

# 2021 NATIONAL CONFERENCE



MARKING A TRAIL IN A PATHLESS WILDERNESS PRESSING FORWARD WITH UNSWERVING COURAGE SHE MET EACH UNTRIED SITUATION WITH A RESOURCEFULNESS EQUAL TO THE NEED WITH A GLAD HEART SHE BROUGHT TO HER FRONTIER FAMILY HER HOMELANDS CULTURAL HERITAGE WITH DELICATE SPIRITUAL SENSITIVENESS SHE ILLUMINED THE DULLNESS OF ROUTINE AND THE LONELINESS OF ISOLATION WITH BEAUTY AND WITH LIFE ABUNDANT AND WITHAL SHE LIVED WITH CASUAL UN-AWARENESS OF HER VALUE TO CIVILIZATION SUCH WAS THE PIONEER WOMAN THE UNSUNG SAINT OF THE NATIONS IMMORTALS  
JESSIE H HUMPHRIES

Dear Members & Friends of NACWPI,

I am excited to welcome you to our 2021 National Association of College Wind and Percussion Instructors Conference! It seems like a lifetime ago when we all met for our 2019 National Conference at the University of Northern Iowa. With the global COVID-19 pandemic, each one of us has faced unique challenges as musicians, educators, and individuals. While we continue to face obstacles regarding the pandemic daily, I am so grateful that we were able to transition the 2021 Conference into a hybrid format. Thank you for your patience as we worked diligently to sort out unanticipated logistics and the ever-changing schedule. Whether you are attending virtually or in person at Texas Woman's University, please know how thrilled we are to have you be a part of this three-day event!

NACWPI received a record number of proposals for this conference which has resulted in an agenda rich with performances, pedagogy sessions, lectures, and posters. We hope this varied lineup of events will both invigorate and rejuvenate you! We would like to invite all members to join us for three events on Saturday, October 23. At 12:30 p.m. we will be having our general meeting and luncheon either virtually or in ASSC 259. At 5:00 p.m., there will be a Zoom Happy Hour for virtual attendees, and a Reception in ASSC 153 for in-person attendees.

I am so appreciative to Dr. Pam Youngblood and the administration at Texas Woman's University for so graciously hosting us and providing the printed conference programs. I would also like to express my sincere gratitude to Shannon McDonald, Briley Casserilla, Brittney Balkcom, Max Parrilla, and TWU faculty and staff members for their creativity and generosity of their time and talents. Lastly, I would like to say a large thank you to our NACWPI Executive Board: Ted Hoffman, Maggie Donaghue, and Heather Peyton for their incredible efforts, support, and dedication to making this conference a success!

When you have free time, please feel free to explore Texas Woman's University's beautiful campus. Some of my favorite spots include our Little Chapel-in-the-Woods, the Dr. Bettye Myers Butterfly Garden, and our Blagg-Huey Library. Denton has wonderful restaurants, craft beverages, and a thriving live music scene. Most of this is centered around our downtown square, which is conveniently located close to campus, which is definitely worth checking out!

Thank you for being here for this year's conference and for your continued support and membership in the National Association of College Wind and Percussion Instructors. We hope you have a wonderful conference filled with discovery and inspiration!

Best wishes,



Danielle Woolery

President, NACWPI

Welcome to Texas Woman's University!

A longtime member of NACWPI myself, I am particularly excited for us to host this event. I also deeply appreciate the dedication and herculean efforts of NACWPI president and TWU colleague, Dr. Danielle Woolery, in making all of this possible. From the record number of proposals to the inclusion of a virtual option, her vision for this conference has resulted in a beautiful and joyful opportunity for us to connect, make music, and share our research.

TWU Music has a long and distinguished history. One particular point of pride is our own Sousa march written in response to a petition signed and presented by seventeen hundred students when Sousa and his band performed in the Main Auditorium, now Margo Jones Performance Hall, in October of 1928. *Daughters of Texas* is now featured at every commencement ceremony!

The music department was established in 1915. Early programs in music education and performance were joined by music therapy in the 1950s. We currently offer innovative undergraduate and graduate programs in music education, music therapy, performance, liberal arts and pedagogy to approximately 300 music majors, both men and women, each year. Faculty and staff are active performers, researchers, and clinicians who inspire our students to pursue a variety of careers in music. Our student performing groups have been featured at conferences of the American Choral Directors Association, the Collegiate Band Directors National Association, and the Texas Music Educators Association, among others. And we are extremely proud of our TWU music alumni who are making a positive difference as teachers, therapists, performers, and entrepreneurs throughout Texas and beyond.

Texas Woman's University, the nation's largest university primarily for women and ranked fifth among U.S. universities for diversity, is a public university with the feel and class size of a private school. Our music facilities include the Music Building, Margo Jones Performance Hall, our band facility in the Fine Arts Annex, and the MCL auditorium where we hold many of our piano events. The Denton campus is located a short distance from our beautiful downtown area with its vibrant arts and music scene; perhaps you will have time to check it out!

We hope you enjoy every aspect of this conference, please let us know if we can be of any help, and again, welcome!

*Pam Youngblood*

Pam Youngblood  
Director, School of the Arts and Design  
Texas Woman's University

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FRIDAY, OCTOBER 22

PROGRAM LISTINGS

8:00 a.m. – 5:00  
p.m.  
Music Building  
Foyer

Registration and Check In

9:30-9:45 a.m.  
Margo Jones

Welcome

10:00 a.m.  
Eberly Recital  
Hall

Live Performance: *Impressions from East Asia: An exploration of the clarinet works by Chen Yi and Takashi Yoshimatsu*

Brian Do, clarinet (University of North Texas)

*Monologue (Impressions on the True Story of Ah Q) (1993)*..... Chen Yi (b. 1953)

*Four Pieces in Bird Shape (1983)*.....Takashi Yoshimatsu (b. 1953)

- I. Ballade
- II. Invention
- III. Recitativo
- IV. Divertimento

10:00 a.m.  
Margo Jones

Live Performance: *Music for High Brass, Low Brass, and Piano*

Javian Brabham, trumpet (Valdosta State University)

Ben Vasko, tuba (Freelancer-DMA Candidate, Boston University)

Beibei Lin, piano (Valdosta State University)

*Duett-Concertino* .....Rolf Wilhelm (1927-2013)

- I. Allegro con brio
- II. Andante
- III. Allegro moderato

*Diversive Elements* .....David Gillingham (b. 1947)

- I. Intrada
- II. Jazz Walk
- III. Euphony
- IV. Caccia
- V. Fanfare & March

10:00 a.m.  
ASSC 153

Live Clinic: *Connecting The Dots: The Birth Of The Wind Ensemble*

Dr. Daniel Cook (University of North Texas)

This presentation, entitled “Connecting the Dots: The Birth of the Wind Ensemble” will take you on an engaging journey – one that spans many generations and thousands of miles – in discussing influential figures that “connect the dots” between the popular chamber wind repertoire of the early- Romantic era and the formation modern wind ensemble, with its roots in the 1946 “Kilbourne Brass and Wind Ensemble.” Along the way, we’ll listen to fabulous pieces of historically significant repertoire and encounter colorful characters that changed how wind music was perceived and disseminated. Even individuals who may not have the ability to perform some of the cited pieces will gain great insight from the exploration of their historical context.

Just some of the topics covered in this presentation are as follows:

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-A brief philosophical examination of how the medium's early roots relate to, and influence, repertoire choices of today.  
 -Listen (!) to previously lost, digitally-converted wax cylinders of original wind repertoire and great artists from approximately 1910-1920  
 -Examine or cite some of the great repertoire enjoyed by French chamber societies, such as works by: Bernard, Bird, Caplet, Dvorak, Enesco, Gounod, Gouvy, Hahn, Hartmann, Raff, Reinecke, and even Strauss  
 -Trace how Taffanel's ensembles influenced turn-of-the-century American orchestras, with personnel such as Barrere and Longy.  
 -Explore the roots of American Orchestral Wind Societies (i.e., New York, Boston), and how these ensembles deeply influenced what American wind music would become; closing the gap between the French School, Koussevitzky, and Fennell.

10:00 a.m.  
Music 203

Virtual Clinic: *COVID Sound: The Musical Side Effects of a Global Pandemic*

Dr. Andrea Denis (Stephen F. Austin State University)  
 Dr. Jared Hunt (Richland College)

During the pandemic, when band programs were limited in what they could do with students, the studio dynamic in Coppell ISD and colleges/universities allowed for private instructors to continue at a high level. Even with methodological changes that had to occur, this unique situation allowed private lesson teachers to support the band and instrumental programs. Denis and Hunt were able to continue working with their studios virtually, and in the slow return to in-person instruction in Spring 2021, they were able to further evaluate the positive and negative effects of virtual private instruction. Denis and Hunt have a unique perspective teaching within the positive lesson culture of Coppell ISD, as well as colleges and universities. They will look at the immediate changes in teaching, as well as the major problems that occurred and what musical innovations will remain as students have returned back to in-person instruction.

10:30 a.m.  
Music 203

Virtual Clinic: *Finding Messiaen's Blackbird: An exploration and spectrogram analysis of birdcalls found in Olivier Messiaen's Le merle noir for flute and piano*

Dr. Alexandra Aguirre (East Central University)

*Le merle noir* translates directly to *the blackbird*. There are many black birds in the world and to discover the true blackbird of Messiaen we can look again at his own words. "The first bird everyone knows, the blackbird, the famous blackbird with a yellow beak, encountered not only in the countryside but, today, also in our [cities and] parks." This blackbird with a yellow beak, is the Eurasian blackbird, *Turdus merula*. This presentation will include recorded excerpts from *Le merle noir* alongside the recorded vocalizations of the *Turdus merula* found in France. These recordings will be presented alongside the visual elements of the spectrogram and the written music in order to showcase the striking similarities of both the music and the bird itself.

I will then speak to how this insightful knowledge can be used in the interpretation and performance of *Le merle noir*. I will discuss these insights as they relate to choices in duration of sounds, phrase construction, character, etc.

10:45 a.m.  
Eberly Recital  
Hall

Live Performance: *Exuberance!*

Reed Minders Duo  
 Graham Mackenzie, oboe (Stephen F. Austin State University)  
 Margaret P. Fay, bassoon (Stephen F. Austin State University)

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*Songs & Dances* .....John Steinmetz (b. 1951)

- I. Prelude
- II. Aria/Procession
- III. Folk Song
- IV. Dance Song

*Canine Miniatures* .....Margaret P. Fay (b. 1983)

- I. A Joyous Reunion
- II. In the House
- III. Obedience Training
- IV. Walking through Fog
- V. Serenade

10:45 a.m.  
Margo Jones

Live Performance: *20<sup>th</sup> Century Works Celebrating Diversity, Equity and Inclusion for Clarinet Alone*

Christopher Nichols, clarinet (University of Delaware)

*Cinco Bocetos* (1984).....Roberto Sierra (b. 1953)

- I. Preludio
- II. Canción del campo
- III. Interludio nocturno
- IV. Canción de la montaña
- V. Final con pájaros

*Sonata for clarinet solo* (1957).....Germaine Tailleferre (1892-1983)

- I. Allegro tranquillo
- II. Andante espressivo
- III. Allegro brioso

*Three Smiles for Tracey* (1989).....Adolphus Hailstork (b. 1941)

- I. Swiftly
- II. Gently
- III. Sprightly

10:45 a.m.  
ASSC 153

Live Scholarly Paper: *Reimagining the vocalises of Mathilde Marchesi for Low Brass Instruments*

Alexandra Zacharella (University of Arkansas-Fort Smith)

Mathilde Marchesi de Castrone (1821-1913), born Mathilde Graumann, was an operatic soprano and well-known teacher of Bel canto technique. Marchesi has been credited for bringing the Bel canto style of singing into the 20th Century. Marchesi was born in Germany and went on to study in Vienna and Paris with famed vocal pedagogue Manuel García II. During Marchesi's lifetime, she was a prominent vocal pedagogue, composed a series of vocalises and vocal method books and taught at conservatories in London, Vienna and Cologne. This paper will discuss selected vocalises from Marchesi's Twenty-Four Vocalises Op. 2 for Soprano or Mezzo-Soprano and Thirty Vocalises Op. 32 for Mezzo-Soprano, that have been transcribed for trombone, bass trombone, euphonium and tuba in bass, tenor and treble clef. This paper will examine and explore the use of Bel canto style vocalises to develop and enhance lyrical playing on the trombone and euphonium. Marchesi's vocalises breathe new life into the canon of trombone and euphonium lyrical repertoire, adding a fresh perspective on materials that aid in learning how to develop musical line and phrases on the trombone and euphonium.

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11:00  
Music 203

Virtual Clinic: *The Ultimate Sonic Chameleons: Mixed Instrument Chamber Ensembles*

Ana Laura González (Hartwick College)  
Julie Licata (State University of New York)

There is so much to be learned about one's own instrument by playing with another, particularly when the instruments being played require dissimilar sound production techniques (e.g. air vs. physical striking). This presentation highlights the pedagogical potential, for musicians of any age, of preparing and performing mixed instrument chamber music. From mechanical decisions to intellectual procedures, chamber music is a natural tool for ear-training and self-confidence development. There will be discussion and demonstration of 'chameleon' techniques specific to the presenters' duo, with general principles that can be applied to other mixed ensemble contexts. Some of the more mechanical techniques to be addressed include management of articulations, timbre choices, note lengths, and dynamics/balance. On the intellectual end, standard performance practices for both instruments, as well as understanding and navigating composers' notations vs. their (assumed) intentions, will be discussed as critical components to presenting a successful blend and meaningful interpretation. The excerpts selected to perform these concepts will be chosen from arrangements and transcriptions originally written for other instruments and adapted for our instruments, as well as pieces specifically composed for flutes and various percussion instruments.

11:30 a.m.  
Eberly Recital  
Hall

Live Performance: *"All Great Art is About Death": Music That Celebrates Life*

Timothy Bonenfant, clarinet (Angelo State University)  
Martha Saywell, piano (Texas A&M University – San Antonio)

*Threnody*.....Thea Musgrave (b. 1928)

*Peace*.....Jessie Montgomery (b. 1981)

*Song Without Words*.....Libby Larsen (b. 1950)

11:30 a.m.  
Margo Jones

Live Performance: *Youngblood-Allen-Nydegger Trio*

Pam Youngblood, flute (Texas Woman's University)  
Roy Allen, saxophone (Texas Woman's University)  
Jacob Nydegger (Texas Woman's University)

Trio #2 for Flute, Alto Saxophone and Piano.....Russell Peterson (b. 1969)  
Slowly; Allegro  
Moderato  
Allegro molto

Trio #1 for Flute, Alto Saxophone and Piano.....Russell Peterson  
Andante; moderato  
Adagio; andante  
Allegro

11:30 a.m.  
ASSC 153

Live Clinic: *Breakthrough with Technology! Enhancing Your Jazz Pedagogy Through Technology*

Dr. Andrew Stonerock (Tarleton State University)

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The goal of this presentation is to introduce apps, web-based software, and websites that will enhance jazz pedagogy in the classroom. Each tool will be discussed in detail and presented with specific tasks and features that can be used in the jazz classroom. Strategies for how students can use these programs on their own will also be presented. Tools will include iReal Pro, Tonaly, Chordbot, Drum Genius, Time Guru, Teoria.com, Jazzbooks.com, MusicFirst, Learnjazzstandards.com, and Spotify playlists. The presentation will be accessible for jazz teachers from novice to advanced.

11:30 a.m.  
Music 203

Virtual Clinic: *Tuneful Timpani: Approaching timpani as a melodic instrument*

Benjamin A. Charles (Tarleton State University)

Timpani are rarely used as melodic instruments; all too often students rely on a tuner to set pitches and are afraid to touch the pedals. As modern repertoire develops, timpani are no longer being used as harmonic reinforcement with stationary pitches, and students are often unprepared to cope with the demands of melodic timpani playing. This clinic strives to give strategies for a new approach to timpani, where students are required to use aural skills to tune, and pedals provide flexibility to create melodic content. Attendees will learn the requirements of this timpani method (i.e. basic instrument maintenance, equipment needs) as well as techniques and exercises to develop timpani skills.

12:00 p.m.  
Music 203

Virtual Scholarly Paper: *Previously Unpublished Works for Winds by Claude T. Smith*

Brandon McDannald (The University of Tampa)

Claude T. Smith was a composer and music educator that wrote over 110 works for wind band along with works for orchestra, choirs, chamber ensembles, and soloists. Upon his death in December of 1987, many works remained unpublished, existing only in manuscript form. This session will focus on the legacy of Smith's works for winds, specifically discussing works that have remained only in manuscript form until now. The works run the gamut from chamber music for brass, wind quintets, fanfares, and a march for wind band. The session will be led by Dr. Brandon McDannald from The University of Tampa, one of a number of educators working to help examine, engrave, and edit these lost works.

12:15 p.m.  
Eberly Recital  
Hall

Live Performance: *Black Excellence: Oboe Works by African American Composers*

Eric Giles, Oboe (University of North Texas)

*Incantation and Dance* .....William Grant Still (1895-1978)

*Sonata for Oboe and Piano* .....Brian Nabors (b. 1991)

I.

II.

III.

*Of Good and Evil* .....Jeff Scott (b. 1967)

III. Fly with the Orishas

12:15 p.m.  
Margo Jones

Live Performance: *Effective Loops: New Solos for Percussion and Live Electronics*

Andrew Eldridge, percussion and electronics (University of Texas at Arlington)

*Slice*.....Larnell Lewis (b. 1984)

*How Sweet the Thought of You as Infinite*.....Emma O'Halloran (b. 1985)

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	<p><i>Mantra</i>.....Doug Bush (b. 1979)</p> <p><i>The Giant She Holds</i>.....Andrew Eldridge (b. 1980)</p>
<b>12:45-2:00</b>	<b>LUNCH – on your own</b>
2:00 p.m. Eberly Recital Hall	<p>Live Performance: <i>Two Birds, One Stone: Unaccompanied clarinet/bass clarinet works</i></p> <p>Jeremy Wohletz, clarinet/bass clarinet (Dickinson State University)</p> <p><i>Sessionography</i> .....Lori Ardovino (b. 1960)</p> <p>I. King Super 20</p> <p>II. Composition No. 2</p> <p>III. Just Groovin'</p> <p><i>Tsmindao Ghmerto</i> .....Evan Ziporyn (b. 1959)</p> <p><i>Puzzled</i> .....Norman Foster (b. 1956)</p>
2:00 p.m. Margo Jones	<p>Live Performance: <i>New Standards for the Tuba Repertoire: A Decade of Development</i></p> <p>Keith Packman, tuba (Texas Woman's University)</p> <p>I-Ching Chen, piano (Texas Woman's University)</p> <p><i>Crescent Line</i> (2017).....Jennifer Higdon (b.1962)</p> <p><i>Deep, Dark Night</i> (2019).....Drew Bonner (b. 1991)</p> <p>I. Wistful</p> <p>II. Agitato</p> <p><i>Sakura Song</i> (2013).....Yosuke Fukuda (b. 1975)</p>
2:00 p.m. Music 203	<p>Virtual Performance: <i>Original compositions for flute and alto saxophone</i></p> <p>RGV Wind Duo</p> <p>Cassandra Sanchez, flute (Robert Vela High School)</p> <p>Cynthia Cripps, saxophone (University of Texas Rio Grande Valley)</p> <p>Judi Levesque (virtual pianist)</p> <p><i>Anima Mea</i> (2012).....Ferdinando De Sena (b. 1950)</p> <p><i>La Distancia Della Luna</i> (2018).....Alan Theisen (b. 1981)</p> <p><i>Sólas</i> ("Joy" in Scottish Gaelic) (2021).....Laura Pettigrew (b. 1954)</p>
2:15 p.m. ASSC 153	<p>Live Scholarly Paper: <i>The Fluency of 'Self': Classical Yoga Philosophy and Performance Identity</i></p> <p>Lisa Garner Santa (Texas Tech University)</p>

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While Westerners think of yoga as the practice of physical postures, the inquiry of classical yogic philosophy is actually one of identity, particularly as outlined in the Yoga Sutras of Pantanjali. In simplest terms, yoga supports direct experience of identification with “intrinsic Self,” an ultimate unchanging reality, which is differentiated from “transient self,” a collection of fluid identities. There are two ways in which the concept of identity impacts the artist-performer: the artist-performer’s sense of worth related to self and product, and the fluency of artistic expression.

The performer’s identity as “artist” is subject to self-criticism as well as to criticism by the audience. The artist’s cultivated perceptions of these criticisms create reactive patterns of thoughts, feelings, and behaviors, which can either evolve creative output or impede it. Classical yoga provides a method for bringing these otherwise unconscious patterns into consciousness, allowing the artists to objectively assess and develop their work. Otherwise, the artist-performer experiences aversion to identities such as “failure” or “loser,” and attachment to identities such as “success” or “winner.”

When artist-performers move beyond the designations of success or failure, they are free to play with identity in an intentionally fluid way. For example, the thespian may act out multiple aspects of a single character such as parent, lover and friend. The musician may shape temperaments within the same work to represent characters such as hero, victim, or villain. The dancer may assume the role of flower, swan or warrior. Additionally, through the scope of their work, the artist-performers may assume the identity of activist, advocate, or peacemaker.

The freedom to assume any given identity is facilitated through the practice of classical yoga, the intentional direction of one’s consciousness through which the experience of an ultimate identification with intrinsic Self arises.

2:30 p.m.  
Music 203

Virtual Performance: *Piazzolla for Oboe*

Daniel Graber, oboe (University of Miami)

*Tango Etudes* .....Astor Piazzolla (1921-1992)  
No. 1 Décidé  
No. 3 Molto marcato e energico

2:45 p.m.  
Eberly Recital  
Hall

Live Performance: *Sounds of Padre Island: Solo Clarinet Music from Texas*

Brooke Miller, clarinet (University of North Texas)

*Slivers Wavering Into Horizons* .....Garrison Gerard (b. 1994)

2:45 p.m.  
Margo Jones

Live Performance: *Something Old, Something New: Texas Woman’s University Trombone Choir*

Dr. Michelle C. Flowers, Director  
Texas Woman’s University Trombone Choir  
Fahim Alam, Shae Cherry, Jacob Cole, Christiana Fuka, Alex McDonald, Ryan McIntyre,  
Eric Lawson, Daniel Sirney, Justen Williams

*Apogee Fanfare* .....Chris Sharpe (1986)

A Nightingale Sang in Berkeley Square.....Manning Sherwin, arr. Gene Puerling

Bonse Aba.....Traditional Zambian Song, arr. James Woodward

The Great Gates of Kiev.....Modest Mussorgsky, arr. Karen Marston

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3:00 p.m.  
ASSC 153

Live Clinic: *The International Phonetical Alphabet for Wind and Brass Instrumentalists*

Spencer Hartman, DMA, LBME (Texas Tech University, Eastern New Mexico University)

The International Phonetical Alphabet can allow students and teachers of many woodwind and brass instruments to discuss the changes of shape in the oral cavity succinctly and correctly. This presentation will introduce the symbols of the International Phonetical Alphabet, discuss how the location and poise of the tongue changes when different vowels and consonants are employed, and will provide attendees with suggestions of different exploration exercises that can be used to build fluency with the International Phonetic Alphabet. This presentation aims to educate musicians of all instruments to become more intentional with their use of different size and shapes of the oral cavity. Additionally, instrumentalist will utilize this material to inspire greater nuance in timbre through the use of different vowel and consonants.

3:00 p.m.  
Music 203

Virtual Lecture Recital: *Music for Flute, Oboe, Clarinet, and Saxophone*

Bluestem Blaze

Erin Murphy, flute (Oklahoma State University)

Andrew W. Parker, oboe (Oklahoma State University)

Babette Belter, clarinet (Oklahoma State University)

Johnny Salinas, saxophone (Oklahoma State University)

*Groove Stem* (2021).....Matthew Howell (b. 1999)

*Quatuor à vents* (1933).....Jean Françaix (1912-1997)

I. Allegro

II. Andante

III. Allegro molto

IV. Allegro vivo

3:30 p.m.  
Eberly Recital  
Hall

Live Performance: *Sonata No. 2 for Clarinet and Piano, Op. 172 by Alexander Grechaninov*

Dmitry Perevertailenko, clarinet (Tarleton State University)

Konstantyn Travinskyy, piano (independent)

*Sonata No. 2 for Clarinet and Piano*.....Alexander Grechaninov (1864-1956)

I. Moderato

II. Variations

Theme. Andantino

Var. 1. Andantino

Var. 2. Allegro

Var. 3. Andante

Var. 4. Molto vivace

Var. 5. Andante

Var. 6. Allegro grazioso

Coda. Vivace

3:30 p.m.  
Margo Jones

Live Performance: *Crossing Barriers: Brass Trio Music by Composers of Color*

Lantana Trio

Raquel Samayoa, trumpet (University of North Texas)

Stacie Mickens, horn (University of North Texas)

Natalie Mannix, trombone (University of North Texas)

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*Crossing Barriers* .....Jeff Scott (b. 1967)

- I. For the Afro-Ecuadorians of Quito
- II. For the city of Kampala, Uganda
- III. For Macapa, Brazil

*Adagio y Danza* .....I. Herryman Rodriguez (b. 1982)

- I. Adagio
- II. Danza

*A "B.O.P"* .....Shanyse Strickland (b. 1991)

3:30 p.m.  
Music 203

Virtual Performance: *Friedrich Kuhlau's Fantasias, Op. 95: Early Romanticism in transcription for the saxophone*

Nathaniel Berman, alto saxophone (East Central University)

*3 Fantasias, Op. 95*.....Friedrich Kuhlau (1786-1832)

- No. 1
- No. 2
- No. 3

3:45 p.m.  
ASSC 153

Live Clinic: *The Pedagogy Behind Duets: Improving Practice and Performance Together*

Andrew Cheetham (Texas State University)  
Benjamin Hay (Northeastern State University)

Many young musicians struggle to practice effectively, which can lead to several problems without guidance. We are all familiar with students who cannot seem to improve from week to week, and ineffective practice is likely to blame. Individual practice is crucial to development and often the main vehicle for musical growth. Among other things, we often rely on individual practice to teach technique, tone quality, and rhythmic accuracy. However, and especially for many young musicians, individual practice can also teach bad habits, boredom, and worst of all, that developing musicianship is "too hard" or even a punishment. Duets are useful in teaching these first three fundamental musical skills above, but others too. The goal of duet practice is to improve individual musicianship, but also to sharpen the skills of students to become effective chamber and even large ensemble musicians.

With a mixture of brief musical demonstrations, lecture and repertoire suggestions, the clinicians will address using duets to improve:

1. Functional intonation and appropriate timbre.
2. Transposition.
3. Developing traditional styles with excerpts from the chamber, band, and orchestral repertoire.
4. Developing jazz/commercial styles with jazz duets and excerpts from the jazz ensemble repertoire.

