



NACWPI
2024
NATIONAL CONFERENCE
JANUARY 13 - 15, 2024

FROST SCHOOL OF MUSIC
UNIVERSITY OF MIAMI

Dear members and friends of NACWPI,

I am thrilled to welcome you all to our 2024 National Conference!

We have an exciting weekend of recitals, lecture-recitals, workshops, demonstrations, and more lined up for you. I am so looking forward to learning from you all!

I want to also welcome you to the Frost School of Music, University of Miami! I hope you have a chance to explore our beautiful campus and community while you are here.

A big debt of gratitude to Dean Shelton Berg, and his wonderful leadership team. I am so thankful for their help and support in making this conference happen. I would also like to thank my colleagues in the Frost School, who I am continually inspired by. I am especially grateful to my fantastic students, who have cut their semester break short to be here this weekend. They are a phenomenal group of people! Special thanks go to my teaching assistants, Kelsey Gallagher, and Allison Brandt, whose help has been invaluable.

Finally, none of this happens without a terrific executive board – many thanks to Ted Hoffman, Danielle Woolery, and Heather Peyton!

Thank you all for being here, and for your continued support of NACWPI! Have a fabulous weekend!

Best,

A handwritten signature in cursive script that reads "Maggie".

Margaret Donaghue
President, NACWPI

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PROGRAM LISTINGS

10:00 am - Registration and Check In
5:00 pm
Newman
Recital
Hall
Lobby

1:00 pm Newman Recital Hall	President's Welcome and Opening Concert
1:00 pm Newman Recital Hall	<p>Performance: Fire and Ice: Clarinet Duets of Theresa Martin</p> <p>Dark EmbersTheresa Martin (1979)</p> <p>Fire and Ice.....Theresa Martin (1979)</p> <p>OasisTheresa Martin (1979)</p> <p style="text-align: center;">Denton Duo Shannon McDonald, clarinet & bass clarinet Danielle Woolery, clarinet & bass clarinet</p>
1:45 pm Newman Recital Hall	<p>Performance: The Ethereal Oboe: Exploring Soulful Colors through the Music of Vivian Fine and Alyssa Morris</p> <p>First Solo for OboeVivian Fine (1913-2000)</p> <p>Second Solo for OboeVivian Fine (1913-2000)</p> <p>Collision EtudesAlyssa Morris (b. 1984) VI. My World is Not Flat</p> <p>Dr. Andrew W. Parker, oboe (Oklahoma State University)</p> <p>This program explores three works by composers who admired the soulful and ethereal quality of the oboe’s tone and color abilities. “First Solo for Oboe” by Vivian Fine was composed in 1929 when she was 16 years old. It was written after she heard the oboe for the first time and fell in love with the range of colors it can produce. This work focuses around the use of major sevenths and minor ninths to bring out the yearning quality of the instrument. “Second Solo for Oboe” by Vivian Fine was composed in 1947 but not premiered in 1958. The first performance was given at the Nonagon Gallery in New York City with prominent oboist and teacher, Lois Wann. “Collision Etudes” by Alyssa Morris was composed in 2017 and inspired by the wonderful work “Six Etudes Pour Hautbois” by Gilles Sivestrini. While Silvestrini's set of etudes are based on six French</p>

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<p>2:30 pm Clarke Recital Hall</p>	<p>Performance: Mind Blown: Unaccompanied Works for Solo Bass Clarinet</p> <p>Weird Little PiecesGary Shocker (b. 1959) I. Easygoing II. Folksong III. Fast IV. Sad Story V. Nose-Thumbing</p> <p>Manic Pixie DreamLarkin Sanders (b. 1987)</p> <p>NeurodivergentSarah Lucas-Page (b. 1997)</p> <p>Johnny Engelke, bass clarinet (Texas Woman’s University)</p>
<p>3:15 pm Newman Recital Hall</p>	<p>Performance: French Flute and Clarinet Duets for the Advanced Undergraduate Duo</p> <p>Sonatine for flute and clarinetAndré Jolivet (1905-1974) I. Andantino II. Quasi cadenza, Allegro III. Intermezzo</p> <p>Duo for flute and clarinetJean Rivier (1896–1987) I. Allegretto affettuoso II. Lento molto doloroso III. Presto</p> <p>Brittney Patterson, flute (The University of Montevallo) Stephen Borodkin, clarinet (University of Missouri – Kansas City Conservatory)</p>
<p>3:15 Clarke Recital Hall</p>	<p>Performance: New Works for Flute, Oboe and Electronics</p> <p>Peripheral Vision.....Brad Decker (b. 1975)</p> <p>Motet for Intangible Loss for flute, oboe and fixed media.....Dana Kaufman (b. 1989) I. Tolls (fixed media) II. Intangible Loss (flute and oboe)</p> <p>Rebecca Johnson, flute (Eastern Illinois University) Elizabeth Sullivan, oboe (University of North Carolina - Charlotte)</p> <p>Both as a duo and as part of Trio Village, we are committed to expanding the repertoire through commissioning. There were several excellent pieces from the latter half of the 20th century for flute and oboe, but the two pieces represented by this program are part of the four commissioned to expand the repertoire in the last few years. Brad Decker’s Peripheral Vision (2020) includes the following notes: Often we lose sight of the beauty around us, while we are focused only on what’s right in front of us. Modern life often forces us to live within blinders, and we too easily lose sight of the nuances of our peripheral vision. This project aims to symbolize beauty in a dark world.</p>

