OF PRESENTERS & COMPOSERS

updated 10/23/17

Adler, Ayden

Ayden Adler is Dean of the Depauw University School of Music. In her previous role as dean of the New World Symphony, America's Orchestral Academy, Dr. Adler redesigned the academic program to address 21st-century needs of music students by providing high-level training in audience engagement, community engagement, and digital engagement, musician health and wellness, entrepreneurship, and leadership development. Before working in higher education administration, Dr. Adler served as Executive Director of the Orpheus Chamber Orchestra in New York City. With support from the Mellon Foundation, she expanded the Orpheus Institute, through which Orpheus musicians mentor the next generation of musicians and business leaders in shared leadership, entrepreneurship, and communication. Dr. Adler has also served as Director of Education and Community Partnerships for the Philadelphia Orchestra and as the Atlanta Symphony Orchestra's Director for Learning Development. As an orchestral musician, Dr. Adler performed in many countries under esteemed conductors, including Loren Maazel, Mstislav Rostropovich, and Alan Gilbert.

Alberti, Alexander

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

Alberti currently holds a Bachelors of Music in Music Education from Appalachian State University with a minor in Psychology. At Appalachian State, Alberti participated in the wind ensemble, concert band, Men's Glee Club, symphonic band, marching band, and orchestra, while also serving as a music theory tutor for the entire sequence of theory and aural skills courses.

In his spare time, Alberti composes both choral and instrumental works, judges for the International Competition for Collegiate A Cappella, and participates in the semi-professional a cappella group, Spectrum Vocals.

Alcorn, Allison

BIO PENDING

Appalachian Brass Quintet, The

The Appalachian Brass Quintet is composed of upperclassmen and graduate performance students at Appalachian State University. Members of the group have a variety of performance experiences, including the Johnson City Symphony Orchestra, Brass Band of Appalachia, Marine Corps Band New Orleans, Cave Run Symphony, High Country Jazz Collective, and a number of different staged musicals and church orchestras. All members of the quintet are actively involved in Appalachian State's performance ensembles, research, and teaching. As a group, they have performed around Western North Carolina at a number of public schools and other private venues. The ensemble is dedicated to community engagement and outreach through interactive and accessible performance.

Arreola, Brian

Dr. Brian Arreola, Associate Professor of Voice/Opera Workshop at UNC Charlotte, has been featured with The Minnesota Opera, Opera Carolina, Toledo Opera, American Opera Theater, Opera Theatre of St. Louis, Grachtenfestival (Netherlands) and others. His Riccardo in Iford Opera's (UK) 2015 Ballo was called, "passionate and tortured," by The Fine Times Recorder, and of his 2016 Toledo Opera debut The Blade enthused, "Tenor Brian Arreola created a Romeo whose persona churned from petulant adolescent to ardent lover, and finally impetuous hero. His voice was rich, lyric, and particularly expressive in the final death duet." His opera students have won awards in the National Opera Association's Opera Production Competition: His voice students have won awards in the National Association of Teachers of Singing National Student Auditions, Heafner-Williams Vocal Competition, and Charlotte Opera Guild Auditions.

Atticks, Barry

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

Bacon, Alexis C.

Alexis Bacon is a composer recognized nationally and internationally for her acoustic and electroacoustic music, having won awards such as the IAWM Search for New Music Pauline Oliveros Prize, the Ossia International Composition Prize, and the ASCAP/SEAMUS student composition commission. She has also received grants and awards from the Indiana Arts Council, the Percussive Arts Society, the American Music Center, and ASCAP, and commissions from the duo Due East, the Bro-Fowler Duo, violinist Robert Simonds, and a consortium of ten percussionists headed by Brad Meyer. A Fulbright scholar to France, she studied music composition in Paris with Betsy Jolas before attending graduate school at the University of Michigan, where her composition teachers included William Bolcom, Michael Daugherty, Evan Chambers and Susan Botti. Also skilled as a violist and pianist, she remains active as a performer. She has taught at the University of Michigan, West Texas A&M University, Indiana State University, and the University of Indianapolis, and spends her summers teaching at Interlochen Arts Camp. She is currently Assistant Professor of Music Composition at Michigan State University.

Baker, Vicki

Dr. Vicki D. Baker is Associate Professor of Music and Coordinator of Music Education at Texas Woman's University. She teaches both 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. She received her Ph.D. in Music Education from Texas Tech University, her M.A. in Music Education from Texas Woman's University, and her B.A. from Texas A & M University-Corpus Christi. Prior to entering higher education, Dr. Baker taught elementary and secondary choral music in Texas public schools for 13 years, receiving numerous

teaching awards including three citations in Who's Who Among America's Teachers, as well as being named Most Influential Educator and Teacher of the Year for her school district.

Banks, Christy A.

see Batik Quartet, The.

Barry, Nancy H.

Nancy H. Barry is Professor 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 publications in such journals 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 is a reviewer for *Psychology of Music*. Professor Barry is a frequent presenter at national and international professional conferences. Recent international activities include being selected by the Confucius Institute to visit China as a member of a delegation of educators, and establishing a community-based partnership for AU students and faculty to work in Malawi, Africa. Barry is an active member of professional organizations such as NAFME and The College Music Society and currently serves as National College Music Society Secretary.

Batik Quartet, The

Christy Banks is Associate Professor of Clarinet and Assistant Chair of the Music Department at Millersville University of Pennsylvania. A former member of the Lincoln Symphony and the Nebraska Chamber Players, Banks has performed with the Harrisburg, Lancaster, and Reading Symphonies, Pennsylvania Philharmonic, and Opera Lancaster. Passionate about new music, Banks is a member of Naked Eye Ensemble and the Spatial Forces Duo.

Soo Goh is Assistant Professor of Clarinet at Kutztown University. Previously, he has taught at the University of North Carolina at Pembroke. Goh is the principal clarinetist with the Carolina Philharmonic. He made his Carnegie Hall debut in 2008 with the Carolina Philharmonic under the direction of Maestro David Michael Wolff.

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

Batzner, Jay

Jay C. Batzner (b. 1974) is a composer and zazen practitioner. Jay's music has been performed at new music festivals such as Society for Composers, Inc., College Music Society, Society for Electro-Acoustic Music in the US, and Electronic Music Midwest as well as the National Flute Association, International Horn Society, and North American Saxophone Alliance. His works have received recognition from such organizations as the Bourges festival, the Areon Flutes International Composition Competition, and the London International Film Festival. Jay's

frequent interdisciplinary collaborations with choreographer Heather Trommer-Beardslee has led to several dance pieces presented at venues such as the National Dance Educators Organization, Electroacoustic Barn Dance, and the Regeneration Dance Festival.

Jay is currently on the faculty of Central Michigan University where he teaches composition, theory, and technology courses. He holds degrees in composition and/or theory from the University of Kansas, University of Louisville, and University of Missouri —Kansas City. He reads too many comic books and tries to find time for sewing and other various hobbies. He'd like to get better at chess but never seems to find the time for it.

Jay's music has been recorded by R. Andrew Lee, David Thornton, Meerenai Shim, The Crescent Duo (with Tracy Watson), Alexandra Mascolo-David, Bruce Bonnell, and many others. His works are published by Unsafe Bull Music. [jaybatzner.com]

Bauer, William

Dr. William I. Bauer is Professor, Area Head for Music Education, and Director of the Online Master of Music in Music Education program at the University of Florida. He has published his research and other writings in leading journals, book chapters, and other publications. Bauer's book, "Music Learning Today: Digital Pedagogy for Creating, Performing, and Responding to Music," is available through Oxford University Press. Professor Bauer has presented both research and pedagogical sessions in numerous prominent venues throughout the U. S. and abroad. A former editor of the journal *Contributions to Music Education*, Bauer is currently a member of the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, and *Research Perspectives in Music Education* editorial boards. He was named an Apple Distinguished Educator by Apple, Inc. in 2003 and a Google Certified Teacher by Google in 2008. [<http://www.billbauer.net>]

Beamer, Christine

Christine Beamer is Director of Career Services and Music Entrepreneurship at the College of Music. In her position at MSU, she has created and developed MSU's Running Start music entrepreneurship program, including an annual arts entrepreneurship workshop series with 800+ attendees, a pitch competition for music students, and new music entrepreneurship classes. She also serves as faculty for the Freshman Seminar in music. Her focus on community engagement as a key component of arts entrepreneurship is reflected in her founding and directing the MSU Music in the Garden chamber series and the MSU Ed Engagement Residency Program, which places student chamber groups in public schools in the Lansing metro area. Christine also serves as principal violist of the Midland Symphony, section violist with the Lansing Symphony, violist for the Contempus Initiative, and substitute violist with the Toledo Symphony and Detroit Symphony.

Beavers, Jennifer

Jennifer Beavers received her Ph.D. in Music Theory from the University of Texas at Austin, where she received the Livingston Dissertation Fellowship and an Outstanding Dissertation Award for her work on Maurice Ravel. Her current research investigates the notion of formal transcendence in Ravel's interwar compositions, which she has presented at numerous international and national meetings. Other areas of interest include music pedagogy and multimodal experiences of music through analysis. She is currently Assistant Professor of Music Theory at the University of Texas at San Antonio.

Bell, Adam Patrick

Adam Patrick Bell is an Assistant Professor of Music Education in the School of Creative and Performing Arts at the University of Calgary. He has written peer-reviewed articles (e.g. *Journal of Music, Technology and Education*, *Journal on the Art of Record Production*, *International Journal of Education and the Arts*, *British Journal of Music Education*, and *Action, Criticism, and Theory for Music Education*) and chapters (e.g. *Oxford Handbook of Music Making and Leisure*, *Routledge Companion to Music, Technology, and Education*) on the topics of music technology in music education, and disability in music education. His forthcoming book is called *Playing the Studio: Making Music and Learning with DIY Recording Studios* (Oxford University Press). Prior to his career in higher education, Adam worked as a kindergarten teacher, elementary music teacher, and support worker for adolescents with disabilities. Adam has also worked as a freelance producer, creating commercial music for clients including Coca-Cola.

Berenson, Gail

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

[www.gailberenson.com]

Berglin, Jacob

Jacob Berglin is a third year PhD student in Music Education at Northwestern University. His research interests include access to music education based on race, class, and gender, transgender student participation in choral music programs, and the application of contemporary a cappella rehearsal techniques to the secondary music classroom. Jake grew up in Michigan, where he spent six years teaching urban public middle and high school choral and general music.

Birch, Sebastian A.

Sebastian Birch earned his DMA from the Cleveland Institute of Music where he studied with Donald Erb and his MM and BM from Cleveland State University studying with Bain Murray, Edwin London and Rudolph Bubalo.

He has composed works for many mediums and venues including the opera *Ligeia*, the musical, *Cricket on the Hearth*, *The Hidden City*, a suite for piano commissioned by the city of Cleveland and *Argentum*, a work for "flutes and silverware" commissioned by the Cleveland Museum of Art.

He has been commissioned electronic and acoustic works by Cleveland Ballet, The Tom Evert Modern Dance Company, The College of Wooster, and the University of South Florida.

The song cycle, *Trois Chansons*, a setting of poems by Charles Baudelaire for soprano and piano, was performed at the 2006 New Music and Art Festival in Bowling Green, Ohio.

His composition, *Hanagasa Ondo*, commissioned by Japanese pianist Keiko Sato and based on a Japanese folk song, has been performed throughout the US.

Sebastian Birch's music is very theatrical and aims at taking the listener on an aural voyage through alternative combinations of timbres, rhythms, sonorities and melodies. His eclectic and multicultural background has helped create a style that synthesizes many diverse elements into a modern yet accessible language.

Bohnenstengel, Christian

Christian Bohnenstengel feels equally at home in a wide range of musical genres. He was recently featured as soloist in Sergei Rachmaninoff's *Rhapsody on a Theme of Paganini* with the Orchestra of Southern Utah. Christian is a founding member of Southern Utah University's Faculty Jazz Combo *Kind of Blue* and frequently performs with Jazz ensembles and musicians throughout southern Utah. Praised as "...a master of contrasts..." (Aalener Nachrichten) and for his ability to "...put the audience into a state of sheer awe..." (Gmünder Tagespost), Christian's performances have taken him all over the United States, to South America and to Europe.

Christian has performed on public radio and presented at state, regional, national and international conferences. Upcoming projects include a CD recording with clarinetist Dr. Jessica Lindsey that will be released on Albany Records. Christian received his Bachelor of Arts degree from Missouri Western State University. He earned Master of Music and Doctor of Musical Arts degrees from the University of Nebraska-Lincoln. His primary teachers include Jerry Anderson and Mark Clinton, piano, and Quentin Faulkner, harpsichord and organ. He has been Director of Keyboard Studies at SUU since 2011.

Borell, Alyssa

see Tornado Alley Flutes.

Bossard, Claudia M.

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

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

Ms. Bossard holds a D.M.A. degree from the University of Miami, the M.M. degree from Boston University and the B.M. degree from the University of Florida. She is a past-president of the Indiana Music Teachers Association.

Bowman, Judith

Judith Bowman is Professor of Music Education and Music Technology at Duquesne University's Mary Pappert School of Music, where she teaches courses in music research, psychology of music, and digital music pedagogy. She also directs graduate research projects in music education and music technology. Dr. Bowman is the author of *Online Learning in Music: Foundations, Frameworks, and Practices* (Oxford University Press, 2014). She is a member of Pi Kappa Lambda and former Secretary of the Association for Technology in Music Instruction (1991–2003).

Bowyer, Zach

Zach Bowyer is currently a senior at Appalachian State University's Hayes School of Music. He is pursuing two degrees in Sacred Music and Organ Performance and hopes to continue his studies and earn Master's degrees in Musicology and Sacred Music. Eventually, Zach wants to become a Music Minister and also pursue a PhD in Musicology in order to teach Music History courses at the collegiate level. His research interests include Bach's influence on Romantic compositions and the evolution of sacred music. He currently holds the position of Organist at First United Methodist Church in Lenoir, NC and is also a Guru in the Hayes School of Music Learning, Research, and Technology Lab. Zach holds CMS very near to his heart and is currently in his second year serving as President of Appalachian's student chapter. He hopes to spread the remarkable opportunities that are found in this organization through the formation of new student chapters. Zach is a member of the College Music Society, American Guild of Organists, Organ Historical Society, American Musicological Society, and Pi Kappa Lambda.

Boyd, Christopher

Mr. Boyd has led parallel lives in retail, IT, and audio engineering for over 20 years. His work with musicians in both educational and community settings has stimulated his desire to empower musicians with the knowledge to use technology effectively and reliably. He strongly advocates for building community and fostering discussion among musicians who use technology, particularly in an academic setting. As a recent graduate of the IUPUI Master of Science in Music Technology program, he is actively looking to continue his own education in music technology.

Branscome, Eric

Dr. Eric Branscome is Associate Professor of Music and Coordinator of Music Education at Austin Peay State University. He teaches undergraduate and graduate courses in music education, and supervises music student teachers. Dr. Branscome also directs Camp Granada, a summer music day camp for elementary students.

Dr. Branscome is the author of *Camp Granada, an Elementary Music Camp Curriculum* (Rowman & Littlefield), *Music Career Advising: A Guide for Students, Parents, and Teachers* (Rowman & Littlefield), *Essential Listening Activities*, *Essential Rhythm Activities*, and *Music Board Game Workshop* (Alfred Publications). His other publications and research interests include elementary curriculum development, music teacher education, and music career advising.

Burton, Bryan

Bryan Burton is professor and chair of music education at West Chester University of Pennsylvania. Dr. Burton is the author, co-author, or contributing for over 40 texts in music education and world music education. He has presented more than 300 workshops, papers, and posters at music conferences on four continents. At present, he serves on the Editorial Board for the *International Journal for Music Education* and the advisory committee for *Music Educators Journal*. He served as a contributing editor and author for the Second Edition of *the Grove Dictionary of American Music*.

Cabrera, Bruno

Bruno Cabrera received his Bachelor's Degree in percussion performance from the São Paulo State University, a Performer Diploma and Master's Degree in Music from Indiana University, and a Doctor of Arts degree at Ball State University, where he taught percussion and directed the Brazilian Percussion and Brazilian Jazz ensembles.

Caravan, Lisa

Lisa R. Caravan is Assistant Professor (cello/music education) of Music at Bucknell University. Previously she served as assistant professor of String Music Education at Auburn University and as lecturer in the Music Department at Buffalo State University of New York. Dr. Caravan has presented her research at state, regional and national conferences including The College Music Society, American String Teachers Association, Suzuki Association of Americas Conference, National Association for Music Education (NAfME) Eastern Division Conference, 2016 NAfME National In-Service Conference, New York State School Music Association and Alabama Music Educators Conference. Dr. Caravan graduated with a Doctor of Musical Arts in Music Education from the Eastman School of Music, where she also received her Master of Music in Performance and Literature in cello.

Carter, David S.

David S. Carter is a composer, theorist, and teacher based in the Chicago area, where he is a Lecturer at Northwestern University and North Park University. His works have been performed or recorded by the JACK Quartet, the International Contemporary Ensemble (ICE), Ensemble Dal Niente, Ensemble Court-Circuit, Ensemble Signal, and the Callithumpian Consort, among others. Composition prizes he has been awarded include first place in the 2012 Iron Composer competition at Baldwin Wallace University, Northwestern University's William T. Faricy Award, and second prize in the Rhenen (Netherlands) International Carillon Composition Competition. He earned his doctorate in music composition at Northwestern, where his principal teacher was Lee Hyla, and earned his Bachelor of Arts degree in English Literature at Yale University.

Cartledge, David

David Cartledge currently serves as Associate Professor and Associate Chair of the Piano department at the Indiana University Jacobs School of Music, and has performed across the United States and internationally. At the Jacobs School, he teaches the School's graduate Piano Literature classes, and directs the Secondary Piano Program—a program for non-piano majors that provides instruction to more than 850 students per semester. At conferences, including the CMS National and regional conferences, at MTNA National, ATMI, and at the World Piano Pedagogy Conference, he has demonstrated methods for training tomorrow's music professionals to speak effectively about music, of effective group piano instruction and curriculum management, and of using digital musical analysis effectively in the classroom. He has been involved in the instruction of students at all levels over many years. Cartledge is Co-Director of

the Indiana University Piano Academy, is regularly invited to judge competitions and give master-classes.

Casey, Brian

Brian Casey is a current doctoral student in the musicology department at University of Colorado Boulder. He holds a DMA in Jazz Studies from CU Boulder and an MM in jazz studies from the University of North Texas, where he performed with the One O'Clock Lab Band and served as the Jazz Bass Teaching Fellow. Brian has performed extensively on the west coast and in the Portland, Seattle, Dallas and Denver metropolitan areas. Notable artists Brian has performed or recorded with include Pink Martini, Eric Skye, Dan Haerle, Brad Leali and MaryLynn Gillaspie. His research interests include intersections of jazz and politics, sociology and culture, particularly in the first half of the 20th century.

Cerar, Maja

Violinist Maja Cerar's repertoire ranges from the Baroque to the present, and her stage experience includes performances with live electronics as well as theater and dance.

Since her debut in the Zürich Tonhalle in 1991, she has performed internationally as a soloist with orchestras and given recitals with distinguished artists. She has played at festivals such as the Davos "Young Artist in Concert," Gidon Kremer's Lockenhaus Festival, the ISCM World Music Days in Ljubljana, the ICMC festival in Barcelona and Singapore, and the "Viva Vivaldi" festival in Mexico City, and numerous others. In 2016, she was the featured performer at the New York City Electroacoustic Music Festival, an event of the New York Philharmonic Biennial.

Her collaborative works have been featured at the "Re: New Frontiers of Creativity" symposium celebrating the 250th anniversary of Columbia University, "LITSK" festival at Princeton University, and the SIGGRAPH 2007 multimedia conference/festival in San Diego. Since 2014 she has also created her own works, fostered by The Tribeca Film Institute's "Tribeca Hacks" and by the Future Music Lab at the Atlantic Music Festival, involving robotics and wearable motion sensors.

Maja Cerar has premiered and recorded numerous works written for and dedicated to her. She has worked with many composers, including Jean-Baptiste Barrière, Sebastian Currier, Beat Furrer, György Kurtág, Alvin Lucier, Katharine Norman, Morton Subotnick, and John Zorn.

She graduated with honors from the Zurich-Winterthur Conservatory, and earned a Ph.D. in Historical Musicology from Columbia University, where she is currently a member of the Music performance faculty. [www.majacerar.com]

Choi, Kyong Mee

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Eletroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. She was a Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine and Concurso Internacional de Composicaí eletroacoustica in Brazil among others. Her music was published at CIMESP (São Paulo, Brazil),

SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello Records published her multimedia opera, *THE ETERNAL TAO*, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, *SORI*, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. [<http://www.kyongmeechoi.com>]

Cholthitchanta, Nophachai

see Lyrique Quintette, The.

Clark, Alice V.

Alice V. Clark is Professor of Music History and director of the Medieval Studies Program at Loyola University New Orleans. Her scholarship focuses on fourteenth-century France, with recent and forthcoming essays in the *Cambridge Companion to French Music* and the *Cambridge History of Medieval Music*. She teaches in all areas of western art music and beyond, with special interests in cross-disciplinary courses in medieval and early modern culture, opera, and most recently the intersections of music with issues of social justice. That last has been shaped by aspects of Jesuit pedagogy, and she is completing the Ignatian Colleagues Program, a national program of the Association of Jesuit Colleges and Universities.

Clark, Joe

Joe Clark is Associate Professor and Head of the Performing Arts Library at Kent State University. He holds an MA in Library Science from the University of Arizona and an MA in Ethnomusicology from Arizona State University. He has published articles in *Notes: Quarterly Journal of the Music Library Association*, *Fontes Artis Musicae*, *Serials Review*, *Journal of Library Innovation*, and *The Journal of Academic Librarianship*. His research interests include employment trends in music librarianship, collection management, library administration, and American music. He is currently the Placement Officer for the Music Library Association. In addition to the Music Library Association, he is active in the Association for College and Research Libraries and the American Library Association.

Clayton, Cynthia

American soprano Cynthia Clayton is an audience favorite in opera houses throughout the United States and overseas for her critically acclaimed performances of roles including Puccini heroines Tosca, Manon Lescaut, Mimi, Musetta, Lia, and Madama Butterfly, Mozart heroines Donna Anna, Donna Elvira, Pamina, Countess Almaviva, and Fiordiligi; and numerous others, such as Desdemona in Verdi's *Otello*, Leonora in *Il Trovatore*, Nedda in *Pagliacci*, Violetta in *La Traviata*, Micaela in *Carmen*, Marguerite in *Faust*, Janáček's Jenůfa, Floyd's Susannah, and Catán's Florencia (Florencia en el Amazonas). She has bowed in leading roles at New York City Opera, Houston Grand Opera, Dallas Opera, San Diego Opera, Utah Opera, Cleveland Opera, Opéra en Plein Air (Belgium), Lyric Opera of Kansas City, Opera Grand Rapids, and Central City Opera, among many others. She has been a member of the faculty at the Moores School of Music at the University of Houston since 2005, and has earned the rank of Associate Professor. Most recently, Ms. Clayton appeared as the Beggar Woman for Houston Grand Opera's production of *Sweeney Todd*, and as Madame Larina in *Eugene Onegin*.

Coberly, Rebecca

Rebecca Coberly, soprano, is an Associate Professor of Voice at the University of Texas Rio Grande Valley School of Music. An active performer as recitalist and featured soloist, she has recently performed with the Tulsa Oratorio Chorus, the Valley Symphony Orchestra, and with the American Oratorio Chorus on tour in Ireland and Great Britain. She has performed recitals throughout the United States and internationally on concerts in Barcelona, Spain and throughout Germany, and was winner of the Texas Tech University Symphony Orchestra Concert Competition. Opera and musical theatre roles include Susanna in *Le nozze di Figaro*, Baby Doe in *The Ballad of Baby Doe*, Giulietta in *I Capuleti e i Montecchi*, Mrs. Darling in *Peter Pan* (Bernstein), and Mother Abbess in *The Sound of Music*.

Dr. Coberly holds Bachelor's and Master's degrees in music from Northwestern University and Rice University, and a Doctor of Musical Arts in Vocal Performance from Texas Tech University. She has also received additional training at the Aspen Music Festival, the American Institute of Music in Graz, and OperaWorks.

Cockey, Linda

Linda Cockey is Professor and Pianist at Salisbury University in Maryland where she has taught a *Wellness in Performance* course since 1999 with an athletic trainer and clinical psychologist. In this course, they focus on how to achieve peak performances, optimal practice techniques and injury prevention. She also teaches applied and class piano, music history and form and analysis. Cockey served as chair of the Department of music at SU for many years and under her leadership, the program received NASM accreditation for the first time in 2006. During this time the program expanded in offerings and music majors. In 2012, she was invited as a distinguished professor at Shandong University to teach piano and lecture on musician wellness. In 2009, she was invited to become an accreditation visitor for NASM. She has been a member of MTNA's eJournal Editorial Board since 2013 and, beginning 2017, serves as its chair. She is also a member of NKPC's wellness committee and CMS's Musicians' Health Committee. She has written several articles on musician wellness and done presentations for PAMA, MTNA and NKPC. Linda is the author of MTNA's *Annotated Bibliography on Wellness Resources* database that was first launched in 1989. A partial bibliography focusing on wellness resources for pianists has been included in *Famous Pianist's and Their Technique* by Reginald Gerig, published in 2006 by Indiana University Press.