The clinicians will address the potential for duet assignments to promote a "slow burn" approach to developing broader goals such as professionalism, passion, and social skills. The session will conclude with a practical approach for including duet practice and performance into an applied lesson studio and even an ensemble environment.

4:00 p.m.  
Music 203

Virtual Performance: *American Works for Wind Quintet*

3-2-1 Winds  
Tracy Collins, flute

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Brooke Van Veen, oboe  
Tyler Tashdjian, clarinet  
Gabby Swackhamer, horn  
Joshua Nordland, bassoon

*Summer Music*, Op. 31 .....Samuel Barber (1910-1981)

*Quintet for Winds*, Op. 45 .....Robert Muczynski (1929-2010)

I. Allegro Risoluto

II. Andante

III. Moderato – Allegro con Spirito

4:15 p.m.  
Margo Jones

Live Performance: *New Music for Horn and Fixed Media*

James Boldin, horn (University of Louisiana Monroe)

*Visions for Horn and Fixed Media*.....James Naigus (b. 1987)

*Forces of Nature for Horn and CD with Optional Electric Horn* .....Nicholas Fife (b. 1988)

I. Supercell

II. Lunar Tides

III. Avalanche

4:30 p.m.  
ASSC 153

Live Clinic: *Encouraging Post-Graduation Success For Our Music Majors, Both In and Out of Music Careers*

Dr. Andrew Roseborrough

College music students face ever-increasing pressures from two ends of their economic scale: increasing numbers of qualified graduates competing for a stagnant number of performance and academic positions, as well as a decreasing amount of patronage directed toward the arts. In addition to encouraging the highest levels of practice and performance, we as music educators, must take a larger responsibility to encourage our students to make realistic plans for their careers. We can achieve this--while also bolstering the numbers of our enrolled music majors and seeing them through to graduation--by emphasizing the broader value a music degree holds and make clear to students how they may make the most of their unique experiences and education after graduating. My lecture will highlight strategies and real-world examples for accomplishing just this.

4:30 p.m.  
Music 203

Virtual Performance: *Premier of Three Works by Women Composers for Solo E-flat Clarinet*

Elizabeth Crawford, E-flat Clarinet

*Circling Back* .....Eleanor Trawick (b. 1965)

*Ages-old sound of a flute*.....Violeta Dinescu (b. 1953)

*Grave*

*Vivacissimo*

*Ben ritmato, con moto, scherzando*

*Tranquillo, dolce scorrevole*

*Allegro pesante*

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FRIDAY, OCTOBER 22

PROGRAM LISTINGS

*Rituals of Antiquity* .....Stephanie Berg (b. 1986)  
*Of the Earth*  
*Of the Flora and Fauna*  
*Of the Air*  
*Of the Sky*

5:00 p.m.  
Margo Jones

Live Performance: *Mahogany Moods* by Jim Stephenson

ensemble 135  
 Corey Mackey, bass clarinet  
 Paul Zaborac, saxophones  
 Cecilia Lo-Chien Kao, piano

*Mahogany Moods* (2015).....Jim Stephenson (1969)

5:00 p.m.  
ASSC 153

Live Clinic: *How to Sell It: Techniques for Enhanced Stage Presence and Audience Enjoyment*

Dr. Marco Schirripa (University of Texas Rio Grande Valley)

Stage presence and visual stimuli play a pivotal role in the audience's concert experience, so what can be done beyond the music to enhance concert band or recital soloist's performance? Dr. Marco Schirripa will discuss the impact of a concert music performance's visual elements, important details to consider, what to avoid, and how to incorporate stage presence into pedagogy.

Presentation learning objectives:

1. Inform attendees on the value of stage presence and extramusical gesture in concert music performance, supporting the discussion with existing research.
2. Demonstrate common examples of stage presence "mis-steps," such as stage setup, bowing, and awkward silences, while providing advice for a more professional, detail-oriented approach.
3. Discuss more intricate and interpretive performing techniques such as body language, facial expression, and ancillary gesture. Presented will provide commentary on example performance videos, supporting ideas with references to pre-existing research.
4. Provide suggestions to incorporate stage presence techniques into rehearsals and private lessons at the middle school, high school, and collegiate levels.
5. Begin and end the session with brief solo performances demonstrating the concepts and techniques discussed within, followed by discussion of the efficacy of the techniques.

5:00 p.m.  
ASSC 251

Research Poster Q & A

**Edward C. Hoffman, III (University of Montevallo)**

This poster presentation summarizes the results of a content analysis of woodwind methods, techniques, and skills courses for undergraduate music education majors. Members of the National Association for Music Education (NAfME), College Music Society (CMS), National Association of College Wind and Percussion Instructors (NACWPI), and related instrument-specific organizations (National Flute Association, International Clarinet Association, etc.) were invited to submit woodwind methods course syllabi for review. An examination of the submitted documents was conducted utilizing a coding framework similar to those employed in extant syllabi content analyses (Cashwell & Young, 2004; Comeaux, Brown, & Sieben, 2015; Councill, Baumgartner, & Isaacs, 2018). The study seeks to identify common teaching practices, instructional activities, materials, and assessment tools and methods, leading to a better understanding of what knowledge and skills are being addressed, and how that is being accomplished, in flute, oboe, clarinet, bassoon, saxophone, single reed, double reeds, and/or woodwind methods and techniques courses across college and university campuses.

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## **Frederick C. J. Harris (Texas Woman's University)**

Alan Hovhaness was a highly prolific yet tragically under-studied composer of the 20th century. Much of his work is noticeably rooted in his Armenian heritage yet avoids explicit references to folksong. By examining his obscure Artik for horn and orchestra, insights can be gained into how different aspects of Armenian cultural musical structures are incorporated into the unique and ethereal sound unique to this composer. Further, by exploring these connections in and between other extant works alongside the few professional recordings in existence, a more complete understanding of an authentic performance style can be constructed.

Artik is an anomaly in the world of horn repertoire. While not entirely unknown, it is virtually completely un-discussed in academic circles with extremely few references to its existence, yet some recordings exist and some pedagogues have discreetly incorporated it into their curriculum. One of the goals of this research is to establish a common understanding of this piece and provide a more robust performance guide, while also bringing the Armenian folk tradition into focus as a valuable asset in art music of the future.

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PROGRAM LISTINGS

8:00 a.m.-  
5:00p.m. Music  
Building Foyer

Registration and Check In

9:00 a.m.  
Eberly Recital  
Hall

Live Performance *Plumeria Winds*

Plumeria Winds

Rachel Messing, oboe (Texas A&M University-Corpus Christi)

Scott Pool, bassoon (Texas A&M University-Corpus Christi)

Andrea Vos-Rochefort, clarinet (Texas A&M University-Kingsville)

Suite for Woodwind Trio.....Alexandre Tansman

Trio for Oboe, Clarinet and Bassoon.....Witold Lutosławski

9:00 a.m.  
Margo Jones

Live Performance: *A Sonic Passport: Music from Around the Globe*

Coal Hill Trombone Quartet

Dr. Michelle Flowers, Amanda Kana, Jerry Umholtz (tenor),

Dr. Chris Sharpe (bass)

Selections to be chosen from the following:

*Ain't A That Good News*.....Traditional African American Spiritual  
Arr. Sherri-Marcia Damon

*Kojo no Tsuki (Moon Over the Ruined Castle) (1901)*.....Rentaro Taki (1879-1903)  
Arr. Ayumi Miyahara

*Frösöblomster (Frösö Flowers), Op. 16 (1896)*.....Wilhelm Peterson-Berger (1867-1942)  
I. Sommarsång (Summer Song) Arr. Carl Lundgren

III. Vid Frösö Kyrka (By Frösö Church)

II. Gratulation (Congratulation)

*Bonse Aba*.....Traditional Zambian Song  
Arr. James Woodward

*Levi's Dream (2011)*.....Howard J. Buss (b. 1951) ASCAP

*Básúnukvartett I (2004)*.....Eiríkur Árni Sigtryggsson (b. 1953)

I I. Allegro

II II. Annar Þáttur

III III. Þriðji Þáttur

*Estou Por Baixo*.....Gilberto Gagliardi (1922-2001)

9:00 a.m.  
ASSC 259

Live Clinic: *Developing Percussion Curriculum for 1st and 2nd Year Students*

Taylor Davis (Texas Woman's University)

Students often enter collegiate programs with varying degrees of experience and ability, and it is our job to take them from student to young professional in a short amount of time. As educators, we need a 4-year plan for our students. I break this up into a first half culminating in some sort of barrier (typical of most colleges and universities), and a second half culminating in a recital, graduate auditions, or job



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applications. This structure allows us to hit significant milestones in their solo study. As a percussionist, I structure this in specific instrument areas: snare, two mallet study, four mallet study, and timpani. The pacing of these semesters is dependent on the student's specific needs and seeks to address all aspects of each instrument area. Balancing repertoire with heavy technique work also requires diligent planning of chamber music to ensure students are not neglecting the other aspects of their percussion education. Each semester starts with the most basic elements of each instrument area and progresses through every standard technique that may be encountered in the repertoire. This is achieved through a balance of "easy" etudes and technical exercises that progress through the semester into standard orchestral repertoire and solo repertoire appropriate for a barrier or jury. These two years of study are formative in a student's study, and I often equate the work they do in this time to consistently going to the gym or making deposits in the bank that later pay dividends in their musical lives.

9:00 a.m.  
Music 203

Virtual Performance: *ppp* Trio

*ppp* Trio  
Season Cowley, clarinet (Independent)  
Jeff Newell, clarinet (Independent)  
Shiana Montanari, clarinet and bass clarinet (Independent)

*Lines, Spaces, Planes* .....Eric Mandat (b. 1957)

- I. Lines
- II. Spaces
- III. Planes

*Newbury Street* .....Hayato Hirose (b. 1974)

*Strange Brew* .....Jonathan Russell (b. 1979)

9:00 a.m.  
ASSC 153

Virtual Scholarly Paper: *SEL in the Private Studio: Understanding the Framework and Applying it in Your Teaching*

Carol Rena Shansky (New Jersey City University)

Social and Emotional Learning (SEL) is a framework that is being applied broadly in K-12 education and occupying the lesson plans of public-school music teachers as this very important approach to teaching has such an important place in music education. This should be of interest to those teaching in private studios as many of the tenets in SEL would fit well there, and it would add a new dimension to teaching as well as provide students with a teaching strategy that would help them build their own private practices. Understanding how students react to musical choices, the meaning of music in their lives and the lives of others and how to work with other musicians is critically important to help provide applied students a path to expanding their repertoire and promoting a more inclusive approach to music learning. This presentation will define and describe the components of SEL and how they can be applied in the private studio.

9:30 a.m.  
Music 203

Virtual Performance: *Chorinhos – The Brazilian Ragtime: arrangements for clarinet, bassoon and piano*

Millennia Musicae Trio  
Sheri Falcone, clarinet (Mississippi State University)  
Denise Rowan, bassoon (Mississippi State University)  
Rosângela Yazbec Sebba, piano (Mississippi State University)

*Atraente – Polka* .....Chiquinha Gonzaga (1847-1935)

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*Gaúcho – O Corta-Jaca de Cá e Lá (Tango Brasileiro)*.....Chiquinha Gonzaga (1847-1935)

*Brejeiro – Tango Brasileiro* ..... Ernesto Nazareth (1863-1934)

*Odeon – Tango Brasileiro* ..... Ernesto Nazareth (1863-1934)

*Pintinhos no Terreiro – Chorinho Sapéca*..... Zequinha de Abreu (1880-1935)

*Sururú na Cidade – Chorinho Sapéca*..... Zequinha de Abreu (1880-1935)

9:30 a.m.  
ASSC 153

Virtual Scholarly Paper: *The role and impact of standing committees for inclusion in music organizations: a case study of the North American Saxophone Alliance's Committee on the Status of Women*

Kimberly Goddard Loeffert (Oklahoma State University)

The field of music has long grappled with issues of exclusivity. Recent discussions among musicians mirror those taking place across academia and the broader world amid the heightened awareness of racial inequities following the murder of George Floyd in May 2020. As music organizations explore ways in which they can best support all facets of their membership, standing committees on inclusion (and numerous other variations on that theme) abound. To best inform those in decision-making positions and to encourage those who would seek positive change, this presentation explores the possible roles and impact of standing committees on inclusion in music organizations using the North American Saxophone Alliance's Committee on the Status of Women as a case study.

Following a panel discussion at its biennial conference in 2018 featuring women saxophonists from across the US and Canada, the North American Saxophone Alliance (NASA) created the Committee on the Status of Women (CSW). As the first and only "diversity" committee within NASA, the CSW's establishment and work over the past 2.5 years serves as a possible model or learning tool for other music organizations or for individuals who would act as change-agents. Beyond that, one can infer the possible impacts of such a standing committee through examination of the challenges faced by the NASA CSW and the CSW's accomplishments.

9:45 a.m.  
Margo Jones

Live Performance: *Music for Voice, Clarinet and piano by Women Composers*

The LeBaron Trio

Lori Ardovino, clarinet

Laurie Middaugh, piano

Melanie Williams, voice

(The University of Montevallo)

*Letters*.....Lori Ardovino (b. 1960)

I. If Ever Two Were One

II. Farewell Dear Babe

III. Most Truly Honored

IV. Apologies

V. To My Dear Children

*Pioneer Women: From Skagway to White Mountain*.....Barbara Harbach (b.1946)

I. Catherine Van Curler

II. Cordelia Noble

III. Margaret Murie

IV. Gertrude Fergus Baker

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*Twitcher* .....Lori Ardovino  
 I. The Duck  
 II. The Turkey  
 III. The Cuckoo  
 IV. The Ostrich

9:45 a.m.  
 ASSC 259

Live Clinic: *Global Music, Small Ensembles: Using Chamber Music as an Entry to World Music*

The Coal Hill Quartet  
 Dr. Michelle Flowers, Amanda Kana, Jerry Umholtz, Dr. Chris Sharpe

Integrating music from other cultures is a vital part of creating a well-rounded musical environment and an excellent way to teach tolerance and understanding, as well as culture and history to students. Small ensembles are a great way to begin this approach as it provides more one-on-one experience and allows a wider variety of music to be studied. This session will feature The Coal Hill Quartet discussing their experience preparing a program featuring composers from one country, the difficulties and benefits of such a project, how that informed their world view and playing, and most importantly how these lessons can be translated into your band and small ensemble program. Ethnomusicological and pedagogical approaches will be covered. Two presenters are ethnomusicologists and will discuss practical and easy ways to sensitively approach the music of another country or culture. Two are pedagogues who will discuss the applications of this knowledge into your teaching curriculum.

10:00 a.m.  
 Music 203

Virtual Performance: *New Clarinet Quartets by Diverse Composers*

Hijinx Clarinet Quartet  
 Stephen Borodkin, E-flat Clarinet (DMA Student, University of Missouri Kansas City)  
 Dr. Jennifer Reeves, B-flat Clarinet (Doane University)  
 Dr. Lucas Willsie, Bass Clarinet (Central Methodist University)  
 Dr. Shiana Montanari, Bass Clarinet (Freelance, Lincoln, NE)

*Tether & Twine* (live world premiere).....Luke Ellard (b. 1988)

*STRIDE* (world premiere).....Michael Henry (b. 1963)  
 I. Marches  
 II. Speeches  
 III. Dances

10:00 a.m.  
 ASSC 153

Virtual Clinic: *How to Become a Woodwind Specialist Without Really Trying!*

Michael Westmoreland (Alabama State University)

The days of being a specialist on a single woodwind instrument are slowly disappearing. Within the past decade, there has been an increase in collegiate programs that offer graduate degrees in multiple woodwinds. Recent postings for jobs in music departments now require applicants to have the ability to teach more than one woodwind instrument. Why is this happening, and how can a woodwind player who does not double (play multiple woodwind instruments) achieve competency within a short period?

10:30 a.m.

Live Performance: *Something New*

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Eberly Recital  
Hall

The Avenue C Project  
Karen Bronson, clarinet/bass clarinet (Texas A&M University-Kingsville)  
Elizabeth Fleissner, oboe

*Snow Melts Into Spring* .....Delanie Molnar (b. 1997)

*The Law of the New* .....Sage Bronson (b. 1997)

*Trinity River* .....Garrison Gerard (b. 1994)

10:30 a.m.  
Margo Jones

Live Performance: *Yearning for Pixels: A Concert of Video Game-Inspired Music for Marimba*

Dr. Marco Schirripa, marimba (University of Texas Rio Grande Valley)

*Music for a Child's Adventure* (2012) .....Marco Schirripa (b. 1989)  
I. Prelude and Dance

*Music for a Video Game* (2017) .....Marco Schirripa  
I. Prologue  
II. The King's Procession and Decree  
III. A Mysterious Forest  
IV. Riding on Wind, Soaring over Mountains

*1993* (2008) .....Marco Schirripa

10:30 a.m.  
ASSC 259

Live Scholarly Paper: *The American Clarinet School and its First University Professors*

Jenna McCall (University of North Texas)

The aim of this lecture is to provide further examination into the American school of clarinet playing by discussing three of the first generation of American-born clarinet professors and their contributions to pedagogy: Keith Stein, William Stubbins and Himie Voxman. These three men helped pioneer the structure of clarinet teaching in America and published numerous methods and writings on clarinet fundamentals. Each of these pedagogues dedicated themselves to the advocacy of music in the university setting. It is important to note that Stubbins was also a founder of the National Association of College Wind and Percussion Instructors. This lecture will compare and analyze the teaching philosophies and methodologies of Stein, Stubbins and Voxman in order to demonstrate their legacies and influence on clarinetists and professors today.

10:30 a.m.  
Music 203

Virtual Performance: *Contemporary Conversations: Duos for flute and clarinet and two flutes*

Madera Winds Duo  
Dr. Alexandra Aguirre, flute (East Central University)  
Dr. Nathaniel Berman, flute & clarinet (East Central University)

*Salty* (2018).....Nicole Chamberlain (b. 1977)  
for flute and clarinet

*CARNIVOROUS VULGARIS ET ACCELERAT INCREDIBILUS* (2019)  
(*Coyote & Road Runner*) for flute and clarinet.....J. David Beasley (b. 1982)

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*Pathways* (2009) .....Efraín A. Amaya (b. 1959)  
for two flutes

*Brown Squares* (2010) .....Flutronix: Allison Loggins Hull and Nathalie Joachim  
for two flutes and electronics

10:30 a.m.  
ASSC 153

Virtual Clinic: *Preparation Guide to Oboe Opera Excerpts*

Jessica A. Myers (University of Miami)

The preparation guide presents oboe opera excerpts most often required at auditions and provides an efficient audition preparation method. Excerpts presented will be from *Fidelio*, *Die Entführung aus dem Serail*, *Der Rosenkavalier*, *Rigoletto*, *La Traviata*, *Aida*, *Otello*, and *Die Meistersinger von Nürnberg*. Information was culminated from scores, video recordings, translations, and contributions from professional opera oboists Elaine Douvas, principal oboe of the Metropolitan Opera; Geoffrey Deemer, principal oboe of Opera Philadelphia; Mingjia Liu, principal oboist of the San Francisco Opera; Professor Robert Weiner, principal oboe of the Florida Grand Opera; and Mayu Isom, second oboe and English horn of the Houston Grand Opera and Ballet Orchestra. The resulting guide is an annotated oboe part for selected excerpts with practice strategies that make the preparation guide. My presentation will include a survey of selected excerpts, audio examples of all or portions of selected excerpts, and verbal and live demonstrations of practice strategies.

11:00 a.m.  
Music 203

Virtual Performance: *Fleeting Sketches: Recent Music for Solo Wind Instrument*

Ian Jeffress, saxophone

*Esbozos Fugaces* (2019) .....Kenichi Ikuno Sekiguchi

from *#tinyefforts* (2020)..... Alice H. Jones  
Sourmagic  
The people could fly  
Sunshower  
Dark is a way  
A handful of sand

11:00 a.m.  
ASSC 153

Virtual Clinic: *Reimagining the Studio Recital: Incorporating Entrepreneurship Training Through Student Projects in the Applied Studio*

Heather Peyton (University of Northern Iowa)

Entrepreneurship training provides a vital skillset for 21st century music students. At schools without programs and classes specifically dedicated to entrepreneurship, it is often the applied studio teacher who, in addition to teaching students how to hone their performance and teaching skills, takes on the added responsibility of making sure that students develop the entrepreneurial skills that will help them create a successful career. Finding ways to incorporate entrepreneurship training within the applied studio can be a time consuming and daunting task. Reimagining the traditional studio recital with a move away from the typical teacher organized concert in favor of student designed and led projects and presentations can provide a fun and effective outlet for experiential learning. Through guided activities, the studio recital can be used as a tool to cultivate entrepreneurial skills like creative thinking, problem solving, collaboration, identification and utilization of resources, organizing, and marketing. This clinic will outline steps and activities that can be used to guide students as they develop and present studio

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projects, will discuss challenges and lessons learned through reimagining the traditional studio recital, and will include examples of student projects.

11:15 a.m.  
Eberly Recital  
Hall

Live Performance: *Tarleton Saxophone and Piano Duo Presents Classic Saxophone Repertoire*

Andrew Stonerock, soprano and alto saxophone (Tarleton State University)  
J. Bradley Baker, piano (Tarleton State University)

*Air and Scherzo* (1963).....by Henry Cowell (1897-1965)

*Prelude, Cadence, et Finale* .....Alfred Desenclos (1912-1971)

*Fantasia Brillante sur des airs de "Carmen"* .....Francois Borne (1840-1920)  
Arr. Iwan Roth and Raymond Meylan

11:15 a.m.  
Margo Jones

Live Performance: *Texas Woman's University Clarinet Choir*

Texas Woman's University Clarinet Choir  
Danielle Woolery, director  
Shannon McDonald, assistant director

Ensemble Personnel

Devin Bowens, Briley Casserilla, Antanasia DeWitty , Monica Flores, Kelly Gage, Chanel Henderson ,  
Crysten Ivy, Sara May, Shannon McDonald , Laura Pearson, Laura Ruemmele, & Garrett VanArsdale

*Caprice for Clarinets* .....Clare Grundman (1913-1996)

*A Childhood Hymn*.....David R. Holsinger (b. 1945)

*The Lone Arranger!*.....arr. Philip R. Buttal (b. 1947)

*Rondo* .....Paul David Thomas (b. 1981)

*Jezzanova* .....Alun Cook (b. 1955)

*Second Suite in F for Military Band* ..... Gustav Holst (1874-1934)  
IV. Fantasia on the Dargason arr. Alun Cook

11:15 a.m.  
ASSC 259

Live Clinic: *Body Mapping for Musicians: The Spine*

Spencer Hartman, DMA, LBME (Texas Tech University, Eastern New Mexico University)

Body Maps are the neuronal self-representation of our body's size, shape, and function in the brain. Body Mapping is the process of consciously correcting faulty or inadequate Body Maps. This presentation will have participants map their spines and will introduce four Laws of the Spine. This hands-on presentation aims to teach students and teachers of all instruments how dynamic balance in sitting and standing is encouraged through refining the Body Map of the Spine and how efficient and graceful movement can be obtained through unitizing the true skeletal core of the body. Mapping the spine is fundamental information contained in the course "What Every Musician Needs to Know About the Body."

11:30 a.m.  
Music 203

Virtual Performance: *Flute Duets from Modern Perspectives*

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Lana Kuscer, flute (Sam Houston State University)  
Daniel Pardo, flute (Prairie View A&M University)

*Into the Mist* .....Daniel Pardo (b. 1980)

*Duo* .....Lana Kuscer (b. 1985)

- I. Adagio
- II. Allegro
- III. Lento

*Visions* .....Lana Kuscer and Daniel Pardo

*En La Playa* .....Daniel Pardo

11:30 a.m.  
ASSC 153

Virtual Clinic: *Creating a Meaningful Studio Class for a Small Studio*

Evelyn Moria Tunison (Illinois Wesleyan University and University of Illinois at Springfield)

At the start of their careers, many collegiate professors find themselves teaching at smaller schools with only a few students in their studios. Creating an engaging and meaningful studio experience for a small studio can be a challenge.

Based on my own teaching experience, this presentation will explore the various formats that a small studio can take, all of which differ from the traditional large studio format of having students play solos, etudes, and orchestral excerpts each week in front of their peers.

Small studios have the wonderful opportunity to be more adaptable to the students' interests and skill levels. Options for smaller studios includes small ensemble music and presentations from the professor over topics covering such diverse topics as fundamental techniques, exploration of the repertoire for the instrument, history of the instrument, extended techniques, care and maintenance of the instrument, learning about auxiliary instruments, performance anxiety management, and future career preparation. Interactive studio classes where students are in charge of researching and presenting on a topic or peer teaching helps to better engage the students as well.

While a small studio class can seem like a challenge to the professor, it offers a unique opportunity to be creative and tailor the studio class to the individual students' interests. This allows students a more engaging studio class experience than the traditional larger studio class where they only perform and provides the students with more in-depth interactions with their peers and their professor.

12:00 p.m.  
Eberly Recital  
Hall

Live Performance: *Solo Flute Works by Women Composers*

Julee Kim Walker, flute

*Le Vent A Travers Les Ruines*.....Yuko Uebayashi (b. 1958)

*Song*..... Jennifer Higdon (b. 1962)

*Homeland*.....Allison Loggins-Hull (b. 1982)

*Cantus Curatio III*.....Da Jeong Choi (b. 1973)

12:00 p.m.  
Margo Jones

Live Performance: *Music for Oboe and Vibraphone*

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Anderson Rogers Duo  
Amy Anderson (Texas Tech University)  
Lisa Rogers (Texas Tech University)

*The Trees are Quiet* (1998).....Blake Tyson (b.1969)

*Selections from It's About Time* ( 2002).....Thomas Schudel b.1937)

Allegro Con Brio

Adagio

Allegretto

Adagio

*Echoes and Reverberations* (2007).....Peter Fischer ( b.1956)

12:00 p.m.  
ASSC 259

Live Clinic: *Tech Savvy Teaching for the 21st Century Student - Using Technology and Online Resources to Enhance the Applied Studio Experience*

Julia Bell (Florida State University)

With technology constantly improving and the number of useful online resources growing, the modern musician's practice and preparation often includes the use of apps, programs, and gadgets. The COVID-19 pandemic highlighted the need for educators and students to embrace technology as a resource for learning. Even with the return to more in-person instruction and activities, the lasting impact of an academic year fully sustained by technology can continue to guide innovative ways to incorporate technology within the applied studio. Beyond meetings on Zoom to facilitate live instruction, programs such as Flipgrid allowed students to record themselves and share the recordings for feedback easily, something that can now be used as an enhancement rather than a necessity. The need for an online presence for promotion and online networking has become more pronounced as well. This presentation will explore the ways apps, online programs, social media, and technology can be used as valuable resources to enhance the applied studio experience.