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	<p>Motet for Intangible Loss is comprised of two movements: the first is fixed media, and the second is an acoustic duet. The two movements can be played with some overlap, if desired by the performers. For this piece, composer Dana Kaufmann has chosen to intentionally not write program notes, stating, "I want the audience and performers to contemplate whatever "intangible loss" means to them...Loss is universal, and I thought it might be best to leave the piece open to interpretation.</p>
<p>4:00 pm Newman Recital Hall</p>	<p>Performance: Early 20th Century Clarinet</p> <p>Sonate fur Klarinette solo, Opus 110..... Sigfrid Karg-Elert (1877-1933)</p> <p>Premiere Rhapsodie.....Claude Debussy (1862-1918)</p> <p>Zih Syuan Hsiang, clarinet (University of Miami) Oleksii Ivanchenko, piano (University of Miami)</p>
<p>4:00 pm Clarke Recital Hall</p>	<p>Performance: Music for bass clarinet and flute.</p> <p><i>The Flight of the Brave Chicken: Ode to Nina for flute and clarinet...</i>Shulamit Ran (b. 1949)</p> <p><i>Moment for bass flute and bass clarinet.....</i>David Bennett Thomas (b. 1969)</p> <p style="text-align: center;">Dr. Elizabeth Robinson, flutes Dr. Michael Walsh, bass clarinet South Dakota State University</p>
<p>4:45 Clarke Recital Hall</p>	<p>Scholarly Paper: Liston's Legacy: Making Music and Breaking Gender Norms in the Jazz World for Over Fifty Years</p> <p>Alexandra Zacharella (University of Arkansas-Fort Smith)</p> <p>Melba Liston (1926-1999) was a jazz trombonist, composer, arranger, and band leader from the 1940s-1990s. A Kansas City Missouri native, Liston made her way to Los Angeles at a young age. Liston's first professional job was in the Lincoln Theater pit band in Los Angeles in the 1940s. Liston worked as an assistant to arranger and composer Gerald Wilson and played trombone in his big band. Liston met Dizzy Gillespie and when the Wilson band broke up in 1948, she joined Gillespie's band. Liston played tours with Gillespie in the Middle East and Asia for the U.S. State Department in the 1950s. Liston would also go on to play trombone in the big bands of Quincy Jones, and Clark Terry. Liston arranged for many legendary Jazz and R&B artists, including Billie Holiday and Marvin Gaye. In addition to her work as an arranger and composer, she had a lifelong collaboration with pianist and composer Randy Weston.</p> <p>In 1958, Liston made <i>Melba and Her Bones</i>, an album that she recorded as a solo band</p>

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leader. Liston and Randy Weston produced critically acclaimed albums, <i>The Spirits of Our Ancestors</i> and <i>Volcano Blues</i> . Liston's music from the 1960s onward incorporated West and North African elements, and Liston frequently scored her works for large ensembles. This paper will examine and explore Liston's career as a trombonist, arranger, composer, and band leader, and will discuss her life on the road as a female jazz musician and her musical journey as a true female jazz pioneer.
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9:00 am - 5:00 pm
Newman Recital Hall Lobby