Cohen, Mary L.

Mary Cohen, Ph.D., is an Associate Professor and Area Head of Music Education at the University of Iowa. She researches music-making and wellness with respect to prison contexts, writing and songwriting, and collaborative communities. Since 2009, she has led the Oakdale Prison Community Choir, comprised of male inmates and women and men from the community. She facilitates songwriting with choir members. As of August 2016, 107 original songs have been created. Some of these songs along with the choir newsletters are available at <http://oakdalechoir.lib.uiowa.edu/>. Her research is published in venues such as the *International Journal of Research in Choral Singing*, *Journal of Research in Music Education*, the *Australian Journal of Music Education*, *Journal of Historical Research in Music Education*, *Journal of Correctional Education*, the *International Journal of Community Music*, and the *International Journal of Music Education*, and numerous book chapters.

Cordoba, Derick

Derick Cordoba is a doctoral candidate at the University of Illinois at Urbana-Champaign where his research is focused on Sacred and Liturgical Jazz. He is currently adjunct music faculty at University of Illinois Springfield teaching guitar as well at Richland Community College teaching American Popular Music, Music Appreciation, Non-Western Music and guitar. As a guitarist Derick Cordoba has toured over twenty countries and has performed on over twenty recordings. He recently won first place in the Illinois Music Entrepreneurship Competition at University of Illinois Urbana-Champaign for an entrepreneurial startup grant. He holds degrees from Florida International University (MM) and University of North Florida (BM).

Cotik, Tomas

Hailed by Michael Tilson Thomas as “an excellent violinist,” Tomas Cotik was a first-prize winner at the National Broadcast Music Competition in his native Argentina in 1997, and the winner of the Government of Canada Award for 2003-2005. An avid recording artist, Dr. Cotik is currently involved in more than fourteen CD recordings for Naxos and Centaur Records, which have received over a hundred reviews and the highest praise from some of the best-known publications such as *Fanfare*, *American Record Guide*, *Downbeat*, and *MusicWeb International*. These recordings include Schubert’s complete works for violin and piano (nominated as recording of the year by *Musicweb International*) and an album with Cotik’s own arrangements of music by Piazzolla (described by the critics as “among the very best”). Cotik has performed with several internationally prominent conductors such as Michael Tilson Thomas, Valery Gergiev, Roberto Abbado, Yakov Kreizberg, Marin Alsop, Stephan Deneve, Roger Norrington, and Robert Spano in notable venues such as Carnegie Hall.

Committed to passing on his passion for music, Dr. Tomas Cotik was appointed Assistant Professor of Violin at Portland State University in 2016. He previously taught at West Texas A&M University, Florida International University, and at the University of Miami’s Frost School of Music.

Tomas Cotik has performed hundreds of recitals and chamber music concerts across the globe. Since 2011, he is a member the Cotik/Lin duo. He was also a member of the acclaimed Amernet, Delray, and Harrington string quartets.

Cowden, Tracy

Tracy Cowden’s professional life centers around making music with others, whether in duos or chamber music and orchestral settings. In her positions as vocal coach and associate professor of piano at Virginia Tech, she shares her love of ensemble music through frequent performances with visiting artists and colleagues, and by mentoring undergraduates in solo and collaborative performance. Cowden’s recent concerts feature a wide range of music and partners, from the music of Jane Austen’s songbook with soprano Julianne Baird, to klezmer-influenced music with clarinetist Alexander Fiterstein and cellist Nick Cannelakis, and to American fiddle music with violinist Mark O’Connor. She is also active in commissioning and performing 21st century chamber works. Her interest in poetry and art song has led her to commission two song cycles. The first song cycle, by Gregory Hutter, features the poetry of Edgar Allan Poe. The second song cycle, *Vegetable Verselets*, by Daron Hagen, features poetry by Margaret Hays and brought Cowden the honor of the Albert L. Sturm Award for Excellence in the Creative Arts.

Cowden is the chair of the music program in the School of Performing Arts at Virginia Tech, where she has been honored for her work as a teacher with a Certificate of Teaching Excellence. Also active as a clinician and lecturer, she has presented master classes and workshops on topics

related to collaborative music-making and creative programming across the country. She holds degrees from the Eastman School of Music and Western Michigan University.

Crafton, Jason A.

Jason Crafton is assistant professor of trumpet at Virginia Tech, where he teaches studio trumpet and jazz ensemble. Prior to this appointment he held positions at Texas A&M University-Kingsville, North Central Texas College, the University of Northern Colorado, and in various public schools in the Dallas-Fort Worth metroplex.

In addition, he has presented recitals, clinics, and master classes at the University of Virginia, Eastman School of Music, Exploring Brass in Greece 2015, Texas State University, the Shanghai Community International School, and the “Hindemithon” festival at William Paterson University.

Crafton holds a doctorate in music from the University of North Texas where he was a student of Keith Johnson. He also holds degrees from the University of Northern Colorado and Drake University, where he studied with Robert Murray and Andrew Classen. He has undertaken additional studies with Adam Gordon (baroque trumpet), John Holt, and John D’earth.

As a performer, he has appeared professionally with a wide variety of ensembles, including the Roanoke Symphony, Opera Roanoke, Ash Lawn Opera (VA), Shenandoah Symphony, Shenandoah Valley Bach Festival, Des Moines Metropolitan Opera, Cheyenne Symphony, Wyoming Symphony, Mannheim Steamroller, Bigfork Summer Playhouse, Dallas Wind Symphony, and Dallas Opera.

Cremaschi, Alejandro M.

Dr. Alejandro Cremaschi, NCTM, received his MM and DMA degrees from the University of Minnesota. He earned undergraduate degrees from the University of Maryland Baltimore County, and the Universidad Nacional de Cuyo, Mendoza, Argentina. He studied with Dora De Marinis, Nancy Roldan, and Lydia Artymiw. He was a prize winner at the International Beethoven Sonata Piano Competition in Memphis, Tennessee in 2001. Dr. Cremaschi’s current pedagogical research areas include concert repertoire and pedagogical music by Latin American composers; student achievement, motivation and practicing strategies; and the pedagogical uses of technology. He has been a presenter at numerous national and international conferences, and has published articles in the *Research Studies in Music Education* journal; *Journal of Music, Technology and Education*; *Clavier Companion*; and the MTNA e-journal among others. He is an active performer, and has recorded as a soloist and as a member of Trio Cordilleras for the labels IRCO, Ostinato, Marco Polo and Meridian Records. His new pedagogical edition and recording of Ginastera’s *Doce Preludios Americanos* was issued by Carl Fischer Publishing in October 2016. Dr. Cremaschi teaches piano pedagogy, applied piano, class piano and keyboard harmony, and coordinates the class piano area at CU. He was the President of the Colorado State Music Teachers Association between 2012 and 2014.

Cremata, Radio

Dr. Radio Cremata is an Assistant Professor of music education at Ithaca College. His scholarship highlights technology based music education, popular music education, urban and at-risk music education, technology integration, music learning for special learners, deterritorialized music learning spaces, and music learning along the binary between formal and informal contexts.

Curry, Vicki L.

Vicki Curry holds a Ph.D. from University of Utah, an M.A. from the University of Denver, and a B.M. from Butler University.

Dr. Curry is an Associate Professor of Music in Music Theory and General Studies at James Madison University. Prior to coming to James Madison, she taught at Westminster College (Salt Lake City) and, more recently, the University of Utah.

Dr. Curry has taught the whole gamut of undergraduate music theory for majors in addition to miscellaneous music history and appreciation courses for non-music majors. In addition, she teaches pedagogy classes for graduate students at James Madison University. She has offered short study-abroad courses that traveled to European cities such as London, Paris, Rome and Vienna. Dr. Curry's awards in teaching include Delta Gamma, "Anchor" Award for Teaching and the "Student Choice Award for Excellence in Teaching."

At James Madison University, Dr. Curry contributes to and reviews numerous music appreciation and music theory textbooks. Examples include the online, interactive tutorials for Kerman's *Listen*, the "Needle-Drop Listening Activities" for Bonds' *Listen to This*, and all the powerpoint presentations for Wright's *Listening to Music*. Book publications include *Music in Western Culture: Essential Student Workbook* and *Introduction to Music Theory: An Interactive Textbook/Workbook* offered online.

Because of Dr. Curry's interest in pedagogy, general studies, and music theory, she regularly attends The College Music Society conferences each year. It is the only music society that engages with the entire gamut of topics within our discipline. She has just been elected Music Theory Chair for the CMS Mid-Atlantic Region.

Dal Porto, Mark

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

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

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

Dawson, William

Dr. William Dawson, Associate Professor Emeritus of Orthopaedic Surgery at Northwestern University, is a Past President of the Performing Arts Medicine Association and serves on the editorial board of *Medical Problems of Performing Artists*. A retired hand and orthopaedic surgeon, he is the medical consultant to the International Double Reed Society and the Association of Concert Bands. Dr. Dawson is the author of the book, *Fit as a Fiddle: The Musician's Guide to Playing Healthy* and more than 190 scientific articles, textbook chapters, and abstracts on performing arts medicine topics. He has presented lectures, seminars, and clinics in the United States, Europe, Australia, and Asia. He is a member of NAFME, ILMEA, PAMA, and the College Music Society. Dr. Dawson currently is the contrabassoonist of the Evanston (IL) Symphony Orchestra and principal bassoonist of the Glenview Concert Band. He has performed as soloist with the Northwest Symphony Orchestra, the Community Symphony Orchestra of the Music Institute of Chicago, the Highland Park Symphonic Winds, and frequently at Aspen, Colorado. Dr. Dawson has been the principal bassoonist of the Northwest Symphony Orchestra, the Chicago Symphonic Wind Ensemble, and the Highland Park Symphonic Winds. He has taught bassoon privately for 20 years and is a sought-after performer and clinician. His bassoon teachers have included Samuel Jordan and Willard Elliot.

Delaplain, Theresa

see Lyrique Quintette, The.

Denenburg, Margarita

Dr. Margarita Denenburg is Assistant Professor of Keyboard Studies at Heidelberg University, where she teaches applied piano and pedagogy among other courses. Dr. Denenburg was recognized for her teaching effectiveness through several campus and statewide awards, including the "Merit Faculty Award" (Fall 2015), the "Innovative Teaching Award" (Spring 2016), and the "Excellence in Education Award" for the state of Ohio (Fall 2016).

Dr. Denenburg has articles with *American Music Teacher*, *Clavier Companion*, and *Piano Pedagogy Forum* as well as reviewing *More Classics to Moderns, Books 1-6, Second Series* with AMT. Additionally, she served as a reviewer for the Rowman Littlefield, formerly Scarecrow in Fall 2016.

In Spring 2015, Dr. Denenburg presented at the University of Savoy and Chambéry Conservatory, France and The College Music Society's Regional Conference at Michigan State University. In Spring 2016, she returned to The College Music Society's Regional Conference at Indiana University presenting a lightning talk. Dr. Denenburg is on The College Music Society Great Lakes program review committee, and chairs the Commissioned Composer for Ohio Music Teachers Association and Ohio Federation Music Club MA Scholarship Award.

In addition to her scholarly work, Dr. Denenburg enjoys the performance aspect of her profession. She presented Stravinsky's *Rite of Spring* with pianist Dr. Gerald Evans, culminating with concerts in France.

After receiving her Bachelor of Music and Master of Music degrees in piano performance from Arizona State University, she graduated with distinction from University of Southern California in 2012 with a Doctorate of Musical Arts in Piano Performance.

de Quadros, André

André de Quadros conductor, ethnomusicologist, human rights activist, and music educator is a professor of music and chair of the Music Education Department at Boston University. He also holds affiliated BU faculty appointments in the African Studies Center, the Center for the Study of Asia, the Institute for the Study of Muslim Societies and Civilizations, the Pardee Center, and the Prison Education Program. His professional life has taken him to the most diverse settings in more than forty countries. In addition to leading projects in Massachusetts prisons, he is active in community choral projects in the Arab world and Israel. His research and performance interests lie in arts and health, prisons, music of the Muslim world and Indonesia, community choruses, and peace and conflict. [<http://www.andrequadros.com>]

Dickinson, Stefanie C.

Stefanie Dickinson is Assistant Professor of Music Theory at the University of Central Arkansas. She holds degrees in piano performance from the University of Georgia (BM) and Auburn University (MM), and in music theory from Northwestern University (MM) and the Eastman School of Music (PhD). Her primary areas of research include the music of Liszt's late experimental period, issues in analysis and performance, and music theory pedagogy. She has presented her work at regional and national meetings of the Society for Music Theory and The College Music Society, and at international meetings of CMS, the Dutch-Flemish Society for Music Theory, the 12th Biennial International Conference on Nineteenth-Century Music, the International Conference on Music and Gesture, and the First National Symposium of Musical Analytics in Shanghai. Her articles can be found in *GAMUT*, *College Music Symposium*, and *Liszt 2000: The Great Hungarian and European Master at the Threshold of the 21st Century*, published by the Hungarian Liszt Society in honor of the millennial anniversary of the state of Hungary.

Doser, James

Jim Doser is an educator, administrator, musician and entrepreneur. As Director of the Institute for Music Leadership at the Eastman School of Music, he administers the Arts Leadership Program, The Center for Music Innovation and Engagement, The Paul R. Judy Center for Applied Research, and the Career and Professional Development Office. Recent projects include the launch of the Eastman Career and Leadership Certificate: Online and The Eastman Case Studies. Doser teaches classes in Entrepreneurial Thinking, Career Skills, and Leadership Issues in Music. For twenty years he was co-owner of Tritone Music, Inc., a company specializing in jazz instruction for adults. Doser received a BM (MUE) and MM (Jazz), and the Performer's Certificate from Eastman, and is recipient of the Smithsonian Award in Education for his work on the Smithsonian's exhibit, The Jazz Age in Paris.

Dousa, Dominic

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

Dousa's compositions have received performances at recitals, festivals, and conferences in the U.S., Canada, Mexico, Peru, China, Korea, Scotland, England, France, Germany, Poland, the Czech Republic, Hungary, and Finland. He has works published by TRN Music, Dorn

Publications, and Classical Vocal Reprints. Two of Dousa's song cycles, *With a Song in My Heart* and *Six Songs on the Poetry of Langston Hughes*, are available on a CD released by Blue Griffin Recording. This CD features art songs set to texts of African American poets.

In addition to his activities as teacher and composer, Dousa has remained active as an accompanist and chamber musician. He has performed in numerous recitals at various universities and concert venues with faculty, guest artists, and students. He served as an official accompanist for the 4th Annual International Singing Competition in Trujillo, Peru in August of 2000, and performed as a pianist for the El Paso Pro Musica Chamber Music Festival in 2009, 2014, and 2016.

Dousa, Nayeli

Nayeli (López Romo) Dousa was born in Villahermosa, Tabasco in southeastern Mexico and was raised in Ciudad Juárez. In 2006, she joined the faculty of the Universidad Autónoma de Ciudad Juárez (UACJ). She holds degrees in piano performance from the University of Arizona (D.M.A.) and the University of Texas at El Paso (M.M., B.M. cum laude). Dr. Dousa's principal piano teachers include Tannis Gibson, Mauricio Nader, and Arryl Paul.

Dr. Dousa has performed as a soloist with orchestras and in recitals, and has also been active as an accompanist. During her studies at UTEP, she was the winner of the department's yearly concerto competition and subsequently performed with the university orchestra. She also placed 3rd in the National Edvard Grieg Piano Competition and gave a solo performance with the Chihuahua Philharmonic. In 2014, she was the featured soloist in the premiere of her husband Dominic's piano concerto *Estrella del Norte* with the Orquesta Sinfónica de Ciudad Juárez. From 2003-2005, she performed as part of *Diez Pianos*, an ensemble that toured extensively throughout Mexico and gave performances in major concert halls, including the Auditorio Nacional, the Teatro Insurgentes, the Polyforum Cultural Siqueiros, and the Palacio de Minería. She has also given presentations as a lecturer and performer at professional conferences.

Doutt, IHM Kathleen C.

Sister Kathleen C. Doutt, IHM, D.M.A., Professor of Music at Immaculata University, holds a B. Mus. degree from Immaculata University, M. Ed. from West Chester University, and D. M. A. degree from Temple University. Active in several professional organizations, she has held leadership positions including PMEA collegiate State Advisor and Associate Regent of Pi Kappa Lambda. Her ongoing research in Latino music has yielded a rich collection of folk music and dance resources incorporated in coursework and shared at many conferences. Sister Kathleen is also actively involved as a piano accompanist and as a cantor for various religious functions. Since 2012 she has been the recipient of Teagle grants focused on faculty metacognition using the iPad. Recent Teagle grants have supported the establishment of a learning community and a rubric for cross-disciplinary faculty metacognition. Sister Kathleen regularly gives presentations on the integration of technology in music teaching and was a presenter at the ATMI section of the 2014 College Music Society Conference in St. Louis and at the 2016 pre-conference workshop on technology in Santa Fe.

Doyle, Alicia

Alicia M. Doyle is a professor of musicology and graduate adviser at California State University, Long Beach. Specializing in medieval liturgical music, 20th-century Latin American popular and art music, and music history pedagogy, Dr. Doyle teaches courses in music history, world music, and music appreciation.

An active scholar, her work in medieval music, world music, and music appreciation (and lampshades!) has been published widely. A short list of publications includes “The Sanctus Trope Deus pater ingenitus in Paris Bibliothèque Nationale fonds Latin, 1118: Further evidence of a Southern Origin” *Studi Musicali Anno XXXVIII, N.1* (Rome), 2009; “Let There Be Light: Liturgical Manuscripts at Hearst Castle,” in *Sleuthing the Music: Essays in Honor of William F. Prizer*. Hillsdale, NY: Pendragon Press, 2010; “Maria Unbound: Reconstructing and Contextualizing the Antwerp Manuscript Fragments M6,” in “*Qui musicam in se habet*”: *Essays in Honor of Alejandro Planchart (with Kristine K. Forney)*. She has also been published in the American Institute of Musicology, 2014; eight reviews published in *Notes*; and ancillary materials for all versions of *The Enjoyment of Music* published by W.W. Norton (9th-12th editions). In addition to her active publishing she has presented her research at regional, national, and international conferences.

Dr. Doyle has had several leadership roles in the CMS including: president of the Pacific Southwest Regional Chapter (2014- present), elected CMS national board as the musicology representative (2017-2019), and committee member and co-chair of the CMS Academic Citizenship Committee (2012-2015). She was formerly a two-term president of the Pacific Southwest Chapter of the American Musicological Society (2010-2014).

Emmanuel, Donna T.

Dr. Donna Emmanuel came to higher education via the worlds of public school teaching, sales, marketing, and public relations. Born in the Blue Ridge Mountains of Virginia and growing up on the Florida Gulf Coast for most of her life, Donna has a rich and varied background that has helped to form her philosophy, impact her teaching and scholarship, and drives her passion for service. Her graduate degrees in Music Education from the University of Michigan and Michigan State included related fields in voice, educational psychology and ethnomusicology. She is faculty in music education at the University of North Texas, and founded UNT’s first mariachi program. This has expanded into a highly developed form of community engagement that includes the only mariachi summer camp of its kind in the country. This camp has made strong connections between the university and the Hispanic community and has become a strong recruitment tool.

Dr. Emmanuel has served on the Committee for Community Engagement, both as member and as chair. At UNT, she was appointed to serve on the President’s Council on Community Engagement. Her work on this council resulted in her 1-year appointment as Director of Service Learning and Community Engagement for the Division of University and Community Relations.

Donna is active within the Denton community, is an avid photographer, an INFP, loves to cook, and lives with her best friend, Iggy, a 90-pound German Shephard.

Escape Ten

Escape Ten is a percussion duo formed by Dr. Annie Stevens (Assistant Professor, Virginia Tech) and Dr. Andrea Venet (Assistant Professor, University of North Florida). Their inaugural performance endeavor was a three-week cross-country tour in 2012 where they drove from Virginia to L.A., performing in 10 cities across the country. Since then, they have maintained a steady performance schedule that has taken them around the country, most recently to the 2016 Percussive Arts Society International Convention where they performed a Showcase Concert for a standing room only audience of over 800. Already for 2017, they have been awarded Harvard University's prestigious Fromm Foundation Award, a commission for which they are collaborating with composer Eric Guinivan on a new percussion duo.

Currently, Escape Ten is forging a new path within the genre of percussion ensemble by commissioning composers to write challenging works that require the performer to play multiple instruments simultaneously or unconventionally. Recent performances of this new music have left audience members mesmerized and inspired. Their first album, *Colours of a Groove*, was released in 2014 and they have their own publication series, The Escape X Series, through Keyboard Percussion Publications. In addition to regular appearances at percussion festivals across the country, Escape Ten has been featured artists at the Barnes Foundation in Philadelphia, the Leigh Howard Stevens Summer Marimba Seminar, Rhea Miller Concert series, Musica Viva Concert Series, McCormick Marimba Festival, Interlochen, the International Trombone Festival, VMEA, and at the Virginia Humanities Conference. Escape Ten proudly endorses Mallettech, DREAM Cymbals, and Remo.

Fink, Katherine Eberle

Katherine Eberle Fink, mezzo-soprano, has a career that includes a wide array of professional and collegiate engagements in both the United States and abroad. She specializes in art song, oratorio, chamber music, and opera. In the past twenty-five years, Eberle has performed in numerous professional engagements with orchestras, choral organizations, and chamber music groups. Concert credits include solo performances with the symphonies of Detroit, Lansing, and Saginaw (Michigan) and Atlanta, Macon, Rome, and Valdosta (Georgia). She has given over one hundred solo recitals as a guest artist in eighteen states as well as in Brazil, Canada, England, Ireland, the Netherlands, Russia, and St. John and St. Thomas, Virgin Islands. She made her New York debut at Weill Recital Hall, Carnegie Hall in 1994. She was an Artistic Ambassador for the United States Information Agency doing solo concert tours in South America (in 1995 she appeared in Argentina, Ecuador, Peru, Trinidad, and Tobago) and in South Korea in 1997. A Van Lawrence Fellowship Winner from the Voice Foundation, Eberle was a 2012 Obermann Fellow in Residence, for her research on Women Composers. Eberle earned degrees from the Baldwin-Wallace Conservatory (BME), the University of Cincinnati (MM), and the University of Michigan (DMA). She has taught at the University of Iowa since 1991. In addition to the standard repertoire, Eberle's CD recording *In this Moment* is available on the Albany Record label. Her DVD, *Pauline Viardot: Singer, Composer, Forgotten Muse* is available through www.amazon.com and at her e-store at www.keberle.com.

Flanigan, Gisela

Dr. Gisela Flanigan is a social entrepreneur/consultant with more than a decade of experience advocating for the arts at local, state and national levels. Her wealth of knowledge and experience includes consultancies, site visits and panel participation with various arts organizations. Dr. Flanigan has given lecture-recital presentations for The College Music Society regional, national and international conferences, and presentations for the Chicago Symphony Orchestra's Educational Department. As a piano soloist, she has performed in Europe and the Americas, most notably with the Orquesta Sinfonica Simón Bolívar, at festivals in France, Italy and in Venezuela at the request of the El Sistema program. She earned B.M. and M.M. degrees in Piano Performance from the University of Miami and a D.M.A. from the University of North Texas. She served as faculty at Drake University, Grinnell College, and the Barry Tuckwell Institute.

Gisela's civic and professional affiliations include: former Chair of the Grand Junction Commission on Arts and Culture, Board of Directors member of the Crested Butte Music Festival, the Denver-based non-profit MindSpark (an innovator in the "Maker" movement), the Global Affairs Council for Western Colorado and is the Vice-Chair of Arts for Colorado. She serves on the following College Music Society committees: Careers Outside the Academy and Cultural Inclusion and is Sistema Global Governance Development Committee. She has been a grant reviewer, conference planner and facilitator for Colorado Creative Industries (CCI), and CCI certified Change Leader. She is presently the Cofounder/Executive Director for MusicSpark, chair of the Grand Valley Creative Alliance Taskforce and is now honored to serve as Executive Director for Sistema Global.