12:00 p.m.  
Music 203

Virtual Performance: *Music of Contemporary Latinx Composers for Flute & Guitar*

Duo Aldebaran

Krista Jobson, flute (University of Texas-Rio Grande Valley)

Héctor J. Rodríguez, guitar (University of Texas-Rio Grande Valley)

*Sonata Mitología de las Aguas* .....Leo Brouwer (b. 1939)

I. Nacimiento del Amazonas

III. El Salto del Ángel

*Nubes de Buenos Aires* .....Máximo Diego Pujol (b. 1957)

*Toccata para flauta y guitarra* .....Eduardo Angulo (b. 1954)

12:30-2:00  
ASSC 259

**BUSINESS LUNCHEON**

2:00 p.m.  
Music 203

Virtual Performance: *The Saxophone Quartet Music of Japanese-American Composer Takuma Itoh*

h2 Quartet

Geoffrey Deibel, soprano saxophone (Florida State University)



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Jeffrey Loeffert, alto saxophone (Oklahoma State University)  
Jonathan Nichol, tenor saxophone (University of Oklahoma)  
Kimberly Loeffert, baritone saxophone (Oklahoma State University)

*Echolocation* .....Takuma Itoh (b. 1984)

*Sunburnt* .....Takuma Itoh (b. 1984)

2:00  
ASSC 153

Virtual Scholarly Paper: *Leveraging Deliberate Practice Science for Efficient Improvement: A Model to Get Better Faster*

Sean Millman

I present a deliberate practice loop combining elements from expert performance, motor skill acquisition, and sport psychology. I demonstrate parallels between athletics and music performance, and offer a new approach to structuring improvement processes for musicians based in unified research findings and experiences of elite athletes and performing musicians. This loop has five elements: motivation, mental representations, pre-performance routines, feedback, and prioritization. I use a parallel to sports to illustrate how its concepts are used by world-class performers, before showing example applications to demonstrate the loop in action.

I explain each of the five loop elements in both scientific and anecdotal terms and show how continuous operation of the loop feeds an increasing rate of improvement over time.

This session is not designed merely to offer a finite number of extra options for a player's practice toolbox, but to suggest concepts that players can combine with their existing knowledge to create more effective practice processes.

This research draws on the publications of K. Anders Ericsson for understanding expert performance, the OPTIMAL theory of motor learning proposed by Gabriele Wulf and Rebecca Lewthwaite, and the PETTLEP model of motor imagery of Paul Holmes and David Collins. Don Greene's application of sport psychology to music performance is key to my ability to apply the loop practically. I consider this research in relationship to popular sources often cited in music training like Tim Gallwey, Daniel Levitin, and Geoff Colvin, as well as from the athletics community, including Jay Bilas and Brett Ledbetter.

2:15 p.m.  
Eberly Recital  
Hall

Live Performance: *Clarinet Quartets Old and New*

MiamiClarinet  
Margaret Donaghue (University of Miami)  
Dawn McConkie (Emporia State University)  
Michael Walsh (South Dakota State University)  
Danielle Woolery (Texas Woman's University)

Pansages Hollandais pour quatuor de Clarinettes....Yvonne Desportes (1907-1993)  
II. Les Tulipes

Les siecles passent, la Musique continue.....Yvonne Desportes (1907-1993)  
Gréce antique  
Gregorian  
Déchant  
Adam de la Halle  
Orlando de Lassus  
Francois Couperin  
Jean-Sebastion Bach  
J.P. Rameau

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W.A. Mozart  
Robert Schumann  
Richard Wagner  
Gabriel Fauré  
Maurice Ravel  
Ecole de Vienne  
Olivier Messiaen  
En Jazz

Fire02.....Michael Walsh (b.1976)

2:15 p.m.  
Margo Jones

Live Performance: *Coping: Moving Forward with Trios for Flute, Oboe, and Piano*

Karen Large, flute (Florida State University)  
Alyssa Morris, oboe (Kansas State University)  
Amanda Arrington, piano (Kansas State University)

*Water Wings* .....Gail Sonkin (b. 1954)

*Imbricata* .....Esther Scliar (1926-1978)

*Coping* .....Alyssa Morris (b. 1984)

I. Counting, Breathing  
II. Praying  
III. Running

2:15 p.m.  
ASSC 259

Live Clinic: *Side by Side: Building and Sustaining an Effective Community in the Music Studio*

Wiff Rudd (Baylor University)

Music may be what brings us all together, but there is much more to teaching our instruments than simply developing great musicians and helping them secure gainful employment. For those who find that teaching is a calling—a vocation, not just a job, it becomes clear that the quality of that experience will depend upon the health of the relationships between the teacher and the members of their studio. This session will provide insights on how today’s teachers may meet the needs of contemporary students, side by side. Specific topics presented will focus on building teams from individuals, group exercises for growing a culture of empathy and understanding, creating a safe space where studio members can be more daring, and the power of group improvisation for teaching advanced life skills. Other areas of focus will include understanding and embracing life’s natural cycles and the power of the project-driven career as well as teaching our students how to become more proactive in forecasting much of their own futures in music and life. Ultimately, our students’ successes in life will not come simply through methodology, but by understanding and claiming the principles that are the true foundation of a meaningful life of learning and thriving.

2:30 p.m.  
Music 203

Virtual Performance: *Music for Trombone and Electronics*

Stephen Ivany, trombone (California State University, Fresno)

*Bombay Bay Barracuda* .....Christian Lindberg (b.1958)

*Unsheltered* .....Inez S. McComas (b. 1977)

I. Invisible

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- II. ...for six years
- III. Homeless
- IV. One Person, Us

*I was like WOW* .....Jacob TV (b. 1951)

2:30 p.m.  
ASSC 153

Virtual Clinic: *The Path to Tenure: Six Hints and Six Suggestions to Navigate the Road to Success!*

Tracy Carr (Eastern New Mexico University)  
Mark Dal Porto (Eastern New Mexico University)

Obtaining a full time, tenure track university music position is both a goal and dream for many of us. Having the opportunity to share daily your love of both music and education with like-minded colleagues and students is an ideal profession and vocation. With the amount of applicants far outweighing the number of available university positions, being hired is not a guarantee of success for institutional longevity. This presentation will share six hints and six suggestions to assist you in preparing for a long-term, successful, secure, and rewarding career. Whether a newly-hired faculty member in your first university position, an adjunct professor now in a tenure track position, or a more experienced, junior faculty member at a new institution, knowing what to do and how to best prepare your promotion and tenure file from day one can greatly increase the odds of you remaining in your position and also obtaining job security and tenure.

3:00 p.m.  
Eberly Recital  
Hall

Live Performance: *BATIK Clarinet Quartet: Exploring Relationships*

BATIK Clarinet Quartet  
Christy Banks, Bb, basset, and bass clarinet (Millersville University of Pennsylvania)  
Timothy Bonenfant, bass clarinet (Angelo State University)  
Soo Goh, Bb clarinet (Appalachian State University)  
Michelle Kiec, Eb and Bb clarinet (Kutztown University of Pennsylvania)

*Quartet* (2019).....Olga Harris (b. 1953)

- I. Welcome Waltz
- II. Waltz
- III. Tango
- VI. Tarantella

*Drift\** (2002 / rev. 2021).....Dorothy Hindman (b. 1966)  
\*World Premiere of clarinet quartet arrangement

*Quartet for Four Abstract Expressionist Paintings* (2017).....Dana Kaufman (b. 1989)

- I. Woman III (Willem de Kooning)
- II. Untitled, ca. 1958 by Alma Thomas
- III. Children of Frejus by Sonia Getchoff

3:00 p.m.  
Margo Jones

Live Performance: *Rivermist Ensemble*

Rivermist Ensemble  
Jennifer McElroy, Flute (Independent)  
Candace Neal, Horn (Texas Woman's University)  
Biliana Dimitrova, Piano (Independent)

*The Distant Light*.....Elaine Ross (b. 1966)

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75/85 .....Adam Scott Neal (b. 1981)

*Blue Plate Special* .....Nicole Chamberlain (b. 1977)

- I. Chakalaka
- II. Sata Andagi
- III. Grits

3:00 p.m.  
ASSC 259

Live Clinic: *Teaching Purposeful Practice*

Genevieve Clarkson (Oklahoma City University)

Among all of the things applied faculty are responsible for teaching, one of the most important and long-lasting is helping students learn how to harness their time in the practice room. This presentation will focus on practical techniques for teaching students the core elements of purposeful practice, including self-assessment, selecting appropriate practice techniques, and managing short- and long-term performance goals. In addition, we will discuss strategies for maximizing mental focus during practice sessions as well as best practices for technique retention.

3:00 p.m.  
Music 203

Virtual Performance: *Connexus Duo – tenor and bass trombone*

Connexus Duo

Bill Haugeberg, tenor trombone (University of Texas Rio Grande Valley)

Jason Hausback, bass trombone (Missouri State University)

Hye-Jung Hong, piano

*Salsa Passacaglia* .....Jimmy Kachulis (b. 1951)

*Three Monochromes*.....Justin Writer (b. 1974)

- I. Brilliant Blue
- II. Ultraviolet
- III. Bright Yellow or Orange

*Toward Eternity* .....James Naigus (b. 1987)

*Devil's Waltz* .....Steven Verhelst (b. 1981)

3:00 p.m.  
ASSC 153

Virtual Scholarly Paper: *Inclusive Wind Education: The Adoption of American Wind Culture in Korea during the Korean War, 1950-1953*

Yoon Joo Hwang (University of Central Florida)

Despite political and harrowing Korean history, Korea War (1950-1953), music and music Education placed an important role for refuge. Hwang focuses on during the Korean War period and traces the development of Korean Wind culture and education during the War. Major Charles Gilbert, U.S. Army and member of the Army Band in South Korea during the War and his educational efforts developed Korean wind culture and education from a place of refuge, Jeju Island during the Korean War. Wind Culture and education started with donations of few of wind and percussion instruments and uniform in Korea. It formed the Korean War Orphan Wind Band and bands for young Korean musicians and teaching wind

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conducting methods. In modern Korea, the Jeju International Wind Ensemble Festival was established from their inspiration, wind competition, masterclass, concerts are giving the learning opportunity and develop wind education in East Asia and internationally. Hwang examines the starting of influence of American wind culture and education during Korean War and postwar and Korean wind education evolution and construction as inclusive and diverse wind education.

3:30 p.m.  
Music 203

Virtual Lecture Recital: *Mary Chandler and her works for oboe*

Kristin Leitterman (Arkansas State University)

Mary Chandler (1911-1996) was an English composer, oboist, and pianist. She began her career in 1934 as an English teacher to young girls at grammar schools in London, but in 1944 left teaching for a career in music. She was principal oboist of the City of Birmingham Symphony Orchestra from 1944-1958, and was frequently featured with the orchestra not only as a composer and oboe soloist, but also as a piano soloist. In 1960 she became Area Director of the Kent Music School looking after its wind teaching and the Tonbridge Music Centre. She retired from Kent in 1971 to focus on composing and to continue organizing concerts. During her schooling she studied with Harry Farjeon (composition), Leon Goossens (oboe), and Harold Craxton (piano). This lecture recital will present an overview of Chandler's life, her works for oboe, and a performance of her Summer's Lease for solo oboe.

3:30 p.m.  
ASSC 153

Virtual Clinic: *SCORE – A Practical Approach to Effective Rehearsal Planning*

Dr. Chris Kaatz (Stephen F. Austin State University)

This clinic will present a dynamic method for planning rehearsals that is both effective and practical. By utilizing the SCORE acronym (Section, Creative goals, Obstacles, Rehearsal strategies, Evidence), ensemble directors/chamber music coaches can craft rehearsal plans that facilitate tangible musical growth.

Participants will come away from this clinic with a field-tested approach that is immediately applicable to a wide variety of settings. This approach focuses on facilitating artistic achievement while balancing the practical needs of rehearsal. Participants will be given strategies for creating objective measurements that ensure the realization of their subjective goals. Additionally, they will be presented with approaches for identifying potential learning obstacles throughout the rehearsal and avenues to create effective strategies that solve these issues.

3:45 p.m.  
Eberly Recital  
Hall

Live Performance: *Works for Oboe, Saxophone, and Piano*

Topaz Trio

Lorraine Duso, oboe (University of Central Arkansas)

Gail B. Levinsky, alto saxophone (Susquehanna University)

Jackie Edwards Henry, piano (Mississippi State University)

Brokenvention .....Alyssa Morris (b. 1984)

A Justice for All.....Stephanie Berg (b. 1986)

I. Vision

II. Diligence

III. Legacy

3:45 p.m.  
Margo Jones

Live Performance: *Chimeric Commissions: Newly Commissioned Works by the Vuorovesi Trio*

Vuorovesi Trio

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Diane Boyd Schultz, flute  
Mary Lindsey Bailey, oboe  
Osiris J. Molina, clarinet

*Defensive Masquerade* (2020) .....Joshua Burel (b. 1985)

- I. Chimeric
- II. Shimmering
- III. Rush

*Particle Accelerator* (2019) .....Stephen Lias (b. 1966)

- I. Super Proton Synchrotron
- II. ALICE
- III. Big European Bubble Chamber

3:45 p.m.  
ASSC 259

Live Lecture Recital: *Creativity in the Interpretation and Analysis of Jörg Widmann's Fantasie*

Seok Hee Jang, clarinet (University of North Texas)

*Fantasie for Clarinet Solo* ..... Jörg Widmann (b. 1973)

4:00 p.m.  
Music 203

Virtual Performance: *Smalys and Manton: New Works for Solo Bassoon*

Dr. Cody Hunter, bassoon

Selections from *Confessions: Seven Pieces for Unaccompanied*

*Bassoon*.....Žilvinas Smalys (b. 1980)

- The Serenity
- The Anxiety
- The Tenderness
- The Confidence

*The Megapode* .....Alex Manton (b. 1981)

*Bushfire Billions (NACWPI/Texas Premier)*.....Alex Manton (b. 1981)

4:00 p.m.  
ASSC 153

Virtual Clinic: *Trumpet and the Language of Music: The Philosophy Behind The Method*

Brent Nolte (Ohio Christian University)

I will present the philosophy behind a method book written by my former trumpet teacher, Ralph Schwartz. The method is entitled "Trumpet and the Language of Music." Ralph earned his undergraduate degree at St. Olaf College and his master's in trumpet performance at the Manhattan School of Music. He was a highly successful freelance musician in New York and Minneapolis/St. Paul during his career. He passed away in 2007.

Schwartz's work combines a very healthy physical approach to trumpet playing, and bugle harmonics, with a manner of dealing with accidentals that enables the player to become fluent in all key signatures. I will share the benefits that this approach has had on my trumpet playing and its potential to benefit both classical and commercial players.

4:30 p.m.  
Eberly Recital  
Hall

Live Performance: *New & Old: Works for Flute and Bassoon*

Danielle Breisach, flute (University of Wisconsin-Stevens Point)

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	<p>Martin J. Van Klompenberg, bassoon (101st Airborne Division “Air Assault” Band)</p> <p><i>As You Speak</i> (World Premiere) .....Teo Shao Fern (b.1992)</p> <p><i>Bachianas Brasileiras No. 6</i>, for flute and bassoon.....Heitor Villa-Lobos (1887 - 1959)</p> <p style="padding-left: 20px;">I. Aria</p> <p style="padding-left: 20px;">II. Fantasia</p>
<p>4:30 p.m. Margo Jones</p>	<p>Live Performance: <i>Michael Dean, clarinet</i></p> <p>Michael Dean, clarinet</p> <p><i>Burn: re-mixed</i> (clarinet and media) (2020) .....Peter Meechan (b. 1980)</p> <p>“Fairly slowly” from <i>Low Register Suite No. 1</i> (solo clarinet) (1973).....Alec Wilder (1907-1980)</p> <p>“Gently” from <i>Three Smiles for Tracey</i> (solo clarinet) (1989).....Adolphus Hailstork (b. 1941)</p> <p><i>Song of Solitude</i> (solo clarinet) (2021) (<u>World Premiere</u>).....Mark Carlson (b. 1952)</p> <p><i>Nimbus!</i> (clarinet and media) (2021) (<u>World Premiere</u>).....Austin Ali (b. 1997)</p>
<p>4:30 p.m. Music 203</p>	<p>Virtual Performance: <i>Re-Active</i></p> <p>Aileen Razey, clarinet (Kutztown University, Ithaca College)</p> <p>Re-Active for Solo Bb Clarinet .....Kornel Thomas (b. 1986)</p> <p style="padding-left: 20px;">I.</p> <p style="padding-left: 20px;">II.</p> <p style="padding-left: 20px;">III.</p> <p style="padding-left: 20px;">IV.</p> <p style="padding-left: 20px;">V.</p>
<p>4:30 p.m. ASSC 259</p>	<p>Virtual Clinic: <i>Rethinking Pedagogical Methods for Upholding Academic Integrity in the Classroom</i></p> <p>Dr. Brenda Luchsinger (Alabama State University)</p> <p>Dr. Kristofer Sanchack (Alabama State University)</p> <p>As illuminated in a recent article by the New York Times, there has been a major uptick in academic dishonesty, endemic in schools across the country. For example, Texas A&amp;M University had a 50% increase in cheating allegations. The University of Pennsylvania saw cheating cases grow 71% during the 2019-2020 academic year. Our presentation will focus on pedagogical methods that can be used throughout multiple courses to assist in reinforcing academic integrity.</p>
<p>5:00-6:00 ASSC 153</p>	<p>RECEPTION</p>
<p>5:00-6:00 Zoom</p>	<p>VIRTUAL HAPPY HOUR</p>

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6:00-6:25  
Margo Jones

Live Performance: *Maslanka 4*

Texas Woman's University Wind Symphony  
Dr. Carter Biggers, Conductor

Symphony No. 4 (1993).....David Maslanka (1943-2017)



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8:00 a.m.- 12:00 p.m. Music Foyer	Registration and Check In
9:00 a.m. Margo Jones	<p>Live Performance</p> <p>Kelsey Gallagher, clarinet (University of Miami)</p> <p>I unpeel for clarinet and electronics (2021) .....Garrett Wingfield (b. 1992)</p>
9:00 a.m. ASSC 259	<p>Live Clinic: <i>Confronting the Enemy Within: A Lecture on Psychological Self-handicapping, Musicians, and Gender</i></p> <p>Michelle C. Flowers (Texas Woman's University)</p> <p>Self-handicapping is a psychological protective behavior that many people engage in to protect their sense of self-worth and identity. This behavior works by finding or creating an external obstacle (such as illness or alcohol use) which can be blamed for future failure, rather than a lack of skill at a task the individual strongly identifies with. Paradoxically, this behavior can bring about the very failure the individual hoped to avoid by creating a scenario in which is it too difficult to succeed – thus preventing the individual from ever fully reaching his or her potential.</p> <p>The tendency to self-handicap can be exacerbated by a variety of factors, most of which musicians face on a daily basis, especially during their educations. Of particular interest is imposter phenomenon, a condition in which people – often at the very top of their profession – erroneously feel that their success has not been truly earned, that somehow they have gained any previous success through a combination of luck and circumstance. Imposter phenomenon is one of the main predictors of self-handicapping behavior and, according to several studies.</p> <p>This lecture will examine the results of a recent (and what is believed to be the first) study of self-handicapping within the musician population by discussing self-handicapping, its causes including imposter phenomenon, and how a knowledge of the behavior can not only benefit</p>
9:00 a.m. Music 203	<p>Virtual Performance: <i>In Memoriam for Oboe and Piano by Mark Dal Porto</i></p> <p>Duo Encantada Tracy Carr, oboe Mark Dal Porto, piano</p> <p><i>In Memoriam</i> .....Mark Dal Porto (b. 1955)</p>
9:00 a.m. ASSC 153	<p>Virtual Performance: <i>High and Loud (and a little bit sharp): New Music for Multiple Instrumentations Played on Two Soprano Saxophones</i></p> <p>h2/4 Duo Jeffrey Loeffert, soprano saxophone (Oklahoma State University) Jonathan Nichol, soprano saxophone (University of Oklahoma)</p> <p><i>Farfalle Cotte</i>.....Marc Mellits (b. 1966)</p> <p><i>Jeu D'Esprit</i> .....Augusta Read Thomas (b. 1964)</p> <p><i>Inventionen</i> .....Isang Yun (b. 1917-1995)</p> <p>I. Triller</p>

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	<p>II. Glissandi III. Vorschläge IV. Harmonie</p>
9:30 a.m. Music 203	<p>Virtual Performance: <i>Snare Drum in the 21<sup>st</sup> Century</i></p> <p>Ben Tomlinson, percussion (Stephen F. Austin State University)</p> <p>Walkin' Down Coolidge (2008).....Joseph Tompkins (b. 1970)</p> <p>Amalgamation (2015).....Luis Rivera (b. 1983)</p> <p>Alter Ego (2014).....Pat Jacobs</p>
9:30 a.m. ASSC 153	<p>Virtual Performance: World Premiere of <i>Places We Are From</i> by Jenni Brandon for Oboe, Saxophone and Piano</p> <p>Teodora Pejasinovic Proud, Oboe Joseph M. Proud IV, Saxophone Roger McVey, Piano</p> <p><i>Places We Are From</i>.....Jenni Brandon (b. 1977)</p> <p>I. As One II. Journey III. Searching IV. With Possibility V. Joy and Hope VI. Home</p>
9:45 a.m. Margo Jones	<p>Live Performance: <i>Tangos and Tin Foil: Clarinet Quartets from Near and Far</i></p> <p>The Claritettes Jenna McCall (University of North Texas) Brooke Miller (University of North Texas) Katie Rice (Tarrant County College) Melissa Venegas Vargas (University of North Texas)</p> <p><i>Tin-tinnabuli</i> ..... Garrison Gerard (b. 1994)</p> <p><i>Histoire du Tango</i> .....Astor Piazzolla (1921-1992)</p> <p>I. Bordel 1900 II. II. Café 1930 III. III. Nightclub 1960</p>
9:45 a.m. ASSC 259	<p>Live Clinic: <i>Accommodating Learning Differences in the Private Studio: A Pedagogical Guide for Applied Lesson Teachers</i></p> <p>Dr. Shannon McDonald (Texas Woman's University)</p> <p>In the past six years, the number of students receiving special education services in public schools has grown significantly. The majority of these students spend at least 80 percent of their time inside general education classrooms, which often includes band and orchestra. Many of these students may continue to</p>

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study music in college, which means that applied music teachers may have a higher likelihood of encountering students with learning differences and special needs. However, they may find that their lack of training in the area of special education puts them at a disadvantage in terms of how best to serve these students. The purpose of this presentation is to provide applied instructors with the information to recognize learning differences in their students, and then provide corresponding accommodations to effectively teach special learners in the private studio setting. The presentation will focus on common behaviors and characteristics exhibited by students with attention disorders, Autism Spectrum Disorder, learning disabilities, sensory disabilities, and physical disabilities, and will provide concrete examples of pedagogical strategies that applied teachers can use to modify lesson instruction and accommodate disabilities. Resources for multi-modal instruction, assisted technology, and modified instruments will be discussed and demonstrated. The goal of this presentation is to provide applied lessons teachers with the confidence and knowledge to include and effectively teach special learners in their studios.