	Registration and Check In
<p>9:00 am Clarke Recital Hall</p>	<p>Lecture Recital: Exploring and Transcribing the Sonatas of Anna Bon; Flute Sonata in F major, Op.1 No.2 transcribed for Trombone</p> <p>Flute Sonata in F major, Op.1 No.2.....Anna Bon (1738-1767) trans. by Alexandra Zacharella</p> <p>Largo Allegro Allegro</p> <p>Alexandra Zacharella, trombone (University of Arkansas-Fort Smith)</p> <p>Anna Bon (1738-1769), known as Anna Bon di Venezia, the Virtuosa di Musica di Camera for the court at Bayreuth, was an 18th-century Italian composer and performer. Critically heralded in her day, Bon is among the several centuries of women who have made vital contributions to the world of composition. There are anecdotes in history about composers like Fanny Mendelssohn, who composed incidental music and conducted “Sunday Concerts” in her home, or Nadia Boulanger, who was internationally renowned as a music pedagogue, but was also one of the first women to conduct her compositions with prestigious English and American symphony orchestras. Mapping the careers of the first women composers has been challenging. Now in the 21st century, we can begin to fully grasp the weight and depth of the role women composers have played in the development of music as an artform throughout history.</p> <p>Bon was a contemporary of Bach and Marcello, worked at the famed court of Esterházy, and composed chamber music, an opera, arias, divertimenti, and chamber sonatas. This lecture recital will discuss Bon’s six sonatas for flute and violoncello or harpsichord, that have been transcribed for tenor trombone and piano. Bon wrote her sonatas in the style of Sonata da camera or chamber sonatas, which were a popular instrumental composition in the Baroque Era. This lecture recital will also discuss how imagination, musical counterpoint, and progressive features of the French Galant style, characterize Bon’s sonatas. The lecture recital will conclude with a performance of Bon’s Sonata No. 5 in G Minor, transcribed for trombone and piano.</p>
<p>9:00 am Broby Hall</p>	<p>Workshop: From Brainstorm to Byline: Crafting Compelling Articles Step by Step</p> <p>Shannon McDonald (Texas Woman’s University)</p> <p>Are you interested in writing an article for publication, but don’t know how to get started? This hands-on workshop will demystify the publication process and provide tips and tricks to get you from idea to ink. We will cover topics from brainstorming, knowing your audience, resources, researching your topic, writing techniques, style and citation guidelines, selecting journals for publication, and more. This workshop will involve a combination of presentation, group discussion, and peer feedback. Attendees will</p>

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	receive access to a digital handout outlining the topics covered as well as materials to help organize and write an outstanding article.
9:45 am Newman Recital Hall	<p>Performance: Original Compositions for Saxophone and Guitar</p> <p>Suite op 291 (1976)..... Alan Hovhaness (1911-2000) Adagio Espressivo Senza misura – Allegro Andante espressivo</p> <p>On Continuity of Self (2018) Alejandro Ruty (b. 1967)</p> <p>Sonatina (2007) George Daravelis (b. 1964) Allegretto Allegretto “with a jazz feel” Vivo</p> <p>Sueños de Flamenco (2018) Stacy Garrop (b. 1969)</p> <p>Cynthia Cripps, alto saxophone (University of Texas Rio Grande Valley) Kurt Martinez, guitar (University of Texas Rio Grande Valley)</p>
9:45 am Clarke Recital Hall	<p>Demonstration: An Undergraduate Curriculum for the Extensive Study of the E-flat Clarinet</p> <p>Stephen R. Borodkin (DMA Candidate, University of Missouri - Kansas City Conservatory)</p> <p>This brief performance presentation focuses on the early pedagogy of the E-flat clarinet. As an auxiliary instrument of the clarinet family, many students are assigned to play the instrument in a large ensemble with little or no experience of playing this instrument. Little research has been done about consistently teaching the instrument at the undergraduate level, and I provide a full four-year curriculum of music that can be used in any collegiate studio for professors who may have limited experience with the instrument, themselves. This curriculum provides repertoire suggestions at each level for etudes, scale studies, unaccompanied works, solo with piano, chamber music, and common excerpts and works written to include the E-flat clarinet from composers of all backgrounds and historical periods. For this concise recital, only unaccompanied works will be performed, while the variety of repertoire suggestions will be discussed. Performed repertoire includes music by composers of underrepresented backgrounds, including works by Jenni Brandon and Jorge Montilla. Pedagogically, a strict focus of intonation, various unique fingerings, other existing scholarship, and switching between E-flat and B-flat/A clarinets will be examined in this presentation.</p>
9:45 am Broby Hall	<p>Workshop: The Doctor is In? Helping Our Students - and Each Other - in the Post-Pandemic Era</p> <p>Christy Banks (Millersville University of Pennsylvania)</p>