Flanigan, Sean

Sean Flanigan is the Coordinator of the BM with Elective Studies in Business degree program at Colorado Mesa University, where he teaches as a Coleman Foundation Fellow in the area of Arts Entrepreneurship. He has created courses in music industry and marketing, entrepreneurship and interdisciplinary studies. These courses focus on experiential learning, providing contemporary, real-world opportunities to students from across the campus. Dr. Flanigan has given presentations on experiential learning at the 2016 College Music Society Summit on 21st Century Music School Design, presented for the Colorado Creative Industries Summit and will be presenting at the 2017 Self Employment in the Arts Conference. He has presented solo recitals and clinics in South America at the National Conservatory in Caracas, Venezuela and as featured guest artist at El Sistema's Ibero-American Brass Festival in Barquisimeto, Venezuela. He has been invited numerous times to return to Venezuela to perform, conduct and teach for El Sistema, their world famous orchestral training system. He has performed with numerous symphonic and opera orchestras, recorded for television, radio, and commercial CDs and has performed for numerous touring Broadway shows. He holds a Doctor of Musical Arts from the University of North Texas. Dr. Flanigan is also Co-Founder and Artistic Director of MusicSpark, an after-school El Sistema-inspired 501(c)(3) nonprofit providing leadership training and character development through the power of music.

Fleckenstein, Abbigail

BIO PENDING

Fredenburg, Sean

see Post-Haste Reed Duo

Friedman, Stanley Arnold

Stanley Friedman's compositions have been premiered by the New Zealand Symphony Orchestra, the Memphis Symphony, l'Ensemble Intercontemporain, the Los Angeles Philharmonic Chamber Music Society, the Northwestern University Orchestra, the Wilma Smith Quartet (Australia), the Spanish Brass, the Italian WonderBrass, the Canadian Brass and by major soloists and ensembles at music festivals world - wide. He is a 4-time winner of the International Trumpet Guild Composition Prize. His solo trumpet work SOLUS has become a world success, with multiple CD recordings and programming on recitals and trumpet competitions in many countries. Friedman's first opera HYPATIA, premiered in concert at the New Zealand International Festival of the Arts, earned praise as "orchestrally impressive and lyrically quite rich" (NZ Opera news). Friedman was identified as "...a significant new opera composer."

After earning a DMA in composition at the Eastman School of Music, Friedman began a performing career that has included principal trumpet positions with the New Zealand Symphony, the Israel Philharmonic, the Hong Kong Philharmonic and other orchestras. He also has performed with the Los Angeles Philharmonic and recorded for motion pictures, television and commercial CDs. His solo CD, "The Lyric Trumpet" (ODE), was honored as "Best Classical Recording" by the New Zealand Music Awards. He has taught at Victoria University (NZ), Tel Aviv University, the Interlochen Arts Academy, the University of Mississippi and other institutions.

A Yamaha Trumpet Artist, Friedman tours internationally, conducting and soloing in his compositions and presenting master classes at universities and conservatories in Europe, Australasia and the USA.

Frisch, Miranora O.

Mira Frisch, Associate Professor of Cello at UNC Charlotte, has performed as a chamber musician throughout the United States and Europe. Dr. Frisch can be heard on several chamber music recordings released by Albany Records and Cantus Recordings. In the Carolinas, Dr. Frisch has performed as guest principal cellist with the Charleston Symphony, as a section cellist with the Charlotte Symphony Orchestra, and with the Madison Park String Quartet. She is past-president of the North Carolina Chapter of the American String Teachers Association and has presented numerous times at regional and national music conferences. Her cello students win regional competitions as well as chairs in top youth and honors orchestras throughout the Carolinas.

Frost, Brielle M.

Brielle Frost holds a lecturer position at the University of Texas Rio-Grande Valley where she teaches applied flute, methods courses, chamber music, and flute choir. An active musician and teacher, Brielle has performed throughout the United States, Peru, Brazil, Italy, and Costa Rica. She has performed at festivals and conventions such as the Festival Internacional de Flautistas in Lima, Peru, the Festival de Música Contemporânea Brasileira in Campinas, Brazil, the Puccini Festival, MahlerFest, the Atlantic Music Festival, the Aquila Summer Concert Series, and the Rocky Mountain Regional Meeting of the American Musicological Society.

As an orchestral musician, she is a substitute flutist with the Valley Symphony Orchestra and has previously performed with the Topeka Symphony Orchestra and the Midland-Odessa Symphony Orchestra. In addition to teaching and orchestral performing, Brielle is an active chamber musician and is a founding member of the Ambrosia Flute Trio, which presented musical works

at the National Flute Association Convention in Las Vegas, Nevada in 2012 and in New Orleans, Louisiana in 2013.

Ms. Frost received a Bachelor of Music degree from the University of Northern Iowa, a Master of Music degree and Artist Certificate from the University of Missouri-Kansas City, and a Doctor of Arts degree from the University of Northern Colorado. Her principal teachers include Angeleita Floyd, Torleif Ander, Mary Posses, and James Hall.

Garbes, Heather MacLaughlin

Heather MacLaughlin Garbes is currently Affiliate Assistant Professor at the University of Washington, where she helped develop and maintains the UW Baltic Choral Library, the first collection of its kind in the United States. She is also Founder and Artistic Director of the Mägi Ensemble, a women's ensemble that performs and records Baltic music. Dr. MacLaughlin Garbes has presented at ACDA Divisional conferences, College Music Society's National and International conferences, the Library of Congress and the Association for the Advancement of Baltic Studies conferences. She co-authored the chapter "Baltic Languages: Latvian, Lithuanian and Estonian" in the book *The Use of the International Phonetic Alphabet in the Choral Rehearsal*, (Scarecrow Press). She has conducted numerous collegiate and community ensembles in the Seattle, Chicago and Houston areas and currently conducts the Finnish Choral Society of Seattle as well as works with the Eesti Koor (Estonian) and Vakarai Lithuanian choirs in Seattle. www.heathermaclaughlin.com

Gates, Rachael

Soprano, Opera Director and Singing Health Specialist, Dr. Rachael Gates has sung in Germany, Russia, Italy and throughout the United States. Dr. Gates was Assistant Opera Director at Northwestern University, has taught at The Hartt School of Music, University of Hartford, and guest directed operas for Yale University where she served as assistant director to Sir Colin Graham. She belongs to PAMA, CMS, NATS, is published in *The Journal of Singing*, and is Visiting Assistant Professor of Voice and Pedagogy at Grand Valley State University. She is also a member of the Musician's Wellness Team at Michigan State University. She pioneered what is now a Singing Health Specialization at The Ohio State University Medical Center with laryngologist L. Arick Forrest, MD and Kerrie Obert CCC-SLP. Dr. Gates holds degrees in music from Carnegie Mellon University, The University of Cincinnati College-Conservatory of Music, and The Ohio State University. Her book, *The Owner's Manual to the Voice: A Guide for Singers and Other Professional Voice Users* (Oxford 2013) is available on Barnesandnoble.com and at The Metropolitan Opera Shop.

Geers, Douglas E.

Doug Geers began composing music with computers shortly after his Father brought home an Atari 800 in 1983. Since then, he has used technology in nearly all of his works, whether in the compositional process, as part of their sonic realization, or both. He has created concert music, installations, and several large multimedia theater works.

Reviewers have described Geers' music as "glitchy... keening... scrabbling... contemplative" (New York Times), "kaleidoscopic" (Washington Post), "fascinating...virtuosic...beautifully eerie" (Montpelier Times-Argus), "Powerful" (Neue Zuercher Zeitung), "arresting...extraordinarily gratifying" (TheaterScene.net), "rhythmically complex, ominous" (CVNC), and have praised its "virtuosic exuberance" (Computer Music Journal) and "shimmering electronic textures" (Village Voice.)

Geers' works include *Inanna*, a 90-minute multimedia theater piece (2009, Zürich); an opera, *Calling* (2008, New York); *Sweep*, written for the Princeton University Laptop Orchestra (2008, Chicago); a violin concerto, *Laugh Perfumes*, commissioned by Festival Unicum for the RTV Orchestra of Slovenia (2006, Ljubljana); *Gilgamesh*, a 70-minute multimedia theatrical concerto; and numerous works of acoustic and electroacoustic concert music.

Geers completed his doctorate at Columbia University, where he studied with Brad Garton, Tristan Murail, Fred Lerdahl, and Jonathan D. Kramer. He is an Associate Professor of Music Composition at Brooklyn College, a campus of the City University of New York (CUNY). He is Director of the Center for Computer Music and the MFA program in Sonic Arts at Brooklyn College; he also serves on the Ph.D. composition faculty of the CUNY Graduate Center. [www.dgeers.com]

Goh, Soo

see Batik Quartet, The.

Gokelman, William

William Gokelman is a Professor of Music, and Chair of the Music Department at the University of the Incarnate Word, San Antonio, Texas. He directs the UIW Cardinal Chorale and Cardinal Singers, and teaches piano, vocal coaching, diction for singers, and choral methods. For eight years, William was a keyboard artist with the San Antonio Symphony, and often performed chamber music concerts with members of the orchestra. In 2004, William was signed as a recording artist/composer with Good For The Soul Music, a Christian record and print music company. During the past 20 years, William has served as musical director for several theatrical companies, and in 1995 earned the Alamo Theater Arts Community GLOBE Award for his musical direction of *Cottonpatch Gospel* at the University of the Incarnate Word. William holds a Bachelor of Music degree in piano performance from Incarnate Word College, where he earned the Amy Freeman Lee Award for the Arts and Humanities, and a Master of Music degree in vocal coaching and accompanying from Westminster Choir College, Princeton, where he was awarded the Alfred E. Merron Award for Accompanying. In 2006, William became the second recipient of the UIW Presidential Teaching Award, and was voted UIW's Moody Professor for 2010-2011. William is a member of BMI, NARAS (National Academy of Recording Arts and Sciences), National Association of Pastoral Musicians (where he serves as a member of the Pianist's Steering Committee), American Choral Director's Association, Texas Choral Director's Association, and Texas Music Educators Association.

Gonzales, Cynthia

Cynthia I. Gonzales is an Associate Professor of Music Theory at Texas State University. Cynthia I. Gonzales, Ph.D., is an Associate Professor at Texas State University and frequently presents about applications of technology to teach aural skills and music theory.

Gonzalez, Monica

Monica Gonzalez plays the flute. She is an undergraduate student in music education. This research project was sponsored by a Texas A&M university undergraduate research award.

Goodstein, Richard E.

Dr. Richard E. Goodstein serves as Dean of the College of Architecture, Arts and Humanities and Professor of Music at Clemson University. He has been on the Clemson faculty since 1982 and during his tenure at Clemson he has served as Director of the Tiger Marching Band, Director of Bands, and Chair of the Department of Performing Arts. Dr. Goodstein has music degrees from Miami University (Ohio) and a master's and Ph.D. from Arizona State University.

As a creative artist, Dean Goodstein served as Music Director for a number of theatrical productions such as *Rent*, *Marat/Sade*, *A Funny Thing Happened on the Way to the Forum*, *The Music Man*, *Urinetown*, and the 2010 Clemson University Capital Campaign Kick-Off. He also supervised the original score for *The Decameron Project*, an award-winning theatrical production that traveled to the International Fringe Festival in Edinburgh, Scotland. His research interests include jazz history and leadership.

In addition to his work at Clemson, Dr. Goodstein is a consultant for the Walt Disney Co. and served for 11 years as the musical director of the Walt Disney World All-American College Band. His conducting credits include the Liberty Weekend Centenary Celebration of the Statue of Liberty, Orchestra Director at the United Way centennial celebration concert at the Kennedy Center, research associate for the bicentennial of George Washington's inauguration, and the 25th celebration of the Special Olympics.

Graf, Sharon Poulson

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

Green, Rachel

Rachel Green is currently a Doctor of Musical Arts student at the University of Arizona, studying with Dr. Carrol McLaughlin. She has received first place in a number of competitions including in the University of Northern Concerto Competition, the Angie Southard Competition, the Tucson Symphony Orchestra Young Artists Competition, the Golden Era of Romantic Music International Competition, the American Fine Arts Festival Russian Music Competition, the T. Gordon Parks Concerto Competition, the ENKOR International Music Competition, and the Young Texas Artists Music Competition. She also received the top prize given at the Fourth International Competition in Mexico. Rachel has toured and recorded with University of Arizona's HarpFusion, including being featured in a solo recital in Jaragua do Sul, Brazil. Last summer she performed as first harpist for the Summer Opera Program at the International Lyric Academy in Italy and she gave the opening solo recital in Hong Kong for Arizona Harp Experience Hong Kong Spectacular. Rachel has been featured in recital for the Rio Harp Festival in Brazil, the American Musicological Society, Arizona Harp Experience in Utah, and in recitals throughout Virginia, Colorado, Arizona, and Texas. She has been the concerto soloist with the Tucson Symphony Orchestra, the University of Northern Colorado Symphony Orchestra, and the Arapahoe Philharmonic.

Greher, Gena R.

Gena R. Greher is Professor, Coordinator of Music Education at the University of Massachusetts Lowell where she oversees the new Master of Music Education, Community Music Option. She was named the 2014-15 Donahue Endowed Professor of the Arts and is Education Director of the UMass Lowell String Project/Youth Orchestra. She teaches undergraduate and graduate level classes in music methods; popular culture; world music and technology applications in music education as well as an interdisciplinary GenEd course Sound Thinking, integrating computing + music. Recent awards include a UMass Creative Economy Grant - Discovering Cultural Identity & Self Identity: Creating Spaces for Cambodian American Adolescents to Explore Their Cultural and Artistic Heritage. Most recently she worked with Jeanne Bamberger on a math/music module for the Thelonious Monk Institute's Math Science Music Initiative <https://mathsciencemusic.org>

Gena has been Co-PI on two NSF grants in computing and music: Performamatics, an NSF CPATH award CNS-0722161 and TUES award DUE-1118435. For the Tues award she and her colleagues conducted a series of interdisciplinary professional development workshops. (<http://www.performamatics.org>) Other research projects include Soundscapes, a technology infused music intervention program for teenagers with autism spectrum disorders. Gena has published on the influence of integrating iPads and other music technology with teens on the autism spectrum as well as the influence of multimedia technology into the general music classroom, the middle school music curriculum, and the music teacher education curriculum. Gena is co-author with Jesse Heines of *Computational Thinking in Sound: Teaching the Art and Science of Music and Technology*.

Groffman, Joshua

Joshua Groffman is a composer, theorist, performer, and Assistant Professor of Music at the University of Pittsburgh at Bradford. His works have been performed by groups including the American Composers Orchestra, Vital Opera, Ensemble Laboratorium, Aspen Contemporary Ensemble, New York New Music Collective, Delaware Valley Chorale, Ars Musica Chorale, Duo 231, Bard College Vocal Arts Program, Indiana University Contemporary Vocal Ensemble, and the Cornell University Chamber Singers, and has been selected for performance at the Aspen Music Festival, June in Buffalo, SEAMUS National Conference, Florida State University New Music Festival, Cal State Fullerton New Music Festival, the CUNY POP! Conference, Midwest Composers Symposium, and the 60x60 VoxNovus East Coast Mix. His research interests focus on issues of form and temporality in the contemporary repertoire, particularly French spectralism, and new approaches to student engagement and active learning in the theory classroom.

Groulx, Timothy J.

Dr. Timothy J. Groulx is Assistant Professor of Music Education at the University of North Florida in Jacksonville, Florida since 2014. He earned his Ph.D. in music education from the University of South Florida in 2010, and earned his Bachelor of Music and Master of Music in Teaching from Oberlin Conservatory in 1999.

Previously he was Assistant Professor and music education degree coordinator at the University of Evansville in Evansville, Indiana from 2010-2014 where he also established the University of Evansville Summer Music Camp, serving hundreds of students each year. He was teaching fellow at the University of South Florida from 2006-2010, and from 1999-2010 he taught band and orchestra programs in central Ohio and in the Tampa Bay area of Florida.

Dr. Groulx has published research in the *Journal of Research in Music Education*, *Journal of Historical Research in Music Education*, *Journal of Music Teacher Education*, *Music Education Research International*, and *Update!*, and serves on the advisory committee for the Music Educators Journal and Research Perspectives in Music Education. He has presented clinics at Midwest, NAFME National In-Service Conference, and at state MEAs in Florida and Indiana. He has presented his research at The College Music Society National Conference, NAFME National Research Conference, NAFME's History Special Research Interest Group Symposia, The Suncoast Music Education Research Symposia, and many others throughout the country as well as internationally at the Research in Music Education conference in the United Kingdom.

Guice, Merrin A.

Dr. Merrin Guice is an Assistant Professor of Music at Buena Vista University. Dr. Guice received her B.A in voice performance from Spelman College, M.M in Choral Conducting from Rutgers University and D.M.A in Choral Conducting with a Doctoral Minor in Voice Performance from the University of Wisconsin. Dr. Guice has performed various roles and with several professional and semi-professional opera companies both as a soprano and a conductor. She has performed the roles of Charlotte in *A Little Night Music*, Despina in *Così fan tutte* and Prince Charming from *Cendrillon* and most recently the Giant's Wife in the children's opera *Jack and the Beanstalk* by Sullivan. Along with opera, Dr. Guice has performed as an oratorio soloist in several performances including *Messiah* and Haydn's *Therese Messe*. Dr. Guice has worked as the conductor for performances of *Dido and Aeneas*, Stoughton Opera's *Gianni Schicchi* by Puccini, and as the conductor for Madison Symphonies performance of Grieg's *Lyric Suite*. She has also conducted numerous musicals and operas at Buena Vista University. Recently Dr. Guice has led the Buena Vista University Concert Choir to a first place rating at the Riva del Garda International Choral Competition and will be conducting the ensemble during a debut performance at Carnegie Hall in the Spring of 2017. Dr. Guice's research has included several paper presentations at College Music Society regional conventions as well as published articles and a text published with Kendall Hunt, *Music in Context*.

Hafer, Edward

Edward Hafer, Associate Professor of Music History at the University of Southern Mississippi, holds a B.A. in Music History and Literature from Indiana University of Pennsylvania, and the M.M. and Ph.D. in Historical Musicology from the University of Illinois at Urbana-Champaign. He has had additional training at Millersville University (PA); Goethe Institutes in Düsseldorf and Rothenburg ob der Tauber, Germany; and he has participated in a seminar on the works of Richard Wagner at the University of Bayreuth.

His research interests lie in the music of the nineteenth century, music & painting, and music of the Holocaust. He has presented and/or published research on Wagner, Schubert, Music & Painting, Music Pedagogy, and Cabaret Performances at the Concentration Camp Westerbork. During the summers, he leads a study-abroad course in Vienna, Austria entitled, "Vienna, City of Music: 1781-1827."

Halper, Matthew

BIO PENDING

Hamilton, Timothy Michael

see Appalachian Brass Quintet, The.

Hannon, Andrew

Composer Andrew Hannon's music is an amalgamation of many diverse influences that alternates between moments of violence and serenity. His music contains themes of tension in the musical elements as well as the philosophical nature.

Andrew's compositions have been performed throughout the United States at the National Association of Composers/USA, NASA National Conference, Kentucky New Music Festival, Outside the Box Music Festival, College Music Society National and Regional conferences, and Electroacoustic Barn Dance.

Andrew earned a DMA in music composition from the University of South Carolina. His dissertation concentrated on an analysis of Ligeti's final composition, Hamburg Concerto. His additional research works to help students overcome the fear of aural skills and bridge the gap between secondary and post-secondary music education. He currently teaches theory and aural skills at Appalachian State University.

Harris, Mark

Mark Harris is Assistant Professor of Studio Saxophone and Improvisation at MSU Denver. He also directs sax quartets, combos and ensembles, and teaches an Improvisation for Classical Musicians class. He has worn many musical hats, from backing artists from Bob Hope and Roger Waters, to working with original music bands in Afro-Pop, Electronic, Big Band, Avant Garde, Art Rock, Classical Chamber, Childrens Music, and other uncategorizable styles.

Mark earned a soundpainting certification with Walter Thompson in January, 2013. He has presented demonstrations on improvising to the North American Saxophone Alliance, the Colorado Music Educators Association yearly conference, and the Colorado State Music Teachers conference, College Music Society conferences in Denver and Tacoma Washington, and professional development sessions for Jefferson County and Denver Public School ensemble directors. He spends much time exploring improvisation in many styles in school visits with students of all ages and experience levels.

Harris, Olga

Olga Harris was born in Moscow, Russia. She graduated from Ukraine College with a degree in Piano and received her Master degree as a composer for Moscow Conservatory and a Doctorate in Music Composition from Moscow Arts Academy. She was the last student of the famous composer Aram Khachaturian. Dr. Harris composed three symphonies, two piano concerti, two string quartets, four sonatas, two cantatas, five vocal cycles, many songs and over 600 pieces for piano and chamber instruments. She has also written music for two animated movies, theatre, and TV. Her music was performed at many festivals and concerts: Moscow Autumn in Russia, Russian Avant-Garde in Heidelberg, Germany, Assisi Music Festival in Italy, Malaga Musica Nueva in Spain, and the Ukrainian Chamber Music Festival. She has multiple performances in Moscow, St. Petersburg, Nizhniy Novgorod, Kiev (Ukraine), Riga (Latvia), Heidelberg, Dresden, and Munich (Germany), Malaga and Sevilla (Spain), and Paris (France). In the US, she had her music performed at the Aspen Music Festival, Interlochen Arts Academy, and on concerts in New York, Miami, San Diego, Los Angeles, and Nashville. She has lectured on Russian music at Limestone College, and performed at International Festival in Colombia, SC. She was the 2007 Tennessee State Music Teachers Association commissioned composer of the year. Dr. Harris is a professor of music composition at Tennessee State University.

Helfter, Susan

Susan Helfter is an artist-educator known for her community engagement work through music. At the University of Southern California's Thornton School of Music, Susan is Associate Professor of Practice, Chair of the Music Teaching and Learning Department and Director of the Thornton Community Engagement Programs.

In her role with the Community Engagement Programs since 2004, she has been responsible for the direction, design, implementation and funding of these extensive music participation and learning programs. Through these programs, nearly 9,000 community members engage yearly in integrated music instruction facilitated by Thornton students, who also perform engaging concerts in the community where Angelenos naturally live, work and congregate.

Susan's current scholarly pursuits lie broadly in community engagement to support wellbeing, musician identity and career development, with recent work on models of collaboration in the forthcoming *Oxford Handbook of Community Music*. Susan's own love for community music emerged through participation as the youngest member of the family brass quintet, intergenerational piano-playing, and years of participation in community bands in Manitoba, Canada.

Helton, James Caton

James Helton. DMA, Piano Performance and Literature, The University of Illinois at Urbana-Champaign (Ian Hobson); BM, Piano Performance, The University of Texas at San Antonio (Janice K. Hodges); master classes with John Browning, John Perry, Ursula Oppens, Richard and John Contiguglia, Maurice Hinson, and Bela Siki. Dr. Helton's active schedule as soloist, collaborative performer, and adjudicator takes him throughout most of the US and through Costa Rica, the Czech Republic, Spain, and Thailand. He has been honored to work with Pulitzer Prize winning composers George Crumb, William Bolcom, Lucas Foss and Joseph Schwantner in concerts broadcast over public radio and television. For New World Records, Helton appeared with the Blair Woodwind Quintet on works by Michael Kurek. AUR released *Sky Scrapings*, music of Don Freund, on which Helton collaborated at the invitation of the composer. Two CD's with soprano Mei Zhong include *Chinese Art Songs* (Leyerle Publications) and *The Silvered Lute* (North Pacific Records), containing twentieth and twenty-first century song cycles. Navona Records released *Insolence*, a collaboration with Mary Kothman, violin. Additional activity with Zhong included the world premiere of *Songs of Distance*, by Paul SanGregory [sic], at the National Association of Teachers of Singing Winter Workshop, San Diego, CA. Other artistic pursuits include solo piano music of Central Europe, Scandinavia, and England, focusing currently on that of pianist/composer York Bowen. Dr. Helton is Professor of Music Performance at Ball State University, where he teaches piano and chamber music.

Hoffman, Alexander James

see Appalachian Brass Quintet, The.

Holland-Garcia, José

Dr. José García received both a Doctor of Musical Arts and Master of Music in Vocal Performance from the University of Michigan and his Bachelor of Science from the University of Texas at San Antonio in Music Education. He is the head of the vocal division at Millersville University.

Hornsby, Richard

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

Huberth, Madeline

Madeline Huberth is the Geballe Graduate Fellow and a doctoral candidate at Stanford University's Center for Computer Research in Music and Acoustics. Her research intersects music psychology and performance studies, exploring production and perception of polyphony using electroencephalography (EEG), motion capture, and behavioral studies. Her work on perception of a single melodic theme in implied polyphonic textures has recently appeared in the journal *Brain and Cognition*. Prior to attending Stanford, she received a B.M. in Cello Performance and a B.S. in Interdisciplinary Physics from the University of Michigan, and her masters from the University of Cambridge as a Gates Cambridge Scholar.

Hudson, Terry Lynn

Dr. Terry Lynn Hudson is Associate Professor of Piano and Director of Secondary Piano Studies at Baylor University.