10:00 a.m.  
Music 203

Virtual Performance: *Duo Atypique*

Duo Atypique  
Christa J. Frye, clarinet (Bethel University)  
Joseph W. Frye, trombone (University of Tennessee at Martin)

*Souq!* .....Andrew Markel (b. 1994)

*Duo*.....Gordon Jacob (1895-1984)

*Descending into Light*.....Inez McCombs (b. 1977)  
*As I fly above the ground at night*  
*My eyes see lights upon the ground. As I move closer they twinkle for me...*  
*Such a beautiful reverse*

10:00 a.m.  
ASSC 153

Virtual Lecture Recital: *Lecture-Recital: Friedrich Kuhlau's Fantasias, Op. 95 in solo wind performance and pedagogy*

Nathaniel Berman, flute/saxophone (East Central University)

Selections from 3 Fantasias, Op. 95.....Friedrich Kuhlau (1786-1832)

10:30 a.m.  
Margo Jones

Live Performance: *Dances and Kelpies and Sonatas, Oh My!*

Timothy Bonenfant, clarinet (Angelo State University)  
Martha Saywell, piano (Texas A&M University – San Antonio)

*Introduction and Dance* (1969).....Undine Smith Moore (1904-1989)

*The Kelpie of Corrievrecken, op. 5b*.....Ruth Gipps (1921-1999)

*Sonata for clarinet and piano*.....Amanda Harberg (b. 1973)  
I. Gentle, yet expressive  
II. Reflective, spacious, freely  
III. Agitato

10:30 a.m.  
ASSC 259

Live Clinic: *A Practical Pedagogy for MIDI Keyboard Percussion*

Kurt Gartner (Kansas State University)

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10:30 a.m. Music 203	<p>Increasingly, an understanding of MIDI percussion controllers is useful in navigating contemporary musical situations. To prepare students to perform on MIDI controllers such as the malletKAT, a guided series of lessons based on specific functions of the instrument comprise an effective tool. Demonstrations of “e-tudes” includes in the lessons, as well as hands-on opportunities for attendees will help to de-mystify this realm of electronic music that can co-exist in the acoustical realm.</p>
10:30 a.m. ASSC 153	<p>Virtual Performance: <i>Michael Davis, saxophone</i></p> <p>Michael Davis, alto and tenor saxophones (Oklahoma City University)</p> <p><i>Necromancer</i> .....Hendrik Hofmeyr (b. 1957)</p> <p><i>Sonata for Tenor Saxophone and Piano</i> .....John C. Worley (1919-1999)</p> <p>I. Allegro moderato II. Andante III. Allegro molto</p> <hr/> <p>Virtual Performance: <i>Trio 402</i></p> <p>Trio 402 Bridget Hill, flute and piccolo (Doane University) Season Cowley, clarinet (Independent) Paul Zeller, piano (Independent)</p> <p><i>Portraits of Langston</i> .....Valerie Coleman (b. 1970)</p> <p>I. Prelude: Helen Keller II. Danse Africaine III. Le Grand Duc Mambo IV. Silver Rain V. Parisian Cabaret VI. Harlem’s Summer Night</p> <p><i>Techno-Parade</i> .....Guillaume Connesson (b. 1970)</p>
11:00 a.m. Music 203	<p>Virtual Performance: <i>Sarah Hetrick, saxophone and Jooyeon Chang, piano</i></p> <p>Sarah Hetrick, saxophone (Texas A&amp;M International University) Jooyeon Chang, piano (Colorado State University)</p> <p><i>Mambo Ninón</i> .....Gabriela Ortiz (b. 1964)</p> <p><i>Nature of this Whirling Wheel</i>.....Rodney Rogers (b. 1953)</p>
11:00 a.m. ASSC 153	<p>Virtual Performance: <i>Lecture Recital: Vaclav Nelhybel’s Concerto for Clarinet (world premiere of recital version/piano reduction)</i></p> <p>Elizabeth Gunlogson, clarinet (University of New Hampshire) Mathilde Handelsman, piano (University of New Hampshire) David Upham, editor/lecturer (University of New Hampshire)</p> <p>Concerto for Clarinet.....Vaclav Nelhybel (1919-1996)</p>

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<p>11:15 a.m. Margo Jones</p>	<p>Live Performance: <i>New Music for Auxiliary Clarinets</i></p> <p>Duo 305 Shannon McDonald (Texas Woman's University) Garrett VanArsdale (University of Miami)</p> <p><i>Miami 33145</i> (World Premiere).....Olivia Kieffer (b. 1980)</p> <p style="margin-left: 20px;">I. II. III.</p>
<p>11:15 a.m. ASSC 259</p>	<p>Live Scholarly Paper: <i>Four Drums, One Player: The Artistic and Pedagogical Merits of the Unaccompanied Concert Tom-Tom Solo</i></p> <p>Daniel Adams (Texas Southern University)</p> <p>Solo concert tom-tom compositions comprise a small but popular subgenre of unaccompanied multiple percussion literature. Written for four graduated bottomless tom-toms, they are notated using the four staff spaces with the neutral clef. Although limited in sonic resources, pieces for this easily assembled and transported instrumental set-up can be effective in developing technical, interpretive, and kinesthetic skills in student percussionists, including facility in moving between surfaces, cross-sticking and hand independence. Advanced solos may include polyrhythms, principal and subordinate musical lines, and extended performance techniques.</p> <p>Five pieces of varied style and level of difficulty will be discussed. Piece Number 3 by James Hunt is an intermediate-level work that includes double stops and cross rhythms between the two hands. David Mancini's Celebration is focused on the melodic properties of the tom toms, and is centered on the rhythmic development of an indefinitely-pitched theme. Tears, by Timothy Adams Jr. is an advanced piece played using timpani mallets, broomsticks and fingers on the drums. It includes challenging meter changes and changes of tempo. Composer Mitchell Peters faithfully adheres to the conventional structure of a five-part rondo in Rondo for Four Tom Toms. The refrain and the two episodes are differentiated by changes of rhythm, meter, sticking technique, and rhythmic motives. Variations for Four Tom-toms by Ney Rosauero is a sectional variation structure with a theme and six variations based on contrasts of rhythm, meter, texture, and striking implements .</p> <p>The discussion of each work will be supported by score excerpts and recorded audio/visual examples.</p>
<p>11:30 a.m. Music 203</p>	<p>Virtual Performances: <i>For the Birds</i></p> <p>Bantam Winds Kristin Leitterman, oboe (Arkansas State University) Erin Cameron, clarinet (Arkansas State University)</p> <p><i>Bantam Winds</i> .....Celka Ojakangas (b. 1992)</p> <p style="margin-left: 20px;">I. Morning Bantams II. Feather III. Six-Wired Steps</p> <p><i>Arkansas Vignettes</i> .....Joe L. Alexander (b. 1958)</p> <p style="margin-left: 20px;">I. Hiking Through Crowley's Ridge II. Rafting Down the Buffalo River III. Cassatot River Falls</p>

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	<p>IV. Jean Petitie's Grave  V. Crater of Diamonds' Mine  VI. Devils Den</p>
11:30 a.m. ASSC 153	<p>Virtual Performance: <i>Slinky Tales: New Music for Saxophone and Trombone</i></p> <p>CASE Duo  Jeremy Justeson, saxophone (Kutztown University)  Daniel Neuenschwander, trombone (Kutztown University)</p> <p><i>Tales from Another Time</i> .....Daniel Schnyder (b. 1961)  for soprano saxophone and bass trombone</p> <p><i>Duet in Bb*</i> .....Steven Bryant (b. 1972)  for alto saxophone and trombone  *version premiere</p> <p><i>Slink</i> .....Gregory Wanamaker (b. 1968)</p>
12:00 p.m. Margo Jones	<p>Live Performance: <i>Lecture/Recital: Building New Repertoire through Electronic Media</i></p> <p>James Zingara, trumpet (University of Alabama at Birmingham)</p> <p>Demonstration pieces to be chosen from:</p> <p><i>Blue Butterfly</i> (2018) .....Craig Brandwein</p> <p><i>Chopawamsic</i> (2017).....Joe L. Alexander</p> <p><i>Three Preludes</i> (2016).....Benjamin R. Fuhrman</p> <p><i>Shards</i> (2014).....Jeffrey Boehm</p> <p><i>Ovid's Dream</i> (2011).....Jeffrey Boehm</p> <p><i>Invocation</i> (2004).....Jeremy Beck</p>
12:00 p.m. ASSC 259	<p>Live Clinic: <i>Anatomy of Breath: Understanding your body and performing at your peak</i></p> <p>Dr. Candace Neal</p> <p>The importance of breathing is vital to successfully playing any instrument. If a performer does not have a general understanding of their anatomy, they can encounter efficiency issues, tension, repetitive use injuries, and pain. Poor or inefficient breathing can lead to other physical, cognitive, or psychological issues. By learning how the lungs function and work together with the rest of your body, you can prevent unwanted injuries or stress. With volunteer audience participation, I will apply the information directly to the musician and their instrument. Each instrument poses different physical challenges that affect your body, which in turn affects how you breathe while playing. I aim to help instrumentalists find ease in their playing through understanding the anatomy of breath. My tips, breathwork, and exercises will help get you to your peak form. This is applicable to all instruments and useful for players and pedagogues alike.</p>
12:00 p.m.	<p>Virtual Performance: <i>Wind Quintet: Dream, Dance, and Sing!</i></p>

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Music 203

KHAOS Wind Quintet  
Vanessa Fourla, flute  
Jessica Myers, oboe  
Claire Grellier, clarinet  
Melanie Ferrabone, bassoon  
Caiti Beth McKinney, French horn

**Pastorale**.....Amy Beach (1867-1944)

*Suite Cantabile* .....Bill Douglas (b.1944)  
I. Bachianas Africanas  
IV. Samba Cantando

*Potpourri Fantastico from Rossini's Barber of Seville* .....Giulio Briccialdi (1818-1881)

12:00 p.m.  
ASSC 153

Virtual Performance: *Scents and Sounds*

Kadigan  
Carol Shansky, flute (New Jersey City University)  
Michelle Kiec, clarinet (Kutztown University)  
Jeremy Justeson, saxophone (Kutztown University)

*Beasts of the Field* (1991).....Beth Wiemann, b. 1959  
I. quarter = 60  
II. Allegro. quarter = 138  
III. quarter = 120

*Three Bagatelles from China West* (2009) .....Chen Yi, b. 1953  
I. Shan Ge  
II. Nai Guo Hou  
III. Dou Duo

12:30 p.m.  
Music 203

Virtual Performance: *Ocotillo Trio, Robert Spring, Joshua Gardner, soprano clarinets, Stefanie Gardner, bass clarinet*

Ocotillo Trio  
Joshua Gardner, Robert Spring, soprano clarinet  
Stefanie Gardner, bass clarinet

*Papiloon for Two Bb Clarinets* (2020) .....Christine Burke  
Robert Spring and Joshua Gardner

*Songs and Dances for clarinet and bass clarinet* (2013) .....John Steinmetz  
Movements selected from:  
Prelude  
Aria/Procession  
Folk Song  
Dance Song  
Joshua Gardner, clarinet, Stefanie Gardner, bass clarinet

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	<p><i>Mirrors for Clarinet Trio op. 7 (Two Bb, bass) (2020)</i> .....Bart Watté</p>
12:30 p.m. ASSC 153	<p>Virtual Performance: <i>Clarinet Music from Mexico</i></p> <p>Jonathan Guist, clarinet Kenneth Saxon, piano</p> <p><i>Divertimento for solo clarinet</i>.....Gabriela Ortiz (b. 1964)</p> <p><i>Zarabandeo</i> .....Arturo Márquez (b. 1950)</p>
12:45 p.m. Margo Jones	<p>Live Performance: <i>Selections by Alyssa Morris in Chamber Music</i></p> <p>Plumeria Winds Scott Pool, bassoon (Texas A&amp;M University-Corpus Christi) Andrea Vos-Rochefort, clarinet (Texas A&amp;M University-Kingsville)</p> <p>Duo Cylindre Elizabeth Janzen, flute (University of Tennessee-Martin) Andrea Vos-Rochefort, clarinet (Texas A&amp;M University-Kingsville)</p> <p>Gloria Engle, piano (Texas A&amp;M University-Kingsville)</p> <p><i>Nik Nak</i> for oboe, clarinet, and bassoon.....Alyssa Morris (b. 1984) I. Wood II. Glass</p> <p><i>Coastal Kaleidoscope</i> transcribed for flute, clarinet, and piano..... Alyssa Morris (b. 1984) I. Waves II. Seals</p> <p><i>Motion</i> for woodwind flute, clarinet, oboe, and bassoon .....Alyssa Morris (b. 1984) II. Stretch IV. Strut</p>
1:00 p.m. Music 203	<p>Virtual Performance: <i>American Folx Suite: A Story of Movement</i></p> <p>Jesse J. Gilday, bass clarinet, Irish tin whistle, clarinet (Florida International University) Ahmed Al Abaca, voice (independent)</p> <p><i>American Folx Suite</i> .....Ahmed Al Abaca (b. 1984) Chapter 1: The Butterfly Chapter 2: Pulse of the Nymphs Chapter 3: Metamorphic Dance</p>
1:00 p.m. ASSC 153	<p>Virtual Clinic: <i>Stop Recruiting, Start Building Your Community</i></p> <p>Eric J. Millard (University of North Carolina Charlotte)</p> <p>As an applied music faculty, one of the largest (and perhaps most challenging) responsibilities is to effectively recruit and build your studio. Often applied faculty revert to time intensive efforts such as giving clinics at individual high schools. In a constant effort to find more productive and efficient methods</p>

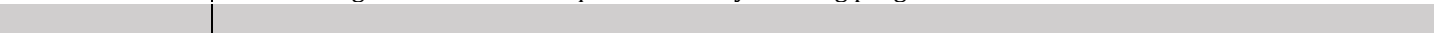


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of recruiting, adopting a community building mindset can quickly lead to effective recruiting of more talented and motivated students while also helping establish yourself as a resource and leader in the musical community.  
 Several years ago, I created the Charlotte Youth Trumpet Ensemble to give motivated high school students an opportunity to make music and collaborate with other likeminded students from around the region. The ensemble has become a highlight of my work and has quickly made a deep impact by strengthening the young musical community, building a reliable recruitment stream, and enhancing both the access to and quality of music education for trumpet players in the region.  
 In this presentation, I will discuss how to develop a community building approach to recruitment that can simultaneously help to strengthen music education in your region, excite and engage young students, build deeper relationships with local band directors, and create professional opportunities for your university students to grow their resumes. From the initial concept and startup, to getting student participation and accomplishing the program's mission, I will detail how applied teachers can successfully create and grow their own unique community building programs.



1:30 p.m.  
Margo Jones

Live Performance *Music for Bass Trombone and Piano*  
 Clayton Yoshifuku, bass trombone (University of North Texas)  
 I-Ching Chen, piano (Texas Woman's University)  
 Concertino in F for Bass Trombone and Piano.....Ernst Sachse (1810-1849)  
 New Orleans.....Eugéne Bozza (1905-1991)  
 Concerto in One Movement.....Alexey Lebedev (1924-1993)



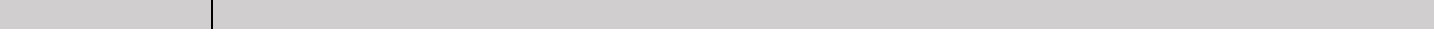
1:30 p.m.  
ASSC 153

Virtual Clinic: *Accessories Before The Act: How To Prevent Criminal Sounds Within Your Percussion Section*  
 Dr. Tommy Dobbs (University of Arkansas – Fort Smith)  
 Accessories Before the Act: How to Prevent Criminal Sounds Within Your Percussion Section is a clinic centered on those percussion instruments often overlooked: tambourine, cymbals, and triangle. This clinic is a combination of live demonstration with performances from the standard band and orchestral repertoire, discussion over the fundamental techniques and sound concepts behind each instrument, and hands-on audience participation with randomly selected audience members chosen for every instrument.



2:00 p.m.  
Margo Jones

Live Performance: *Dancing Winds – Brazilian Woodwind Trios*  
 The Reed Trio  
 Eric Giles, oboe  
 Brian Do, clarinet  
 Alex Meaux, bassoon  
*Trio ao Vento* ..... João Guilherme Ripper (b. 1959)  
 I. Deciso  
 II. Doloroso  
 III. Scherzando  
*Trio for Oboe, Clarinet, and Bassoon, W182* .....Heitor Villa-Lobos (1887-1959)  
 III. Vivo



# NACWPI 2021 National Conference

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## ARTIST BIOGRAPHIES

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### **3-2-1 Winds**

Based in the Mid-Atlantic area, 3-2-1 Winds is focused on reimaging classical music for the 21st century. The quintet seeks to create an engaging environment that will keep listeners attentive and inspired. Their repertoire is a mix of standard and new works for their instrumentation as well as pieces that are appealing to all audiences.

In light of recent events, 3-2-1 Winds was quick to adapt to a virtual approach to their performances and have been able to continue to share their passion for wind quintet repertoire to people of all ages. 3-2-1 Winds conceptualized and adapted their intended tour to a virtual platform and in fall of 2020 the group launched a groundbreaking 'virtual tour'. Additionally, the quintet has successfully adapted to providing masterclasses and presentations through online platforms.

3-2-1 Winds actively seeks to promote new works for wind quintet. In 2021, 3-2-1 Winds worked with Woodbury Music Company to premiere and record an arrangement of Leroy Anderson's "Summer Skies" arranged by Thomas Hundemer. The group was formed as the graduate wind quintet at the University of Delaware in 2019. Upon graduation in 2021, 3-2-1 Winds continues to perform and seek new and innovative ways to reach audiences.

### **Ahmed Al Abaca**

Ahmed Al Abaca was born and raised in San Bernardino, CA, and began composing and playing the piano at age 6. On March 13th, 2021, their piece Across the Calm Waters of Heaven had its Florida premiere with The Florida Orchestra, which resulted in them being interviewed on WUSF. Their piece Ascension was recorded by the Janacek Philharmonic and has been on rotation at WQXR New York for the past year. Both pieces were featured this past March on American Public Media's Performance Today.

### **Daniel Adams**

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

### **Alexandra Aguirre**

Alexandra Aguirre is an instructor of flute and piano at East Central University in Oklahoma. She has performed as a flutist all over the world, including South America, Canada, and France. Her career has allowed her to perform as a soloist, chamber, and orchestral musician. She is a founding member of the woodwind duo Madera Winds and the Ambrosia Flute Trio, with whom she has contributed to over twenty commissioned pieces. As an active pedagogue she has developed innovative techniques using technology and video games to foster awareness of posture and her recent research offers a new perspective on performance practice when approaching Olivier Messiaen's *Le Merle Noir*. She has a D.A. from University of Northern Colorado and an M.A and a B.M. from New York University.

### **Amy Anderson**

Amy Anderson serves as artist-performer and oboe professor at Texas Tech University, enjoying a diverse career as teacher, recitalist, soloist and chamber musician. She is principal of the Lubbock Symphony Orchestra and has appeared in recitals at the Musica no Museu Festival in Rio de Janeiro, Brazil, served on the faculty of the prestigious Oklahoma Summer Arts Institute, and as principal oboe of the Quartz Mountain Music Festival and the Breckenridge Music Festival orchestras. Anderson's recordings on Albany Records and Living Artist Recordings have been featured on Canadian Broadcasting's Wired for Sound and Texas Public Radio. She previously held faculty positions at University of Florida and Luther College. Her primary teachers include Charles Veazey and Richard Killmer.

*NACWPI 2021 National Conference at Texas Woman's University*

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## ARTIST BIOGRAPHIES

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### **Amanda Arrington**

Amanda Arrington has served as Kansas State University's faculty collaborative pianist since 2010. She maintains an active performing career, working with faculty, guest artists, and students in performances across the country and abroad. An advocate of new music, you can find her premiering works with colleagues at the major woodwind and brass conferences. Her studio albums include "Wanderlust: The Flute Music of David Amram" and "String to Silver: Flute Works in the Romantic Tradition" with flutist Karen Large, "Pretty Please" with tubist Steven Maxwell, and "Anna Marie Wytko, Saxophonist" with saxophonist Anna Marie Wytko.

### **The Avenue C Project**

The Avenue C Project is a platform for composers and performers to collaborate and promote new chamber music for wind instruments. This performance features new music for reed trio.

Karen Bronson is adjunct clarinet professor at Texas A&M University-Kingsville and has a clarinet studio in the Dallas area. She has performed with Lone Star Wind Orchestra and is a founding member of The Avenue C Project. She holds a DMA from University of North Texas, M.M. from University of North Carolina School of the Arts, and B.M. from University of North Carolina at Greensboro. Dr. Bronson has lectured at NACWPI, Clarinet Colloquium at Texas A&M University-Commerce, and ClarinetFest.

Elizabeth Fleissner is an oboist and teacher in Denton, Texas. She has premiered works at Midwest Composers Symposium, and performed with Waterloo/Cedar Falls Symphony Orchestra, Lone Star Wind Orchestra, Amarillo Symphony, and is a founding member of the Christine Burke Ensemble. Ms. Fleissner holds a B.M. from University of Georgia, a MA from University of Iowa, and is pursuing her DMA at University of North Texas where she won the 2018 Innovative Programming Competition.

Jolene Masone teaches bassoon in the Dallas-Ft. Worth area and gives masterclasses across the country. She is a member of the improvisatory trio Ex-Mus trio and Lone Star Wind Orchestra, and has appeared with SoundsModern and Odysseus Chamber Orchestra. Jolene received her DMA from University of North Texas, MM Peabody Conservatory at Johns Hopkins University, and BM from University of Northern Colorado.

### **J. Bradley Baker**

A 2020 National Finalist for the American Prize in Solo Piano, Baker's performances have been heard in concert halls throughout the United States, France, and Canada. He has been recorded by the Navona Records and Centaur Records labels and broadcast on public radio stations throughout the United States and United Kingdom. Baker has recently presented solo recitals for the Atelier Concert Series of the American Church in Paris (FRANCE), Charleston Arts Society (MO), Henderson Civic Club (TX), Sandzén Gallery Concert Series (KS), Steinway Gallery Artist Series (AL). Upcoming solo performances include recitals in Chicago (IL), Budapest (HUNGARY), and Luxembourg (LUXEMBOURG). Always interested in multi-disciplinary work, Baker regularly partners with artists, dancers, and writers to present repertoire in new and exciting ways.

### **Bantam Winds**

Bantam Winds is the world's premiere professional ensemble of oboe, clarinet, and horn. Based in Jonesboro, Arkansas, and comprised of Arkansas State University faculty Kristin Leitterman (oboe), Erin Cameron (clarinet), and Juli Buxbaum (horn), this all-female trio was formed in August 2020 out of a desire to safely continue to make live music during the pandemic. This desire has now grown into a multi-faceted mission of bringing chamber music to digital audiences as well as exploring the creation of new works for this unique instrumentation, most notably spotlighting the works of underrepresented composers. Named after the bantam, which may refer to a small and feisty person, boxer, or chicken, this spirited trio seeks to provide an active performance schedule promoting chamber music and educational outreach throughout Northeast Arkansas.

### **BATIK Clarinet Quartet**

BATIK Clarinet Quartet: Christy Banks (Millersville University of Pennsylvania), Timothy Bonenfant (Angelo State University), Soo Goh (Appalachian State University), and Michelle Kiec (Kutztown University of Pennsylvania).

Formed in 2013, the BATIK Clarinet Quartet is inspired to perform recently composed works for clarinets of varying shapes and sizes. The group has presented at conferences of National Association of College Wind and Percussion Instruments, College Music Society, and International Clarinet Association. Additionally, BATIK has appeared on the Music By Women Festival in Mississippi and the IUP Festival of Women Composers in Pennsylvania. BATIK members enjoyed weekly zoom get-togethers during the COVID-19 pandemic, during which Michelle often drove to her hiking spots, Christy ate or did

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## ARTIST BIOGRAPHIES

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needlepoint, Soo made reeds, and Tim kept everyone on task. Tim's cat, Simon, who did not enjoy having to share his owner's attention, was also a regular contributor to BATIK zoom meetings.

### **Julia Bell**

Julia Bell is a doctoral graduate teaching assistant studying Trumpet Performance at Florida State University. She holds a Master of Music degree in Performance from FSU and a Bachelor of Music degree in Performance with a certificate in Arts Administration from the Indiana University Jacobs School of Music. Julia is a member of the Tallahassee Symphony Orchestra, and has performed with the Northwest Florida Symphony Orchestra, Sinfonia Gulf Coast, Mediterranean Opera Festival Orchestra, and Miami Music Festival Orchestra. She has been a quarter and semi-finalist in the Undergraduate and Graduate Solo Divisions of the National Trumpet Competition. As an educator, Julia maintains a private studio and has presented masterclasses to studios throughout the United States, most recently including the University of Kentucky, Kansas State University, and the University of North Carolina at Charlotte, as well as a recent presentation at the 2021 International Trumpet Guild Conference. Additionally, she continues her studies of arts administration through FSU's Doctoral Specialized Study Program. Julia's primary trumpet teachers have included Christopher Moore, John Rommel, Edmund Cord, and Kris Kwapis.

### **Nathaniel Berman**

Dr. Nathaniel Berman is Associate Professor of Performing Arts at East Central University (Ada, OK). He teaches saxophone, flute, clarinet, oboe, and bassoon, leads several chamber ensembles, and is the director of the jazz ensemble. He is an active performer, including highlight performances across the United States, South America, Canada, and France. Having spent a decades-long career mastering saxophone, flute, and clarinet, Dr. Berman brings a unique facility and perspective to students, audiences, and fellow musicians, striving to highlight not only the differences between the woodwinds, but also their similarities, distinct colors, and personalities within works both traditional and from today's most dynamic living composers. He holds a Doctor of Arts in music from the University of Northern Colorado, a Master of Arts in music from New York University, and a Bachelor of Music in performance from Michigan State University. Nathaniel Berman is a Dahlke Mouthpieces artist.

### **Carter Biggers**

Dr. Carter Biggers is the Director of Bands and Assistant Professor of Music Education at TWU. Originally from Texas, Biggers holds degrees from Texas Tech University and The University of Iowa. His principal teachers include Mark Heidel, Cody Birdwell, Keith Bearden, Kevin Kastens, Gary Lewis and William Jones. Prior to his appointment to the TWU faculty he served as Assistant Director of Athletic Bands at Pennsylvania State University, and as a Graduate Fellow and Teaching Assistant at The University of Iowa.

Biggers is an active presenter, conductor, adjudicator and clinician, having served in these capacities in Iowa, Maryland, Missouri, North Carolina, Oklahoma, Pennsylvania, and Texas. His list of publications includes articles in the Teaching Music through Performance in Band series, Southwestern Musician, the National Band Association Journal, and Update: Applications of Research in Music Education. His current focus of research is on the diversification of programming and inclusion of traditionally underrepresented composers in performance

### **Bluestem Blaze**

Bluestem Blaze began performing together in Fall 2019.

Erin Murphy is Assistant Professor of Flute at Oklahoma State University. She holds degrees from the University of Wisconsin-Madison, Northwestern University, and University of Michigan. In addition, she earned a performance certificate in Kent, England at Trevor Wye's flute studio. Erin has performed with the Kansas City Symphony, Oklahoma City Philharmonic, and Great Lakes Chamber Orchestra. She is a founding member and flutist of Lakeshore Rush.

Babette Belter enjoys an active career performing in Asia, Central America, Europe, Israel, Canada, and the United States. She served as principal clarinet with Signature Symphony, appearing frequently as a soloist. She served as an American Cultural Specialist in Costa Rica through the United States Information Agency. Professor Belter received the Wise-Diggs-Berry Award for outstanding teaching and was named the Distinguished Music Professor.

Andrew W. Parker is Assistant Professor of Oboe at Oklahoma State University. He has performed throughout the United States and internationally. Previous positions include Lecturer in Oboe and Music Technology at Brevard College and Artistic Administrator at the Brevard Music Center. He holds degrees from the SUNY Purchase Conservatory of Music, Yale, and University of Texas at Austin.

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Johnny Salinas is Visiting Assistant Professor of Saxophone at Oklahoma State University. He has performed in orchestral settings with the Hong Kong Philharmonic, Suzhou Symphony Orchestra, Houston Symphony Orchestra, and the Houston Ballet. He holds degrees from Northwestern University. Johnny Salinas is a Légère Endorsing Artist and Yamaha Performing Artist.

### **James Boldin**

James Boldin is Professor of Music at the University of Louisiana Monroe, and maintains a diverse career as an educator and performer. He is active as a soloist and chamber musician, and holds positions with the Shreveport Symphony Orchestra, Rapides Symphony Orchestra, and Monroe Symphony Orchestra. As an advocate for new music, Boldin has commissioned and premiered numerous compositions. He has authored two books, Solo Training for Horn and Solo Training Duets for Horns, published dozens of articles, reviews, and musical arrangements, and currently serves as Publications Editor for The International Horn Society. He is proud to be a Yamaha Performing Artist. For more information, visit jamesboldin.com.

### **Timothy Bonenfant**

A native of Annapolis, MD, Dr. Timothy Bonenfant is Professor of Clarinet and Saxophone at Angelo State University. He is a member of The Mesquite Trio, The Batik Quartet and the West Texas Jazz Orchestra. He earned degrees from the University of Nevada, Las Vegas and California Institute of the Arts. His major teachers include Alberto Asercion, Felix Viscuglia, William Powell, Raphael Sanders, Marina Sturm and Michele Zukovsky. Bonenfant's solo album, Multiple Personae, features music by Virko Baley, and demonstrates his versatility, mastering the various members of the family, from Eb soprano to Bb contrabass. Dr. Bonenfant currently serves as the Texas State Chair of the International Clarinet Association.

### **Javian Brabham**

Dr. Javian Brabham serves as Assistant Professor of Trumpet at Valdosta State University and principal trumpet of the Valdosta Symphony and Albany Symphony Orchestras (GA). He has presented and performed at multiple conferences throughout the country. He has been a multiple semi-finalists at the National Trumpet Competition. As a teacher, Brabham's students have been accepted into graduate and undergraduate programs across the country as well as K-12 job placements. His students have gone on to be selected as finalists and semifinalist at the National Trumpet Competition in both solo and ensemble divisions.