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	<p>Michelle Kiec (Oklahoma City University)</p> <p>As music professors we are uniquely positioned to forge deep emotional bonds with our students. The nature of applied studio instruction amplifies this; we see students one-on-one regularly, often for the entirety of their degree program. As we re-emerge from the pandemic shut-down, many may feel that our roles as professors have shifted due to shifting needs (i.e. emotional, psychological, social, academic) of our students. How can we meet those needs while still attending to the musical objectives we hope to address during our lessons?</p> <p>In this workshop participants will be prompted to discuss several topics in both small cohorts and as a larger group. By the end of the session, we hope that participants will have more tools to help meet students where they are each time they enter our studios.</p> <ol style="list-style-type: none"> 1. Are you experiencing a shift in the level of rigor that the students request, require, expect, and can adeptly engage with? 2. Do you feel additional expectations – from students, colleagues, or administration – to modify the standards or level of technical achievement listed in your syllabus? 3. As an instructor, do you feel you are asked to take on a “counseling” role for which you are not professionally developed? If so, how are you coping with this? 4. Can we develop resources and practical approaches to meet the students where they are when they enter each lesson?
<p>10:30 am Newman Recital Hall</p>	<p>Performance: Works for Trumpet by 20th Century Composers</p> <p>LégendeGeorge Enescu (1881 - 1955)</p> <p>Prelude - Doina for Klezmer TrumpetAmy Dunker (b. 1964)</p> <p>Concertstück.....Claude Arrieu (1903-1990)</p> <p>Dr. Alexander Sanso, trumpet (University of Texas Rio Grande Valley) Dr. Wei-Yi Sun, piano (Kenyon University)</p> <p>Légende by George Enescu was composed in 1906 for the students at the Paris Conservatory and was dedicated to trumpeter Merri Franquin. Noel Malcolm writes “[Légende] awakened an interest on Enesco’s part in the trumpet’s powers of soft and muted evocative expression.” The piece exists somewhere between the styles of ballad or rhapsody.</p> <p>Prelude - Doina written for unaccompanied trumpet is written in a klezmer style. This piece asks the soloist to use extended techniques on the trumpet such as half valving, pitch bends, and blow-ing air through the trumpet without producing any sound. This piece is written without any baro-nies and played in a rubato style, forcing the soloist to make decisions about pacing of rests and using space in their performance.</p> <p>Concertstück is a through composed solo written in 1969 for trumpet and piano. As a female in the music industry, Arrieu abandoned her birth name (Louise-Marie Simon) for</p>

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	<p>a gender-neutral name. Not much is known about why she chose to change her name, though the prime theories are she wanted more opportunities so she chose the name Claude Arrieu; she also was the daughter of an amateur composer, Arrieu sought to distance herself from her mother. The solo is written in a neoclassical style as Arrieu manipulates the concertstück form in this solo. Neoclassicism was common with Arrieu's works as she, unlike many other 20th century French composers, did not experiment with electronic music.</p>
<p>10:30 am Clarke Recital Hall</p>	<p>Performance: Brass and Bytes: A Trumpet and Electronics Recital</p> <p>go to the gardenEris DeJarnett (b. 1995)</p> <p>Night Sun JourneyMeg Bowles (b. 1957)</p> <p>Julia Bell, trumpet (Texas Tech University)</p> <p>Works for trumpet and electronics are an ideal addition when looking to add variety to a recital program. Eris DeJarnett's go to the garden and Meg Bowles' Night Sun Journey are two challenging, yet approachable works that allow for artistic expression. DeJarnett's work features voice narration and tells the listener a story, while Bowles' work is more ethereal in nature. While very different, both works are a welcome addition to the trumpet's standard recital repertoire and are conducive to programming by students and professionals alike.</p>
<p>10:30 am Broby Hall</p>	<p>Workshop: Embracing Learner Variability: Using Universal Design for Learning Strategies in Applied Lessons</p> <p>Kate Evans (Towson University) Danielle Woolery (Texas Woman's University)</p> <p>Applied music faculty who teach private lessons are in a unique position to work with students one-on-one or in small groups. Our studios and classrooms are composed of individuals with a wide range of abilities, learning preferences, and interests, and we strive to create learning environments that are welcoming and inclusive to all students. However, traditional teaching methods may not be accessible for every learner and educators must find creative ways to connect with students and engage them in learning.</p> <p>Universal Design for Learning provides a framework for creating flexible approaches that increase access and learning for ALL students, including students with disabilities, English Language Learners, and students who are motivated to learn in different ways. This interactive session will explore UDL-inspired strategies to increase student engagement through a variety of activities that can be used in applied lessons and studio settings with students of all ability levels.</p> <p>In this session, participants will:</p> <ol style="list-style-type: none"> 1. develop an understanding of the UDL framework, including creating a flexible learning environment, instruction, and assessment to accommodate individual learning differences. 2. explore UDL-inspired teaching strategies using a variety of interactive visual, auditory, tactile, and kinesthetic experiences that can be used proactively in any applied studio or