Hung, Eric Hing-tao

Eric Hung is Associate Professor of Music History at Westminster Choir College of Rider University in Princeton, New Jersey, and an MLIS student with a concentration in Archives and Digital Curation at the University of Maryland. His research focuses on Asian American music, public musicology, music and new media, and contemporary music inspired by Balinese gamelan. His most recent publication, "The Shanghai Quartet's Chinasong: A Musical Counterpart to English-Language Cultural Revolution Memoirs?", appears in the edited collection *China and the West: Music, Representation, and Reception*, to be published by the University of Michigan Press in December 2016.

Current projects include a monograph entitled *The Sounds of Asian American Trauma*, which examines music produced by Asian Americans about the Japanese Internment, Chinese American labor, the Chinese Cultural Revolution, and the Cambodian Genocide. With Jason Hanley, he is also working on an edited volume on the emerging field of Public Musicology.

Hung is an active pianist and conductor who has performed in Germany, Austria, Hong Kong, Australia, and throughout North America. He is the incoming Board Member in Ethnomusicology for The College Music Society (2017-19), the outgoing Chair of the American Musicological Society's Popular Music Study Group (2014-16), and the English Reviews Editor for MusiCultures (2013-present). He is also Co-President of New York-based Gamelan Dharma Swara, the Grant Coordinator of the Philadelphia Asian American Film Festival, and the founder of the Westminster Chinese Music Ensemble.

Hunter-Holly, Daniel

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

Huntleigh, Amanda G.

Dr. Amanda Huntleigh serves as the Assistant Director of Choral Activities and Lecturer at Smith College. There, she co-directs choirs and teaches studio voice, aural skills, and her newly-designed music appreciation course. Huntleigh co-authored a listening-centered music appreciation textbook with Nicole Harreld, *Concerts Decoded: Listening Like You Mean It*, now in its second edition.

Huntleigh's quantitative dissertation addressed the communicative power of conducting gesture for choristers, using components of Laban Movement Analysis. To support her research, Huntleigh completed the Integrated Movement Studies program in January 2016 to become a Certified Laban/Bartenieff Movement Analyst.

During her doctoral studies, Huntleigh undertook a comprehensive investigation of digital media and conducting instructional textbooks, comparing philosophies in order to create categories of extant conducting pedagogies. In an effort to publicize pre-Depression Era music for treble choir, Huntleigh was the founding director of the *Gilded Quire* in Seattle, Washington. She is interested in cross-disciplinary, collaborative performances, and particularly in early American music culture and repertoire.

Huntleigh holds a Doctorate of Musical Arts in choral conducting from the University of Washington, a Master of Music degree in conducting from George Mason University, and a Bachelor of Music Education degree from Wartburg College. Earlier in her career, she taught choral, instrumental, and general music in Illinois, Virginia, and Delaware public schools.

Husseini, Lisa

Lisa Husseini, Client Strategist for iCadenza, is a flutist turned arts administrator who is passionate about empowering artists to build thriving careers. Having graduated with her B.M. and M.M. in Flute Performance from The Hartt School and the New England Conservatory of Music, Lisa went on to hold administrative positions at the New England Conservatory Preparatory School and the New World Symphony in Miami where she managed a multi-disciplinary visiting faculty program aimed toward building future arts leaders. Lisa has previously served on the Board of Directors for ArtSmith, a Bronx-based organization providing after school arts programming for underserved youth. Currently, Lisa serves as General Manager for Seraphic Fire, a Miami-based nationally touring vocal ensemble.

Janzen, Elizabeth

Dr. Elizabeth Janzen currently serves as Assistant Professor of Flute at Texas A&M University - Kingsville and performs as a recitalist, chamber musician and clinician across the United States, Canada and Mexico. A native of Newfoundland, Canada, Elizabeth Janzen's playing has been hailed in the New York Times as "...athletic, graceful...." She holds flute and piano ARCT Performance Diplomas from the Royal Conservatory of Music and pursued advanced flute studies with Susan Hoepfner at the University of Toronto, and with Linda Chesis at the Manhattan School of Music in New York City. As a winner of New York's prestigious Artists International Competition, Elizabeth gave her debut recital at Carnegie Hall in 2005, praised in the New York Concert Review for the "...velvety tone radiating from her flute...." In 2007 she was invited to be the first flute fellow in The Academy, a prestigious new program of Carnegie Hall, the Weill Music Institute, and The Juilliard School. This fellowship led to several years of work as a teaching artist and performer for Carnegie Hall and The New York Philharmonic. She has performed under the baton of some of the world's most prestigious conductors, including David Robertson, Susann Mälkki, Pierre Boulez, Simon Rattle, and Christopher Hogwood. She is currently 2nd flutist with the Victoria Symphony in Texas. A dedicated chamber musician as well, Dr. Janzen has performed nationally and internationally with a number of chamber ensembles including Argento, The Fireworks Ensemble, DeCoda, Talea, Dark X Five and the ACJW Ensemble.

Johnson-Green, Elissa

Elissa Johnson-Green is an Assistant Professor of Music and Music Education at University of Massachusetts Lowell. She has spent her life in music, beginning as a professional performer and then becoming a music educator. Dr. Johnson-Green has been teaching for many years, several of these in K-8 education. Among other research efforts at UMass Lowell, she is the Project Lead for the EcoSonic Playground.

Johnston, Jesse

Jesse Johnston is a Program Officer at the National Endowment for the Humanities (NEH) Division of Preservation and Access. Before working at NEH, he was an Archives Specialist in the Ralph Rinzler Folklife Archives and Collections at the Smithsonian Center for Folklife and Cultural Heritage and worked on metadata and digital description for archival audio collections. His research focuses on user practices in archives, performance of Moravian traditional music, and ethnomusicology. He has conducted field research in traditional and popular musics with communities in the Czech Republic, the Philippines, and Czech-Americans in the Upper Midwest. He previously taught musicology at Bowling Green State University and the University of Michigan—Dearborn. His research has been supported by a Fulbright Fellowship (2005), a Kohn Doctoral Fellowship (Masaryk University), a Rackham Humanities Dissertation Writing Fellowship, and twice by Foreign Language and Area Studies Fellowships. At Michigan, he also received the Margaret Mann Award (2012) and the Louise E. Cuyler Award (2008). He holds a PhD in musicology and a Master of Science in Information, both from the University of Michigan.

Johnstone, Jennifer

Jennifer Johnstone holds a Ph.D. in musicology-ethnomusicology and master's degrees in both ethnomusicology and piano performance. She is currently an Assistant Professor at Kent State University. Previously, Jennifer was Assistant Professor at Anne Arundel Community College, where she earned a Teaching Excellence Award in 2012. She has taught a range of courses in music theory, music history, and ethnomusicology. Her research interests include cognitive semiotics, cultural identity, U.S. immigrant history, Welsh choral traditions, popular music, and

gender. Her work appears in peer-reviewed journals including *The Journal of the Polynesian Society* and *Journal of Band Research*. She is on the CMS Ethnomusicology Advisory Council.

Jones, Dena Kay

Dr. Dena Kay Jones has performed as soloist and chamber musician throughout the United States and in Spain, Mexico, Italy and Canada. In addition to maintaining a widely varied repertoire from the standard piano literature, Dr. Jones has focused her energies in the performance and research of Spanish piano repertoire. Her debut album entitled *Luces y Sombras: Piano Works by Joaquín Rodrigo* was sponsored by the Spanish Embassy in conjunction with U.S. Universities and released in 2007. A second recording project, *Haunted America Suite*, was released in 2015 by Summit Records, where she is a collaborative pianist with Jim and Celeste Shearer. A native of the Central Illinois area, Ms. Jones received both the Bachelor and Master of Music degrees in piano performance from the University of Illinois. Her principal teachers in Illinois were Wilma Zonn, Lydia Artymiw, William Heiles and Andrew DeGrado. In August of 2001, Dena Kay Jones completed the Doctor of Musical Arts program at the University of Arizona, in Tucson, Arizona, where she studied with Nohema Fernandez. She joined the music faculty of the University of Texas at El Paso in 2002, where she is the Piano Area Coordinator and teaches applied piano, music and culture, as well as chamber piano. [www.denakayjones.com]

Jones, Joseph E.

Joseph E. Jones teaches courses in music history and musicology at Texas A&M University-Kingsville where he serves as Coordinator of Music History. Dr. Jones completed graduate degrees in musicology at the University of Illinois, culminating with a doctoral dissertation titled *Der Rosenkavalier: Genesis, Modeling, and New Aesthetic Paths*. His undergraduate studies at the University of Minnesota, Morris centered on vocal performance and the liberal arts. Dr. Jones's research focuses primarily on German opera, especially the collaborations of Richard Strauss and Hugo von Hofmannsthal, while his broader interests include Viennese cultural history, the fin de siècle, and sketch studies. He has co-edited a book with William Kinderman titled *Genetic Criticism and the Creative Process*, an interdisciplinary collection of essays drawn from the fields of music, literature, and theater. Recent projects include an article on the character of Siegfried in Wagner's Ring cycle published in *The Journal of Musicological Research* and grant-supported research on Strauss's *Arabella*. Jones's interests also extend to television and video game music. An essay published in *Music Research Forum* explores the work of Bear McCreary, whose soundtracks feature eclectic combinations of instruments drawn from the Western orchestra, from folk and rock styles, and from various non-Western traditions. Dr. Jones has presented papers at dozens of conferences including meetings of the American Musicological Society, International Musicological Society, College Music Society, Modern Language Association, and Royal Music Association.

Jones, Robert

Robert Jones has been a Professor of Voice at NDSU Challey School of Music since 1995. His teaching duties include applied voice, graduate and undergraduate vocal literature and vocal pedagogy. His students have been winners at state, regional and national auditions, and some are currently performing professionally. He is currently serving as co-chairman of the CMS Academic Citizenship Committee and is also a member of the CMS Global Initiatives Committee. At NDSU, he organized and developed a successful student CMS chapter in 2014 and continues to serve as the faculty advisor. Research interests include 20th Century art song and text music relationships. Dr. Jones has presented numerous lecture-performances on 20th century vocal literature at both regional and national CMS Conferences.

Dr. Jones has appeared as soloist with varied ensembles in the United States, Canada and Bolivia, including the Winnipeg Philharmonic Choir and Royal Winnipeg Ballet, the Nebraska Chamber Orchestra and the Bolivian Chamber Music Society. Active as a recitalist, Dr. Jones has performed numerous solo and chamber music recitals throughout North Dakota, South Dakota, Minnesota, Nebraska, Oklahoma, Texas and Indiana. He is a member of College Music Society, National Association of Teachers of Singing, Lyrica Society and Pi Kappa Lambda. Dr. Jones received his DMA degree from the University of Oklahoma in 1991.

Kaptain, Laurence

In his current position as Dean of the College of Arts & Media (CAM) at the University of Colorado Denver, Laurence Kaptain leads a unit of 1,200 students that has leading-edge programs traditionally not found at other national public institutions of higher education. CAM has 3 departments: Music Entertainment & Industry Studies, Visual Arts and Theatre, Film and Video Production, with 3 nationally ranked programs (Jazz Guitar #9, Music Business #10 and 3D and Digital Animation #19). A champion of accessibility to creativity and the arts for all students in public education—Kaptain is involved on the national level in arts integration initiatives, and hosted the 2016 National Conference of the Alliance for Arts in Research Universities.

As a percussionist and symphonic cymbalom artist, Kaptain may also be heard on recordings with the Chicago Symphony, St. Louis Symphony, St. Paul Chamber Orchestra, the Czech National Symphony, LaScala Opera (in Milan), the University of Michigan Symphony Band, and a Grammy-winning recording with Orpheus.

Before coming to CU Denver, Kaptain was Dean of the College of Music and Dramatic Arts and Penniman Family Professor at Louisiana State University. Prior that he was Dean of Shenandoah Conservatory and Director of the highly regarded Schwob School of Music in Georgia. He received the first doctorate in percussion instruments at the University of Michigan, where he was a Fulbright Scholar to Mexico and received the prestigious Rackham Graduate School Pre-Doctoral Fellowship.

Kaptain was Treasurer of CMS and a member of the Executive Board from 2012-15.

Kaufman, Dana

The works of composer Dana Kaufman (b. 1989) have been heard throughout North America, and in Estonia, the Czech Republic and Italy. Her music has been featured at venues such as the soundSCAPE Festival, Estonian Music Days, Charlotte New Music Festival, Centro Musica Contemporanea di Milano, Ravinia Festival's One Score, One Chicago series, Chosen Vale International Trumpet Seminar, College Music Society, Jordan Hall, Atlas Performing Arts Center, Baltimore War Memorial, Connecticut Summerfest, FEASt Festival, Women Composers Festival of Hartford, Frontwave New Music Festival, and FETA Foundation Concert Series; it has been performed and recorded by ensembles including Great Noise Ensemble, Atlantic Music Festival Contemporary Ensemble, a very small consortium, Firebird Ensemble, Wet Ink Ensemble, Resound Duo, and So Percussion. Ms. Kaufman is the recipient of numerous awards, including a Fulbright Student Research Grant; 2016 Semi-Finalist for the American Prize in the Chamber Music Student Division and 2015 Semi-Finalist in the Opera/Theater/Film Division; University of Miami (UM) Dean's Fellowship; New England Conservatory (NEC) Merit Awards; Ensemble Ibis Composition Competition Winner; Honorable Mention in the Boston Choral Ensemble's Commission Competition; Finalist in New American Voices Composition Competition; Amherst College Edward Poole Lay Fellowship; First Runner-Up in Black House

New Operas Project Composers' Competition; and was a winner of flutist Orlando Cela's "Project Extended" Score Call. Ms. Kaufman completed her MM in Composition at NEC and is currently pursuing her DMA at UM Frost School of Music as the first Frost student to be a Dean's Fellow. [danakaufmanmusic.com]

Kaup, Steve J.

Steven Kaup holds a D.M.A. in Music Composition from The University of Nebraska-Lincoln and is Adjunct Assistant Professor of Music Theory and Composition at Nebraska Wesleyan University. His compositions cover a range of expression and technique, with particular inclination toward folk-based melodies set to an eclectic harmonic environment. While teaching music theory, musicianship skills, and composition at UNL, he applied current research in music cognition to collaboratively develop and modify musicianship skills courses.

Keeling, Kasandra

Kasandra Keeling is currently Associate Professor of Music and Coordinator of Keyboard Studies at UT-San Antonio. She received her Bachelor and Master of Music degrees in piano performance from the University of Houston and was awarded the Doctor of Musical Arts degree in piano performance from the University of Colorado at Boulder. Her major teachers have included Janice Hodges, Nancy Weems, Alvin Chow, and Larry Graham.

Dr. Keeling has performed in the U.S., Mexico, and Canada, and has been a visiting professor of piano at the Central Conservatory of Music in Beijing and at Nanjing Normal University in Nanjing, China. She is active as a soloist, chamber musician, orchestra soloist, and clinician, and has given multiple presentations and performances at state and national conferences, including those for the Music Teachers National Association, the American String Teachers Association, and the National Flute Association. In 2014, she was the first prize winner in the professional concerto division of the American Prize for Piano Performance. In 2015, Dr. Keeling was awarded the UTSA President's Distinguished Achievement Award for Performance.

Under her instruction, her past students have been top prizewinners in numerous competitions, featured soloists with the UTSA and other regional orchestras, and have been accepted to top graduate programs at prestigious music schools across the nation. In 2008, she was awarded the Outstanding Collegiate Teaching Award by the Texas Music Teachers Association and in 2014, she joined the piano faculty at the Interlochen Arts Camp in Michigan.

Kersten, Fred

Dr. Fred Kersten is currently Lead Instructor in Music Technology and has been for eight years an Online Graduate Facilitator for Boston University. Fred holds five degrees in music and music education. His doctoral dissertation focused on Music for the Visually Impaired and was developed from his many years of teaching music to students with exceptionalities.

Kiec, Michelle

see Batik Quartet, The.

Kohl, Randall

Dr. Randall Charles Kohl is a professor on the Music Faculty at the Universidad Veracruzana (UV) in Xalapa, Veracruz, and a member of Mexico's *Sistema Nacional de Investigadores*. He holds a BA in Music from the University of California at Santa Cruz, an MA in Ethnomusicology from the University of Hawaii at Manoa and a Doctorate in History and Regional Studies from the UV. He has recorded several CDs including *Dos lados del corazón, composiciones originales para guitarra clásica*, a recording of original compositions for solo guitar; *Rags, Jazz, Bluegrass y Más*, an exploration of US guitar styles; *Les Deux Amis*, Música clásica para dos guitarras, with guitarist Roberto Aguirre; *R. C. Kohl*, more original works for guitar ensemble and solo guitar; *Landscapes*, with works for guitar and orchestra, guitar solo and guitar with electronic effects; and *Homenaje*. Compositions and arrangements for guitar by Octaviano Yañez. Among his published texts are "Ecos de La Bamba", an ethnomusicological history of the Veracruz son jarocho; *Estudios técnicos para la guitarra clásica*, studies base don world musics for the classical guitarist; and Octaviano Yañez, an anthology of arrangements and compositions for guitar. He has also published articles in scholarly magazines such as the Guitar Foundation of America's *Soundboard* and CONACULTA's *Pauta* and been awarded scholarships and grants in music performance and research from Mexico's Secretaría de Educación Pública, the Instituto Veracruzano de Cultura and the East-West Center of Honolulu.

Kruse, Adam

Adam Kruse is Assistant Professor of Music Education at the University of Illinois at Urbana-Champaign where he teaches graduate and undergraduate courses in music education. His current research focuses on hip-hop music education, including teaching and learning relationships; related technologies; and intersections with race, gender, and sexual orientation.

Languell, Amorette

Amorette Languell serves as Instructor of Music Education at Northern Michigan University. Originally from Connecticut, she completed her BS in music education at Central Connecticut State University, MS in music education at Western Connecticut State University, and will complete her PhD in music education at the University of Arizona this fall. While in Connecticut, she taught PK-8 general music, band, and choir in the city of Bridgeport. Her current research is focused on teacher preparation for urban schools and gender non-conformity among band students.

Lapin, Eric J.

Dr. Eric J. Lapin teaches applied clarinet, chamber music, jazz history, music appreciation, and courses for the Calhoun Honors College at Clemson University. A native Texan, Dr. Lapin grew up in Charleston, SC where he began his clarinet studies with former Charleston Symphony Orchestra Principal Clarinetist, Ilya Shterenberg. He earned his Bachelor of Music and Master of Music degrees in Clarinet Performance from the University of South Carolina where he studied under Doug Graham and Joseph Eller. He is a member of Pi Kappa Lambda, the International Clarinet Association, The College Music Society, the National Association for Music Education, the Humanities Education and Research Association (HERA), and is an honorary brother of Kappa Kappa Psi. In addition, Dr. Lapin also holds a Ph.D. in Educational Leadership where his research focuses on music experiences in higher education. As a researcher, he has presented at conferences on musical/political relationships and on the role of music in modern academia. As a clarinetist, Dr. Lapin has performed with the Piccolo Spoleto Festival Orchestra, the Spartanburg Philharmonic, the Limestone College Wind Ensemble, and has given solo performances for the Greenville Music Teachers Association, the 2012 Clemson University Victor Hurst Academic Convocation, and with many student ensembles. As a clinician and private instructor, Dr.

Lapin's students have received numerous accolades, including first chair clarinet in SC All-County, All-Region, and All-State ensembles.

Large, Karen McLaughlin

see Tornado Alley Flutes.

Leal, Camilo

Camilo Leal is a Ph. D. student in music education at the University of Florida. He obtained his master's degree in music education at the same institution in 2014, and his bachelor's degree in music education at the Universidad de La Serena, Chile, in 2007. His research interests (which include social justice and diversity in music education, and music preferences) have converged with the field of music technology since his participation in courses of electronic composition by Dr. James Paul Sain. His technology interests include algorithmic composition software, interactive music systems, and web audio.

Lesser, Lawrence

UTEP statistics/math education researcher/author/editor Professor Lesser has won statewide teaching awards (ROTA and Piper Professor) and several national STEM song contest awards. He has given "Mathemusician" plenary performances at national conferences, received international media coverage, and published 75 STEM lyrics and several STEM-song articles.

Lewis, Barbara E.

Barbara Lewis, who teaches undergraduate and graduate courses in Music Education at the University of North Dakota, holds an M.Ed. in Music Education and an M.A. in History from The Pennsylvania State University and Washington College respectively. She received a Ph.D. in Music Education from Indiana University, Bloomington. Dr. Lewis has a number of publications in national/international journals on topics pertaining to voice pedagogy and music education.

Lindsey, Jessica

Dr. Jessica Lindsey serves as Assistant Professor of Clarinet at UNC Charlotte. Previously she taught clarinet, saxophone, and music related courses as Visiting Music Faculty at the University of Alaska-Fairbanks and as an adjunct instructor at Doane College, Concordia University, Nebraska Wesleyan University, and Southeast Community College. Active in her local music communities, Dr. Lindsey has performed with the Fairbanks Symphony, Opera Fairbanks, ProMusica Colorado, the Lincoln Symphony, the Omaha Symphony, the Nebraska Chamber Orchestra, and the New Music Agency. Since 2012, Dr. Lindsey has been a member of Andover Educators, the organization that grants licensure in Body Mapping. She maintains an active outreach schedule, presenting at clinics, recitals, and chamber music concerts throughout the US, including the International Clarinet Association's ClarinetFest®.

Dr. Lindsey completed a Bachelor of Arts in Music and a Master of Music at the University of Nebraska-Lincoln, and completed a Doctorate of Musical Arts at the University of Colorado Boulder. Her primary clarinet teachers include Daniel Silver, Diane Barger, and John Klinghammer; she has studied saxophone with Tom Myer.

Lochstampfor, Mark

Dr. Mark Lochstampfor is Professor of Music in the Conservatory of Music at Capital University where he teaches Music Composition, Technology, Rock Studies, keyboard and acoustics. He earned a Ph.D. in Music Theory (Music Perception and Cognition) and a Master of Music in Music Theory from The Ohio State University. He earned a Bachelor of Music in Composition from the Ohio University (Athens).

Lochstampfor composes in a variety of musical styles and media. He has presented papers at regional, national, and international conferences and workshops, and has published a variety of articles and music compositions, and was a contributing author to a textbook for McGraw Hill/Glencoe. As a keyboardist, Professor Lochstampfor has played in a number of ensembles, focusing on contemporary compositions and American musical idioms such as rock and jazz, as well as sacred music.

Loeffert, Jeffrey

Jeffrey Loeffert serves as Associate Professor of Saxophone and Theory at Oklahoma State University. A dedicated teacher, Loeffert recently received the Oklahoma State University College of Arts & Sciences Junior Faculty Award for Scholarly Excellence, the Wise-Diggs-Berry Award for Teaching Excellence, and the Friends of Music Distinguished Music Professor Award. Loeffert graduated summa cum laude from Northwestern University with a Bachelor of Music double major in Saxophone Performance and Jazz Studies. At Northwestern, Loeffert won the Program Honors Award for his graduating class.

During the summer months, Loeffert teaches at the Great Plains Saxophone Workshop in Oklahoma, New Music on the Point in Vermont, and the Cortona Sessions for New Music in Cortona, Italy. As a founding member of the h2 quartet, Loeffert has won numerous chamber music prizes including First Place at the Fischhoff National Chamber Music Competition and First Place at the North American Saxophone Alliance Quartet Competition, among others. Loeffert is featured on seven commercially available discs.

A Frank Huntington Beebe Scholar, Loeffert studied in Paris at the Conservatoire à Rayonnement Régional de Cergy-Pontoise where he received the Médaille d'Or à l'Unanimité - Saxophone, and the Médaille d'Or à l'Unanimité - Musique de Chambre. Loeffert also studied at the Conservatoire à Rayonnement Régional de Boulogne-Billancourt where he received the diploma Cycle d'Orientation Professionnel with an emphasis in contemporary music. Loeffert completed graduate studies at Michigan State University (MSU) as the recipient of a University Distinguished Fellowship. He received a Master of Music degree and a Doctor of Musical Arts degree in Saxophone Performance as well as a Master of Music degree in Music Theory Pedagogy. At MSU, he was awarded the Paul Harder Award for music theory and composition. Loeffert is a Yamaha and Vandoren Performing Artist and plays exclusively on Yamaha saxophones and Vandoren reeds, mouthpieces, and ligatures.

Lombardi, Paul

Paul Lombardi holds a Ph.D. in music composition from the University of Oregon, and studied composition with David Crumb, Robert Kyr, Stephen Blumberg, and Leo Eylar. His music has been performed in more than 25 states across the US, as well as in other areas in North America, South America, and Europe. Recordings of his music are available from Parma Recordings (forthcoming), Capstone Records, Zerx Records, ERMMedia, and Thinking outLOUD Records. Many groups have played his music, notably the Kiev Philharmonic, the East Coast Composers Ensemble, Third Angle, and the Hundredth Monkey Ensemble. His music has been performed at

national and regional Society of Composers, Inc. and College Music Society conferences as well as numerous festivals. He placed third in the orchestra division of the 2014 American Prize in Composition, is the winner of the 2011 Renée B. Fisher Piano Composition Competition, and has received commissions including one by the Oregon Bach Festival Composers Symposium in honor of George Crumb on the occasion of his 75th birthday. Some of his scores are published in the *2011 Anthology of Contemporary Concert Music* and the *SCI Journal of Scores*. Dr. Lombardi's theoretical work focuses on mathematics and music, and is published in the *Music Theory Spectrum*, *Indiana Theory Review*, *Mathematics and Computers in Simulation*, and *College Music Symposium* among other places. He has presented his research at numerous theory conferences, both national and regional. He is an assistant professor of music theory and composition at the University of South Dakota.