### **Danielle Breisach**

Dr. Danielle Breisach has performed all over the United States as well as in Canada, Asia and Europe. In addition to teaching as Associate Lecturer of Flute at the University of Wisconsin-Stevens Point, she maintains a private studio of over 30 highly successful students in Madison, WI.

### **Tracy Carr**

Obtaining a full time, tenure track university music position is both a goal and dream for many of us. Having the opportunity to share daily your love of both music and education with like-minded colleagues and students is an ideal profession and vocation.

With the amount of applicants far outweighing the number of available university positions, being hired is not a guarantee of success for institutional longevity. This presentation will share six hints and six suggestions to assist you in preparing for a long-term, successful, secure, and rewarding career.

Whether a newly-hired faculty member in your first university position, an adjunct professor now in a tenure track position, or a more experienced, junior faculty member at a new institution, knowing what to do and how to best prepare your promotion and tenure file from day one can greatly increase the odds of you remaining in your position and also obtaining job security and tenure.

### **Benjamin A. Charles**

Dr. Benjamin A. Charles serves as the Assistant Professor of Percussion at Tarleton State University, where his duties include teaching percussion lessons and percussion methods, as well as directing the TSU Percussion Ensemble and The Sound & The Fury Drumline. Dr. Charles also maintains an online presence as a co-host on the @ Percussion podcast, a weekly hour-long program featuring distinguished musical guests.

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A versatile performer, Dr. Charles's experience spans many musical genres, including avant-garde solo percussion works, orchestral percussion, chamber music, Indonesian gamelan, and percussion ensemble. He was featured as a showcase performer at the 2009 and 2011 Percussive Arts Society International Conventions (PASIC). Additionally, he has been featured as a concerto soloist at the Krannert Center for the Performing Arts as well as at the College Band Directors National Association Conference. Most recently, he was featured as a soloist with the Tarleton State University Wind Ensemble, performing Michael Daugherty's Raise the Roof timpani concerto.

As an advocate for contemporary music, Dr. Charles has championed new works for percussion. He has been actively involved in procuring new works by commissioning such prominent composers as Mark Applebaum, Thomas Sleeper, and Alejandro Viñao.

Dr. Charles is a member of the Percussive Arts Society (PAS). He is an artist/endorser for Yamaha instruments, Remo drumheads, and Innovative Percussion sticks and mallets.

For more information on Benjamin A. Charles, visit his website: <http://www.benjaminacharles.com>

### **Andrew Cheetham**

Andrew Cheetham is the Assistant Professor of Trumpet and Jazz Studies at Texas State University in San Marcos, TX, USA. As a classical and jazz trumpeter, Andrew has performed with numerous artists in many genres throughout the United States and is an active supporter of new music for trumpet. Andrew also served in The United States Army, where he was often a featured soloist, and formerly taught at Eastern Illinois University, Oklahoma State University, Nazareth College of Rochester, and in the Austin, Texas public schools. Andrew is an Artist/Clinician for The Edwards Instrument Company.

### **I-Ching Chen**

I-Ching Chen is an adjunct instructor of piano at Texas Woman's University, teaching undergraduate music majors in private lessons, keyboard musicianship and functional piano classes. She is also the accompanist for both concert choirs and chamber singers. She studied with Professor Sebastian Benda in Graz, Austria, and with Professor Thomas Duis at the University of Music in Saarland, Saarbrücken, Germany, earning a Master of Music degree in Piano Pedagogy and the prestigious Artist Diploma. Chen studied with Dr. Richard Shuster while completing the Master of Arts in Music degree in piano performance at TWU. While in Europe, Chen was the staff accompanist for various instrumental classes and has performed numerous solo and chamber music recitals. She also performed as featured soloist with Orchestra of the University of Music in Graz, Austria and Homburger Chamber Orchestra, Germany. Before moving to Texas, she was on faculty at Musikschule Obertshause, Germany where she taught piano preparatory classes to school age children.

### **The Clarinettes**

**Jenna McCall** is a clarinetist and private lesson instructor based in Fort Worth, Texas. McCall is currently a candidate for the DMA degree at the University of North Texas. She earned her Master of Music degree from the University of North Texas and Bachelor of Music Education degree from the University of Georgia. **Brooke Miller** is currently pursuing a DMA in clarinet at The University of North Texas as a teaching fellow and is an active freelancer and teacher in the DFW metroplex. She earned her Master of Music degree in clarinet performance from Ithaca College where she worked as a graduate assistant and a Professional Performance Certificate and Bachelor of Music Education from The Pennsylvania State University. **Melissa Venegas**, Clarinet Teaching Fellow and DMA candidate in Clarinet Performance at the University of North Texas. Venegas teaches clarinet at Denton High School. She holds a Master of Music Degree in Clarinet Performance, an Artist Diploma in Performance and an Artist Diploma in Chamber Music from Duquesne University. Venegas earned her Bachelor of Music degree in Universidad Distrital, in Bogotá, Colombia. **Katie Rice** is a clarinetist based in the Dallas-Fort Worth Metroplex and teaches clarinet and saxophone at Tarrant County College, North Central Texas College, and McLennan Community College. She has a DMA in Clarinet Performance from the University of North Texas and performs regularly in the Sherman Symphony Orchestra. Rice holds a Master of Music degree from the University of Nebraska-Lincoln and a Bachelor of Music degree from Wartburg College.

### **Genevieve Clarkson**

An accomplished knitter, bundt pan aficionado, and Arlington, Virginia native, Dr. Genevieve Clarkson joined the faculty of Oklahoma City University in fall of 2018. Genevieve has been featured as a soloist and clinician at a variety of conferences and workshops, including the Texas and Arizona Music Educators' Conferences, the International Tuba-Euphonium Conference, the International Women's Brass Conferences, and the Army Band Tuba-Euphonium Workshop, with an invitation to present at the 2021 Midwest Clinic in Chicago, Illinois. In addition to recitals and outreach performances with the Oklahoma City

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University Faculty Brass Quintet, Genevieve plays contrabass tuba in the In Motus Quartet, a tuba-euphonium quartet made up of professional players and teachers from across the country. The group has released two CDs and has given performances and recital tours across Arizona, Idaho, Indiana, Kentucky, Tennessee, and Washington.

Genevieve received her DM in tuba performance from Indiana University's Jacobs School of Music (2017), her MM in tuba performance from the University of Cincinnati College-Conservatory of Music (2011), and her BM in music education from James Madison University in Harrisonburg, VA (2009) where she graduated Magna cum laude and served as banner bearer for the School of Visual and Performing Arts. Her past teachers have included Daniel Perantoni, Timothy Northcut, Kevin Stees, John Cradler, and John Mueller.

### **The Coal Hill Quartet**

The Coal Hill Quartet was formed in 2018 as a way to connect smaller college music programs throughout Texas. The ensemble, which includes two ethnomusicologists, became interested in presenting a program showcasing global music while working on a project featuring all British music (entitled "And Now For Something Completely Different"). Recognizing the need to create a framework for both performers and educators to approach the repertoire, style, culture, performance practice, and other issues that can arise when performing less familiar music, the ensemble became interested in developing innovative ways to promote new and under-represented trombone quartet music at the highest artistic levels. Their primary interest is building bridges between communities, presenting trombone and world music to a broader audience, celebrating diverse cultures, and being ambassadors of brass music and the trombone to younger generations.

The founding members of the ensemble are Dr. Michelle Flowers instructor of trombone at Texas Woman's University, Dr. Tyrone Block, instrumental coordinator at Southwestern Assemblies of God University, Shawn Smith, and Dr. Noel Wallace, instructor of low brass at Tarleton State University. At the beginning of 2020, Dr. Chris Sharpe, instructor of trombone at University of Central Arkansas joined the ensemble. Amanda Kana and Jerry Umholtz joined in 2021.

### **Connexus Duo**

The Connexus Duo was formed in 2020 and is the most recent collaboration of Drs. Hausback and Haugeberg. The Connexus Duo gave its first performance at the 2021 International Trombone Festival, but Jason and Bill have performed together in multiple settings over the last fifteen years, including the International Trombone Quartet Competition winning Bell Street Four, the Lone Star Wind Orchestra, and various other professional and collegiate ensembles. Committed to playing original works for trombone duet, they are presenting a program by living composers with works published (or commissioned) within the last ten years.

### **Daniel Cook**

Daniel Cook is currently on the faculty at the University of North Texas where he conducts the Wind Ensemble, teaches courses in wind band literature, graduate and undergraduate conducting and serves as the director of athletic bands. In this capacity, he is proud to lead the 425-member Green Brigade Marching Band and oversee performances at various other university events.

Cook earned doctor of musical arts and master of music degrees in conducting from Northwestern University in Evanston, Illinois, where he studied with Dr. Mallory Thompson. He graduated magna cum laude with his bachelor of music degree in music education from the University of Georgia in Athens. There, he was also recognized as a Theodore Presser Scholar. Cook is an in-demand clinician, adjudicator, speaker, and guest conductor. In addition to his work at UNT, he is also the resident conductor for the Dallas Brass Band, the metroplex's only brass band of its kind. Established in early 2017, the ensemble is rooted in the standard British tradition. His lecture and research interests focus on the adaptation of trends in positive psychology to enhance the efficacy of music classroom instruction. Cook has also participated in prestigious masterclasses, such as the inaugural Reynolds Conducting Institute at the Midwest Clinic, and as a winner/invited conductor for the Young Conductor/Mentor Project sponsored by the National Band Association.

His professional affiliations include the Collegiate Band Directors National Association, National Association for Music Education, National Band Association, Kappa Kappa Psi and Phi Mu Alpha Sinfonia.

### **Mark Dal Porto**

Dr. Mark Dal Porto has received numerous commissions with his works receiving hundreds of performances by many ensembles throughout the US and abroad. In 2019, he released *Peace, Nature & Renewal*, a CD featuring some of his orchestral, choral, and chamber works. That same year he was asked to write a fanfare for the London Symphony that will be recorded by the orchestra in the fall of 2020. In the most recent CODA (College Orchestra Director's Association) International

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Composition Contest, he was awarded first prize for his orchestral work Song of Eternity. He has also been given certificates of excellence in band, choral, and orchestral composition from The American Prize organization. Dal Porto serves on the faculty of Eastern New Mexico University as Professor of Music Theory and Composition.

### **Michael Davis**

Michael Davis is currently the adjunct instructor of saxophone at Oklahoma City University where he instructs graduate and undergraduate saxophonists and leads the saxophone ensemble. Michael graduated from the University of Iowa with a BM in saxophone performance with high distinction in 2016 where he was a student of Dr. Kenneth Tse. Michael went on to study with Dr. Eric Nestler at the University of North Texas where he completed his MM in saxophone performance with a related field in music theory in 2017 and his DMA in saxophone performance with a related field in music and medicine in 2020. During his time at UNT, Michael was a member of the saxophone section of the renowned UNT Wind Symphony, served as a saxophone teaching fellow for two years, and conducted research on saxophone related occupational health problems with the Texas Center for Performing Arts Health.

### **Taylor Davis**

Taylor Davis is an educator, performer, and artistic leader with a passion for collaboration. He currently serves as Assistant Director of Percussion at Flower Mound High School and Adjunct Professor of Percussion at Texas Woman's University in Denton, Texas. He is the co-founder and Executive Director of Percussion Pal, an organization dedicated to improving the quality of resources for percussion education. As a performer, he has shared the stage with groups such as the Meehan/Perkins Duo, Sō Percussion, and Yo-Yo Ma. In addition to concert and contemporary music, Taylor is involved in Drum Corps International, teaching the Blue Stars Front Ensemble.

Taylor completed his Master of Music in Percussion Performance at the Peabody Conservatory in Baltimore, Maryland, with renowned teacher Robert van Sice. He is a Presser Scholar and recipient of the Peabody Artistic Excellence Award. He completed his undergraduate studies with Todd Meehan and Ivan Trevino at Baylor University in Waco, Texas, graduating with a Bachelor of Music in Music Education. Taylor is a proud endorser of Black Swamp Percussion and serves as a member of the BSP Collegiate Educator Network. He is a licensed K-12 music educator. He also was admitted to the Sō Percussion Summer Institute (2016) and the Chosen Vale International Percussion Seminar (2014) where he worked with artists such as Sō Percussion, Paul Lansky, Stephen Mackey, John Luther Adams, and Cynthia Yeh. When he isn't performing or teaching music he enjoys running and reading.

### **Michael Dean**

American Clarinetist Michael Dean "ClarinetMike" performs and teaches internationally and across the USA to consistent praise such as, "world-class clarinetist and pedagogue," "consummate performer," "inspirational," "outstanding teacher," "super," "brilliant performer," and "one of the best clinicians I have ever seen." Mike's career is headlined by appearances at Carnegie Hall, ClarinetFest, NACWPI, and Royal Northern College of Music with recent recitals and master classes in Italy, Canada, Spain, Michigan, Ohio, Alabama, and Texas. In 2022 he will tour Israel giving recitals and master classes and return to Vipiteno, Italy as Clarinet Artist Faculty in Residence at the Orfeo Music Festival. He performed with the Paducah Symphony Orchestra for 11 years and has performed with the Dallas Chamber Wind Ensemble, Southwest Symphony, Nevada Symphony, Abilene Philharmonic, Abilene Opera, Southeast Chamber Players, Red Mesa Trio, and Duo 35 with saxophonist Todd Oxford. He is featured on 6 commercial CD's including his new CD, Postcards from Silver Lake. He has given more than 600 master classes, clinics and performances at universities, conservatories, conferences, festivals, high schools, and a diverse array of venues. His ClarinetMike Blog and ClarinetMike QuickTips are widely read on the internet and viewed in more than 150 countries on 6 continents. After a successful 25 years of teaching the clarinet at the college level, he relocated to his native Texas due to family concerns. He is currently an active clarinet performer, teacher, and clinician, based in Dallas-Fort Worth, Texas. He's a past president of NACWPI and a BG France Performing Artist.

### **Andrea Denis**

Dr. Andrea Denis received her music degrees in horn performance from Stephen F. Austin State University and Texas Tech University and has taught at numerous universities including Eastern New Mexico, Texas Woman's University, and just recently, Stephen F. Austin State University. Before her move to SFASU, she taught for Coppell ISD and was also freelancing throughout the DFW area.



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### **Brian Do**

Brian Do is a freelance clarinetist based in the Dallas-Fort Worth, Texas area. He enjoys an active career as a chamber musician, wind ensemble and orchestral clarinetist, clarinet teacher, and has performed at conferences and festivals throughout the United States, Canada, and Italy. He has performed as a chamber musician with members of the Fifth House Ensemble and the Army Field Band. Brian is a clarinetist with the Maryland Chamber Winds, performing on concerts each summer throughout the state of Maryland.

An eager performer of new music, Brian has premiered and performed numerous new works by American composers. He has performed as a Contemporary Ensemble Fellow at the Atlantic Music Festival, a soloist and chamber musician at The Society for Electro-Acoustic Music in the United States Conference, and with the NOVA New Music Ensemble. Alongside the Maryland Chamber Winds, Brian continues to premiere newly written works each summer through MCW commissioning projects. He appeared on the Maryland Chamber Winds most recent album, *Prelude & Recitations*, and multiple wind ensemble releases. Brian has received numerous grants for his performance, research, and outreach work as a clarinetist and with the Maryland Chamber Winds as their Head of Grant Writing, including grants from: the Nora Roberts Foundation, Delaplaine Foundation, Maryland State Arts Council, multiple community foundation grants, and university travel grants.

Brian is a current DMA candidate at the University of North Texas. He holds a Master of Music Degree from Michigan State University and a Bachelor of Music from Illinois State University.

### **Duo 305**

Duo 305 was formed by clarinetists Shannon McDonald and Garrett VanArsdale with the goal of commissioning new music for auxiliary clarinets. They enjoy pushing the boundaries of range and exploring the timbral colors created by combining different instruments from the clarinet family.

Dr. McDonald is currently Adjunct Instructor at Texas Woman's University, where she teaches music history, music theory, and clarinet. VanArsdale received a Master of Music in Instrumental Performance from the Frost School, and is currently pursuing a Masters in Music Education. He is a freelance clarinetist and educator in South Florida.

### **Duo Aldebaran**

Duo Aldebaran blends the vibrant colors and vigorous rhythms of Latin American music with the sumptuous voices of the flute and guitar. Duo Aldebaran is a collaboration between flutist Krista Jobson and guitarist Héctor Javier Rodríguez whose mission is to promote the music of Latinx composers. Since forming in 2015, Duo Aldebaran has had the opportunity to study with the world-renowned artists Cavatina Duo in Chicago, IL. They were recently finalists in the American Prize Chamber Music Competition - Professional Division. Recent and upcoming performance highlights for Duo Aldebaran include guest artist appearances at the Festival de Musica de San Juan, San Antonio Flute Association Flute Day, Baylor University, University of Trinidad and Tobago, University of North Texas, and recitals at the Texas Music Educators Association Convention (TMEA), the National Flute Association Convention (NFA), and the national College Music Society Convention (CMS). Whether exploring new twists on traditional folk songs or premiering works by living composers, these musicians perform with impeccable artistry and infectious energy. Duo Aldebaran will release their debut album, "Through the Wall: Music of Contemporary Latinx Composers for Flute & Guitar" in 2021.

### **Duo Atypique**

Formed in 2018, Duo Atypique seeks to explore the uncommon pairing of clarinet and trombone in chamber music and promote the ensemble as a viable medium for both existing and future compositions. Arranging music written for voices and other instrument combinations as a starting point, the duo found that the combination yielded a unique, yet surprisingly pleasing timbre that had not been widely explored. Duo Atypique strives to provide an entertaining product that appeals to diverse musical tastes through engaging and thought-provoking performances.

### **Duo Cylindre**

Duo Cylindre is committed to bringing new works to life in collaboration with established and up and coming composers of their generation and expanding the framework of the traditional flute and clarinet duo to include auxiliary instruments, transcriptions, piano, percussion and electronics prompting debut album *Movers, Makers, and Shakers* (summer 2021) featuring works written especially for them by Mara Helmuth, Ellen Harrison, Nathan Hudson, Andrey Rubtsov, Steve Darling, and Bradley Harris. Other premieres include a transcription of *Coastal Kaleidoscope* by Alyssa Morris and *Dealbreaker* by Kerrith Livengood to be performed at Clarinetfest 2021. Duo Cylindre has performed at Clarinetfest 2019 and multiple festivals and universities across the USA.

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### **Andrew Eldridge**

Dr. Andrew Eldridge is Assistant Professor of Percussion and Coordinator of Percussion at the University of Texas at Arlington. Under his direction, the UTA Percussion Ensemble was selected to present the New Literature Session at the 2017 Percussive Arts Society International Convention (PASIC). The ensemble also performed a Showcase Concert at the Texas Music Educators Association (TMEA) annual convention in February 2017.

Andrew serves on the Percussion Ensemble Committee for the Percussive Arts Society. He served a three-year term on the Lone Star Wind Orchestra Board of Directors and has been performing with the group as a section percussionist since 2009. Andrew presented clinics on crowd-funding at the 2013 Midwest Clinic and 2014 Texas Music Educators Association annual convention, and recently presented a clinic called "Launching the MIDI Controller into the Music Curriculum" at the 2018 Texas Music Educators Association annual convention.

An avid performer of new music, Andrew individually commissioned and gave the world premieres of music written for percussion by Dan Welcher, Kyle Kindred, Dwayne Rice, Martin Blessinger, Ryan George, and David Maslanka. His most recent commissions from Evan Chapman, Doug Bush, and Russell Wharton, premiered in the spring 2021 season, focused on the integration of electronics within the traditional acoustic percussion set-up.

### **ensemble 135**

ensemble 135 is a clarinet, saxophone, piano trio founded by Corey Mackey in 2015. ensemble 135 has commissioned and performed new works for this instrumentation at several conferences and universities throughout the country.

### **Michelle Flowers**

Michelle Flowers is the adjunct trombone instructor at Texas Woman's University, as well as a private lesson instructor and freelancer in Texas and Utah. She began researching self-handicapping among the musician population for her doctoral dissertation at the University of North Texas and has since presented her findings on several platforms around the country, including the Performing Arts and Medicine International Symposium and the International Women's Brass Conference. In addition to her work on musicians' mental health, she also researches Golden Age film scores for her monthly column in Film Score Monthly Online Journal. Michelle is a graduate of the University of North Texas (DMA, MM) and Brigham Young University (BMus, cum laude, with university honors). In her free time, she enjoys long hikes with her golden retrievers and binge-watching Doctor Who.

### **Kelsey Gallagher**

Kelsey Gallagher is currently pursuing a Doctor of Musical Arts degree in clarinet performance at the Frost School of Music at the University of Miami, where she is a Henry Mancini Institute Fellow studying with Dr. Margaret Donaghue. Kelsey has maintained a large private lesson studio in the Dallas-Fort Worth area and served as a clarinet masterclass teacher in band programs including Hebron High School and Flower Mound High School. Her students have received high honors at solo and ensemble festivals and have placed in district, region, and state ensembles. In 2017 she was a semi-finalist in the International Clarinet Association Young Artist Competition in Orlando, Florida. Kelsey earned her master's degree in clarinet performance at the University of North Texas, where she studied with Dr. Kimberly Cole Luevano and performed with the North Texas Wind Symphony and Symphony Orchestra. She earned her bachelor's degree in her home state at the University of New Hampshire with Dr. Elizabeth Gunlogson. Kelsey's creative interests include electronic music and modular synthesis, as well as visual art.

### **Joshua Gardner**

Joshua Gardner is Clinical Associate Professor of Music and Director of the Performance Physiology Research Laboratory at Arizona State University, where he has taught since 2011. He has performed and lectured at conferences for the International Clarinet Association, European Clarinet Association, International Double Reed Society, and North American Saxophone Alliance. Gardner is the clarinetist for the internationally recognized reed quintet, Paradise Winds and Égide Duo. He is currently exploring the use of ultrasound for quantified tongue research and performance diagnostics. Gardner is a Silverstein Pro Team Artist, a Henri Selmer Paris/Conn-Selmer Artist playing Privilege clarinets, and uses Vandoren mouthpieces.

### **Stefanie Harger Gardner**

Stefanie Harger Gardner teaches at Glendale Community College and Ottawa University (AZ) and performs with the internationally recognized Paradise Winds, grant-winning Égide Duo, Arizona Opera, the Phoenix Symphony, Red Rocks

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Chamber Music Festival, and the Seventh Roadrunner Ensemble. Gardner's chamber music albums are recorded on the Soundset label and can be heard on iTunes, Spotify, and YouTube. Gardner is a Silverstein Pro Team Performing Artist, Henri Selmer Paris and Conn-Selmer Performing Artist and performs on Privilege clarinets, and Selmer mouthpieces.

### **Kurt Gartner**

Kurt Gartner serves as Associate Director of the School of Music, Theatre, and Dance and Professor of Percussion at Kansas State University. There, he teaches applied percussion and percussion methods. Also, he directs the Percussion Ensemble, Keyboard Percussion Quartets, and the Latin Jazz Ensemble. As a 2010-2011 Tilford Fellow, he coordinated an interdisciplinary study of Cuban arts. In the past, he was a Big 12 Faculty Fellow, collaborating with the percussion studio and jazz program at the University of Missouri. There, he provided instruction and performances in Afro-Cuban music and applications of technology in music. He has served as Special Assistant to the Provost and as Coordinator of the university's Peer Review of Teaching Program.

Gartner has performed professionally in orchestral, jazz, chamber, world, and commercial venues, and has performed on a showcase concert and presented additional clinics and performances at the Percussive Arts Society International Convention. He is an educational consultant for Remo, Sabian, Vic Firth, and Etymotic Research.

### **Jesse Gilday**

Jesse Gilday is clarinet faculty at the Florida International University School of Music, where he is a member of the NODUS Ensemble for contemporary music. Founder of the Miami-based flexible ensemble Magic City Concordia, he has also performed with New World Symphony, Miami Lyric Opera, Symphony of the Americas, and the Punta Gorda Symphony. Previous conference performances include ClarinetFest 2019 in Knoxville, College Music Society Southern Conference 2019, and NACWPI-CMS 2018 in Vancouver. Dr. Gilday holds degrees from University of Miami, New York University, Baylor University, and Gordon College. He is also passionate about entrepreneurship, arts management, and Irish dancing.

### **Eric Giles**

Eric Giles is the current chamber music Teaching Assistant at the University of North Texas. He can be seen performing with numerous ensembles including the Saint Joseph Symphony, Northland Symphony, Shades Wind Quintet and the Midwest Chamber Ensemble. Giles has performed across the United States and has been a featured recitalist in Georgia, New York, Pennsylvania and at numerous festivals. As a chamber musician, Giles was recently awarded first prize in the Art of Chamber Music competition with the Shades Wind Quintet. Eric also was selected to present and perform at the 2020 International Double Reed Society Conference in Iowa City, Iowa. Giles is a proponent of new music and has premiered numerous works by Dylan Findley, James Ogburn, and Zachary McDonald.

As an educator, Giles has maintained and grown vibrant studios in Alabama, Georgia, Missouri, Kansas, and Texas. His students have gone on to be featured in Alabama All-State Band, Georgia All-District Band, Missouri All-District Band, Texas Regional Honor Band, as well as the Youth Orchestra of Greater Columbus. Giles has also given masterclasses at many universities such as University of Idaho, Wichita State University and Columbus State University. Giles is currently working on his Doctor of Musical Arts from the University of North Texas. Prior to UNT, Giles received his Master of Music Degree from the University of Missouri-Kansas City and Bachelor's degree from Columbus State University. Giles' primary instructors include Jung Choi, James Ryon, Susan Tomkiewicz, Celeste Johnson, Erica Cice and Emily Brebach.

### **Ana Laura González**

Julie Licata and Ana Laura González's goal is to program diverse repertoire for all kinds of flutes and all sorts of pitched and 'non'-pitched percussion. While Julie and Ana Laura both engage in solo and orchestral playing often, their preferred medium is mixed instrument chamber music. As a duo, Ana Laura and Julie have carefully chosen repertoire with the intention to stretch their instruments' idiomatic worlds, and to show how they can interact with each other effectively. Recently, they have performed together at the Dunderberg Art Gallery in Gilbertsville, NY, the Pantaleoni Concert Series in Oneonta, NY, at both SUNY Oneonta and Hartwick College's Faculty Concert Series, the CMS Southern Regional Conference, and the X Annual Flute Festival of Junín, Argentina. They are currently working on recording a full album with works by Carl Philipp Emanuel Bach, Howard Buss, Robert Cronin, Gerardo Dirí, Katherine Hoover, Cindy McTee, Ástor Piazzolla, and Ney Rosauero. Julie holds degrees from the University of North Texas (DMA), University of South Carolina (MM), and Capital University (BM). Ana Laura holds degrees from the University of Arizona (DMA), Ohio University (MM), and the National Conservatory of Buenos Aires Argentina, UNA (BM).