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	<p>classroom setting to increase student engagement and support access to curriculum and learning for students with diverse abilities. Using the research-based UDL Framework, applied music faculty will leave with a toolbox to proactively examine their practices through a lens of learner variability and to create an inclusive studio atmosphere.</p>
<p>11:15 am Newman Recital Hall</p>	<p>Performance: Clarinet Duos by Living New Hampshire Composers</p> <p>Duo for Clarinets (2019).....Michael Annicchiarico (b. 1953) I. Being II. Hearing III. Feeling</p> <p>Five Blackbirds (2014)William A. Fletcher (b.1953) I. II. III. IV. V.</p> <p>Granite State Duo Elizabeth Gunlogson, clarinet (University of New Hampshire) Stephanie Ratte Jenkins, clarinet (Keene State University)</p>
<p>11:15 am Clarke Recital Hall</p>	<p>Scholarly Paper: The Manuscripts of Hummel in the British Library</p> <p>David Reynolds (South Dakota State University)</p> <p>In the summer of 2022, David Reynolds, received a grant from the Griffith Foundation to spend five days in London's British Library perusing the largest collection of manuscripts by Johann Nepomuk Hummel in existence. By looking at the collection in its entirety rather than simply focusing Reynolds was able to derive new possibilities of interpretation for what is one of the most widely performed and studied works in the trumpet repertoire, Hummel's Concerto in E-flat Major.</p> <p>The only surviving solo part of Hummel's famous Concerto for Trumpet is a musical enigma. Before the manuscript became a part of the permanent collection of the British Museum in the 1880's, the trumpet part was covered in alterations, re-writes, and smudges to a point that it is nothing less than a miracle that a standard approach to teaching and performing the work exists.</p> <p>This talk includes a power point that will allow those in attendance to see actual examples of how that original trumpet part has been altered. A live demonstration of various phrases of the work, and how they might sound if a performer was to select a certain variant will be included. Additional information will be discussed regarding how to navigate the British Library System in order to gain access to one's own viewing of these and other manuscripts.</p>

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11:15 am Broby Hall	<p>Workshop: An Integration of Mindfulness Skills in the Applied Studio</p> <p>Raúl I. Rodríguez (Texas State University)</p> <p>Anxiety in performance often stems from fear and can lead many of us down a path of uncertainty. A mindfulness practice can be a way to help bridge basic psychological principles to our musical training to help develop our progress in the practice room. Studies have shown that steps can be taken to become more resilient, increase our awareness and focus, and become better performers on stage. Rodríguez will introduce basic skills of mindfulness meditation and discuss the benefits of implementing a mindfulness practice in the applied studio benefiting students in their performance studies. Implementing this practice can help us become better performers one breath at a time.</p>
12:00 PM	LUNCH BREAK
1:30 pm Newman Recital Hall	<p>Lecture Recital: "Take You All the Way": New Standards for Solo Clarinet</p> <p>here nowLuke Ellard (b. 1988)</p> <p>take you all the waySusanna Hancock (b. 1992)</p> <p>ZanelleViet Cuong (b. 1990)</p> <p>Luke Ellard, clarinet (The University of North Carolina at Greensboro)</p> <p>There are pieces that grow with us, provide a space to feel and process, and give momentum to persevere and push ourselves forward. "Take You All the Way" is a program featuring three works for solo clarinet that represent all of these for me. Each work has provided similar experiences for my students who also study them. "here now" is a piece I composed over the course of my final year of my doctorate, an intense period of growth in learning to be present where we are at in life. "take you all the way" is a new work by Susanna Hancock about grief and nostalgia, and ultimately, hope. "Zanelle" is a challenging work full of vibrant energy that has pushed me and my students over the past decade to persevere through challenges. With a new generation of clarinetists studying music, there is a deep longing for new pieces to connect to and grow with. These works are but a few that may help facilitate new connections with performers and audiences, taking us all the way through to newer experiences in our musical lives.</p>
1:30 pm Clarke Recital Hall	<p>Performance: New and Accessible Pieces for Solo Clarinet by Diverse Composers.</p> <p>The Electroacoustic Etudes (2020) Joshua Bennett (b. 1982)</p> <p>A Man From Mars</p> <p>A Cat... Named Arthur! (2022) Tyler Mazone (b.1998)</p> <p>This Time Tomorrow (2022) Kristen Denny-Chambers (b. 1978)</p> <p>Multi-Personality (2021) Sarah Lucas-Page (b. 1997)</p>