Lopez, John

Starting at a young age, John A. Lopez was exposed to some of the best in latin music, his father Arturo Lopez was the founder and director of one of the best mariachis to ever come out of San Antonio, Mariachi Chapultepec. His mother, Beatriz Llamas, La Paloma del Norte was a famous mariachi and conjunto singer; she has been inducted into the tejano and conjunto halls of fame. John began his musical career as a percussionist at Thomas Edison High School in San Antonio, TX and upon graduating attended Texas State University as a Music Major. He eventually received a MM in Percussion Performance and Composition from Texas State in 1992. Shortly after graduating he began working as a part time faculty member at Texas State in charge of marching percussion; however, he quickly started to create classes in the music department that highlighted his passion for Latin music. This inevitably evolved into the expansion of Latin music at Texas State. In 2003 Mr. Lopez became a tenured Associate-Professor as well as the founder and coordinator of the Latin Music Studies area. Starting with the creation of Salsa del Rio in 1995, the Latin Music Studies area has grown to include Mariachi Nueva Generacion, Mariachi Lince De Oro, Orquesta del Rio and Mariachi Infantil, the youth mariachi program. The total number of students involved in these programs has grown to over 100.

As a performer, Mr. Lopez is very active in the Salsa music community playing Latin percussion with some of the best groups in the Central Texas area. Some of the bands he has played with include La Predilecta, Naningo, Tony Guerrero, Orquesta Tradicion, El Tumbao, Mochate, Son Playado, and Colao. He also served as Music Director for The Mambo Kings of San Antonio during its existence.

Love, Joel

The music of Joel Love, D.M.A., explores an eclectic mix of genres, from short video pieces to works for chamber and large ensembles. His music has appeared at many venues across the United States, Europe, Asia, and Australia. He has received recent commissions from Line Upon Line Percussion, the Kenari Quartet, Musiqa, and the River Oaks Chamber Orchestra. Joel enjoys interdisciplinary collaboration and recently produced a work in collaboration with James Turrell. As an active pianist, Joel performs a wide variety of styles, from contemporary classical to jazz. Joel currently lives in Houston, where he teaches music at Houston Community College.

Lyrique Quintette, The

The Lyrique Quintette is the faculty woodwind quintet in residence at the University of Arkansas, and all members of the quintet are on the music faculty. A versatile ensemble, the quintet has been invited to perform throughout the United States and abroad. The group has a wide range of repertoire spanning many musical eras, from the richness of the 16th-century Renaissance, to the boldness of 19th-century Romanticism, to contemporary works from some of today's most exciting international composers.

The quintet has been on the touring roster of the Arkansas Arts Council since 1992, and tours regularly, appearing at performing arts centers, universities, schools, and other venues across the region, including the Chamber Music Society of Little Rock, the Texarkana Regional Arts and Humanities Council, the Bella Vista Village Performing Arts Series, the John Brown University Lyceum Series, the Garland County Library, the Cleburne County Arts Council, Batesville Community Concerts, Hot Springs Village Symphony Guild, Hannibal Concert Association, State Theatre Arts Council in Missouri, the Goddard Center in Oklahoma, the Oklahoma City University Guest Artist Series, the Southern Arkansas University Guest Artist Series, the Mary McDonald Music Series in Fort Smith, and more. The quintet has performed concertos with the Thai National Orchestra and the University of Arkansas Wind Ensemble, and has performed at several national and international conferences. This summer, the quintet was a featured ensemble at the National Flute Convention.

At the present moment, the Lyrique Quintette is preparing to record its second CD, which will highlight music from the Americas.

Magee, Chris

Chris Magee is assistant professor of trumpet at Lynchburg College in Lynchburg, Virginia. Additionally, he directs the Jazz Ensemble and teaches courses in world music, music appreciation, brass methods, arranging and orchestration, jazz and the origins of rock, instrumental pedagogy and literature, and a senior seminar in music performance.

Previously, Chris was Assistant Professor of Music at Northeast Lakeview College in Universal City, Texas, and directed the jazz ensemble at Trinity University in San Antonio, Texas. Chris has played lead trumpet for such artists as Aretha Franklin, Wayne Newton, The Temptations, The Four Tops and the O'Jays, and he was staff trumpeter and arranger at Walt Disney World in Orlando, Florida. In Virginia, Chris plays co-principal trumpet in the Shenandoah Symphony Orchestra in Lexington, VA, and performs with "Green Earrings, The Steely Dan Experience." He received the Bachelor and Master of Music degrees from James Madison University and the Doctor of Musical Arts Degree from the University of Iowa.

Magee, Jeff

Jeff Magee is the immediate past director of the School of Music at the University of Illinois, Urbana-Champaign. He teaches and writes about music in the United States, especially jazz, musical theater, and popular song. His interests include a variety of African-American traditions, issues of Jewish-American musical identity, and black-Jewish intersections. He is the author of *The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz* (Oxford, 2005), which won the Irving Lowens Award for Best Book in American Music from the Society for American Music, as well as an award for excellence in Historical Recorded Sound Research from the Association for Recorded Sound Collections. Before joining the Illinois faculty, he taught at Indiana University (1997-2006), and served as executive editor of the NEH-funded score series *Music of the United States of America* at the University of Michigan (1993-97). He has been

editorial board member of the *Journal of Musicology*, *Jazz Perspectives*, and the Center for Black Music Research, and was founding editor of the book series, *Profiles in Popular Music* for Indiana University Press. He served as director-at-large on the Board of the American Musicological Society 2014-16.

Mains, Ronda

see Lyrique Quintette, The.

Malyuk, Heather

Doctor Heather Malyuk is an audiologist and musician originally from northeast Ohio. Dr. Malyuk holds a degree in Music History & Literature from The University of Akron and received her clinical doctorate in audiology from Kent State University. She currently directs the musicians' clinic at Sensaphonics Hearing Conservation in Chicago, specializing in hearing protection and in-ear monitors for a diverse clientele of musicians, from well-known touring artists to local bands. In addition to her full-time career in audiology, she is an internationally acclaimed fiddler and guitarist, having toured, taught and performed extensively with a focus on old time Appalachian music. Heather has recorded many albums and was recently recognized for her performance on an Emmy Award-winning documentary. She feels blessed to be able to combine her passions for music, science and health every day as an audiologist.

Mantie, Roger

Roger Mantie is Associate Professor at Arizona State University. His teaching and scholarship, informed by his fourteen years as a school music educator, emphasizes connections between schooling and society, with a focus on lifelong engagement in and with music and the arts. He is on the editorial boards of *Bulletin of the Council for Research in Music Education*, *Action, Criticism, and Theory for Music Education*, the *International Journal of Community Music*, the *Journal of Popular Music Education*, and the *Canadian Music Educator*, and is co-editor of *The Oxford Handbook of Music Making and Leisure* (2016) and *The Oxford Handbook of Technology and Music Education* (2017).

Mantione, Meryl

Meryl Mantione (lyric mezzo-soprano) joined the faculty at Ball State University as Professor of Voice in 2006. She has also held faculty positions at Ohio University, the University of Oklahoma, and Montana State University. A graduate of the University of Wisconsin-Madison (B.M.) and the University of Colorado, Boulder (M.M. and D.M.A.), she studied with Lois Fisher and Barbara Kinsey Sable. An active performer, she has appeared as a guest soloist and recitalist throughout the United States and made her professional opera debut with the Inter-Mountain Opera Association in 1987. In 1992, she was one of twelve voice teachers from across the U.S. chosen to participate in the National Association of Teachers of Singing (NATS) Foundation Intern Program. She has been active in leadership positions in NATS, currently serving as Past President of the Indiana Chapter of NATS. In 1993, she was a recipient of the Outstanding Faculty Award in the College of Fine Arts at the University of Oklahoma. Her students and former students have appeared in productions with Baltimore Opera, the Fort Worth Opera Touring program, national tours of productions including *Cats* and *Spamalot*, and the Santa Fe Opera. They have won scholarships to graduate schools and programs such as Peabody, Indiana University, Arizona State University, the University of Memphis, Southern Methodist University, the American Institute of Musical Studies in Graz, Austria, and Inspiration Point Fine Arts Colony, and have competed successfully in vocal competitions such as the NATS Artist Award Competition, the Orpheus Competition, and the Stewart Award Competition.

Manzo, V.J.

V.J. Manzo is Assistant Professor of Music Technology and Cognition at Worcester Polytechnic Institute (WPI). He is a composer and guitarist with research interests in music theory, artificial intelligence, interactive music systems, and the author of MAX/MSP/Jitter for Music, Foundations of Music Technology, and co-author of Interactive Composition.

Martinson, Shelley

see Tornado Alley Flutes.

Marvin, John

John Marvin was born in 1931 and has pursued professional work in both the mathematical sciences and music. Early in his career he worked daytimes at Goddard Space Flight Center in Maryland, programming computers and working with astronomers and astrophysicists on studies ranging from radio astronomy to big-bang theories. By night, he played oboe and English horn in the Kennedy Center Opera and Ballet Orchestra in Washington D.C. He soon attracted the attention of important professional performers, including Julie Ann Giacobassi of the San Francisco Symphony, who has premiered a number of his chamber works, his English horn concerto, and distributes his double reed music through Fish Creek Music. Giacobassi has recorded his *Five Pieces for English Horn and Piano* and commissioned and recorded his *Music from the Night*, for two oboes and English horn, on the Fish Creek Music label. *Music from the Night*, *Octet for Winds*, and *Tapestry for oboe d'amore, viola and piano* have been performed at Davies Symphony Hall. Marvin's output includes music for solo instruments, orchestra, wind ensemble, chorus, percussion, and chamber works for winds, strings and voice. A member of the Faculty Emeritus of the Evergreen State College in Olympia, Washington, he is currently a Lecturer in Music at California State University Stanislaus.

Mascolo-David, Alexandra

"A splendid pianist—refined, searching and expressive, and her playing is loaded with insight and interpretative detail." So wrote *The Washington Post* after Portuguese pianist Alexandra Mascolo-David's performance at the Corcoran Gallery of Art in the nation's capital.

Ms. Mascolo-David has performed and led workshops and master classes in Europe, Asia, and the Americas, including a New York debut recital at Carnegie Hall in 2004, favorably reviewed in *The New York Concert Review*.

Ms. Mascolo-David has devoted the last two decades to exploring and unearthing the music of Portuguese and Brazilian composers, especially that of Francisco Mignone. She is in the forefront of presenting Mignone's piano music, and her performances, especially of his *Valsas brasileiras* have been widely acclaimed.

She is also a founding member of Yara Ensemble, devoted to exploring the rich landscape of Iberian-American culture and heritage through music.

Ms. Mascolo-David is a sought out and devoted teacher. National and international pianists attend Central Michigan University (CMU) to study under her guidance. Her students have won prizes in auditions and competitions and are consistently successful in their careers. She is an active participant in the movement devoted to performance anxiety management. Her contributions to this cause include the development and implementation of a successful performance anxiety management course at CMU, as well as lectures and workshops throughout the US and abroad.

Ms. Mascolo-David has taught at the Interlochen Arts camp, Iowa State University, and currently is Professor of Piano at Central Michigan University.

May, Andrew

Composer Andrew May is best known for his pioneering instrumental works with live interactive computer systems, and has created numerous tools for statistical tracking and modeling of musical behaviors. Most of his works, however, are purely acoustic, exploring parallel issues of performance, communication, notation, and interaction. May's music has been performed in Europe, Asia and throughout North America. May is Associate Professor of composition at the University of North Texas College of Music, where he served as the Director of UNT's Center for Experimental Music and Intermedia (CEMI) from 2005–2016.

May has written pieces for leaders and innovators in the performance of new music. May's music can be heard on numerous recordings, notably *Imaginary Friends*, a solo CD of May's music for instruments and computer.

Also a violinist, improviser, conductor, and entrepreneur specializing in adventurous new music and avant-garde improvisation, May has performed in Europe and across the United States, and has been recorded on CRI.

Originally from Chicago, May received his PhD from University of California at San Diego, studying composition with Roger Reynolds, computer music with Miller Puckette and improvisation with George Lewis. He has also studied composition with Mel Powell and violin with Laura Kuennen-Poper at the California Institute of the Arts, receiving his MFA in composition and violin performance; and with Jonathan Berger, John Sichel, and Deniz Hughes at Yale University, where he received his BA in music (*summa cum laude*). He studied computer music at the Stage d'Informatique Musicale at IRCAM in 1998.

May, Beth

S. Beth May is the head of the music department at Centralia College, where she teaches music theory and aural skills, composition, choir, music appreciation, music fundamentals, music technology, and Pilates. She is also the founder of the Jack Stone Award for New Music, a national call for scores by community college composers now entering its eighth year. Prior to working at Centralia College, Beth served as a full time, tenured faculty member at Northwest Vista College. She holds her D.M.A. in composition from the University of Texas at Austin.

McAllister, Lesley

Lesley Sisterhen McAllister is Associate Professor of Piano and Director of Piano Pedagogy at Baylor University in Waco, Texas. In addition to teaching piano pedagogy, she also teaches courses on performer wellness and class piano, and directs the Piano Laboratory Program of community piano students. Dr. McAllister holds degrees from the University of Houston (B.M.), Florida State University (M.M.), and the University of Oklahoma (D.M.A.). The former chair of the editorial board for the MTNA E-Journal, she currently serves as the co-chair for the Pedagogy Student planning committee for the National Conference on Keyboard Pedagogy. An active clinician, she has presented at such conferences as the National Group Piano and Piano Pedagogy (GP3) Forum, two national conventions of the Music Teachers National Association, The College Music Society national conference, and most recently the International Society of Music Educators conference in 2016. Her research interests include imagery, relaxation techniques for performance anxiety, mental rehearsal, and yoga for musicians. Published several

times in *American Music Teacher*, she was awarded the 2010 “Article of the Year” award by the Music Teachers National Association. She has also been published in *Clavier Companion*, *Piano Pedagogy Forum*, and the MTNA E-Journal. She is the author of *The Balanced Musician: Integrating Mind and Body for Peak Performance* which was published by Scarecrow Press in 2012.

McConville, Brendan

Brendan McConville is Associate Professor at the University of Tennessee-Knoxville. He holds a PhD in Music Theory/Composition from Rutgers University. As a theorist, his areas of research include twentieth-century music analysis and the use of emerging technologies in theory pedagogy. His writings appear in scholarly journals such as *Theory and Practice*, *The Journal of Music Theory Pedagogy*, *College Music Symposium*, and *Tempo*, and he is co-author of *Music Theory Foundations: an Interactive eBook*. He is an active presenter and member of The College Music Society, the Association for Technology in Music Instruction, and the Society for Music Theory organizations. As a composer, his works have been commissioned, performed, televised, and recorded in the United States and in Europe. He recently received a Fulbright Scholar Award to support research and compositional activities in Abruzzo, Italy. His recordings are available from ERMmedia and Navona Records (Naxos).

McMahon, Caleb

see Appalachian Brass Quintet, The.

McNutt, Elizabeth

Passionately devoted to the music of the present, Elizabeth McNutt is internationally recognized for her performances of innovative contemporary and electroacoustic music. She has premiered over 200 works and performed in Europe, Asia, and throughout the U.S. Her playing has been described as “commanding” (LA Times), “fearless and astounding” (Flute Talk), “high-octane” (Musicworks), and “spell-binding” (Computer Music Journal). Her solo CD pipe wrench: flute + computer is on the EMF Media label; her other recordings are on the CRI, Centaur, SEAMUS, Ravello, and Navona labels. She regularly performs in Calliope with pianist Shannon Wettstein. She also directs the Sounds Modern series in Fort Worth. Dr. McNutt is committed to scholarly research, with articles published in *Organised Sound*, *Flutist Quarterly*, and *Music Theory Online*; she regularly writes about new music on her blog newmusicpioneer.com. She has received grants and fellowships from Arts International, National Foundation for the Advancement of the Arts, Open Meadows, Rocky Mountain Women’s Institute, and American Composers Forum, among others. McNutt holds a DMA in contemporary music performance from the UC San Diego, where her mentors were Harvey Sollberger and Miller Puckette. On the faculty of the University of North Texas, she teaches flute and contemporary music classes, directs the new music ensemble Nova, and coordinates the contemporary music performance related field. [elizabethmcnutt.com]

Menoche, Charles

Dr. Charles Menoche teaches electro-acoustic and acoustic composition, music technology, orchestration at Central Connecticut State University. As a composer, he has written a variety of works for voice, acoustic instruments, small and large ensembles, and electro-acoustic media. He is a regular presenter at the national ATMI and TI:ME conferences.

Millar, Michael

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

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

Mireles, Matthew

Dr. Matthew Mireles is the Director of Bands at St. Mary's University, and is highly active as a conductor, performer, clinician, educator, and adjudicator. Previously, Dr. Mireles was the Joye R. Lenz Endowed Professor and Director of Bands and Low Brass at Cameron University in Lawton, Oklahoma, and also the Conductor of the Frontier Brass Band. Dr. Mireles also previously conducted both the University Band and Tuba-Euphonium Ensemble at the University of Wisconsin-Madison while also teaching undergraduate euphonium. In the summers, he is on faculty at Blue Lake Fine Arts Camp in Twin Lake, MI, teaching low brass.

As a euphonium soloist, Dr. Mireles released a solo album titled "Prometheus," on the Potenza Music record label, which includes previously unrecorded works of John Stevens. He was the winner of the 2008 Leonard Falcone International Euphonium Competition, the 2007 Mid-Texas Symphony Young Artist Competition, the 2007 University of Alabama Concerto-Aria Competition, and the 2008 International Tuba Euphonium Conference (ITEA) Chamber Music Competition. Also an active chamber musician, Dr. Mireles plays euphonium with the Boreas Quartet. Their album, "The Serpent's Kiss," is also released on the Potenza Music record label, and was the winner of the 2016 ITEA Roger Bobo Award for Recording Excellence. Their second album titled "Whirlwind" is now in post-production.

Dr. Matthew Mireles earned a Doctor of Musical Arts degree from the University of Wisconsin-Madison, a Master of Music degree from the University of Alabama, and a Bachelor of Arts Degree with Teacher Certification from St. Mary's University.

Mixtacki, Michael

Michael Mixtacki is an active percussionist and educator, currently living in San Antonio, TX. He is a faculty member at the University of Texas at San Antonio (USTA), teaching percussion and drum set lessons, and co-directs the UTSA Percussion Ensemble.

Prior to his appointment at UTSA, Michael was on the faculty at Northern Illinois University (NIU), teaching percussion lessons and directing the NIU Percussion Ensemble, Afro-Cuban Folkloric Ensemble and Latin Jazz Ensemble. In addition to his responsibilities at NIU, Michael was also an active performer and educator in the Chicago area and throughout the Midwest. Michael was the lead singer, drummer, and percussionist for Ritmos Unidos, based in Bloomington, IN, and helped co-produce their two CD releases, *Funklorico!* and *Ritmos Unidos*. He also recorded with Grammy nominee, Wayne Wallace, and has been featured as a singer and percussionist with Brazilian bands Grupo Balança in Madison, WI and Ginga in Boulder, CO. He has performed as a timpanist with the Madison Symphony Orchestra and has played in numerous clinics and performances at the Percussive Arts Society (PAS) International Convention, Illinois PAS Days of Percussion, and the Jazz Education Network (JEN) Convention.

Michael is a Yamaha Performing artist, and is a member of the Sabian Educational Program. He is also an endorser of Latin Percussion (LP) instruments, Remo drumheads, and Innovative Percussion sticks and mallets.

Molineux, Allen W.

Composer Allen Molineux (b.1950) received a B.M. degree from DePauw University, an M.M. in composition degree from the Eastman School of Music, and a D.M. in composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop, and Pierre Boulez's Carnegie Hall Workshop in 1999.

His brass sextet *Seven Shorties* was awarded the 2014 Grand Prize for the Humboldt State University Brass Chamber Music Workshop Composition Contest. His orchestral work *Trifles* was one of four pieces done on the New Music Reading Session of the Alabama Symphony (May 2015), premiered by the Oklahoma Composer Orchestra (Jan. 2016) and received its second performance by the Friends University Community Orchestra (Feb. 2016). It has just been released on the ABLAZE Records label, bringing the total to five professional recordings that include works of Molineux.

For 35 years he taught courses such as Theory, Composition, Arranging, Counterpoint, Form and Analysis, Band, Orchestra, and Jazz Ensemble at several universities and colleges. He is now retired from full time teaching, which has given him more time to compose.

Moore, Christopher Jordan

see Appalachian Brass Quintet, The.

Mosley, Ellen Johnson

see Tornado Alley Flutes.

Murphy, Barbara A.

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

Myers, David E.

David Myers is Consulting Chair for the Department of Music at Augsburg College in Minneapolis and past director of the University of Minnesota School of Music. He writes and speaks widely on arts and arts education policy, relevant curriculum development, lifespan learning, and organizational change. In 1996, he conducted a landmark national study for the League of American Orchestras entitled *Beyond Tradition: Partnerships Among Orchestras, Schools, and Communities*. He is co-founder of the NAFME special research interest group on Adult and Community Music and has keynoted the international Music Education Research Conference in the UK, the national conference of the League of American Orchestras, the Lifelong Learning in Music Symposium, and others. He serves on the boards of the American Composers Forum, Vocalessence, the MacPhail Center for Music (largest community music school in the U.S.), and the St. Paul Chamber Orchestra, where he chairs the Community Value Committee and its initiatives for inclusion and access. He chaired the CMS national task force on the undergraduate music major and, with Ed Sarath and Pat Campbell, is the author of the Routledge publication *Redesigning Music Studies in an Age of Change*. He was the American consultant for a joint master's degree among several European institutions for new audiences and innovative practice (NAIP). He has taught at the University of Sydney (AUS), Georgia State University, and the University of Wisconsin-Madison and serves on the editorial boards of the *Bulletin for the Council for Research in Music Education* and the *International Journal of Community Music*.

Nagoski, Amelia

Conductor and writer Amelia Nagoski is Assistant Professor and Coordinator of Music at Western New England University, where she conducts three choirs and teaches music theory and appreciation in addition to music psychology. With a research focus on music making as embodied cognition, she is the co-author of the upcoming book tentatively titled *Unruly: The Art and Science of Dangerous Women* (Simon & Schuster, 2018), which examines the intersection of feminism, health sciences, and art. She holds doctoral and master's degrees in conducting, and an undergraduate degree in music education.

Nam, Insook

Insook Nam is a faculty member at Central Texas College. She has taught general music education courses and supervised students during their field experiences in preschool and elementary school settings in Arizona, New York, and Texas. She also coordinated a community outreach program in early and middle childhood music education in Arizona and New York. For her research specialization and publication, she has focused on multiculturalism in music education, in particular, studying children's and ethnic minority's perspectives on diversity and multiculturalism.

Nord, Timothy

Dr. Timothy Nord is Associate Professor of Music Theory and Music Technology at Ithaca College, where he has taught for the past 24 years. He holds a Ph.D. in Music Theory with a minor in Computer Science from the University of Wisconsin–Madison, where he studied with Bruce Benward and John Schafer.

Nordstrom, Stephen

Dr. Stephen Nordstrom joined the faculty of The University of Texas at El Paso (UTEP) Music Department in the fall of 2014 as an Assistant Professor of Violin. He has been on the summer faculties of the renowned Interlochen Arts Camp in Michigan and Camp Encore/Coda in Maine, teaching violin and chamber music to young students from across the United States and the world.

As an orchestral musician, Dr. Nordstrom is currently Acting Principal Second Violin of the El Paso Symphony Orchestra and also performs with the Las Cruces Symphony Orchestra. Dr. Nordstrom is an avid chamber musician as well, performing with his string quartet in Italy, Austria, China, Canada, and throughout the United States. He has recently recorded a CD of new works for Viola and Piano with UTEP Professor and Composer Dr. Dominic Dousa entitled *A Musical Portrait of the American Southwest*. The duo has recently presented recitals of these new works in Texas, Arizona, Colorado, New Mexico, and in Juarez, Mexico.

Dr. Nordstrom holds degrees from the University of North Texas (B.M.) and the University of Cincinnati College-Conservatory of Music (M.M., A.D., and D.M.A.) He is a former winner of the CCM Concerto Competition and a two-time winner of the Corpus Christi Young Artist's Preparatory Competition. His primary violin teachers include Dr. Won-Bin Yim and Philip Lewis and he has studied orchestral conducting with Dr. Ai Khai Pung, Dr. Donald Portnoy, and Mark Gibson.