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### **Daniel Graber**

Daniel Graber enjoys an active career as an orchestral oboist, soloist, chamber musician, and educator. A highly sought-after performer, Daniel regularly performs with orchestras across the country, such as the South Florida Symphony Orchestra, the Symphony of the Americas, Stow Symphony Orchestra, New Resonance Orchestra, and Lake Charles Orchestra. During a wide variety of orchestral performances and recording sessions, he has shared the stage with many notable artists, like the Rolling Stones' saxophonist Tim Ries, soprano Renée Fleming, Netflix composer Carlos Rafael Rivera, Arturo Sandoval, José Feliciano, and Jon Manasse.

A dedicated educator, Daniel offers coachings, sectionals, masterclasses, and private lessons through a variety of schools and institutes in the Miami area, such as the Donna Shalala MusicReach Program, the Atlantis Academy, and the Arthur and Polly Mays Conservatory of the Arts.

Daniel began learning the oboe at the New Orleans Center for Creative Arts, he holds a Bachelor's degree from Kent State University, a Master's from Lynn University, and he is now a doctoral candidate at the University of Miami's Frost School of Music, where he is a Henry Mancini Institute Orchestra fellow and conducting mentee of Maestro Gerard Schwarz. Daniel has studied with Jaren Atherholt, Danna Sundet, Joseph Robinson, and Robert Weiner. He is currently researching extended technical exercises for the oboe and he is thrilled to share these with the student and professional oboe world.

<https://dgoboe.com/>

### **Jonathan Guist**

Dr. Jonathan Guist is Professor of Clarinet at the University of Texas Rio Grande Valley, where he teaches applied clarinet, clarinet ensemble, clarinet methods, and chamber music. Dr. Guist appears frequently as a soloist and chamber musician throughout the United States and internationally. Recent engagements include performances as featured soloist with the Valley Symphony Orchestra, UTRGV Symphony Orchestra, and UTRGV Wind Ensemble, a featured guest artist solo recital at the Texas Clarinet Colloquium, numerous recitals and master classes at universities across the country, and a guest recital and master class at the Escuela de Artes Musicales, Universidad de Costa Rica. Dr. Guist and his ensembles have performed at recent ClarinetFests in Belgium, Kansas, and Louisiana.

### **Elizabeth Gunlogson**

Elizabeth Gunlogson is Associate Professor of Music at the University of New Hampshire. Prior to this appointment, she served on the faculties of Morgan State University, the Baltimore School for the Arts and Luther College. In demand as a performer, Dr. Gunlogson has appeared as a soloist, chamber musician and ensemble member throughout Canada, Asia, Europe, and the United States. She performs regularly with the trio, Northern Accord, an ensemble formed to explore music written for the combination of mezzo-soprano, clarinet and piano. Considered the leading scholar on esteemed American clarinetist Stanley Hasty, Dr. Gunlogson has presented her research at many significant venues and conferences. Her countless published articles appear in major professional publications such as The Clarinet and the National Association of College Wind and Percussion Instructors Journal.

### **h2 Quartet**

Declared "an ensemble to watch for years to come" by the American Record Guide, the award-winning h2 quartet has been wowing audiences since 2002. h2 has performed throughout the United States, and has performed in Europe, the UK and in Asia. h2 quartet hosts the Great Plains Saxophone Workshop in Oklahoma during the summer months. The ensemble has released seven critically-acclaimed recordings. Each of these albums introduces audiences to a different side of the saxophone, with the latter five comfortably bridging the gap between the popular and avant-garde sides of American music. The h2 quartet has been featured on NPR and PBS programs, including the nationally-syndicated Backstage Pass, which offers viewers a first-hand look at the inner workings of music groups through in-studio performances and ensemble interviews. Their recording of Groove Canon by Marc Mellits was featured as the monologue theme music for the Broadway show The Heidi Chronicles, starring Elisabeth Moss (Mad Men) and Jason Biggs (Orange is the New Black). h2 is dedicated to commissioning and performing compelling new works for saxophone quartet, and operates as a non-profit 501(c)(3) organization. The h2 quartet has won prizes at the Fischhoff National Chamber Music Competition (First Prize, Gold Medals) and the North American Saxophone Alliance Saxophone Quartet Competition (first prize), among others. The group was also a recipient of an Aaron Copland Fund Recording Grant in 2010 for their album Times & Spaces. The h2 quartet is a Vandoren and Yamaha Artist Ensemble.

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### **Fred Harris**

Fred Harris is a graduate student of Texas Woman's University with a focus in horn performance. He obtained his bachelor's degree in Music Education from Stephen F. Austin State University, at which he served as principal horn in the Orchestra of the Piney Woods, in 2020 under Charles Gavin. Fred has long expressed an interest in obscure compositions for his instrument which has led him to analyze and perform a number of seldom-discussed works in recent years, including *Artik* by Alan Hovhaness, *Concerto for Horn and Orchestra* by John Williams, two horn concertos by 20th century composer Malcolm Arnold, and the strangely often-ignored *Horn Concerto no. 1* by Jean-François Gallay. Fred has had the privilege of studying horn pedagogy under a wide range of accomplished instructors in universities throughout Texas and Arkansas since 2014, and he has had the privilege of exploring a wide assortment of musical philosophies and approaches from both obligate teachers and performers. Fred is actively working on the application of new techniques in performance and composition using these unique perspectives, and advocates for the revival of indigenous tonalities as a structural element in future art music.

### **Spencer Hartman**

Dr. Spencer Hartman is an active pedagogue and performer in the West Texas and Eastern New Mexico communities. Dr. Hartman is currently serving as Instructor of Flute at Texas Tech University and Lecturer of Music at Eastern New Mexico University. Hartman earned the Doctor of Musical Arts Degree in Flute Performance at Texas Tech University where he served as a Graduate Teaching Assistant in the flute studio of Dr. Lisa Garner Santa. Hartman has earned the Master of Music degree in Flute Performance and Pedagogy from Memorial University of Newfoundland under the tutelage of Dr. Michelle Cheramy and the Bachelor of Fine Arts degree in Music Performance from Indiana University of Pennsylvania where he studied with Dr. Therese Wacker. Spencer is a Licensed Body Mapping Educator with the Association for Body Mapping Education.

### **Benjamin Hay**

Benjamin Hay is a multifaceted trumpeter and educator based in Northeastern Oklahoma. He holds degrees from Oklahoma State University (B.M. Performance), the University of New Mexico (M.M. Performance), and the University of Oklahoma (D.M.A Performance). Dr. Hay serves on the faculty of Northeastern State University in Tahlequah, OK as Assistant Professor of Music (Trumpet/Theory). An avid orchestral/chamber musician, soloist, and jazz/commercial musician, Dr. Hay has performed with a wide variety of artists such as JoAnn Falletta, Benjamin Zander, Eric Whitacre, Michael Daugherty, Hanson, Walter White, Wayne Bergeron, Rickey Minor, the Four Tops, the Irish Tenors, Bernadette Peters, Johnny Mathis, and numerous regional orchestras. His primary teachers have included Andrew Cheetham, John Marchiando, and Karl Sievers. Benjamin Hay is a Conn-Selmer/Vincent Bach Endorsing Artist.

### **Jackie Edwards-Henry**

Dr. Jackie Edwards-Henry is Professor of piano and Coordinator of group piano in the Department of Music at Mississippi State since 1991. She is an active collaborative musician and soloist on piano and harpsichord who regularly premieres new works, nationally and internationally, with her duo partner Gail Levinsky. International performance venues include the Prague Conservatory, Royal Welsh College of Music, Arts and Drama, Cardiff, Wales, Cité de la Musique et de la Danse, Strasbourg, France, and New York University-Abu Dhabi.

### **Hetrick/Chang Duo**

Since their first performance as a duo in 2016, pianist Jooyeon Chang and saxophonist Sarah Hetrick have been active as recitalists throughout the United States. Most recently, they have performed together at Colorado State University, Youngstown State University, and Duquesne University, among others. Currently, Dr. Chang is an Instructor of Music at Colorado State University and Dr. Hetrick is an Assistant Professor of Music at Texas A&M International University.

### **Hijinx Clarinet Quartet**

Hijinx Clarinet Quartet was founded in 2015 and consists of professionals Stephen Borodkin, Shiana Montanari, Jennifer Reeves and Lucas Willsie. Hijinx has performed across the Midwest and Southern United States as visiting artists at universities in Nebraska, Missouri, Tennessee, Mississippi, and Alabama presenting original clarinet quartet works by Joshua Spaulding. The ensemble has also been invited to perform at the National Association of College Wind and Percussion Instructors annual conferences in Santa Fe, New Mexico and in Cedar Falls, Iowa. Additional symposium invitations include the Midwest Clarifest, the University of Alabama-Birmingham's Clarinet Symposium, and the inaugural American Single Reed Summit at Truman State University in 2018. As an ensemble continuously advocating for diversity and new music, Hijinx has

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commissioned these selected pieces from composers identifying as BIPOC or LGBTQIA+ from the United States and the United Kingdom for the uncommon clarinet quartet instrumentation of Eb, Bb, and 2 bass clarinets.

### **Edward “Ted” C. Hoffman, III**

Edward “Ted” C. Hoffman, III, (PhD, Nebraska; MEd, Auburn; MEd, Montevallo; BM, Southern Miss.; BMEd, Southern Miss.) is Associate Professor and Director of Music Education at the University of Montevallo (AL) where he coordinates the undergraduate music education programs, directs tuba/euphonium studies, administers the summer Young Musicians’ Camp, and is faculty advisor to the nationally-recognized collegiate chapter of NAfME. Prior to his appointment, Hoffman taught prekindergarten through eighth grade general music and directed a variety of all-superior elementary, middle, and high school vocal and instrumental ensembles.

His current advocacy and research agendas focus on music teacher recruitment and mentoring, curriculum development and student assessment in preK-12 and teacher preparation programs, issues in small and rural school music programs, and the inclusion of students with exceptionalities in music classes. Hoffman has published more than two dozen articles and chapters on these topics, and has presented related research and clinics in 28 states and Canada.

He maintains active membership in a number of local, national, and international associations, and is currently webmaster and Executive Director for the National Association of College Wind and Percussion Instructors, a special projects facilitator for the Society for Music Teacher Education, publisher of the NACWPI Journal, a member of the International Council of Fine Arts Deans Global Connections Committee, and a member of the Music Educators Journal Advisory Board.

### **Jared Hunt**

Dr. Jared Hunt received his music education degree from University of Georgia, and his trumpet performance degrees from UT Austin and Arizona State University. He is currently a freelance musician throughout the DFW area, as well as a trumpet instructor for Coppell ISD and Richland College.

### **Cody Hunter**

Dr. Cody Hunter is currently Assistant Professor of Music at Mayville State University and Lecturer of Bassoon at North Dakota State University. As a performer, Dr. Hunter is Principal bassoonist of the Fox Valley Symphony Orchestra and also performs with the Fargo-Moorhead Symphony Orchestra and Fargo-Moorhead Opera. Previously, Dr. Hunter has performed with the Eroica Ensemble of Memphis, Memphis Symphony Orchestra, Symphony Orchestra Augusta, and Arkansas Symphony Orchestra. Dr. Hunter’s article “Bassoon Speaker Keys: A Brief Look at the History and Practice” was published in the NACWPI journal in spring of 2021.

### **Yoon Joo Hwang**

Dr. Yoon Joo Hwang, Assistant Professor of Music at the University of Central Florida, has taught and performed throughout the U.S., Asia and Europe. She has been invited to present master classes and to give lectures at Yonsei University, Ewha Womans University, Sookmyung Women’s University, Hanyang University, Central Conservatory of Music in Beijing, Shanghai Orchestra Academy, Shenzhen Arts School, Columbia University, UCLA, UC Berkeley, UC Irvine, UCSB and University of Florida. Dr. Hwang has a diverse research portfolio and has been invited to present scholarly research papers at meetings of the Association of Asian Studies, the College Music Society, the International Double Reed Society, and the Society for Ethnomusicology and the Asian Cultural Studies Conference. Her academic article entitled “How Asian Identity Impacts Asian Performers in Classic Music: East Asians Meet Western Musical Culture” was published in the Journal of Ewha Music Research Institute. Recently, she has been invited to serve as a visiting scholar in Korean Studies at Korea University in Seoul, Korea during the summer term, a position that offers an unparalleled opportunity to advance her research into the influence of Western classical music on the modern contemporary era in Korea.

### **Stephen Ivany**

Trombonist Stephen Ivany is an active performer, clinician and educator across North America. He is the principal trombonist with the Teatro Nuovo Opera Orchestra in New York City and has appeared with Orchestras across the United States and Canada including the North Carolina Symphony and the Huntsville Symphony Orchestra. He has formerly held positions with Sinfonia Gulf Coast, the Ocala Symphony Orchestra, the Gainesville Orchestra, the Northwest Florida Orchestra, the Tallahassee Symphony Orchestra, and the Newfoundland Symphony Orchestra.

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As a soloist and collaborator, Stephen is always trying to push the boundaries of his instrument and has commissioned over 30 new works for the trombone which he has premiered in recitals across North America including such venues as Carnegie Hall and the Lincoln Center.

Stephen is currently the Assistant Professor of Trombone and Euphonium at California State University, Fresno. He is a faculty member at the Festival Internacional de la Música FIM "Loja-Ecuador" and has served as a faculty member of the Blue Lake Fine Arts Camp. He was also a founding faculty member of the Tittulautet Nunatsiavuttini/Nunatsiavut Brass Band Program from 2012 to 2015. He received his Doctor of Music from The Florida State University, Masters of Music from the Yale School of Music, and Bachelor of Music from Memorial University. He is an Eastman Euphonium performing artist and a SE Shires Trombone performing artist.

### **Seok Hee Jang**

Seok Hee Jang is a Korean-born clarinetist and educator based in Denton, Texas, where he is the doctoral teaching fellow in clarinet at the University of North Texas. Seok Hee recently finished his Master of Music degree at DePaul University in Chicago under the tutelage of Stephen Williamson. He received his Bachelor of Music degree with a minor in Music Education from McGill University, where he studied with Montreal Symphony clarinetists Alain Desgagné and Michael Dumouchel.

Seok Hee's past engagements include a tour of Portugal and Canada with the National Youth Orchestra of Canada as principal clarinet, the Civic Orchestra of Chicago, the Scotia Festival of Music, and the Orford Academy Orchestra. He has performed in masterclasses for renowned musicians such as Anthony McGill, David Shifrin, Eugene Izotov, Daniel Matsukawa, and Claire Chase. Before moving to Chicago, Seok Hee served as the clarinet section leader for the South Korean Army Band at the Republic of Korea Army Headquarters.

When he's away from the clarinet, Seok Hee likes to spend his time making coffee, enjoying peak TV, and feeling the time pass by sitting around with his rabbits Alfredo and Theo.

### **Ian Jeffress**

Ian Jeffress, Associate Professor of Music at Western Carolina University in Cullowhee, North Carolina, serves as saxophonist with the Asheville Symphony Orchestra and is the alto saxophonist of the Assembly Quartet. As a soloist and member of Assembly, he has performed with ensembles including the Florence Symphony Orchestra, the Motor City Symphony, the Cornell Symphonic Band, the Gustavus Wind Orchestra, and the Western Carolina Artist-in-Residence Orchestra and WCU Wind Ensemble. Concert venues have included the Bowling Green New Music Festival, World Saxophone Congress, the International Saxophone Symposium, the College Music Society national conference, Electronic Music Midwest, the Spartanburg Philharmonic 'Espresso' chamber music series, the Sibyl Center Concert Series, Lake City Concert Series, Treefalls New Music, and numerous meetings of the North American Saxophone Alliance, in addition to giving recitals and clinics at universities and schools throughout the United States and in France and the United Kingdom. He is a co-founder and artist-faculty of the Assembly Quartet Saxophone Workshop and is a Légère endorsing artist.

### **Jeremy Justeson**

Jeremy Justeson serves as the Professor of Saxophone at Kutztown University and is active regionally, nationally, and internationally as a soloist, chamber musician, clinician, and conductor. A proponent of new music, Jeremy Justeson has premiered numerous pieces, worked with many of the day's leading composers, and serves as the Executive Director of the CASE Arts Group, Inc., and CASE Ensembles, a non-profit arts organization supporting performances and commissions of new music. Jeremy Justeson's two CDs, *Juggernaut* and *Pimpin'*, feature the music of American composers. Dr. Justeson's primary saxophone teachers have included James Rötter, Harvey Pittel, and Dr. Frederick L. Hemke. Jeremy Justeson is a Selmer Performing Artist and Clinician.

### **Chris Kaatz**

Dr. Chris Kaatz serves as the Assistant Director of Bands at Stephen F. Austin State University in Nacogdoches, TX where he conducts the Symphonic Band and Roarin' Buzzsaws Pep Band, is Associate Director of the Lumberjack Marching Band, and teaches courses in conducting and instrumental methods, and mentors music education majors as a student teaching supervisor. He holds degrees from Northwestern University, UMKC, and Michigan State University and his teachers include Mallory Thompson, Stephen Davis, and Joseph Lulloff. From 2011–2014, he served three years as the Director of Bands at Mater Dei Catholic High School in Breese, IL where he was the sole administrator of the music program, conducted numerous ensembles, and taught several music courses. Additionally, he has taught at the SFA Band Camps since 2019 and has formerly

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served as an instructor at both the Music for All Summer Symposium and Smith Walbridge Drum Major Clinics. Outside of his professional ventures, he enjoys a wonderful community of friends in Nacogdoches and treasures his regular travels to visit family in Michigan.

### **KHAOS Wind Quintet**

KHAOS Wind Quintet is a diverse group of all women performers that focuses on connecting with and inspiring audience members through new music, captivating transcriptions, and outreach performances. KHAOS derives its diversity in the power of having members from all over the world. Flutist Vanessa Furla is from Greece, oboist Jessica Myers and horn player Caiti Beth McKinney are from the United States, clarinetist Claire Grellier is from France, and bassoonist Melanie Ferrabone from Panama.

KHAOS Wind Quintet has had the privilege of performing in the Puerto Rico Flute Symposium, the Frost Women Conductors Symposium, and National Association of College Wind and Percussion Instructors Conference where premiere performances were given of works written for KHAOS by emerging composers Patrick Thompson and Zach Gulaboff Davis. KHAOS is passionate about interacting with our home community of Miami. KHAOS has inspired audience members at the Lennar Medical Center, Romero Britto Fine Art Gallery, and Fairchild Tropical Botanic Gardens with contemporary music repertoire, entertainment pieces, and classical repertoire alike. KHAOS worked with the Ressa Family project to bring hospital performances to the University of Miami Lennar Medical Center, as well as collaborated with the Donna E. Shalala MusicReach program that is committed to “healthy growth of children and youth through the study and practice of music.”

KHAOS Wind Quintet’s mission is to bring together the strong musicianship, engendered value for education, and minds of five women musicians to serve our local community and bring quintet performances to the world. <https://khaoswinds.com/>

### **Michelle Kiec**

Michelle Kiec, Dean of 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. In addition to performances, Dr. Kiec is a conference presenter in curriculum development, enrollment management, leadership, student success, and assessment. She earned degrees from Peabody Conservatory of Music of The Johns Hopkins University and University at Buffalo.

### **Lorraine Duso Kitts**

Lorraine Duso Kitts is a Professor of Double Reeds at the University of Central Arkansas. She plays oboe with the Arkansas and Conway Symphony Orchestras. She has also performed with the Orquesta Philharmonica de Santa Cruz in Bolivia, Orquesta Sinfonica de Estado de Mexico and Orquesta Sinfonia de Jalapa in Mexico. Dr. Duso received her Bachelor of Music from Indiana University, her Master of Music from Manhattan School of Music and her DMA from the University of Michigan. Her teachers include Jerry Sirucek, Joseph Robinson, Tom Stacy and Harry Sargous.

### **Lana Kuscer**

A native of Slovenia, Lana Kuscer is the Assistant Professor of Flute at Sam Houston State University and a member of Richardson Symphony Orchestra. She has given solo recitals throughout Europe, United States and Asia, and recently performed Joel Puckett’s *The Shadow of Sirius* as a soloist with the SHSU Wind Ensemble. Kuscer was the winner of the Presser Foundation Graduate Music Award and selected for the 9th Kobe International Flute Competition.

### **Lantana Trio**

The Lantana Trio was formed in 2018 by faculty members of the University of North Texas. Members include Raquel Samayoa on trumpet, Stacie Mickens on horn, and Natalie Mannix on trombone. Excited for this new opportunity to collaborate, they have presented recitals at UNT, performed as featured soloists with the UNT Wind Symphony, and performed a recital at the 2019 International Women’s Brass Conference (IWBC) and 2020 South Texas Brass Symposium. Advocates for diversity in the arts, Lantana recently recorded an album of works for brass trio with three new commissions by BIPOC and women composers. Members of Lantana are also excited to be the next co-hosts of the IWBC hosted at the University of North Texas in May of 2022.

### **Karen Large**

Karen Large is an Assistant Professor of Flute at Florida State University. She has performed as a concerto soloist, recitalist, chamber player, and orchestral flutist and piccoloist. Her research interests include performing classical works inspired by

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popular genres, flute transcriptions of Romantic music, creation of the world's first Virtual Flute Choirs, Baroque flute performance practice, and the intersection of music theory and flute performance.

### **The LeBaron Trio**

Formed in 2010, The LeBaron Trio has performed extensively across the United States at colleges and universities and on artist series as well as international festivals such as the International Association of Women in Music and the International Clarinetfest. Their repertoires spans a wide range of styles and are advocates for new music.

Dr. Lori Ardovino is an Artist/Clinician with Conn-Selmer Company, D'Addario Woodwinds and is a Fulbright Specialist. Currently, she is Professor of Music and Chair at the University of Montevallo where she teaches clarinet, saxophone and woodwind methods and ensembles. She is an active composer and has had her works performed across the United States, Japan, Italy and Canada.

Dr. Middaugh has served as staff accompanist at the University of Montevallo for the past twenty years collaborating with student, faculty, guest artist recitals, operas, revues, and musical theater productions. Concert appearances in the Southeast include engagements with the Mississippi, Arkansas, Alabama and Kingsport Symphonies, as well as solo appearances with the Red Mountain Chamber Orchestra and several collegiate ensembles.

Dr. Melanie Williams, soprano, enjoys an active career performing solo, chamber, opera, and choral repertoire. She holds the MM and DMA in Vocal Performance from Louisiana State University. Concert appearances in the Southeast include engagements with the Mississippi, Arkansas, Alabama and Kingsport Symphonies, as well as solo appearances with the Red Mountain Chamber Orchestra and several collegiate ensembles.

### **Kristin Leitterman**

Dr. Kristin Leitterman defies modern convention as a solo artist of oboe and voice, bringing exciting and unusual programs to audiences. She makes it her responsibility to commission works for oboe/voice, with works by Jason Coleman, MuXuan Lin and Lyle Davidson. She has participated in numerous summer festivals and competitions including Bowdoin International Music Festival, New Music on the Point, Eastern Music Festival, Hot Springs Music Festival, and the Banff Center for the Arts. She was also a semi-finalist in the Concert Artist Guild's annual competition in New York City.

In addition to performing, Dr. Leitterman is dedicated to bringing music to the younger generations. She is currently the Assistant Professor of Oboe at Arkansas State University. In addition to teaching oboe, her duties include Double Reed Techniques, Fundamentals of Music, and coaching small chamber ensembles.

Dr. Leitterman is the Director of the Lucarelli Oboe Master Class, a weeklong immersive oboe master class founded by Bert Lucarelli. She has also presented master classes at Manhattan School of Music, New York University, and the Hartt School. Additionally she has presented lecture recitals at The Juilliard School, the CUNY Graduate Center, and the Brazilian Double Reed Society's annual conference in João Pessoa, Paraíba, Brazil.

She holds degrees from the City University of New York's Graduate Center, the Hartt School, New England Conservatory, and the University of Missouri Kansas City Conservatory of Music and Dance. Her teachers include Humbert Lucarelli, Mark McEwen, Barbara Bishop, and Amy Burton.

### **Gail B. Levinsky**

Gail B. Levinsky serves on the faculty as a Professor of Music at Susquehanna University. Her performance credits, commissions, and premieres include presentations both nationally and internationally. Dr. Levinsky's publications are varied and include the saxophone chapters in "Teaching Woodwinds" (Mountain Peak Music), a revised edition of Rosemary Lang's "Beginning Studies in the Altissimo Range," and a saxophone ensemble arrangement of Victoria's "O Vos Omnes." She earned her Master, Artist Certificate, and Doctorate degrees from Northwestern University.

### **Julie Licata**

Julie Licata and Ana Laura González's goal is to program diverse repertoire for all kinds of flutes and all sorts of pitched and 'non'-pitched percussion. While Julie and Ana Laura both engage in solo and orchestral playing often, their preferred medium is mixed instrument chamber music. As a duo, Ana Laura and Julie have carefully chosen repertoire with the intention to stretch their instruments' idiomatic worlds, and to show how they can interact with each other effectively. Recently, they have performed together at the Dunderberg Art Gallery in Gilbertsville, NY, the Pantaleoni Concert Series in Oneonta, NY, at both SUNY Oneonta and Hartwick College's Faculty Concert Series, the CMS Southern Regional Conference, and the X Annual Flute Festival of Junín, Argentina. They are currently working on recording a full album with works by Carl Philipp Emanuel Bach, Howard Buss, Robert Cronin, Gerardo Dirí, Katherine Hoover, Cindy McTee, Ástor Piazzolla, and Ney Rosauo. Julie holds

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degrees from the University of North Texas (DMA), University of South Carolina (MM), and Capital University (BM). Ana Laura holds degrees from the University of Arizona (DMA), Ohio University (MM), and the National Conservatory of Buenos Aires Argentina, UNA (BM).

### **Beibei Lin**

Dr. Beibei Lin serves as Assistant Professor of Piano at Valdosta State University. Dr. Lin debuted as a soloist with the MasterWorks Festival Orchestra at age seventeen, performing Prokofiev's First Piano Concerto under the direction of Miriam Burns. Other significant performances include collaborative appearances at the 2016 International Double Reed Society Conference and a solo appearance at the 2017 Women Composers Festival of Hartford.

### **Kimberly Goddard Loeffert**

Kimberly Goddard Loeffert is a music theorist, saxophonist, and equity advocate who serves as Assistant Professor at the Oklahoma State University Greenwood School of Music. Loeffert is President-Elect of the North American Saxophone Alliance, a founding member of the NASA Committee on the Status of Women, and recently held posts as Chair of the OSU Women's Faculty Council and Faculty Fellow for Diversity, Equity, and Inclusion for the College of Arts and Sciences at OSU. Loeffert is the baritone saxophonist for the h2 quartet with whom she has won numerous chamber music prizes, including First Place Gold Medal at the Fischhoff National Chamber Music Competition and First Place at the inaugural North American Saxophone Alliance Quartet Competition. She can be heard with h2 on seven critically acclaimed discs: Infinity Mirror (2020), Soul Searching (2019), Enrapture (2017), Hard Line (2015), Groove Machine (2012), Times & Spaces (2010), and Generations (2008). Loeffert has performed at prestigious venues around the world, including Merkin Hall (New York City) and the National Concert Hall (Dublin, Ireland), as well as university recital halls across the country. She appears in a nationally syndicated PBS television episode of Backstage Pass, and she is a Vandoren and Yamaha Performing Artist. Loeffert earned a Ph.D. in Music Theory from Florida State University, and she holds a D.M.A. and M.M. in Saxophone Performance, as well as an M.M. in Music Theory Pedagogy from Michigan State University. She completed a B.M. in Saxophone Performance and Jazz Studies at Northwestern University.

### **Brenda Luchsinger**

Dr. Brenda Luchsinger teaches musicianship, horn, and brass methods at Alabama State University. She holds BM degrees in Applied Horn and Instrumental Music Education from the University of Wisconsin - Stevens Point, MM from the University of Florida, and DMA in Horn Performance from the University of Alabama. Dr. Luchsinger performs with the Tuscaloosa, Montgomery, and LaGrange Symphonies, and has performed internationally in North America, Europe, Asia, and Australia. In 2018 she became one of the first horn players certified to teach the Suzuki Method for horn. She serves on the Brass Committee for the International Suzuki Association, and is the lead developer for the Suzuki Horn Method. Dr. Luchsinger serves as the International Horn Society's Area Representative for Alabama and as News Editor for The Horn Call.

### **Madera Winds Duo**

Dr. Alexandra Aguirre and Dr. Nathaniel Berman have been performing as members of Madera Winds for over fifteen years. They have performed throughout the United States, Canada, South America, and France. Their flexible instrumentation has allowed them to explore a variety of unique sounds and styles. Together they have commissioned several new works in their efforts to expand the repertoire for flute and saxophone. They are committed in their current commissioning projects to bringing forth new voices and new stories that reflect contemporary ideas and conversations.

### **Jenna McCall**

Jenna McCall is a clarinetist and teacher in Fort Worth, Texas. She currently runs her own studio of private clarinet students. Invitations to perform at conferences include the International Clarinet Association's ClarinetFest, the National Association of Wind and Percussion Instructors National Conference and the College Music Society Southern Chapter Regional Conference. McCall is currently a candidate for the Doctor of Musical Arts degree at the University of North Texas. She holds a Bachelor of Music Education from the University of Georgia and a Master of Music in Performance from the University of North Texas. Her major clarinet professors include Phillip O. Paglialonga, Kimberly Cole Luevano, and D. Ray McClellan.

### **Brandon McDannald**

Dr. Brandon K. McDannald serves as the Director of Bands at The University of Tampa, where he also coordinates the music education program, teaches courses in conducting, and is the applied horn instructor. Prior to this appointment, Dr.

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McDannald served as Interim Director of Bands at Texas Woman's University, teaching fellow in brass methods at the University of North Texas, and has eight years of experience as a middle/high school band director. He is currently principle horn in the Florida Wind Band, performs with faculty brass and wind groups at UTampa, and freelances/teaches in the Tampa Bay area. He has also recorded with the UNT Wind Symphony for several volumes of the Teaching Music Through Performance series by GIA Publications. Dr. McDannald holds a DMA in Horn Performance from the University of North Texas (Denton, TX), along with a Master of Arts and Bachelor of Music Education from the University of Central Missouri (Warrensburg, MO). Professional affiliations include: National Association for Music Education, Florida Music Educator's Association, Florida Bandmasters Association, International Horn Society, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, and Kappa Kappa Psi.

### **Shannon McDonald**

At the age of fourteen, clarinetist Shannon McDonald performed as a soloist at the Mid-America Music Festival for an audience of over one thousand. The experience solidified in her a love of performing and the realization that sharing music with an audience of any size would become her passion. Since then, Dr. McDonald has performed at Carnegie Hall with the National Wind Ensemble, toured Europe with the American Music Ambassadors, and performed with the Henry Mancini Institute Orchestra.

In addition to solo and large ensemble work, Dr. McDonald enjoys performing chamber music. She has performed in many chamber ensembles locally, nationally, and internationally. She currently performs with Duo 305, a clarinet duo dedicated to commissioning new music for auxiliary clarinets.

Dr. McDonald is also an avid researcher and passionate educator. She was recently named as a finalist in the International Clarinet Association's Research Competition at Clarinetfest 2021 for her research, "Accommodating Learning Differences in the Clarinet Studio: Private Teacher Experiences and Pedagogical Guidelines."

Dr. McDonald received her DMA in Instrumental Performance from the Frost School of Music at the University of Miami. She is currently adjunct instructor of music at Texas Woman'.

### **Roger McVey**

American pianist Roger McVey has performed as a soloist and collaborative pianist throughout the United States, in Europe, Asia, Cyprus, New Zealand and Mexico. McVey is an assistant professor of piano at the University of Idaho, and he has previously taught at the University of Kansas, Mercer University and the University of Wisconsin-River Falls. He was a top prizewinner in the International Beethoven Competition (U.S.A.) and was a semi-finalist at the International Franz Liszt Competition in Poland, where critics praised his "passionate artistry and electrifying virtuosity."

### **MiamiClarinet**

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

### **Eric J. Millard**

Eric Millard is the Assistant Professor of Trumpet at UNC Charlotte and the founder/director of the Charlotte Youth Trumpet Ensemble. Millard is a solo cornetist with the North Carolina Brass Band and regularly performs with the Charlotte Symphony. Millard has also performed with the Charlotte Ballet, Opera Carolina, Boise Philharmonic, Ballet Idaho, Tallahassee Symphony Pensacola Symphony, Sinfonia Gulf Coast, Northwest Florida Symphony, and Albany Symphony. Playing in a wide range of styles, Millard has performed in numerous shows, including most recently, the North American tour of "Aladdin the Musical". As a soloist, Millard has won prizes at prestigious competitions such as the International Trumpet Guild (ITG) Solo Competition, National Trumpet Competition, King's Peak International Music Competition, The American Prize Solo Competition, and the Music Teachers National Association Solo Competition, and the U.S. Army Band National Collegiate Solo Competition. Eric has performed at festivals and conferences including the Concert Band Directors National Association Conference, the North Sea and Montreux Jazz Festivals, Florida State Music Teachers Association Conference, and the ITG Conference.

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Millard received his Doctorate and Master's Degrees in Trumpet Performance from Florida State University and received a Bachelor's Degree in Trumpet Performance from the University of Kentucky. Millard's primary instructors were Dr. Christopher Moore, Vince DiMartino, Robert Sullivan, Mark Clodfelter, and Dr. William Stowman. Dr. Millard also serves as the Book Reviews Column Editor for the International Trumpet Guild Journal. Eric Millard is an S.E. Shires performing artist.

### **Millennia Musicae Trio**

The Millennia Musicae Trio is in residence at Mississippi State University. As a proponent of new music, the ensemble has premiered and recorded works by contemporary composers, releasing their first CD on the Centaur Label.

Sheri Falcone is Instructor of Clarinet and Saxophone, Woodwind and Performance Area Coordinator at Mississippi State University. She serves as the principal clarinetist with the Starkville Symphony Orchestra, has performed with the Mississippi Symphony and performs regularly as a soloist. She has performed and presented at the CMS, NACWPI, and the IDRS at the international, national, and regional levels.

Denise Rowan's music education career spans 35 years, directing bands and orchestras from Maine, Massachusetts, and Mississippi. She has played in orchestras throughout the Eastern United States and was president of the Mississippi Bandmasters and the Mississippi Chapter of the Women Band Directors Association. She received the National Federation of Interscholastic Music Association's Outstanding Music Educator Award and inducted into the Starkville Area Education Hall of Fame as an outstanding educator.

Rosângela Yazbec Sebba, a Steinway Artist, is Professor of Piano at Mississippi State University where she coordinates the piano area and the Community Music School. Her CD album Eight Sonatinas and the Sonata for Piano Solo by M. Camargo Guarnieri has been a reference for research. She has taught, presented and performed in Europe, Asia and the Americas. She serves as VP for Pre-College Evaluations for the Mississippi Music Teachers Association, is a Mississippi Arts Commission Artist.

### **Sean Millman**

Equal parts performer, scholar, arranger, and coach, Sean Millman is a New York-based freelance drummer/percussionist holding a Ph.D. in Percussion Performance from NYU Steinhardt. His primary research interest is the unified application of findings from the expert performance, motor learning, and sport psychology discourses into an actionable process of research-backed improvement for performing musicians.

Sean has performed with the Adelphi Orchestra, Amore Opera, Westchester Band, Lehman Community Band and the Ocala Symphony Orchestra, played behind artists including Joe Alessi, Stanley Drucker, Lauren Worsham, the members of Sandbox Percussion, and at venues including Carnegie Hall, Symphony Space, and National Sawdust, as well as Off- and Off-Off Broadway theatres across NYC. Theater credits include Cabaret, Chicago, Next to Normal, Assassins, Into the Woods, Matilda, Mary Poppins, Chess, Urinetown, and Damn Yankees.

Sean's teaching experience includes applied percussion as an adjunct at NYU and GA at the University of Florida, teaching artist with the Queens Symphony, multiple Yamaha Sounds of Summer events, and as the lead percussion instructor at the Ocala Summer Music Camp. Within the marching arts, Sean also works as a freelance battery and front ensemble arranger, instructor, and consultant.

A native of Atlanta, Sean completed his Bachelor and Master of Music degrees at the University of Florida. Principal teachers include Jonathan Haas, Jason Haaheim, Jim Saporito, and Dr. Ken Broadway. Sean has been published in *Allegro* and *Rhythm!* Scene, is a member of PAS, CMS, AMS, and NACWPI, and currently serves on the PAS Scholarly Research Committee.

### **Alyssa Morris**

Alyssa Morris serves as Assistant professor of Oboe at Kansas State University, principal oboist of the Topeka Symphony, and the Wichita Grand Opera. She has appeared in performances around the world and as concerto soloist at the Kennedy Center. Her solo album, "A Higher Place," was hailed by American Record Guide as "gorgeous and thoughtful." Her compositions have been presented at the conferences of IDRS, ICA, NFA, and SCI. Alyssa is an International Barlow Composition Commission Winner, ROCO's 2021 Composer-In-Residence, and her music is performed worldwide.

### **Jessica A. Myers**

Dr. Jessica Myers is a versatile oboe and English horn player. Myers is a founding member of the KHAOS Wind Quintet, which is pursuing the performance and commissioning of a diverse range of music. She received her doctorate at the University of Miami. While pursuing her doctorate at the University of Miami Frost School of Music, Dr. Myers studied with Professor Robert Weiner, was the studio Teaching Assistant, and performed as a Henry Mancini Institute Fellow. She has previously performed

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with the Florida Grand Opera, Palm Beach Symphony, Muncie Symphony Orchestra, Mannes Orchestra, Butler Ballet, Mannes Opera, Vocal Productions NYC, the Maltz Theatre, and served as an Artist-in-Residence at the International House New York City. Additionally, she has participated in the IMANI Winds Chamber Music Festival and the Ameropa Chamber Music Festival in Prague.

Dr. Myers has had the pleasure of teaching oboists at the Butler Summer Oboe Camp, Butler Community Arts School, and Meridian Music in Indiana. She has worked as a double reed educator at the South Madison School Corporation, and at Music for the Sake of Music in Green Bay, Wisconsin.

Dr. Myers' previous private teachers include Sherry Sylar, Robert Weiner, Dr. Lisa Kozenko, Jennifer Christen, and Malcolm W. Smith. She obtained her Bachelor of Music in Performance with a minor in psychology from Butler University, Masters of Music Performance from the Mannes College of Music, and an Artist diploma from Ball State University.

### **Candace Neal**

Candace Neal is a horn player based in Dallas, TX. She holds a Doctor of Musical Arts from the University of Illinois Urbana-Champaign, a Master of Music from the University of Massachusetts-Amherst, and a Bachelor of Music from Boston University. Her principal teachers are Bernhard Scully, Laura Klock, and Eric Ruske. She has performed and given masterclasses and workshops throughout the US and Canada. She has presented and published research on improvisation and yoga for musicians. An active performer and commissioner of new music for horn, she recently founded the chamber group Rivermist Ensemble. Candace is also a 200 E-RYT certified yoga instructor. With ten years of teaching under her belt, she is pursuing a 300 hour certification through Corepower Yoga, as well as a specialization in Pregnancy and Postpartum Corrective Exercise (PCES).

### **Daniel Neuenschwander**

Daniel Neuenschwander is Assistant Professor of Music at Kutztown University of Pennsylvania where he serves as the Director of Bands, teaches Applied Trombone, and classes in Music Education. As the DOB at KU, Dan leads the KU Marching Unit, the KU Wind Ensemble, and Symphonic Band. Prior to his appointment at KU, he was assistant to James F. Keene for two years with the University of Illinois Bands, serving as Assistant Director of the Marching Illini. Dan earned his Ed. D. in Music Education from the University of Illinois. Additionally, Dan is a member of the famed Allentown Band and has served as a guest conductor and clinician in IL, MO, PA, NJ, OH, MD, SC, and VA.

### **Christopher Nichols**

Critically acclaimed clarinetist Christopher Nichols enjoys a dynamic career with performances as a soloist and in ensembles across the United States and abroad. As a professional instrumental soloist, he received praise from the American Prize: "...lovely long line, evocative playing, flexible...tone is rich and round, welcoming, clean and elegant...fine performances from a skilled artist."

A dedicated pedagogue, Dr. Nichols joined the faculty of the University of Delaware School of Music in 2013 where he is Associate Professor of Clarinet. As an artist clinician, he regularly appears at universities throughout the United States. His students have found success in competitions, won positions in military bands, and serve as music educators.

Dr. Nichols has appeared as a featured soloist at conferences of the International Clarinet Association, European Clarinet Association, National Association of Collegiate Wind and Percussion Instructors and College Music Society. In 2015, the Delaware Division of the Arts awarded Dr. Nichols an Established Artist Fellowship in recognition for his work as a solo recitalist. He has released solo and chamber music recordings on internationally distributed labels including Navona Records, Viduus Records and Albany Records, which have won praise in publications such as Gramophone, The Clarinet, Fanfare, NACWPI Journal, De Klarinet, and Pizzicato.

As a Légère Reeds Endorsing Artist, Silverstein Pro Team Artist, and a Buffet Crampon USA Artist Clinician, Dr. Nichols performs exclusively on Légère Signature Series reeds, Silverstein ligatures and Buffet clarinets. Additionally, he is an RCW Artist and plays on RCW clarinet barrels.

### **Brent Nolte**

Brent Nolte serves as music department chair at Ohio Christian University, where he teaches music theory, music history, music appreciation, and conducts the University Band.

Prior to teaching at OCU, Nolte was music department chair at Talladega College in Talladega, Alabama. He has also served as an adjunct brass instructor at Martin Luther College in New Ulm, MN.

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Nolte is also an organist and holds master's and doctorate degrees in organ performance. He remains active as a trumpeter in a variety of settings.

### **Keith Packman**

Keith Packman joined the Texas Woman's University music faculty fall of 2021 teaching applied tuba and euphonium. He has taught in the Dallas-Fort Worth area for nearly a decade and is an active member of the professional wind band the Lone Star Wind Orchestra. Keith has made a mark on the tuba-euphonium scene as a chamber musician, performing domestically and internationally as well as releasing several albums. Keith been a prize-winner at multiple prestigious competitions including ones hosted by the International Tuba Euphonium Association and the Leonard Falcone International Euphonium and Tuba Festival.

### **Daniel Pardo**

Daniel Pardo works regularly as a studio musician, producer, and mixing/mastering engineer in orchestral and commercial settings. As an educator, Daniel presents in conferences and universities in North and South America, serves as adjudicator for local and national flute competitions, and is coordinator for the Houston Flute Club Young Artist Competition and the Frances Blaisdell Scholarship Competition for the National Flute Association. Daniel Pardo is Assistant Professor of Flute at Prairie View A&M University, author of *Music in Contemporary Life* (Kendall Hunt Publishing), and a Yamaha Performing Artist & Clinician.

### **Dmitry Perevertailenko**

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

Prior to his position at TSU, Dr. Perevertailenko was an Adjunct Professor of Clarinet at Sam Houston State University. He also held a Development Associate position with the Dallas Symphony Orchestra.

### **Heather Peyton**

Heather Peyton is currently Associate Professor of Oboe and Music Theory at the University of Northern Iowa. She received a Doctorate in Musical Arts from Michigan State University, where she held the title of University Distinguished Fellow. She received her master's degree and an Artist Diploma from McGill University, and her bachelor's degree from Indiana University. She has held teaching positions at institutions including Iowa State University and the Interlochen Summer Arts Program. Dr. Peyton is the recipient of national and international awards, including winning honorable mention as a finalist in the prestigious Gillet-Fox International Oboe Competition. She has appeared as a soloist with orchestras and contemporary music ensembles throughout the United States, Canada, Europe, and Asia. Currently a member of the Waterloo Cedar Falls Symphony Orchestra, Dr. Peyton has performed with numerous ensembles, including Orquestra Sinfônica da Universidade de Caxias do Sul, the Lansing Symphony Orchestra, Michigan Opera Theatre Orchestra, Chautauqua Symphony Orchestra, National Repertory Orchestra, Ensemble Pentaèdre, and the Société de Musique Contemporaine du Québec. Dr. Peyton frequently performs recitals and cultivates outreach opportunities as a founding member of the Kairos Trio, and is currently the Immediate Past President of the National Association of College Wind and Percussion instructors.

### **Plumeria Winds**

Plumeria Winds, an internationally active trio dedicated to new interpretations of classic repertoire, commissions, and diversifying the current concert fare through creative programming, features Rachel Messing (Assistant Professor of Music, Texas A&M University-Corpus Christi), Scott Pool (Assistant Professor of Music, Texas A&M University-Corpus Christi), and Andrea Vos-Rochefort (Assistant Professor of Clarinet, Texas A&M University-Kingsville). Plumeria Winds has participated in the 2020 International Double Reeds Symposium, Rio Winds Festival, Sound Waves Festival, and performed widely in recital. Future projects include a commission of Alyssa Morris, a call for scores, and a recording project in the fall.

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### **ppp Trio**

Dr. Season Cowley is a clarinetist based in Lincoln, Nebraska. She regularly performs with the Trace Chamber Society, ppp Trio, and Trio 402. She has been invited to perform as a soloist and chamber musician at the International Clarinet Association's ClarinetFest® and NACWPI National Conferences. Cowley has held positions at the University of Nebraska at Omaha and Johnson County Community College. She earned her DMA degree from the University of Nebraska-Lincoln, MM degree from Southern Illinois University, and BM in Clarinet Performance from the University of Nebraska at Omaha.

Dr. Shiana Montanari is a recent graduate of the University of Nebraska-Lincoln, where she studied clarinet, as well as saxophone and flute. She performs actively with Laissez-Pair duo, Hijinx Clarinet Quartet, and ppp Trio. She has performed at the International Clarinet Association's ClarinetFests®, the Texas A&M Clarinet Colloquium, the American Single Reed Summit, NACWPI National Conferences, and the CMS Great Plains Conference. Montanari earned her DMA and MM degrees in Clarinet from the University of Nebraska-Lincoln, and her BA degree in Clarinet Performance from Fort Lewis College.

Jeff Newell is a clarinetist based in Lincoln, Nebraska. He has played in a wide variety of ensembles, from jazz bands featuring Japanese Imperial Court Music to chamber orchestras. Newell is a member of the ppp Trio, having been invited to perform at NACWPI National Conferences, and has performed with the Trace Chamber Society. Newell holds a MM degree from the University of Nebraska-Lincoln and a BM in clarinet performance from Oklahoma City University.

### **Proud Duo**

Oboist Teodora Pejasinovic Proud and saxophonist Joseph M. Proud IV began performing together as the Proud Duo in early 2017. Their work together has led to performances at the 2018 International Double Reed Society Conference in Granada, Spain, the 2018 NASA Biennial conference, the 2018 International Woodwind Duo Symposium (where they were awarded first prize in the Young Artist Duo Competition), and the 2017 NACWPI National conference. Teodora and Joseph are working to commission new works for oboe and saxophone, as well as performing transcriptions of works by composers such as Bach, Beethoven, Poulenc, and Musgrave. Teodora Pejasinovic Proud is an oboist from Serbia, and worked with the Montenegro Symphony Orchestra before coming to the United States. She is currently serving as Lecturer of Oboe at the University of Idaho in Moscow, Idaho. Joseph was recently named Instructor of Instrumental Music at Lewis Clark State College in Lewiston, Idaho. The Proud Duo is committed to expanding their repertoire by combining their different cultural backgrounds.

### **Aileen Razey**

Dr. Aileen Razey is Assistant Professor of Clarinet at Kutztown University and Lecturer of Clarinet at Ithaca College, and she is a D'Addario Artist. As new music advocate, orchestral performer, and chamber musicians, she has performed with the Lucerne Festival Academy, Aspen Music Festival and School orchestras, Savaria Symphony Orchestra, Cayuga Chamber Orchestra, Klangspuren Schwaz International Ensemble Modern Academy, Institute and Festival of Contemporary Performance at Mannes, and Orchestra of the Southern Finger Lakes. She can be heard on the GIA label as principal and e-flat with the North Texas Wind Symphony (2015-2017). Razey was the winner of the 2017 Henri Selmer Summer Academy Solo Competition and second prize winner of the 2016 ICA Orchestral Competition. She earned her DMA Performance from the University of North Texas, MM Performance from the University of Denver, and BM Music Education from Ithaca College. Her teachers include Kimberly Cole Luevano, Jeremy Reynolds, Michael Galvan, Gabor Varga, Michael Rusinek, and Pavel Vinnitsky.

### **The Read Trio**

Alex Meaux is a freelance bassoonist in the DFW metroplex. An eager performer of new music and chamber music, Alex has formed multiple chamber groups focused on commissioning and performing works of living composers such as the noise2signal ensemble and Third Inversion Reed Trio. He also enjoys teaching a vibrant studio of young bassoonists both as a freelance teacher and Bocal Majority representative.

Eric Giles is the current chamber music Teaching Assistant at the University of North Texas. He can be seen performing with the Saint Joseph Symphony, Northland Symphony, Shades Wind Quintet and the Midwest Chamber Ensemble. Giles has been a featured recitalist in Georgia, New York, Pennsylvania and at numerous festivals. Giles was recently awarded first prize in the Art of Chamber Music competition with the Shades Wind Quintet and was selected to present and perform at the 2020 International Double Reed Society Conference. Giles received his Master of Music from the University of Missouri-Kansas City and Bachelor of Music from Columbus State University.

Brian Do is a freelance clarinetist based in the Dallas-Fort Worth area. He enjoys an active career as a chamber musician, wind ensemble and orchestral clarinetist, clarinet teacher, and has performed at conferences and festivals in three different countries. Brian is a clarinetist and Head of Grant Writing with the Maryland Chamber Winds. He has performed as a principal

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clarinetist with North Texas Wind Symphony and Midwest Institute of Opera Orchestra and as a member of the Atlantic Music Festival Contemporary Ensemble and Orchestra.

### **Reed Minders Duo**

The Reed Minders Duo is comprised of husband-and-wife team Margaret P. Fay (bassoon) and Graham Mackenzie (oboe), who serve as the double reed faculty at Stephen F. Austin State University in Nacogdoches, Texas. They have been performing as a duo since 2006 and are known for presenting dynamic, engaging, and innovative concerts. They have performed across Canada and the United States, and performed at the 2013 Fischhoff National Chamber Music Competition as members of Trio Pistachio.

Dr. Fay holds a Doctor of Music in Bassoon Performance from Indiana University and a Master of Arts in Music Theory from the University of British Columbia. Prior to her appointment at Stephen F. Austin State University, she taught at Western University in London, Ontario, the University of Guelph, and Wilfrid Laurier University. She has performed with the Vancouver Symphony Orchestra, Kitchener-Waterloo Symphony, Windsor Symphony Orchestra, and London Symphonia, and she was a member of the National Academy Orchestra of Canada (2005 and 2008).

Mackenzie is currently pursuing doctoral studies at Indiana University and holds a Master's in Oboe Performance from DePaul University. He is principal oboist of the Windsor Symphony Orchestra, London Symphonia, and Niagara Symphony Orchestra. Prior to his appointment at Stephen F. Austin State University, he was the oboe studio instructor at Wilfrid Laurier University. He has been a member of the Tanglewood Music Center, Music Academy of the West, National Repertory Orchestra, and the Civic Orchestra of Chicago.

### **RGV Wind Duo**

We have been performing together in wind quintets, quartets, trios, flute choir, and the Valley Symphony Orchestra within the Rio Grande Valley community for about 15 years. We performed DeSena's *Anima Mea* for flute and alto saxophone at a North American Saxophone Alliance conference in spring 2019 and continue to add to our repertoire. We look forward to performing at this conference and exploring original compositions for flute and saxophone.

### **Rivermist Ensemble**

Rivermist Ensemble is a flexible chamber ensemble that performs and commissions works by living composers. Our current members include Candace Neal, horn, Jennifer McElroy, flute, Jared Lantzy, trombone, and Biliana Dimitrova, piano. Rivermist formed in 2019, with a grand pause in 2020, and are now back and ready to push the boundaries of chamber music through unique instrumentation and collaborations.

### **Lisa Rogers**

Lisa Rogers is Professor of Percussion Studies at Texas Tech University, where she teaches applied studies as well as directs ensembles such as the Texas Tech Steel Drum Band "Apocalypso Now." She attended Texas State University and Texas Tech University for her undergraduate and graduate studies. Rogers received a DMA degree in percussion performance from the University of Oklahoma. She is a Past President of the Percussive Arts Society and currently Executive Director of the National Conference on Percussion Pedagogy. Rogers also serves as Associate Research Editor for the Percussive Arts Society's journal *Percussive Notes* and is Principal Timpanist of the Lubbock Symphony Orchestra.