Olivier, Ryan

Ryan Olivier (b. 1985), who grew up in the southern United States, is a composer and multimedia artist. He currently serves as a Visiting Assistant Professor of Music at Indiana University South Bend where he teaches Music Technology, Music Theory, World Music, Composition, and New Media.

Olson, Susan

Susan Olson received her D.M.A. in Vocal Performance from The Ohio State University, where she received the Mary Hubbel Osburn Fellowship and the Graduate Outstanding Achievement in Voice Award. Her research has been published in the *Choral Journal* and the National Association of Pastoral Musicians *Liturgical Singer* magazine. Other areas of interest include new art song repertoire and pedagogies for teaching foreign language diction. She is currently Associate Professor of Voice and Vocal Area Coordinator at the University of Texas at San Antonio.

Oravitz, Michael

Michael Oravitz (M.M. and Ph. D., Music Theory, Indiana University, Bloomington) maintains research interests in the music of Claude Debussy, musical form, meter, theory pedagogy, and aural skills strategies. He teaches courses in theory and history at UNC.

Michael has published on formal designs in Debussy's piano music in *Res Musica* (2015) and *Les Cahiers de la Société québécoise de recherche en musique* (2013). He has presented on

Debussy at the 2016 Rocky Mountain AMS Conference, the 2015 Rocky Mountain Society of Music Theory Conference, the 2015 Rocky Mountain College Music Society (CMS) Conference, the Seventh International Conference on Music Theory (Tallinn, 2014), the 2013 CMS Great Lakes Conference, the 2012 International Multidisciplinary Colloquium on Music at the University of Quebec, the 2012 CMS South Central Conference, the 2008 AMS/SMT National Conference (Nashville), the 2007 European Music Analysis Conference (Freiburg), and the 2010 and 2006 Music Theory Midwest Conferences.

He has published on aural skills strategies in the *Journal of Music Theory Pedagogy* (2012) and presented on that topic at the 2008 Music Theory Midwest Conference respectively. He has also presented on undergraduate theory pedagogy at the 2014 Rocky Mountain College Music Society Conference.

He is a member of the Society for Music Theory, The American Musicological Society, the Rocky Mountain Society for Music Theory, and The College Music Society. He has served on various program committees for CMS, Rocky Mountain SMT, and Music Theory Midwest.

Ovens, Douglas P.

Douglas Ovens has performed his works for solo percussion at the Akiyoshidai International Arts Village (Japan), the Atlantic Center for the Arts (Florida), the Philadelphia Fringe Festival and many others throughout the United States.

He has received commissions from the North/South Chamber Orchestra (New York City), Allentown Symphony, Lehigh Valley Chamber Orchestra, Asheville Symphony and many modern dance and theater companies. Recent international performances have taken place in Finland, Argentina, Italy. The New York Times described his piano piece, *Moving Image*, as “a work of special appeal—that has an almost conversational shape and pacing and some wonderful textural detail.”

Pacheco-Hjelmstad, Jéssica

Born in Maringá (PR – Brazil), Dr. Pacheco-Hjelmstad has performed internationally, including countries such as Austria, Germany, Brazil, and the United States of America. She has performed in Master Classes across the globe, and is an award-winning pianist in Brazil.

She graduated in 2008 as a Bachelor of Piano at the School of Music and Performing Arts at UFG (Federal University of Goiás) in the class of Luiz Medalha Filho. Dr. Pacheco-Hjelmstad completed her Master’s Degree in Piano Performance at the University of Wyoming, where she studied piano with Theresa Bogard and studied composition with Anne Guzzo. In 2015, Dr. Pacheco-Hjelmstad completed her Doctorate Degree in Piano Performance (with a minor in Chamber Music) at the University of Georgia, where she studied piano with Martha Thomas.

Among her professional experiences, while living in Brazil, Jessica Pacheco-Hjelmstad was a private piano teacher, accompanist, orchestra pianist, arranger, and also a member (as a singer) of a Symphonic Choir. After moving to the USA, in 2010, Dr. Pacheco-Hjelmstad has worked as choir accompanist, private piano teacher, and at the college level, has taught Class Piano, Aural Theory, and applied piano lessons. Currently, she is a faculty member at Laramie County Community College, she teaches private piano lessons in northern Colorado, and during the summer, she is the Colorado Kodaly Institute pianist and recital coordinator (at CSU).

Pearl, Dennis

Dennis Pearl is a Professor of Statistics at Penn State University. He is a Fellow of the American Statistical Association and Director of the Consortium for the Advancement of Undergraduate Statistics Education (CAUSE), a professional organization that provides professional development opportunities and online resources for instructors of college level statistics.

Perttu, Daniel E.

Daniel Perttu's music has been performed in Europe, Asia, South America, and in more than 30 states across the country. Performances of his music have occurred in numerous arts festivals, new music festivals, concert series, solo recitals at the international, national, and regional levels, Society of Composers conferences, and College Music Society conferences. Perttu's music has been released on the Navona records label, an imprint of PARMA Recordings, and his music appears on four different albums. He is currently working with PARMA and with the Moravian Philharmonic Orchestra to produce a recording of his recent overture, *To Spring*. In addition, critics have recognized the "modal strains [in his music] that recall the works of . . . Ralph Vaughan Williams and Ernest Bloch," have characterized it as "blending mystery, action, and excitement," and have praised it as being "fantastic" and "superb." His music has also been published by Editions Musica Ferrum (London), as well as BRS Music, Inc. (Indianapolis) and Dorn Publications (Boston). He currently works as an Associate Professor at Westminster College in New Wilmington, Pennsylvania, where he serves as School of Music Chair. Previously, he taught at the University of Louisiana at Lafayette.

Piagentini, Susan

Coordinator, first-year theory and aural skills curriculum. A Charles Deering McCormick University Distinguished Lecturer, Susan Piagentini's research interests include pedagogy with an emphasis on technology. She has been the recipient of Searle Center for Teaching Excellence grants to develop web-based materials to supplement the undergraduate core curriculum and has served on the University Research Grants Committee. Along with Dr. Jennifer Snodgrass, Piagentini is the co-author of *Fundamentals of Music: Rudiments, Musicianship and Composition*, in its sixth edition, released by Pearson in March 2012. This textbook is coupled with an online assessment tool, Exposition Music. The design and development of Exposition is based on five years of research in music theory placement exams and provides a pedagogically sound environment for student testing in music. Piagentini has given workshops and papers at national and regional conferences, including the Society for Music Theory, Association for Technology in Music Instruction (ATMI), Technological Directions in Music Learning, Indiana University at IUPUI Music Technology Conference, and The College Music Society (CMS).

Pierce, Deborah

Deborah L. Pierce is a harpsichordist, vocalist, music information specialist, music educator, and certified Neurolinguistic Programming practitioner. She has spent the last half-century teaching and exploring music and its various relationships to humanity. Her research interests and publications span the gamut of human thought and action, but most often are focused on Baroque performance practice, life-long learning, human potentials, social artistry, musician wellness, and the influence of music on our health and spirit. She has taught music in K-12 classrooms, private studio, and higher education and is currently teaching the course, "Exploring the Power of Music," for the Honors program at the University of Washington.

[<http://guides.lib.washington.edu/dpierce>]

Pike, Pamela D.

Pamela D. Pike is the Barineau endowed professor of piano pedagogy at Louisiana State University. She is a sought-after clinician and has authored over 30 articles on various pedagogical topics. Her book *Dynamic Group-Piano Teaching* was recently published by Routledge.

Pinkston, Dan

Dan Pinkston is a northern California based composer whose works include two commissioned symphonies, a violin concerto, many published choral works, and chamber works in various media. His many stylistic influences include the classical avant-garde, rock and heavy metal, and the African drumming of his childhood spent in Africa. Dr. Pinkston is professor of music theory and composition at Simpson University. Pinkston, his wife and two daughters live in the Redding, CA area.

Pohly, Linda L.

Linda Pohly is a Professor of Music History and Musicology at Ball State University and Coordinator of Graduate Programs in Music. Her duties include being primary advisor for the 100+ graduate students in music at Ball State. Pohly also oversees curriculum and program development for graduate programs. She received her Ph.D. from the Ohio State University in 1989 in Music History and Literature. Pohly's primary research focus is on the regional musical endeavors and repertoire of Americans in the nineteenth and twentieth centuries. She has published books on the Home Demonstration Club choruses of Indiana, and the vocal style, historical importance, and repertoire choices of popular-song singer Barbra Streisand. Pohly teaches a wide variety of music history courses at Ball State including Introduction to Music for non-majors, Music Appreciation Pedagogy for doctoral students, Research and Bibliography, 20th-Century Music, Introduction to Ethnomusicology, American Music, and a Special Topic on Music and War. She is a longtime and active member of the Society for American Music and The College Music Society.

Poole, Tommy A.

Tommy Poole is Director of Jazz Studies and assistant professor of music at Oklahoma State University in Stillwater, Oklahoma. He is an active saxophonist in a variety of genres. He has recorded as saxophonist on numerous commercially available CDs ranging in style from classical, to jazz, to pop. He has performed professionally with Ramsey Lewis, The Woody Herman Orchestra, Lionel Hampton, Andy Montanez, Glenn Monroig, Diane Schuur, Joe Williams, Mercer Ellington, and Dianne Reeves among many others.

Poole has composed and arranged works for a variety of settings from commercial showbands, to jazz big bands, to full-sized studio orchestras. His orchestrations have been featured on at least seven commercially available CDs. His first two CDs as producer, *On Cue-the Music of Seamus Blake* (2012) and *Out Front* (2015) featured arrangements, compositions, and performances by Poole and received critical acclaim from AllAboutJazz.com, *JazzEd Magazine*, *Currentland*, and *Oklahoma Magazine*.

Poole has presented workshops, or served as guest artist/performer, guest conductor, clinician, and/or adjudicator at California State University Long Beach, California State University Los Angeles, Eastfield College, Northeastern State University, Los Angeles Community College, Pittsburg State University, Slippery Rock University, Tulsa Community College, and The University of Arkansas (Fayetteville). He has served in similar fashion for countless regional

high school conferences, honor bands, and jazz festivals. His research on metric modulations in jazz has been published in *Jazz Inside Magazine*.

He received his B.M. and D.M.A. from The University of Texas at Austin and his M.M. from The University of Miami.

Popham, Deborah

Dr. Deborah Popham, Assistant Professor of Music and Coordinator of Vocal Studies at Sam Houston State University, has performed internationally as a soloist throughout Canada, Italy and Switzerland, including the Festival dei Due Mondi in Spoleto, Italy, and she is a founding member of the ensemble, Trio Roma. Dr. Popham has sung recitals throughout the United States and has performed with Arizona Opera and Rome Symphony, and was selected for the Emerging Artist program with OperaWorks. She made her Carnegie Debut in December 2015 with a recital in Weill Hall, with pianist Ben Harris.

In 2014, she was selected as one of twelve teachers to participate in the prestigious NATS Intern Program, as well as the recipient of the Emerging Leader Award for the Southeast Region (Georgia, Alabama, Florida). Her article, "VOCEVISTA: Using Visual Real-Time Feedback," has been published in the NYSTA journal, *VoicePrints*.

Post-Haste Reed Duo

Sean Fredenburg serves as the Instructor of Saxophone at Portland State University where he teaches applied saxophone, chamber music, and woodwind techniques. He is dedicated to promoting new music works from many bright young composers. Outside of the university setting, he is the saxophone chamber music coach for the Portland Youth Wind Ensemble, appears as artist faculty at Woodwinds at Wallowa Lake, and is instructor of saxophone and world music at Blue Lake Fine Arts Camp. Sean holds degrees from Louisiana State University, the University of North Carolina at Greensboro, and a Doctorate of Musical Arts degree from the University of Oregon. His primary teachers have been Griffin Campbell, Steven Stusek, and Idit Shner.

Javier Rodriguez is the Assistant Professor of Bassoon at the Lionel Hampton School of Music at the University of Idaho where he performs with the Northwest Wind Quintet, Hammers and Reeds Faculty Trio, and teaches studio bassoon and courses in woodwind instrumental techniques, aural skills, and world music. Prior to his position at the U of I, he taught at the University of Texas at San Antonio. He recently served as Principal Bassoon of the Walla Walla Symphony and has held orchestral positions with the Baton Rouge, Lake Charles, and Valdosta Symphonies, the Louisiana Sinfonietta, the Natchez Opera Festival Orchestra, and the Ars Nova Chamber Orchestra. He has also performed with the Austin, Jacksonville, Kentucky, Midland-Odessa, San Antonio, Tallahassee, and Monterrey (MX) symphonies. In the summer, Rodriguez teaches bassoon and world music at the Blue Lake Fine Arts Camp in Twin Lake, MI. He has previously taught summer engagements at the LSU Honors Chamber Winds Camp, the FSU Summer Music Camps Double Reed Workshop, and served as a Teaching Assistant at the Brevard Music Festival. Rodriguez holds a Doctor of Music degree from Florida State University, Bachelor and Master of Music degrees from Louisiana State University, and has also studied at the University of Cincinnati College-Conservatory of Music. His teachers include Jeffrey Keesecker, William Ludwig, and William Winstead.

Price, Erin

Erin Price, B.M. Music Education-Voice, is a Master of Music in Music Education candidate at Boston University (anticipated 2017) and magna cum laude graduate of West Chester University of Pennsylvania. During her collegiate career, Ms. Price studied voice with Medea Namoradze-Ruhadze (Shenandoah Conservatory at Shenandoah University) and Dr. Stephen Ng (West Chester University of Pennsylvania). During her time at West Chester University, she was the 2013 Honor Soloist and a 2014 Concerto Competition Winner. Ms. Price was also a proud member of the West Chester University Concert Choir under the direction of Dr. David P. DeVenney from 2012-2014. An up and coming leader, Ms. Price was named Who's Who Among Students in American Colleges and Universities, and was awarded the 2014 Keggereis Scholarship by the ACDA Eastern Division. Ms. Price currently serves as a principal vocalist for the Brandywine Philharmonic Orchestra and as the Music Director and K-8 General Music Teacher at Silver-Springs Martin Luther School, an approved private school in Plymouth Meeting, Pennsylvania, which serves community and residential treatment students with severe emotional behavioral disorders. Ms. Price enjoys presenting on trauma-informed music pedagogy and special education strategies for students with emotional behavioral disorders at state, national, and international conferences.

Price, William

William Price's music has been featured at numerous international and national events, including the World Saxophone Congress, the International Trumpet Guild Conference, the International Computer Music Conference, the International Saxophone Symposium, the *Musica Viva* Festival in Portugal, the *Musinfo Journées Art & Science* in France, the Engine Room International Sound Art Exhibition in London, the *Festival Internacional de la Imagen* in Colombia, and the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore.

An award-winning composer, Price's music has received commissions and accolades from numerous organizations, such as ASCAP, the Percussive Arts Society, the National Association of Composers, USA, the United States Army Band, the Second International Art!/Climate Competition, the Black Bayou Composition Competition, and the Southeastern Composers League. In 2009, Price was named the Music Teachers National Association Shepherd Distinguished Composer of the Year.

As a scholar, Price has published in the second edition of *The New Grove Dictionary of American Music*, *Music Educators Journal*, *The Encyclopedia of Alabama*, and in the Brazilian new music journal *Revista Música Hoje*.

Price received his M.M. and D.M.A. degrees from Louisiana State University, where he studied composition with Dinos Constantinides and electro-acoustic composition with Stephen David Beck. Dr. Price serves as Associate Professor of Music at the University of Alabama at Birmingham (UAB), where he teaches courses in music theory and composition.

Purin, Peter

Peter Purin serves as Associate Professor of Music at Oklahoma Baptist University. He teaches courses in music theory, composition, and musical theatre. His current research focuses on music technology pedagogy and public music theory. Peter also enjoys time with his family, appearing as Darth Vader, and collecting X-Men comic books.

Raykoff, Ivan

Ivan Raykoff is Associate Professor of Music at Eugene Lang College for Liberal Arts at The New School in New York, where he teaches courses on music history, music theory, aesthetics, film music, and the intersections between music and the visual arts. He studied piano at the Eastman School of Music and the Liszt Academy in Budapest, Hungary. In 2002 he received his PhD in Critical Studies and Experimental Practices in Music from the University of California at San Diego. In 2013 he was a Fulbright Visiting Professor at the University of Vienna for a research project on visual music. He has also received fellowships from the American Musicological Society, the National Endowment for the Humanities, the German Academic Exchange Service (DAAD), and the Alexander von Humboldt Foundation. His book *Dreams of Love: Playing the Romantic Pianist* (Oxford University Press, 2014) explores the concert pianist as a cultural icon, and he continues work on the Eurovision Song Contest after co-editing the collection *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest* (Ashgate, 2007).

Rees, Fred

Fred Rees has a decades long background in professional music teaching, performance, music technology, and distance learning. His session will offer a curricular model for present and future collegiate music programs that could equip our future music graduates for successful careers in our field.

Resta, Craig

Craig Resta holds degrees from the University of Maryland College Park (Ph.D), Indiana University (M.M.), and Baylor University (B.M.E.). He has presented at the Maryland, Georgia, and Ohio Music Education Associations, MENC/NAFME Eastern and North Central Divisions, Chattanooga Symposium on the History of Music Education, American String Teachers Association, College Music Society, Colloquium for Instrumental Music Teacher Educators, International Society for Music Education, and Cultural Diversity in Music Education.

His work is published in the *Journal of Historical Research in Music Education*, *Contributions to Music Education*, *Music Educators Journal*, *Maryland Music Educator*, *New Jersey Tempo*, *Ohio TRIAD*, and *American String Teacher*. He is a contributor to the second edition of the *Grove Dictionary of American Music* produced by Oxford University Press, who also published his book, *Valuing Music in Education: A Charles Fowler Reader*. Dr. Resta is a sitting member of the International Society for Music Education History Standing Committee, Ohio MEA Research Committee, has served on the Editorial Board of *Contributions to Music Education*, and has been Editor of the journal since 2013.

An instrumental and string specialist, Dr. Resta is currently Associate Professor of Instrumental Music Education at Kent State University. Research interests include string pedagogy, sociocultural paradigms in music education, educational leadership and arts education advocacy, and educator preparation at multiple levels. He works with bachelors, masters, and doctoral students, teaching courses in string pedagogy, pre-service music teacher education, instrumental music teaching, and music education research and foundational studies, among other duties.

Riccardo, Nicole

Originally from Sarasota, Florida, Nicole Riccardo is a performer and teacher in the Austin, Texas area. She received her Master's & Bachelor's of Music in flute performance from Florida State University, where she held a graduate teaching assistantship. Nicole has performed with the Sarasota Orchestra, Sinfonia Gulf Coast, the Ocala Symphony, and has been a featured soloist with the Anna Maria Island Orchestra. She has also performed premieres at the National Flute Association convention, and the Florida Flute Association Conventions. Currently, Nicole performs with the Austin Civic Orchestra, and was recently invited to perform on tour with renowned singer Josh Groban.

As a chamber musician, Nicole previously founded and managed the Force Majeure Woodwind Quintet. While with Force Majeure, she toured the Southeastern United States, performing and giving masterclasses at various Colleges and Universities including the University of Georgia. Nicole has since presented workshops on entrepreneurship and chamber music at Florida State University and the surrounding area.

In addition to performing, Nicole is passionate about historical musicology, and specializes in early New Orleans Jazz. In early 2014, she began a research project into the lives and impacts of the female jazz musicians of New Orleans' Storyville District. Since beginning this project, Nicole has made numerous trips to New Orleans for research, and continues to work with leading experts in the field.

Richmond, Clarence Floyd

Dr. Floyd Richmond joined the Houghton College music faculty in 2017. From 2002 to 2017, he served the University of Valley Forge where he established two new degree programs, a bachelors in music education, and a masters in music technology. Prior to that, he served on the music faculty of West Chester University (Pennsylvania) where he taught music education and led the development of a masters of music education with a concentration in music technology. Before that, he served as a doctoral fellow at Ball State University. Prior to entering higher education, he held positions as band director, music teacher, choir director at Canton Academy (MS), Charleston High School (MS) and Graceland Christian School (IN). He has served as a worship leader and church orchestra director. He has been active in the field of music technology since 1983. For 20 years he served as the chair of the education and curriculum committee for the Technology Institute for Music Educators (TI:ME). He also served a term as their president and initiated a series of webinars, a music composition contest, and an outreach to state MEA organizations, effectively doubling the number of conferences in which TI:ME participated. He is active with the Association for Technology in Music Instruction (ATMI), and has served as their conference chair. Dr. Richmond is the author or editor or author of numerous books on music technology. His published materials may be found at www.amazon.com/author/floydrichmond.

Riley, Raymond

Dr. Raymond Riley is a Professor of Music and New Media at Alma College in Alma, Michigan. In addition to performing and teaching piano, he teaches several courses in MIDI composition and arranging, digital audio recording, sound design, new media development, and web audio techniques.

Robards, Casey

Pianist and vocal coach, Casey Robards is known for her versatility and sensitive musicality. Casey has given recitals with singers and instrumentalists throughout the United States, Europe, Central and South America and Asia. 2016-2017 engagements include recitals with singers Ollie Watts Davis, LaToya Lain, and Henry Pleas; Sara Fraker, oboe; Donna Shin, flute; Carrie Pierce, cello; a solo performance with the Alma Symphony playing the Rachmaninoff 2nd Piano Concerto as well as several faculty recitals at Central Michigan University where Dr. Robards is Lecturer in Collaborative Piano. Casey is interested in the intersection of music and social justice, creating concert programs and benefit recitals to raise awareness and money toward pertinent issues.

In the summer months, Dr. Robards is Head of Collaborative Piano at the Bay View Music Festival where along with giving regular faculty performances, she serves as conductor/coach of the two week SOARS program (Summer Opera, Art Song and Recording Seminar) and coach/pianist for the American Spiritual Institute. Previous academic appointments include Visiting Asst. Prof. of Collaborative Piano/Voice at Indiana University and a postdoctoral vocal collaborative pianist at Oberlin Conservatory.

Dr. Robards has degrees in Piano Performance, Piano Pedagogy and Vocal Coaching and Accompanying from the University of Illinois. She received the Henri Kohn Memorial Award at Tanglewood and attended the 2015 Songfest Professional Development Program for College Teachers.

Robinson, Elizabeth

see Tornado Alley Flutes.

Rodriguez, Javier

see Post-Haste Reed Duo

Rodriguez, Mauricio

Mauricio Rodriguez received a Doctor of Musical Arts in Composition from Stanford University, bachelor and master degrees in composition and sonology from the Royal Conservatory of The Hague, The Netherlands, and has also studied composition, piano, and ethnomusicology in the University of Mexico (UNAM).

Rodriguez' music is frequently played in the United States and Europe. He teaches music theory and music technology courses as an adjunct lecturer at San Jose State University. Rodriguez has been a visiting professor at the Escola Superior de Música de Catalunya (ESMUC), and at the Conservatory of Castile and Leon in Spain. Currently, he is an artistic fellow of the Mexican Endowment for the Arts (2016–2019).

Royse, David

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

Ruviaro, Bruno

Bruno Tucunduva Ruviaro is a Brazilian composer and performer. Ruviaro moved to the U.S. to continue his studies in electronic music in 2002. From 2002–2004 he worked toward a master of arts in electroacoustic music at Dartmouth. After Dartmouth, Ruviaro headed west. From 2004–2010 he attended Stanford University where he continued to study electronic music in parallel with acoustic music composition. He earned his doctorate from Stanford in 2010 and then taught at the renowned Center for Computer Research in Music and Acoustics (CCRMA) for two years. He accepted a teaching position at Santa Clara University in 2012, where Ruviaro now heads up the electronic music department.

Scarnati, Blase S.

Blase Scarnati is Professor of Musicology and the former Director of First Year and Global Learning at Northern Arizona University where he was the founder of the First Year Seminar-Action Research Team Program, which became one of the largest civic agency and community engagement programs in the country and was featured at the White House at the invitation of Secretary of Education Arne Duncan in 2012. He has published in *Bringing Theory to Practice/Association of American Colleges and Universities' Civic Series*, *Diversity & Democracy*, *Higher Education Exchange*, the *Kettering Foundation Working Paper Series*, *Academic Leader*, *Teacher-Scholar: The Journal of the State Comprehensive University*, and the *Huffington Post*. He has published chapters in *Democracy's Education: Public Work, Citizenship, and the Future of Higher Education* (Vanderbilt University Press, 2015), *Civic Studies* (Bringing Theory to Practice/Association of American Colleges and Universities, 2014), *Walking the Line: Country Music Lyricists and American Culture* (Lexington Books/Rowman & Littlefield, 2013), and *A Process Approach to General Education Reform: Transforming Institutional Culture in Higher Education* (Atwood Publishing, 2010). He has presented at the national conferences of The College Music Society, Society for Ethnomusicology, Society for American Music, International Association for the Study of Popular Music, Association of American Colleges and Universities, American Association of State Colleges and Universities, Association for the Advancement of Sustainability in Higher Education, Lilly Conference on College and University Teaching, and EDUCAUSE. He and political theorist Romand Coles (Australian Catholic University) are currently co-authoring a book entitled *Revolutionary Salvage Amid the Ruins of the American University*.

Schaeffer, Jennifer Kitchen

Jennifer Kitchen Schaeffer is a Lecturer of Music Theory at Central Michigan University (CMU). She joined the faculty in 2012, and teaches undergraduate courses in theory and ear training. Prior to CMU, she served as adjunct faculty and a graduate teaching assistant at the University of Cincinnati College-Conservatory of Music, teaching courses in music psychology, graduate theory, and undergraduate theory and ear training. She holds a B.M. in Clarinet Performance (summa cum laude) from Shenandoah University, M.M. in Music Theory from Michigan State University, and has completed coursework towards a Ph.D. in Music Theory with a cognate in cognitive psychology from the University of Cincinnati College-Conservatory of Music.

Professor Schaeffer's research interests include music perception and cognition, Schenkerian analysis, transformational theory, and music theory pedagogy. Most recently, her research in music perception led to the development of the "Music and the Mind" course at CMU. She presented her research "'Schenkerian Analysis is Architecture': Enhancing the Understanding of Metaphors in Music-Theoretical Language Through the Study of Neural Processes" at the 2012 meeting of the Music Theory-Musicology Society in Cincinnati, OH. She has also given several

campus and community presentations throughout mid-Michigan about “Music and the Mind,” specifically focusing on the uses of music for memory care. Other professional organizations include the Society for Music Theory, Music Theory Midwest, and The College Music Society.

Scherler, Kathy L.

Dr. Kathy Scherler is Assistant Professor and Coordinator of Music Education at Oklahoma Baptist University where her research focuses on the use of music to engage and strengthen marginalized communities. She has served as Assistant Professor at Midwestern State University and Cameron University. Dr. Scherler has her Texas Superintendent and Principal certifications and has taught K-12 music for twenty years in Texas and Oklahoma. She is a member of The College Music Society’s National Committee on Academic Careers.

Schuhardt, Sara

Sara Schuhardt is a performing flutist and educator in Northern Colorado. She is currently finishing her Doctor of Arts degree in Flute Performance at the University of Northern Colorado and performing actively in the trio “In Triplicate” with clarinetist Kwami Barnett and pianist Iris Zhang. The group advocates new music, having recently performed the 2016 compositions of composers Cassio Vianna and Todd Swingle, and organizes various outreach recitals at universities and public schools throughout Northern Colorado.

In addition to her education and performance engagements, Sara serves in various supportive roles in arts organizations. She is Marketing Assistant for the University of Northern Colorado College of Performing and Visual Arts, Secretary of the Colorado Flute Association Board, and a member of the Classical Revolution Northern Colorado Board. These current positions have allowed her to cultivate valuable marketing and administrative skills in social media posting, email marketing, and website maintenance and design.

Sara’s diverse background as an educator and performer includes teaching in Adjunct Flute Instructor positions at University of Nebraska at Omaha and Iowa Western Community College, building a large private flute studio in Omaha, performing as soloist with several Midwestern orchestras and wind bands, and serving as Assistant Director of the substantial Heartland Community Flute Choir. Overall, she has proven her strength as a teacher, performer, scholar, and arts marketer. Sara is a highly organized, passionate, and versatile flutist who brings a number of perspectives and skills to any academic, pedagogical, administrative, or performance situation.

Schüler, Nico S.

Dr. Nico Schüler is Professor of Music Theory and Musicology at Texas State University (USA) and a Research Ambassador for the German Academic Exchange Service (DAAD). He was an invited speaker at national and international conferences and workshops in Germany, Austria, Czech Republic, Poland, Sweden, England, The Netherlands, Lithuania, Switzerland, Slovenia, Serbia, Bosnia and Herzegovina, Greece, Peru, South Korea, Japan, Turkey, and throughout the United States and Canada. In 2006-2007, he was honored as “Distinguished International Scholar” by the Slovenian Government and the University of Ljubljana, Slovenia. His main research interests are interdisciplinary aspects of modern music, computer applications in music research, methods and methodology of music research, and music historiography. Dr. Schüler is the editor of the research book series *Methodology of Music Research* (New York: Peter Lang), the editor of the peer-reviewed journal *South Central Music Bulletin*, the author and / or editor of 21 books, and the author of more than 110 articles. His most recent books are *Musical Listening*

Habits of College Students (2010), *Approaches to Music Research: Between Practice and Epistemology* (2011), and *Computer-Assisted Music Analysis* (2014).

Seighman, Gary B.

Dr. Gary Seighman is Director of Choral Activities and Associate Professor of Music at Trinity University where he oversees a comprehensive choral program and teaches courses in conducting and secondary methods. Under his direction, Trinity's choral ensembles have garnered broad accolades with invited performances at professional conferences including most recently the 2015 TMEA Convention, tours throughout the United States, and collaborations with some of the most respected musical artists of our time. Dr. Seighman is highly active as a clinician, guest conductor, and presenter. He is a member of TMEA, ACDA, College Music Society, Pi Kappa Lambda, Chorus America, NAFME, and serves on the board of the National Collegiate Choral Organization (NCCO). He has also served as a panelist and grant evaluator for the Texas Commission on the Arts in Austin, TX. Seighman formerly served on the board of the DC/MD Choral Director's Association as Chair of Youth and Student Activities and was editor of the state newsletter. He has earned degrees from Westminster Choir College, the University of Oklahoma, and the University of Maryland.

Self, Brittney Nicole

see Appalachian Brass Quintet, The.

Shenderovich, Regina

Russian-American pianist Regina Shenderovich received her early training at the Special Music School of the St. Petersburg Conservatory in Russia. She holds her Bachelor of Music degree from the Boston Conservatory and Master of Music degree from the Peabody Conservatory of Johns Hopkins University where she studied with Leon Fleisher. The winner of numerous awards, she has won prizes in piano competitions and performed internationally as a solo recitalist and in chamber and orchestral concerts. Ms. Shenderovich has also been featured in film and television programs and documentaries. She has taught students of different ages, been a faculty member at the Settlement Music School in Philadelphia and been a graduate teaching assistant at the University of Illinois at Urbana-Champaign. Regina Shenderovich earned her Doctor of Musical Arts degree from the UIUC, where she studied with Professor Ian Hobson.

Sink, Damon W.

Damon Sink is a faculty member in the Commercial and Electronic Music program at Western Carolina University where he teaches courses in MIDI, synthesis, and recording arts, and directs both the Music Technology Ensemble and the Western Carolina Civic Orchestra. He is a graduate of the Cincinnati College-Conservatory of Music, where he studied composition with Joel Hoffman, Ricardo Zohn-Muldoon, and Samuel Adler. He is a Life Loyal member of Phi Mu Alpha Sinfonia Fraternity as well as an honorary member of Sigma Alpha Iota as a Friend of the Arts.

In addition to his creative work as a composer, Dr. Sink is active in other areas of media production, advertising, video, and film. Before joining the faculty at Western Carolina University, he served as a full-time member on the faculties of Xavier University and The University of Dayton and founded dalSegno Media, an audio/visual production company. Other academic pursuits include topics in the history of music theory as well as the development of rich media modes of analytical presentation.

Dr. Sink maintains a busy schedule as recording engineer and producer including past and ongoing projects with Ballaton Brass, Rick Sowash, Terry King, Mary Southworth, Philip Amalong, Smoky Mountain Brass Quintet, and the American Trombone Quartet. He is also active member of the Association for Technology in Music Instruction (ATMI) and has recently accepted a three-year appointment as Editor of the CMS Symposium Audio Performance Archive.

Sisauyhoat, Neil

Dr. Neil Sisauyhoat is a versatile performer and educator specializing in classical, contemporary, Afro-Cuban, and Brazilian percussion. He is currently an Associate Professor of Percussion at Del Mar College in Corpus Christi, TX, where he teaches studio lessons, directs the Percussion Ensemble, and coordinates the percussion program. Sisauyhoat previously served as a Percussion Instructor in the University of Wisconsin-Madison School of Music. He was an integral director of the UW-Madison World Percussion Ensemble, which won the Percussive Arts Society World Percussion Ensemble Competition and performed at the 2010 Percussive Arts Society International Convention (PASIC).

Sisauyhoat currently freelances with the Victoria Symphony and Corpus Christi Symphony. He serves as extra percussionist and timpanist with the Madison Symphony Orchestra and has served as Principal Percussionist with the Beloit/Janesville Symphony. Sisauyhoat has performed at Carnegie Hall with the New England Symphonic Ensemble under the direction of John Rutter and performed at Lincoln Center and Symphony Space in New York City. Other performance credits include Clocks in Motion, Michigan Chamber Players, Berkeley Opera, and San Francisco Lyric Opera.

Sisauyhoat has performed at the Texas Jazz Festival in Corpus Christi, and freelanced with bands led by Ric Cortez, Eddie Olivares, and Glynn Garcia. Sisauyhoat earned the Bachelor of Music degree from Lawrence University, the Master of Music degree from Mannes College of Music, and the Doctor of Musical Arts degree from the University of Michigan. He endorses Remo, Latin Percussion, Vic Firth, Zildjian Cymbals, and is a member of the Black Swamp Educator Network.

Smarkusky, Debra

Dr. Debra Smarkusky is an Associate Professor of Information Sciences and Technology (IST) and Co-Coordinator of the IST Degree Program at Penn State University, Worthington Scranton Campus. She teaches a variety of IST, CMPSC and INART courses.

Smith, Andy

Dr. Andy Smith earned his Doctor of Music degree in Percussion Performance and Pedagogy from the Indiana University Jacobs School of Music in 2014 with additional degrees and studies at Berklee College of Music, the University of Massachusetts Amherst (BME), and Middle Tennessee State University (MM). He was appointed Visiting Assistant Professor of Music and Director of Percussion Studies at UTEP in 2016.

Smith's recent activities include clinic presentations, commissioned compositions, and CD recordings. In January 2016, he presented at the Jazz Education Network International Convention and will present a clinic-21st Century Samba-jazz Drumset-at the Percussive Arts Society International Convention in November. His recent compositions include: Vento no Ritmo (Wind in Rhythm) for flute trio with leg rattles and Tendencias, a multi-percussion trio commissioned by 10-Can Percussion.

Dr. Smith previously taught at Middle Tennessee State University and Indiana University and serves as the Percussion Instructor for the Tennessee Governor's School for the Arts, a state sponsored program for elite college-bound musicians. His career has taken him from the recording studios of Nashville, TN to Tanglewood, Ravinia and the Hollywood Bowl. He has traveled to Ghana West Africa and the Caribbean to be immersed in African diasporic rhythm. In 2012, Smith was awarded a Tinker Foundation grant to study contemporary Brazilian Jazz drumming in Sao Paulo and Rio de Janeiro, Brazil.

Smith publishes with Row-Loff Publications and self-publishes at andypsmith.squarespace.com.

Recent recordings include *Finally Here* with Angel Roman and *Mambo Blue, and Transparency* featuring Latin Jazz group Batuquê Trio (batuquetrio.com).

Smith, Janice

Janice Smith's research addresses the impact of teacher imposed structure on children's musical compositions. Professor Smith is co-author with Professor Michele Kaschub of *Minds on Music: Composition for Creative and Critical Thinking* and co-editor of *Composing our Future: Preparing Music Educators to Teach Composing*.

Snodgrass, Jennifer Sterling

Jennifer Snodgrass is professor and coordinator of music theory in the Hayes School of Music at Appalachian State University.

Her research has been published in *Journal of Music Theory Pedagogy Online*, *Sacred Music*, *Music Theory Online*, *Symposium*, and the *Music Educators Journal*. Snodgrass has authored two textbooks, *Fundamentals of Music Theory* and *Contemporary Musicianship: Analysis and the Artist*. Her latest research endeavor focuses on a field study of pedagogical approaches in both the AP and University Classroom. The result of this research is the culmination of the text, *Teaching Music Theory: New Voices and Approaches*.

Snodgrass has received numerous awards in relation to excellence in undergraduate education, including the National DyKnow Educator of the Month, the Plemmons Leadership Medallion, the Outstanding Professor Award from the Appalachian Student Government Association, the Hayes School of Music Outstanding Teaching Award, and the College Music Society Innovations in Technology and Teaching Award. In 2016, Snodgrass was named Faculty of Distinction at Appalachian State and in 2017 was named an official quarter finalist for the Grammy Foundation Music Educator Award.

Snodgrass is currently the co-chair of the national Student Advisory Board for the College Music Society. She most recently was appointed to the editorial board for the *Journal of Music Theory Pedagogy* and is the co-chair of the newly launched *Music Theory Pedagogy Online*. Most recently Snodgrass served as the co-coordinator for the Pedagogy into Practice Conference and was appointed to the North Carolina Music Educators Association Technology Committee.

Snow, Jennifer

Jennifer Snow has worked in both academic and private-sector settings throughout North America. She is a frequent speaker and invited clinician who has presented at a wide range of national and international conferences. She serves on numerous boards and advisory committees.

Soocher, Stan

Stan Soocher is Associate Professor of Music & Entertainment Industry Studies at the University of Colorado Denver, where he served for three years as Music Department Chair. In addition, Stan is the long-time Editor-in-Chief of the monthly publication *Entertainment Law & Finance*. He is also the author of the books *Baby You're a Rich Man: Suing the Beatles for Fun & Profit* and *They Fought the Law: Rock Music Goes to Court*. In 2014, Stan received the State Bar of Texas Entertainment & Sports Law Section's "Texas Star Award" for "a major and noteworthy contribution to the practice of entertainment law." Also during his career, Stan has received ASCAP Deems Taylor Awards for "Excellence in Music Journalism" for music law articles he wrote for *Rolling Stone*, *The National Law Journal* and *Musician Magazine*.

Stan has given speeches on entertainment law, music business and related industry issues to a variety of bar associations, educational institutions, and entertainment industry conferences. These have included, among others: The College Music Society, American Bar Association, New York State Bar Association, State Bar of Texas, Nashville Bar Association, Copyright Society of the South, SXSW Music Conference, Harvard Law School, New York University Law School, Fordham University School of Law, Vanderbilt University School of Law, Los Angeles County Bar Association, D.C. Bar Association, Music & Entertainment Industry Educators Association, and the Association of American Publishers.

Soto, Amanda C.

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

Spaniol, Douglas E.

Doug Spaniol has held a variety of positions at Butler University including Professor of Music, Interim Associate Dean of the Jordan College of Fine Arts, Assistant Chair and Director of Graduate Studies of the School of Music, and Vice-Chair of the Faculty Senate. In addition to teaching bassoon, he has taught classes in music theory, pedagogy, chamber music, and an honors seminar on Joni Mitchell. In the summers, he serves as instructor of bassoon at Interlochen Arts Camp, and he has been a visiting professor at The Ohio State University twice. As a Fulbright Scholar, Dr. Spaniol taught at the University of York (UK) and furthered his research and restoration of Weissenborn's pedagogical bassoon works. As a Marshall Scholar, Dr. Spaniol earned the Postgraduate Diploma in Performance from the Royal Northern College of Music. He earned a DMA degree from The Ohio State University and MM and BM degrees from the University of Illinois. His instructional book, *The New Weissenborn Method for Bassoon* (Hal Leonard), has been called "an invaluable addition to bassoon literature...a landmark in pedagogy" (Double Reed News). His recent edition of Julius Weissenborn's *Advanced Studies*, op. 8, no 2, (Accolade Musikverlag) was noted as "a must buy for every bassoonist" (The Double Reed) and includes reconstructions of ten previously missing etudes. He is currently working on a new edition of Weissenborn's complete works for bassoon and piano, including three newly discovered works. The first volume of this three-volume set was published in 2014 by Accolade Musikverlag.

Spears, Amy

Amy Spears holds a Ph.D. in Music Education from Arizona State University and is Assistant Professor of Music Education at Nebraska Wesleyan University. In addition to previous teaching experience at other universities, she taught secondary instrumental and general music classes in the public schools. She regularly presents at national and international conferences including the National Association for Music Education and its various state affiliate conferences, Society for Music Teacher Education, Instrumental Music Teacher Educators' Colloquium, Association for Popular Music Education, and Midwest Band and Orchestra Clinic.

Spilker, John

John Spilker holds a Ph.D. in Musicology from The Florida State University. He is Assistant Professor of Musicology at Nebraska Wesleyan University and co-coordinates the Assessment Academy project, sponsored by the Higher Learning Commission. Recently he presented his work on "Teaching Writing in the Music History Classroom" for the American Musicological Society. He also presented his work on music curricular revision for the Association of American Colleges and Universities. His research on dissonant counterpoint and Henry Cowell has been published in *American Music* and the *Journal of the Society for American Music*.

Stamatis, Yona

Yona Stamatis is Assistant Professor of Ethnomusicology at the University of Illinois Springfield. She specializes in rebetika music of Greece with a focus on contemporary rebetika performance as a tool for social change. Her secondary interest is music education as a means for transformative social justice learning. She is the author of numerous publications including, "Music and Social Justice as Transformative Education" in *Engaging Students* Vol. 2, Fall 2014 and "Music, Politics, and Violence" in *Echo! A Music Centered Journal* Fall, 2014. She serves the field of ethnomusicology in numerous ways including serving as co-chair of the Society for Ethnomusicology Anatolian Ecumene SIG and as a member of The College Music Society Ethnomusicology Advisory Board.

Stannard, Jeffrey

Jeffrey Stannard is Associate Dean of the Conservatory and Professor of Music at Lawrence University in Appleton, Wisconsin, where he teaches trumpet and brass pedagogy. Prior to coming to Lawrence he taught at Del Mar College and has served on numerous music organization boards.

Steiger, Caroline

Dr. Caroline Steiger is Assistant Professor of Music and Artist/Teacher of Horn at Texas State University. She has performed with the Detroit Symphony, Toledo Symphony, Detroit Chamber Winds, San Antonio Symphony, and is a regular member of the Mid-Texas Symphony and Round Rock Symphony Orchestra.

Stevens, Annie

see Escape Ten.

Strovas, Scott M.

Scott M. Strovas, Ph.D., is Assistant Professor of Music History at Wayland Baptist University, where he teaches music history, American music, film music, music theory, and jazz improvisation. Dr. Strovas's recent scholarship examines a range of subjects including music history pedagogy, music theory pedagogy, film and television music, and jazz. His papers appear in *Engaging Students: Essays in Music Pedagogy*, the *American Musicological Society*

Southwest Chapter Conference Proceedings, the *Forum* of the College English Association, and *All Things Emily Dickinson* (ABC- CLIO, 2014). He is also a contributor and consulting editor for a section on film composers in the forthcoming compendium, *Hollywood Heroines: The Most Influential Women in Film History* (ABC-CLIO). With his wife, Karen Beth Strovas, he is co-author of “‘What are We Going to Do with Uncle Author?’: Music in the British Serialized Period Drama,” which appears in *Upstairs and Downstairs: The British Historical Costume Drama on TV* (Rowman & Littlefield Publishers, 2014). Dr. Strovas holds a Ph.D. in Musicology from Claremont Graduate University, a Master’s in Music Theory from Texas Tech University, and Bachelor’s degrees in Music Theory and Music Performance from Texas Tech University.

Sturman, Susan

Susan Sturman, cellist, has been Professor of Cello and Double Bass at Del Mar College since 1989. She has performed extensively in Texas and beyond as a soloist, chamber musician, and orchestral player with groups such as the Ehle/Sturman Duo, the Aurora Piano Trio, the Islander String Quartet, the Islander Chamber Players, the Chanticleer String Quartet, the Ohio Chamber Orchestra, the Cleveland Ballet Orchestra, and the Corpus Christi Symphony Orchestra. She currently serves as Principal Cellist with the Corpus Christi Symphony Orchestra.

Stutes, Ann B.

Ann B. Stutes, Ph.D. serves as Academic Dean of the School of Music at Wayland Baptist University. As the Shaw Professor of Music, she coordinates the music theory curriculum in addition to her administrative duties. She currently serves as a member of the Commission on Accreditation and as a visiting evaluator for the National Association of Schools of Music. She is also active in the Texas Association of Music Schools, Texas Music Educators Association, and the Texas Society for Music Theory. Her current research interests include student-centered learning theories leading to innovations in undergraduate music theory pedagogy. She is a proponent of using open educational resources in the classroom as well as other digital options for cost-effective and professionally-relevant pedagogy. A recent paper on oral examination as the primary means of assessing undergraduate music theory students, a collaborative project with her colleague Scott Strovas, appears in *Engaging Students: Essays in Music Pedagogy*. 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.

Sun, Fangye

An avid performing artist and prize winner, China-born violinist Fangye Sun has concertized throughout Asia and North America, appearing as a soloist with numerous orchestras. The renowned musicians whom she has collaborated with include Carl Topilow, Ralph Votapek, Anthony Elliott, Stephan Picard, Yuri Gandelsman, Suren Bagratuni and artists from Yo-Yo Ma’s Silk Road Ensemble. An alumna of Pacific Music Festival and National Repertory Orchestra, she has been featured as concertmaster for several Michigan symphonies.

Sun is Assistant Professor of Violin at Central Michigan University and previously held a professorship at Xi’an Conservatory of Music where she was the recipient of the Distinguished Faculty Award. During the summers, she teaches at Bay View Music Festival and holds residencies at Chinese conservatories and universities. Her recent engagements include a performance at the 2016 International ClarinetFest and masterclasses and recitals at California State University, University of South Dakota, Zhejiang Conservatory of Music, Xi’an Conservatory of Music, Shandong University, and Qufu Normal University. A dedicated

educator, her students have won national competitions and made Carnegie Hall debut performances in recent years. Alumni of her studio can be found in professional orchestras and collegiate programs in China, U.S., Germany, and Singapore. Sun received her D.M.A and M.M from Michigan State University and B.M from Xi'an Conservatory of Music. Her mentors include Walter Verdehr and Yaoji Lin.

Sutton, Kate

Kate Sutton is a Ph.D. Candidate in Musicology at Florida State University. She completed her BME at Baylor University in 2012. Her dissertation research focuses on the contemporary university wind ensemble community, exploring how the community provides a unique and supportive space for contemporary composers.

Svard, Lois

Pianist Lois Svard is Professor of Music *Emerita* at Bucknell University in Pennsylvania where she received the 2007 Lindback Award for Distinguished Teaching and the 2014 Artistic Achievement Award. She is well-known, not only as a performer of contemporary American piano music, but also for her work in applying current neuroscience research to the study and performance of music. She has presented her work at national science conferences and national and international music conferences including the College Music Society, the International Society for Music Education, the Music Teachers National Association, the European Piano Teachers Association, and the London International Piano Symposium. She writes *The Musician's Brain* — a blog that has introduced readers in more than 120 countries to some of the latest research in neuroscience and music. She is especially interested in how brain research can inform practice, leading to a healthier approach to one's instrument. Svard is a member of the CMS Committee on Musicians' Health, a member of the National Conference on Keyboard Pedagogy's Committee on Pianists' Wellness, and a member of the board of the Pennsylvania Music Teachers Association. She is former Chair of the Music Department at Bucknell University and a former Board Member for Performance of The College Music Society.

Thies, Tamara

Dr. Tamara Thies is an Assistant Professor of Music Education in the Bob Cole Conservatory of Music at California State University, Long Beach. Her creative/research interests focus on music education at the intersection of innovation, music technology, and cultural relevancy.

Thomas, Paul

Paul Thomas is assistant professor of music and the coordinator of music theory at Texas Woman's University in Denton, TX. His wide range of compositional interests include writing for performer and electronics, acoustic chamber music, and group improvisation.

Paul's acoustic and electronic music has been presented throughout the United States and Europe, including SEAMUS, CMS National and Regional Conferences, ATMI National Conference, NACWAPI National Conference, NACUSA National Conference, NYC Electroacoustic Music Festival, National Flute Association, SCI Student National Conference, Perot Museum of Nature and Science, Florida Electroacoustic Music Festival, Electronic Music Midwest, Electroacoustic Barndance, New Horizons Music Festival, Most Significant Bytes, Threshold Electroacoustic Festival, OWU/NOW Festival, NACUSA Texas Conference, Electric Pacific, Florida Flute Festival, Chamber Music in Grantham, Western Illinois New Music Festival, Electroacoustic Jukejoint, New Music Hartford, Soundcrawl: Nashville, Greater Denton Arts Council, Música Viva Festival in Lisbon, Portugal, ACF/Los Angeles, Dallas Festival of Modern Music, Fort Worth Museum of Modern Art, and the Conservatorio Luigi Cherubini in

Florence, Italy. Recent commissions include *Skeoumorph no. 1* for AVIDduo and *Echo Chamber* for the Miami Clarinet Quartet.