### **Andrew Roseborrough**

Trumpeter Andrew Roseborrough is a very active freelancer in South Texas and Florida, and teaches as an adjunct instructor of high brass at Texas Southern University in Houston, TX. After earning a BA from the University of Houston, he completed his MA (2007) and DMA (2010) from the University of Miami, studying under former Chicago Symphony principal trumpet Craig Morris. His dissertation, "The Pedagogical Potential of the Baroque Natural Trumpet," has been widely circulated with over 4000 downloads from 78 countries as of July 2021. Andy remains active in professional performance settings--most recently with the Abilene Symphony in Abilene TX, *Dreaming of You* (a Selena tribute group) in Houston, TX, and the Salute to Vienna Orchestra in Miami, FL. Dr. Roseborrough also is a champion of community music; he regularly performs with the Texas Medical Center Orchestra and the Houston Brass Band, and serves on the Board of Directors for both groups. He has been a part of the Texas Southern University faculty since 2016, and enjoys teaching young musicians as much as any other part of his musical career. In 2013, Dr. Roseborrough joined the Houston Fire Department, and currently serves the citizens of Houston as a firefighter-paramedic when he's not performing or teaching trumpet.



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### **Wiff Rudd**

Wiff joined the faculty of Baylor University's School of Music in 2002 as Professor of Trumpet and Brass Area Coordinator. He received an Outstanding Faculty Award for Teaching and was named the 2010 Centennial Professor which provided a grant for the writing of his book, Collaborative Practice Concepts. In 2020, he self-published Side by Side: Building and Sustaining an Effective Community in the Music Studio. He is the 2021 recipient of the Elizabeth Vardaman Award for Excellence in Mentoring Undergraduates.

From 1998-2002 he was Associate Professor of Music at the University of Arkansas and served as Assistant Professor of Music at Oklahoma Baptist University from 1978-1985. Wiff holds degrees from Baylor University (BME) and the University of Northern Colorado (MM).

From 1985-1993 Wiff toured internationally with the Dallas Brass and is a founding member (1993) of Rhythm & Brass. He plays with the Baylor Brass, the Waco Symphony (principal), and performs often with the symphony orchestras of Dallas, Houston, Fort Worth, and Harrisburg. Wiff has presented clinics and performances at more than 350 universities as well as the Midwest Clinic, TMEA, MENC, Music for All, among others.

Wiff's students have attended notable graduate schools and music festivals, teach throughout Texas, and perform in various symphony orchestras and chamber ensembles as well as premier and regional military bands across the country. Baylor Trumpet Studio soloists and ensembles are consistently successful in National Trumpet Competition and International Trumpet Guild competitions. Baylor trumpet ensembles have won eleven prizes at NTC including six first-place wins.

### **Kristofer Sanchack**

Dr. Kristofer Sanchack serves as Assistant Professor and Director of Choral Activities at Alabama State University. He holds a BM in Composition with Honors and High Distinction from Pennsylvania State University. He holds an MM in Choral Conducting from the University of South Carolina, and DM in

Choral Conducting from Indiana University. In Indianapolis, he served as Director of Youth and Children's Music at Second Presbyterian Church, and as keyboardist for the Indianapolis Symphonic Choir. Dr. Sanchack has led choral music at Brevard College, Hollins University, University of Indianapolis, Indiana University-Purdue University Fort Wayne, and Trine University. He has appeared with the Asheville, Montgomery, Greeneville, Indianapolis Symphonies, and currently serves as accompanist for the Melody Makers of Indiana.

### **Lisa Garner Santa**

Lisa Garner Santa is Professor of Flute and Interim Director of the School of Music at Texas Tech University. She is a past recipient of the Texas Tech Big 12 Fellowship, Alumni Association New Faculty Award, the President's Excellence in Teaching award, the President's Excellence in Diversity and Equity Award, and has completed the Institute for Inclusive Excellence and training as a Service Learning Faculty Fellow. She is also an active member of the TTU Women Full Professor Network and the TLPDC Faculty Mentoring program. As a pedagogue and performer, Lisa Garner Santa presents throughout the United States and abroad at venues such as the Royal College of Music in London, England, Peking University in Beijing, China, the University of Costa Rica in San Jose, and for the World Flutes Festival in Mendoza, Argentina. Presentations and performances at various regional and national conventions include invitations from the Texas Music Educators Association, the Texas Music Teachers Association, and the College Music Society. Her research, pedagogical articles and interviews are published in The Flutist Quarterly and Flute Talk. She is also a E-RYT500 professional yoga instructor and teaches Yoga and the Creative Arts for the J.T. and Margaret Talkington College of Visual and Performing Arts.

### **Kenneth Saxon**

Pianist Kenneth Saxon has performed as a soloist and collaborative pianist on three continents, including appearances at the Esplanade in Singapore, the Teatro di Donnafugato in Ibla, Sicily, and La Teatro de la Reforma in Matamoros, Mexico. Known for his wide-ranging repertoire, Saxon has premiered works by Gary Smoke and Maxwell Dulaney and regularly explores works by Schumann, Crumb, Bartok, and Granados. Saxon's recording of the Rachmaninoff Preludes, Op. 32 was praised for the "fineness of touch . . . and excellent handling of polyphony" by William Kreindler for MusicWeb-International. Dr. Saxon serves as Professor of Piano at the University of Texas Rio Grande Valley.

### **Martha Saywell**

Dr. Martha Saywell joined the faculty of Texas A&M University-San Antonio in 2016 as the first full-time music instructor with the task of developing a music program for the newly-developed campus. She also served as the music curriculum architect for College Credit for Heroes, a specialized online degree program for American military veterans created in partnership

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between A&M-SA and the Texas Workforce Commission. In demand as a collaborative pianist, she performs frequently across the country and regularly with clarinetist Timothy Bonenfant. She holds a Bachelor of Arts in Keyboard Studies degree from Murray State University, and both Master of Music and Doctor of Musical Arts degrees from the University of Wisconsin-Madison.

### **Marco Schirripa**

Originally from Syracuse, New York, Marco Schirripa holds Bachelor's degrees in Percussion Performance and Music Theory from Ithaca College, as well as a Master's degree and doctorate in Percussion from Indiana University, where he was awarded the prestigious Performer's Certificate. Dr. Schirripa currently serves as Assistant Professor of Percussion at The University of Texas Rio Grande Valley.

Marco has performed on international stages, including the U.S. Navy Band Saxophone Symposium, the International Tuba and Euphonium Conference, Zeltsman Marimba Festival, and several Percussive Arts Society International Conventions. He was named a finalist in the 2012 Percussive Arts Society International Marimba Competition, and took first place in both the 2013 Great Plains and 2014 Southern California International Marimba Competitions. He has also been active in the commissioning and premiering of works by composers as diverse as Masahiro Ishijima, Matthew Recio, Kimberly Osberg, and Joshua Oxford. His playing appears on albums featuring the music of Gordon Stout, Dominick DiOrio, Leroy Osmon, and Amaury Leon Sosa. Marco's compositions have been performed around the world and his work is available through C. Alan Publications and Keyboard Percussion Publications.

Marco Schirripa is an Artist/Endorser for Sabian cymbals and Pearl/Adams percussion. He is a member of the Percussive Arts Society, Pi Kappa Lambda, and the American Society of Composers, Authors, and Publishers (ASCAP).

### **Carol Rena Shansky**

Dr. Carol Rena Shansky has been a music educator for more than 35 years. Dr. Shansky's area of research is primarily in music education history as well as work in the sociology of music education. She is also an accomplished performer. Assistant Professor of Music and Coordinator of the Music Education program at New Jersey City University, she earned her Doctor of Musical Arts (Music Education) and Master of Music (Performance) from Boston University Bachelor of Music (Music Education) from Ithaca College and a certificate in World Music Pedagogy from Smithsonian Folkways. Dr. Shansky is a contributor to the Research and Issues in Music Education (online), Journal of Historical Research in Music Education, Journal of Research in Musicology, NACWPI Journal and Flute Talk and has presented papers at several NAFME SRIG Symposia on the History of Music Education, the International Symposium on the Sociology of Music Education, Spirituality and Music Education Symposium, NAFME National Conference, Society for American Music conferences, CMS-NE Regional Conferences, East Coast Band Conference, IGEB Conference, the Adult and Lifelong Learning Symposium, and the North American British Music Studies Association Conference. In addition, Dr. Shansky has performed internationally and nationally at conferences as well as the concert stage. Dr. Shansky is the author of "The Hebrew Orphan Asylum Band of New York City, 1874-1941: Community, Culture and Opportunity" (Cambridge Scholars Publishing) and her music appreciation textbook: "Musical Tapestries: A Thematic Approach to Music Appreciation" (Kendall-Hunt Publishing Co.) is in its 2nd edition.

### **Robert Spring**

Robert Spring is Southwest United States Representative for NACWPI. He was President of the International Clarinet Association from 1998-2000. He is Professor of Clarinet at Arizona State University. He was awarded three degrees from the University of Michigan, as well as the "Citation of Merit Award" from the University of Michigan Alumni Society. He has a Lifetime achievement award from the Chinese Clarinet Association, as well as an honorary membership in the International Clarinet Association. He is a Selmer Paris performing artist.

### **Andrew Stonerock**

Dr. Andrew Stonerock is the head of the jazz studies program at Tarleton State University, where he administers all aspects of the jazz program and directs the Tarleton Jazz Ensemble. As a jazz/commercial saxophonist Andrew has performed with Boyz II Men, Steve Vai, Natalie Cole, John Fedchock, Marvin Stamm, and Nenna Freelon, among others. Andrew has performed all over the United States in both small and large jazz ensembles. Andrew runs his own jazz group (Andrew Stonerock Jazz Quintet) that has been featured at the Kinser Jazz Festival and the Charlie Christian Jazz Festival and released their first CD, Pavlov's Waterfall, was released in 2015. He is also a founding member of the American Jazz Collective, a jazz group that has been featured at jazz festivals in both the United States and Guatemala. From 2014-2016, Andrew was the director of the

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Guatemalan-American International Jazz Camp, an annual camp that took place in Guatemala. There, he directed the big band, jazz combos, as well as taught jazz theory/improvisation and masterclasses.

### **Texas Woman's University Clarinet Choir**

The Texas Woman's University Clarinet Choir performs a varied repertoire of both original compositions and transcriptions. Personnel is comprised of current undergraduate and graduate music majors, non-music majors, recent alumni, and friends of the studio. They have performed at the Texas Music Educators Association Clinic/Convention in San Antonio and regularly share their music in the Denton community. The ensemble is under the direction of Dr. Danielle Woolery and assistant direction of Dr. Shannon McDonald.

### **Texas Woman's University Trombone Choir**

The Texas Woman's University Trombone Choir was founded in 2016 by Dr. Michelle Flowers. Since its founding, the group has become the premiere brass ensemble at TWU, and performs frequently at various university functions and galas. In 2018, the ensemble performed a showcase concert at the Texas Music Educators' Association in San Antonio, TX and is planning to go on their first tour once pandemic precautions allow. The ensemble consists of undergraduate and graduate music majors and is under the direction of Dr. Michelle Flowers. The TWU Trombone Choir is proud to represent the long history of the TWU Music Department (c. 1910), one of the oldest and longest running in the nation.

### **Texas Woman's University Wind Symphony**

The Texas Woman's University Wind Symphony is the premier wind ensemble in the Department of Music TWU. This select ensemble is comprised of the finest wind and percussion instrumentalists on campus. It is dedicated to the study and performance of the highest quality of literature for the wind band as well as diversifying their repertoire selection to represent the array of compositional voices available to our profession. Most recently the TWU Wind Symphony was invited to perform at the 2020 College Band Directors National Association Southwestern Divisional Conference.

### **Ben Tomlinson**

Dr. Ben Tomlinson is the Adjunct Professor of Percussion at Stephen F. Austin State University in Nacogdoches, TX where he teaches Applied Percussion, Steel Band, Percussion Techniques, and Music History, as well as oversees all aspects of percussion for the 350-person Lumberjack Marching Band. Previously, he held teaching assistantships at the Florida State University and the University of South Carolina. Recently, he gave a clinic at the 2020 Texas Music Educators Association Convention in San Antonio titled, "10 Things Your Percussion Methods Teacher Wants You to Remember."

Dr. Tomlinson holds a Doctor of Music degree from the Florida State University, a Master of Music degree from the University of South Carolina, and a Bachelor of Music degree from Furman University. His primary teachers include John W. Parks IV, Scott Herring, Omar Carmentates, John Beckford, and Gary Robinson. He is an active member of the Percussive Arts Society, Phi Mu Alpha, and Pi Kappa Lambda, and is a proud endorser of Innovative Percussion Inc. sticks and mallets, and Grover Pro Percussion. Ben resides in Nacogdoches, TX, with his wife, Paulette, and their two dogs, Ellie and Pumpkin.

### **Konstantyn Travinsky**

Ukrainian pianist Konstantyn Travinsky has won prizes in numerous international competitions, including 1st prize at the Sorantin Music Competition, 3rd prize at the California International Young Artist Competition, 4th prize at the Valesesia-Musica International Competition (Italy) and 1st prize at the International Wideman Piano Competition in Shreveport, Louisiana.

In addition to his awards, Konstantyn made several major performances in the U.S. including his Chicago debut at the Dame Myra Hess Series broadcasted live on the WFMT classical radio station. His orchestral performances include appearances with the Domenico Cimarosa Symphony Orchestra (Italy), the National Philharmonic Symphony Orchestra of Ukraine, the North Texas Symphony Orchestra, and the Shreveport Symphony Orchestra.

Konstantyn is currently pursuing Doctorate degree at the University of North Texas under the Artist-in-Residence Vladimir Viardo.

### **Trio 402**

An active performer, Bridget Hill plays flute with Trace Chamber Society and Trio 402. She teaches flute at Doane University as well as a private studio in Lincoln, Nebraska. Hill has also given master classes and solo recitals throughout Iowa and Nebraska. Her primary instructors include Nicole Esposito, Angeleita Floyd, and John Bailey. She earned her BA in French and

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BM from the University of Iowa, and her MM from the University of Northern Iowa. She is currently a doctoral candidate at the University of Nebraska-Lincoln.

Dr. Season Cowley is a clarinetist based in Lincoln, Nebraska. She regularly performs with the Trace Chamber Society, ppp Trio, and Trio 402 and has been invited to perform at national conferences as a soloist and chamber musician. Cowley has held positions at the University of Nebraska at Omaha and Johnson County Community College. She earned her DMA degree from the University of Nebraska-Lincoln, MM degree from Southern Illinois University, and BM in Clarinet Performance from the University of Nebraska at Omaha.

Pianist Dr. Paul Zeller leads an active career as performer, teacher, and scholar in his field. An avid chamber musician, Paul is a founding member of the Trace Chamber Society, Trio 402, and Nyxthelios Duo. Paul holds a DMA degree in piano performance from the University of Nebraska-Lincoln, where he studied with Mark Clinton.

### **Evelyn Moria Tunison**

Dr. Moria Tunison is currently the Adjunct Instructor of Clarinet at Illinois Wesleyan University and the Adjunct Professor of Clarinet at the University of Illinois at Springfield. She also teaches clarinet lessons at the University of Illinois at Springfield Community Music School and the Music Shoppe Lesson Studios in Champaign, Illinois.

She has performed in the Franco-American Vocal Academy Opera Chamber Orchestra in France, the Urbana Pops Orchestra, the Millikin-Decatur Symphony Orchestra, the MIL Clarinet and Percussion Duo, and with the Eastern Symphony Orchestra as the 2010 Concerto Competition Winner.

Moria currently serves on the International Clarinet Association Youth Committee. She has been published in various academic journals including her article Lefèvre's Third Concerto Viewed Through the Lens of His Méthode de Clarinette: An Argument for Historical and Pedagogical Performance Practice in *The Clarinet* journal and her article Teaching Younger Students During Covid featured in the "Clarinet in the Time of Covid Series" on *The Clarinet* [Online]. Moria was also a Finalist in the 2020 International Clarinet Association Research Competition for her research on Jean Xavier Lefèvre.

Moria received her Doctorate in Musical Arts in Clarinet Performance and Literature, with a cognate in Musicology, from the University of Illinois, Urbana-Champaign, where she studied with J. David Harris. She has a Master's in Clarinet Performance from Michigan State University, studying with Dr. Guy Yehuda, and a Bachelor's in Clarinet Performance and a Bachelor's in Instrumental Music Education from Eastern Illinois University, where she studied with Dr. Magie Smith.

### **David Upham**

David Upham is the Director of Orchestral Activities and Assistant Professor at the University of New Hampshire, as well as the founding director of the UNH Youth Symphony Orchestras. Dr. Upham also serves as Music Director of the Great Bay Philharmonic. Prior to his arrival in New England, he was active in Seattle, Washington, as a conductor of professional, community, and student ensembles. Dr. Upham's research focus is on the orchestral works of Vaclav Nelhybel, including the upcoming publication of his performing editions of *Con Brio* and the *Concerto for Clarinet*. He also focuses on orchestral music education at all levels, preparing students for careers as public-school orchestra directors and teaching graduate conducting.

### **Martin J. Van Klompenberg**

Martin J. Van Klompenberg has been a bassoonist with the United States Army Bands since 2013. Currently, he performs with the 101st Airborne Division "Air Assault" Band out of Fort Campbell, Kentucky.

### **Ben Vasko**

Ben Vasko has performed professionally with groups throughout the US and Mexico. His jazz and commercial playing are also regularly in demand. Ben's playing/arranging can be heard in commercials for companies like Ford and State Farm. Additionally, he has been a finalist for tuba positions in multiple premiere military bands, the Walt Disney World Main Street Philharmonic, and the Boston Brass. Ben is a brass instructor with the 19-time DCI World Champion Blue Devils Drum and Bugle Corps. He has had success as a semi-finalist and finalist at various national and international competitions.

### **Vuorovesi Trio**

Formed in 2018, the Vuorovesi Trio (Finnish for "tide") has quickly become one of the leading woodwind trios of the combination of flute, oboe and clarinet. Comprised of University of Alabama School of Music faculty members Diane Boyd Schultz, Mary Lindsey Bailey, Osiris J. Molina, the trio specializes in the unique repertoire for that combination and has already garnered significant critical acclaim. Their recent performances include a special concert at the historic Cervantes Hall in

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Havana, Cuba, featured performers at the 2019 International Double Reed Society Conference, National Flute Association Convention, and the International Clarinet Association ClarinetFest, as well as the 2021 online versions of these conferences. Their first recording of compositions for wind trio by American composers is scheduled to be released in 2021 on the Blue Griffin label. It will include works by Michael Kibbe, Chappell Kingsland, Graham Cohen, Matthew Quayle, and new commissions by Joseph Landers, Joshua Burel, and Stephen Lias.

### **Julee Kim Walker**

A native Houstonian, flutist Julee Kim Walker remains an active performer and pedagogue in the Dallas-Ft. Worth metroplex. She is Associate Professor of Flute at Texas A&M University-Commerce. Prior to her appointment, she held teaching positions at Southeastern Oklahoma State University, Grayson College, Eastfield College, and the University of North Texas. She received her B.M. from the University of Texas at Austin and M.M. from the San Francisco Conservatory of Music, and the Doctorate of Musical Arts degree from the University of North Texas. She is the Artistic Director of the Texas Summer Flute Symposium, Past-President of the Texas Flute Society, and serves on the Board of Directors in the National Flute Association. An esteemed teacher, Dr. Walker was the 2016 and 2020 recipient of the Paul W. Barrus Distinguished Faculty Award for Teaching at A&M-Commerce, and is widely sought-after as a clinician, adjudicator, masterclass teacher, and performer. She has appeared as guest artist all over the U.S, Argentina, Brazil, Chile, China and Italy. She performs regularly with FlutAria! trio, and has performed with The Dallas Opera, Sherman Symphony, South Arkansas Symphony, Abilene Philharmonic, Lyric Stage, the Dallas Symphony, Amarillo Symphony, Las Colinas Symphony and Shreveport Symphony Orchestras. Her primary teachers include September Payne, Christina Jennings, Karl Kraber, Tim Day, and Terri Sundberg.

### **Michael Westmoreland**

Dr. Michael Westmoreland is an Assistant Professor of Music at Alabama State University where he teaches applied woodwinds (flute, clarinet, saxophone), woodwind ensemble, conducting, and conducts the wind ensemble and symphonic band. Before his appointment at ASU, Dr. Westmoreland taught at Bethune-Cookman University. He has performed with the Memphis Symphony Orchestra, Corinth Symphony Orchestra, First Coast Wind Symphony, Peacock Wind Ensemble, and the Sanctuary Orchestra at Temple of Deliverance Church of God in Christ. Additionally, he has performed numerous shows at Playhouse on the Square and throughout the Memphis area as a woodwind doubler.

Dr. Westmoreland received the Bachelor of Music in Music Education from Youngstown State University, a Master of Music in Clarinet Performance from Kent State University, a Diploma of Fine Arts in Wind Ensemble Conducting and Literature from the University of Calgary, and the Doctor of Musical Arts degree in Clarinet Performance from the University of Memphis.

### **Jeremy Wohletz**

Jeremy Wohletz currently serves as Associate Professor of Woodwinds at Dickinson State University, where he teaches woodwind lessons, coaches woodwind chamber groups, and directs the DSU Jazz Ensemble. He enjoys a diverse musical life as both a performer and educator. As a performer, he maintains a very active performance schedule and is a large advocate for new music, both performing and commissioning new compositions. One of these commissions was recently chosen to premiere at the 2021 International Clarinet Association convention, involving solo bass clarinet with electronics. Another piece was commissioned and premiered at the 2012 ICA convention by his guitar and clarinet duo, Pararo. This performance was described by The Clarinet Journal as "a soothing blend of guitar and clarinet that washed through the ears to the soul." As a solo recitalist, he presented performances and masterclasses throughout the United States, Canada, and Portugal. In addition to his regular teaching, he has also been asked to guest lecture numerous times on topics ranging from extended techniques for clarinet, history of jazz, Balinese gamelan, and been coach woodwind sectionals. He has been published in the National Association of Collegiate Wind and Percussions Instructors journal and was selected to present at the 2018 American Single Reed Summit. He also won second prize at the 2014 International Clarinet Association's research competition for his presentation entitled "East meets West: Transcribing Balinese Gamelan for Clarinet Choir."

### **Clayton Yoshifuku**

Clayton Yoshifuku recently finished a double Master's in Trombone Performance and Arts Administration under the tutelage of Dr. Lucas Rego Borges. He acquired his undergraduate degree from Texas Woman's University in Music Performance. Mr. Yoshifuku is an active performer who has played in a variety of musical settings, including solo recitals, large ensembles, and chamber groups. During his time at Ohio University, he was principal bass trombonist for both the Ohio University Symphony

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## ARTIST BIOGRAPHIES

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Orchestra and Ohio University Wind Symphony throughout his degrees. Mr. Yoshifuku has performed in various master classes for several world-renowned trombonists such as Shachar Israel, Megumi Kanda, José Viera, Peter Ellefson, and Jessica Buzbee. Mr. Yoshifuku has seen success in competitions. During his time at Texas Woman's University, he won a spot in the TWU Honors Recital two years in a row, becoming the first brass player to secure a spot in recent years. Mr. Yoshifuku has accepted a Teaching Fellowship to pursue a DMA in Trombone Performance at the University of North Texas.

### **Youngblood/Allen/Nydegger Trio**

The Youngblood/Allen/Nydegger Trio was formed in the fall of 2019 for the sheer joy of making music together. Since that time, they have performed at the Florida Flute Convention in Orlando, the North American Saxophone Alliance Convention in Phoenix, the Great Plains Saxophone Workshop in Norman, Oklahoma, Texas Woman's University, Brookhaven College (Dallas), and were selected to perform at the National Flute Association convention which was scheduled for Dallas (2020) and then Washington, DC (2021).

Pam Youngblood is professor and chair at Texas Woman's University, Phi Kappa Phi Artist 2016-18, principal flutist of the Wichita Falls Symphony, and member of the International Flute Orchestra with performances in several European countries. Roy Allen is the Director of Instrumental Studies at Brookhaven College and adjunct instructor of saxophone at Texas Woman's University. A tenured member of the Dallas Winds, he has performed with several DFW area symphonies, including Dallas. Jacob Nydegger, staff pianist at Texas Woman's University, is a top prizewinner in several piano competitions, including first prize in the 2021 Grand Prize Virtuoso Competition and a resulting performance at Royal Albert Hall in London.

### **Alexandra Zacharella**

A native of New Jersey, Alexandra Zacharella is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds a Doctorate of Musical Arts in trombone performance from the University of Southern California, Thornton School of Music, with minors in conducting, music education and jazz studies; a Master of Music degree in Trombone Performance from The University of Michigan and a Bachelor of Music in Trombone Performance and Music Education from The University of Hartford, The Hartt School. Zacharella is an active low brass and wind ensemble clinician and has presented clinics and masterclasses in South Korea, Hong Kong, California, Michigan, Georgia, Arkansas, and Oklahoma to name a few. She presented at the 65th and 70th Annual Midwest Clinic in Chicago, Illinois and gave the plenary paper for trombonist Christian Lindberg, at the International Conference of the College Music Society in Stockholm, Sweden in 2015. Zacharella has performed at the International Trombone Festivals in California, Spain, France, Georgia, Texas, and Las Vegas. She has given numerous presentations, performances/recitals on trombone and euphonium and poster sessions at the International Conference of College Music Society in Belgium, Australia, Sweden, Argentina and South Korea and at National and Regional CMS Conferences throughout the United States. She has performed and presented at the Music by Women Festival, Southwestern CBDNA regional conference, the International Women's Brass Conference, and the ArkMEA Conference. Zacharella is a Bach Artist and a Signature Artist for Warburton Music Products.

### **James Zingara**

Dr. James Zingara is currently Associate Professor of Trumpet at the University of Alabama at Birmingham where his responsibilities include applied trumpet and brass methods, coaching and conducting brass ensembles, performing with the UAB Faculty Brass Quintet and coordinating the annual UAB Brass Symposium. From 1998 to 2011 Dr. Zingara served as Associate Professor of Music at Troy University in Troy, Alabama where he taught applied trumpet, brass methods, conducted the Troy University Trumpet Ensemble and served as Coordinator of Applied Studies. He has performed in 32 states as well as England, Germany, the Czech Republic, Denmark, China, and Singapore. From 1989-1996 he served as principal cornet/trumpet soloist with the US Air Force Heritage of America Band. Former positions include the Northwest Florida Symphony, National Symphonic Winds, Sinfonia da Camera, Illinois Symphony, Virginia Symphony, Wisconsin Chamber Orchestra, Pensacola Symphony and the Cheyenne Symphony. He has recorded on the Telarc, Zephyr, Capstone and Mark labels, including a Grammy Award winning CD in 1994. His recording of modern works for trumpet entitled Textures was released on the Ravello label in March 2016.



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