Originally from northeastern Ohio, Paul received degrees in composition from Cedarville University and Bowling Green State University and a Ph.D. in composition from the University of North Texas. Paul's choral music is published through Carl Fischer and BriLee Press.

Thompson, Timothy

see Lyrique Quintette, The.

Thomsen, Kathy

Kathy Thomsen is a Licensed Dalcroze eurhythmics specialist, one of the founders of the American Eurhythmics Society, and immediate past-president of the Dalcroze Society of America. A professor at Hamline University in St. Paul, MN, she teaches piano, theory, and conducts the University Chorale. Dr. Thomsen presents Dalcroze workshops around the country to conductors, performers, and music educators. Her articles on Dalcroze eurhythmics and solfège have been published in the *American String Teacher*, *Music Educators Journal*, and the *Journal of Music Theory Pedagogy*.

Tinaglia, Peter

Peter Tinaglia is currently a graduate student in music education at NYU Steinhardt with an emphasis in voice and theory pedagogy. His current research focuses on bringing practical and meaningful curriculum and assessment tools from the music classroom into the private studio. Prior to attending NYU, Peter worked for seven years with the AP program of the College Board as a project manager for the curriculum, assessment, and instruction team. While at College Board, Peter was introduced to the Understanding by Design (UbD) framework and began exploring ways to apply UbD to music education. Peter has a master's degree in vocal performance from Manhattan School of Music and is an active recitalist and performer in New York City. In addition, Peter has a master's degree in project management from Boston University and teaches introductory project management to graduate students in BU's distance education programs.

Plusty, Catherine

BIO PENDING

Toman, Sharon

Sharon Ann Toman is a Senior Instructor of Music and Program Coordinator for the Arts and Humanities at Penn State University, Worthington Scranton Campus. Sharon is Music Director for the Worthington Scranton Chorale, the Campus Jazz Band, and The Roc[k]tet.

Tornado Alley Flutes

Tornado Alley Flutes is an ensemble of professional flutists living in the heart of Tornado Alley. Their repertoire spans the 20th and 21st centuries, often emphasizing new works by living composers, many of which feature extended techniques. Tornado Alley Flutes' mission is to build audiences for new music and share recent works for flute ensemble.

Alyssa Borell is a freelance flutist and teacher based in Norman, Oklahoma. Ms. Borell is a cofounding member of the Silver Lining Flutes, a professional flute ensemble dedicated to performing works from living composers and music from around the world. Ms. Borell is also a

dedicated proponent of new music; she is a performing member of the Flute New Music Consortium and has premiered many new works.

Ellen Johnson Mosley is the Principal Flutist of the Delano Chamber Orchestra in Wichita, KS and Chair of the Career and Artistic Development Committee for the National Flute Association. She teaches flute at Butler Community College in El Dorado, KS and is a board member on the George B. Tack Memorial Flute Committee and the Delano Chamber Players. Ellen holds degrees from Florida State University, the University of Texas at Austin, and Wichita State University.

Karen McLaughlin Large is an assistant professor of music at Kansas State University and teaches flute, music theory, flute methods, film music, and directs the KSU flute ensemble. Dr. Large performs with the Topeka Symphony Orchestra, Tornado Alley Flutes, Traverso Colore: Baroque Ensemble, and Konza Winds, and has performed at many international, national, and regional music conferences.

An active performer, Shelley Martinson has appeared as a soloist, orchestral, and chamber musician throughout the United States. Martinson joined the faculty of Southwestern Oklahoma State University as Assistant Professor of Music in fall 2013, where she instructs courses in applied flute, flute studio, music history, and chamber music. Martinson serves on the board of the Oklahoma Flute Society (President) and is chair of the National Flute Association's (NFA) Career and Artistic Development Committee.

Dr. Elizabeth Robinson joined the faculty of Missouri Southern State University in Fall 2017, where she teaches flute and music history. She holds the Diana Osterhout piccolo chair in the Topeka Symphony. She serves as President of the Oklahoma Flute Society and Vice President of the Flute New Music Consortium, an organization dedicated to commissioning new music for the flute.

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. His publications appear in *College Music Symposium*, *Sixteenth Century Journal*, *TDML ejournal*, and *Musical Insights*. He has presented papers at the International Technological Directions in Music Learning conference and at the national meetings of the Society for Music Theory, the Association for Technology in Music Instruction, and The College Music Society including recent presentations on curricular issues, harmonic patterns in Frescobaldi's Toccatas, and the relationship between analysis and performance.

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

Committee. Currently, he is co-chair of the CMS Student Advisory Council and Great Lakes chapter archivist.

Trevino, Ivan

see Escape Ten.

Tu, Catherine

Dr. Catherine Ming Tu, an expert in early childhood and elementary music education, was assistant professor at Millikin University in Illinois before joining TAMUK. Her research has centered on early music exposure and cognitive development, infant and toddler music behaviors, and their interactivities with the iPad. She is deeply concerned with equal opportunity for all early childhood music students.

Dr. Tu has given many presentations or workshops at professional conferences in Mexico, China and United States. Her publications have appeared in the Bulletin of the Council for Research in Music Education, Research Perspectives in Music Education, and Perspectives: Journal of the Early Childhood Music & Movement Association. Dr. Tu is affiliated with National Association for Music Education, Gordon Institute for Music Learning (GIML), American Orff- Schulwerk Association, and Early Childhood Music and Movement Association. She is certified by Musikgarten Family Music, Cycle of Seasons, Orff- Schulwerk, GIML early childhood, elementary and instrumental music.

In addition, Dr. Tu is the faculty sponsor for the National Association for Music Education Collegiate chapter at TAMUK. She holds a Ph.D. degree in music education from the University of Miami, Florida. In 2008, Dr. Tu was awarded the distinguished Presser Music Award.

Tully, Amy Hardison

Amy Hardison Tully is Associate Dean of Humanities and Fine Arts and Associate Professor of Music at Coastal Carolina University in Conway, S.C. She was principal flutist with the Long Bay Symphony in Myrtle Beach, S.C. for ten years, and as a freelance flutist has performed with the Charleston Symphony Orchestra (S.C.), the Orlando Philharmonic Orchestra (Fla.), the Wilmington Symphony Orchestra (N.C.), The Fayetteville Symphony Orchestra (N.C.), and the Thalian Hall Opera Theatre Orchestra (N.C.). As a chamber musician, she performs and tours with the Tully Hull Flute and Guitar Duo with guitarist Daniel Hull. They have concertized all over the East Coast including the Mid-Atlantic Flute Festival in Washington, D.C. and the prestigious Piccolo Spoleto music festival in Charleston, S.C.

She holds memberships in the National Flute Association, The College Music Society, is President of the South Carolina Flute Society, and is an artist endorser of Azumi Flutes by Altus and Jupiter Flutes. She holds a B.A. in flute performance (with honors) from the University of North Carolina - Wilmington, an M.M. in musicology from Northwestern University, and the Artist Diploma and D.M.A. in flute performance from the University of South Carolina in Columbia, where she studied with Constance Lane and Donna Shin.

Ulloa, Juanita

Dr. Juanita Ulloa is a leading singer, voice-over talent, and voice trainer in with focus in Spanish, Mexican and Latin American music. She works as Visiting Assistant Professor of Voice at the University of Texas at El Paso, holding a D.A. in Vocal Performance from the University of Northern Colorado. The singer is a six-time winner of the Festival de la canción latinoamericana and studied music at Yale University, University of California at Berkeley, and the Nice Conservatory in France. She has taught at Texas State University, University of Texas at San Antonio, and various US community colleges.

Dr. Ulloa's national and international touring in Spain, Peru, Mexico and USA came as a result of finding a unique niche as the High Priestess of Operachi (Hispanicpress.org). She continues to evolve her trendsetting *Mujeres y mariachi* CD and has been honored as an artist in a class of her own, alongside Santana (Mark Halstern, Hispanic Magazine). Her symphonic solo presentations include Stockton Symphony, Pasadena Pops, La Jolla Chamber Orchestra, Macon Symphony, and numerous US/Mexican mariachi ensembles and she spent 8 years performing solo opera roles in California.

Dr. Ulloa was awarded an Addy for her voice-over work and her award-winning set of 5 CDs and songbooks, *Canta conmigo* (Sing with me) sell worldwide. Ulloa tours internationally for universities, festivals, with the US Government and Mexican Embassies. In 2016, she presented at Mexico City's Escuela nacional de musica's Ibero-Latin American Song Festival at UNAM. [<http://www.juanitamusic.com>]

Uribe, Lia

see Lyrique Quintette, The.

Valencia, Fernando

see Lyrique Quintette, The.

Vanderburg, Kyle

Kyle Vanderburg (b. 1986) composes eclectically polystylistic music fueled by rhythmic drive and melodic infatuation. His acoustic works have been performed by ensembles such as Brave New Works, Access Contemporary Music, and Luna Nova, and his electronic works have appeared at national and international conferences including ICMC, EMUfest, SCI, CICTeM, NSEME, and NYCEMF.

Kyle holds degrees from Drury University (A.B.), where he studied composition with Carlyle Sharpe, and the University of Oklahoma (M.M., D.M.A.), where he studied with composers Marvin Lamb, Konstantinos Karathanasis, Roland Barrett, and Marc Jensen. He has also participated in composition masterclasses with David Maslanka, Chris Brubeck, Eric V. Hachikian, Joël-François Durand, Benjamin Broening, and Daniel Roumain. Kyle's music is available through his publishing imprint, NoteForge. [KyleVanderburg.com]

Vaneman, Kelly McElrath

Kelly McElrath Vaneman is Professor of Oboe and Musicology at the Petrie School of Music of Converse College, the only women's college in the U.S. with a comprehensive music program. Dr. Vaneman teaches oboe and chamber music and, oddly enough, those corners of the music repertoire that don't include the oboe—music of the Middle Ages and the Renaissance and World Music. She has presented and performed at a wide range of conferences, including those of the International Double Reed Society, the National Flute Association, The College Music Society, and the Southeastern Composers League. With her chamber group, Ensemble Radieuse, she has performed on four continents, recorded the CD *Inbox*, and commissioned and arranged countless works. A firm believer in “have oboe, will travel,” Dr. Vaneman has performed with rock bands at CBGB's, improvised solo underscoring for theatrical productions, and recorded tracks for a variety of popular musical genres. Dr. Vaneman holds D.M.A., M.M.A., and M.M. degrees from Yale University. A native Texan, she received her B.Mus. summa cum laude from Baylor University. She also studied at the Koninklijk Konservatorium Brussel under a grant from the Belgian American Educational Foundation. [www.vanemanmusic.com]

Vansteenburgh, Jessica

Jessica Vansteenburgh is a PhD student in Ethnomusicology at the University of Colorado-Boulder. She enjoys a wide-ranging career as a performer, instructor, and scholar. She has served as Visiting Instructor in Clarinet at Luther College, Instructor of Music at Salem State University, and worked as a freelance musician and private instructor of clarinet, saxophone, and recorders in Ann Arbor, Michigan. She has also taught instrumental music at Belvoir Terrace Arts Camp in Massachusetts. She earned a BA in Music and English from Luther College, Master of Music from Ohio University, and Doctor of Musical Arts degree from the University of Nebraska-Lincoln, where she was a graduate concerto competition winner. An interest in the convergence of folk and classical elements lead to a doctoral document analyzing traditional music influence in works for clarinet by 20th Century Hungarian composers. Ms. Vansteenburgh has presented at annual meetings of The College Music Society and the International Clarinet Association as a research competition finalist, also publishing in *The Clarinet* journal. In her musicological studies, she seeks to expand the scope of this work, with interests in nationalism, diaspora, and music and dance.

Variago, Jorge E.

Jorge Variago was born in Rosario, Argentina. He is a former Fulbright Scholar and is currently on the Music Theory/Composition faculty at the University of Tennessee, Knoxville. Actively involved with technology in sound and music, Jorge has been a pioneer in the field of interactive computer music, having created and performed a great deal of works for clarinet and electronics in the US, Europe, and South America. He participated in many international music festivals such as MATA, SEAMUS, EMS, Sonoimágenes, Holland Festival, Festival de Jazz de Vigo, Via Stellae, and ICMC. He can be heard on many CDs, including his most recent solo releases, *Necessity* (Albany-2010) and *Regress* (CMMAS-2013).

In June 2013, he was resident artist at the Visby Centre for Composers in Sweden, where he composed a new work commissioned by the Berner Musikkollegium. In July 2014 he premiered a new work for bass clarinet and orchestra commissioned by the Symphonic Orchestra of Rosario in Argentina. Most recently, he presented new works in Switzerland, Spain, and the Netherlands. He received an honorable mention in the American Prize in composition and was finalist in the SIME Electroacoustic Music Composition Competition.

In 2017, the University of Quilmes, in Argentina, will publish his book on algorithmic composition. This material will be part of the University's collection of writings about music and science.

He is the founder and director of the UT Electroacoustic Ensemble, is co-director of the UT Contemporary Music Festival, and co-directed the 2016 NACUSA- SCI Snapshot conferences at UT.

Venet, Andrea

see Escape Ten.

Vu, Kinh

Kinh Vu is Assistant Professor of Music Education at Boston University where he teaches undergraduate and graduate courses in music education and conducting. Vu's research and practice centers on how music aids children and adults in making place and claiming identity within Asian American and Southeast Asian communities.

Wall, Jeffery B.

Jeffery Wall currently serves as Director of Choral Studies at Northeastern State University in Tahlequah, Oklahoma where he is also the Chair of the Department of Music. He conducts the University Singers and the University/Community Chorus. He came to NSU from Bethany College in Lindsborg, Kansas where he was the Elmer F. Pierson Distinguished Professor of Music. He served as Co-Chair of the Music Department and Director of Choral/Vocal Activities at Bethany. He conducted several student choirs, and the Bethany Oratorio Society for the annual Messiah Festival of the Arts. Dr. Wall conducted Handel's *Messiah* and J.S. Bach's *Passion According to St. Matthew* annually. Additionally, he has teaching experience in choral pedagogy and conducting, applied voice, and other vocal music classes. Dr. Wall is in demand as a conductor, teacher, clinician, and adjudicator. He has experience in collegiate, high school, professional, community, and church settings. He previously served as Visiting Director of Choral Activities at Georgia State University in Atlanta and Director of Choral & Vocal Activities at New Mexico Junior College in Hobbs, New Mexico.

Walzel, Robert

Robert Walzel has served as the founding dean of the University of Kansas School of Music since 2010.

Performing extensively in virtually every medium featuring clarinet and saxophone, he has been featured at music festivals and other venues throughout the United States and around the world. Selected by the United States Information Agency as an Artistic Ambassador, Walzel has performed in 20 countries and presented master classes and lectures at several of the world's leading music schools.

A proponent of jazz, and other culturally influenced music, Walzel has premiered and recorded several new works written for him. He is featured on multiple recording labels including Albany, Navona, Con Fuoco Digital, and Mark Records. Active as a soloist and chamber musician, Walzel's appearances have included those with such groups as the Santa Fe Pro Musica, Dallas String Quartet, Texas Clarinet Consort, Intermezzo, Kansas Virtuosi, Clear Lake Chamber Music Society, and Society for the Performing Arts in Houston. For eleven years he served on the faculty at Texas Tech University and as Principal Clarinetist of the Lubbock Symphony Orchestra. Walzel previously held administrative leadership positions at Sam Houston State

University in Texas and at the University of Utah. A Past President of the International Clarinet Association, he serves as a commissioner on the Commission on Accreditation for the National Association of Schools of Music. Academic degrees include the Doctor of Musical Arts from the University of North Texas, and master's and baccalaureate degrees from the University of Houston.

Watanabe, Mihoko

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

Watkins, Scott

Scott Watkins is a graduate of The University of Cincinnati's College-Conservatory of Music where he studied with Bela Siki, and held the Van Cliburn Scholarship. He earned the Master of Music degree from The University of South Carolina where he studied with Raymond Dudley, and holds the Doctor of Music degree in piano performance from The Florida State University where he studied with the late Edward Kilenyi. He won the prestigious Artistic Ambassador Award from The U. S. Department of State in 1985, and the Patricia D'Angelus Award at the Memphis Beethoven International Piano Competition in 1999.

His career has since taken him to many of the world's concert stages, and he has enjoyed many collaborations with some of the finest orchestras and soloists. Watkins has championed new music throughout his distinguished 30-year career, including world premiere performances of works by Elie Siegmeister, Ned Rorem, and He Jianjun, whose Piano Sonata was given its world premiere by Watkins in Wyoming in 2009 and repeated at Carnegie Hall the following year. In October 2015, Watkins gave the first performance in New York City of Howard Hanson's recently discovered Piano Sonata. Writing of this recital, the *New York Concert Review* noted that Watkins played the Hanson Sonata "with excellent attention to detail and respect for the score ... and with the fidelity of a music historian."

Watkins is currently Associate Professor of Piano at Jacksonville University where he teaches classes in piano literature and maintains a studio of gifted piano students.

Weber, Amanda

Amanda Weber is currently pursuing a Doctorate in Conducting at the University of Minnesota, where she studies with Kathy Saltzman Romey and Matthew Mehaffey. She is passionate about uniting music, art, and community through her work as a choral conductor, performer, teacher, artist, and social activist; most recently, Weber founded the Voices of Hope, a women's prison choir at the Minnesota Correctional Facility in Shakopee. In October 2016, she was a guest speaker at a TEDx Salon in Minneapolis; her work has also been featured in articles by the University of Minnesota and the Big Ten Network. Weber's interest in using music as a tool for social justice grew through her work at Luther Place Memorial Church in Washington, DC, where she founded Bethany's Women of Praise, a choir for homeless women. Weber led this group from 2008-2011 and received recognition from Chorus America, the American Choral Director's Association, Yale University, and Al Jazeera English. Weber is a graduate of the Yale School of Music and Institute of Sacred Music, where she received a Master of Music Degree in choral conducting. Weber received a BA in Music and Art at Luther College and continues to create art in her free time.

Weber, John

John Weber is a tenured, Assistant Professor of Mathematics who received the 2016 Excellence in Teaching Award at Perimeter College. His current research interests include the effects of using fun on student learning and anxiety in statistics, the effective use of technology in mathematics, and engaging students through inquiry-based-learning activities.

Westney, Stephanie

Stephanie Teply Westney is Senior Lecturer of Violin and the String Area Coordinator at The University of Texas at San Antonio. She has also held positions at Texas Lutheran University and San Antonio College.

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

She holds degrees in Violin Performance from the University of Texas at Austin, Yale University, Vanderbilt University, and attended Interlochen Arts Academy. Her principal teachers include Brian Lewis, Wendy Sharp, Christian Teal, Connie Heard, Julia Bushkova, and Joan Rooney.

Wettstein Sadler, Shannon Leigh

Shannon Wettstein Sadler, pianist, is a champion of new, adventurous music. Shannon is the pianist in the acclaimed flute and piano duo, Calliope, with Elizabeth McNutt and was formerly pianist with the St. Paul, MN ensemble Zeitgeist and Boston's Auros Group for New Music. Dr. Sadler has premiered countless works, and has collaborated with many of the great living composers, including Brian Ferneyhough, Chinary Ung, Roger Reynolds, Jeffrey Mumford, Frederick Rzewski, and Martin Bresnick. Recent performances include residencies at the Chinati Foundation, the National Flute Convention in Washington, D.C., and the Sounds Modern series at the Ft. Worth Modern Museum.

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

Recent awards include a Minnesota State Arts Council Individual Artist Grant and grants and awards from the American Composers Forum. She has 15 CDs available on the Centaur, New Focus, Neuma, Mode, MSR, Ravello, Tzadik, Innova, and Koch International Classics labels.

Dr. Sadler is on the faculty of St. Cloud State University. When not at the piano, she practices yoga, and enjoys traveling with her husband and her two dogs.

Willey, Robert

Robert Willey has lived in Brazil for two years. His research includes presentations on Antônio Carlos Jobim's harmonic progressions, dictionary entries in *Latin Music: Musicians, Genres, and Themes, and Brazilian Piano*, published by Hal Leonard. He is currently Director of Music Media Production at Ball State University.

Willingham, Lee

Lee Willingham is associate professor at Laurier University, Ontario Canada since September 2004 and coordinates the music education and choral programs. From 1998 to 2004, he was on the faculty of the Ontario Institute for Studies in Education of the University of Toronto. Prior to that, he taught in the public high school system and was coordinator of music for the Scarborough Board of Education. In addition to being a contributor of chapters, papers and articles to a number of publications, Lee edited the Canadian Music Education/Musicien Éducateur au Canada for 10 years and co-edited the book, *Creativity and Music Education*. He is the past president and honorary life member of the Ontario Music Educators' Association.

Lee balances research and writing with performance as a choral conductor and has guest conducted many choirs, most recently the Budapest Central Choir in Hungary, the CISM Festival at Roy Thomson Hall, Toronto, and the Saskatchewan Honour Choir in fall of 2013. At Laurier, he conducts the Laurier Singers Chamber Choir. He serves on a number of boards and advisory councils, including the Canadian Music Centre Ontario Region, Grand Philharmonic Choir and Room 217 Foundation.

Wimberly, Talitha

Talitha Wimberly is the Director of Undergraduate Student Affairs at the Michigan State University College of Music. She provides advising to all undergraduate students, is responsible for degree certification, honors advising, planning the Academic Orientation Program for the College of Music, approval of academic forms, and providing important information and updates to students. She received her Bachelor of Music in Music Business from Howard University and her Masters of Art in Art Administration with a concentration in Music from Florida State University. She previously served as the Academic Services Officer at the Dean's Office for the College of Fine Performing and Communication Arts at Wayne State University.

Woolery, Danielle

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

Yudha, Cicilia

A versatile solo pianist and avid chamber musician, Cicilia Yudha has given performances in the US, Austria, Cambodia, Canada, France, Germany, and Indonesia. She has performed with the Cleveland Orchestra in Severance Hall and is a frequent soloist with the Duke University Symphony Orchestra under the baton of Maestro Harry Davidson. She has given master classes across the United States and Southeast Asia. She has also presented lecture recitals at TEDx Talks, OH Music Teachers Association, College Music Society National, and Regional conferences.

As a creative artist, she has enjoyed recent collaborations with musicologist Ewelina Boczkowska, tap dancer Claudia Rahardjanoto, and Polish Folk Dance specialists Christine Cobb and Staś Kmiec. Passionate in music education and community service, Dr. Yudha taught at the Cleveland Institute of Music Piano Preparatory Department and New England Conservatory Preparatory School, and successfully established a class piano program at a Youngstown inner city school. Dr. Yudha holds degrees from UNC Greensboro, New England Conservatory, and the Cleveland Institute of Music. She is a Nationally Certified Teacher of Music (NCTM) and joined the Dana School of Music Faculty at Youngstown State University in 2012.

Zacharella, Alexandra

A native of New Jersey, Dr. Alexandra Zacharella is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds a Doctorate of Music degree in trombone performance from the University of Southern California Thornton School of Music, with minors in conducting, music education and jazz studies; she also holds a Master of Music degree in Trombone Performance from The University of Michigan School of Music and a Bachelor of Music in Trombone Performance and Music Education from The University of Hartford, The Hartt School. Zacharella is currently an active low brass and wind ensemble clinician. She has presented clinics and masterclasses in South Korea, Hong Kong, California, Michigan, Georgia, Arkansas, and Oklahoma to name a few. Most recently she presented the plenary paper for the keynote performance of world-renowned trombonist and Conn-Selmer Artist Christian Lindberg at the International Conference of The College Music Society in Sweden. She has performed at the International Trombone Festivals in Spain, France, New York, Georgia, Texas, and Las Vegas. Zacharella has also given a variety of presentations, poster sessions and performances at the International Conference of The College Music Society in Argentina and South Korea, at many National and Regional CMS Conferences throughout the United States, the 65th Annual Midwest Clinic in Chicago, the Arkansas Music Educators Conference, and the Arkansas Bandmasters Association Convention. Zacharella is a Bach Performing Artist and endorses Warburton Music Products.

Zeiss, Laurel

Laurel E. Zeiss is an Associate Professor of Musicology at Baylor University in Texas. Dr. Zeiss holds a Ph.D. in Musicology from the University of North Carolina at Chapel Hill. A Mozart opera specialist, Dr. Zeiss has published her research in *The Cambridge Companion to Opera Studies*, the *Cambridge Opera Journal*, *The Journal of Singing*, *Ars Lyrica*, and the *College Music Symposium*. She also has contributed essays to several collections, including *Taste in the Eighteenth Century: Aesthetics and the Senses*, and *The Clash of Cultures and Civilizations in Music and Opera in the Imperial Age*. During Spring 2011, she was a Visiting Research Fellow at the Centre for Opera Research at the University of Sussex. In 2013, Baylor University named her an Outstanding Professor, an award that honors faculty for inspiring teaching and research. In 2015, she was selected by Baylor's Provost to serve as a Baylor Fellow, a program that recognizes a select group of faculty from across the university who have demonstrated excellence and creativity in teaching.

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