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	<p>Sarah Lucas-Page, clarinet</p> <p>Tyler Mazone is a deaf and neurodivergent bass clarinetist and composer from Michigan. He is working towards a Doctorate in Composition at Michigan State University. Tyler advocates for accessibility in music in small and large ensembles alike by molding his work for the performers and educators he composes for.</p> <p>This Time Tomorrow was written on February 22, 2022. There was a shared understanding that this was the only time that those of us living now will experience this phenomenon on a calendar. But, is this day any more important than 2-23-22, 2-24-22 or 2-25-22? Those dates will only occur once in our lifetime as well. Every day that we are alive and breathing, we can choose to take a step in a new direction, to right a wrong, to embrace who we are at our core, to do something incredible, or to simply rest. This time tomorrow, how will you feel about today?</p> <p>Dr. Kristen Denny-Chambers, clarinetist, teacher, and composer, has performed as a freelance, chamber, and orchestral clarinetist in several venues. She holds degrees from the University of Tulsa, the University of Nebraska-Lincoln, and the University of Colorado-Boulder.</p> <p>Multi-Personality is a clarinet solo that allows intermediate players to experiment with polystylism and mixed meter. The different sections including Ominous, Groovy, Powerful, Dolce, Sharp and Aggressive show how the clarinet can be so versatile with style, even without any extended techniques. There is a constant switch in style which makes it both challenging and fun to perform!</p>
<p>2:15 pm Newman Recital Hall</p>	<p>Performance: Songs and Dances for Horn, Trombone, and Piano</p> <p>Tuscan SongsLuigi Caracciolo (1847-1887) I. A Streamlet Full of Flowers arr. Schaffer II. From Far Away III. When I am Dead IV. A Flight of Clouds V. Oh! Happy are the Blind VI. Nearest and Dearest</p> <p>LibertangoAstor Piazzolla (1921-1992) arr. Pifer/Wood</p> <p>ViensCamille Saint-Saëns (1835-1921) arr. Schaffer</p> <p>Andante for Horn and PianoRichard Strauss (1864-1949)</p> <p>Calon LânDaniel James (1848-1920) arr. Schaffer</p> <p>Plains3 William Schaffer, horn (Auburn University) Matthew Wood, trombone (Auburn University) Joshua Pifer, piano (Valdosta State University)</p>

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<p>2:15 pm Clarke Recital Hall</p>	<p>Demonstration: The Collaborative Process as a Creative Activity Launch Pad: “The Courage Lies Within You” Multi-Media Project</p> <p>The University of Alabama at Birmingham Chamber Trio</p> <p>In many instances, collaboration is the secret to success regarding not only funding and resources, but also helps to attract performance opportunities, conference presentations, and outside grants. This lecture/recital is based on a current large scale multi-movement and multi-media project entitled The Courage Lies Within You, set to premiere in its entirety in April 2024. This artistic collaboration between the University of Alabama at Birmingham Departments of Music and History is centered around performances by the UAB Chamber Trio (trumpet, clarinet, and piano). The project features collaborations with faculty colleagues, six UAB film students, and twelve composers from around the world. The focus of this project will be on twelve little-known but relevant historical figures associated with the State of Alabama; each subject will have an accompanying world premiere film and corresponding musical work. This presentation will outline the research and collaborative process, include samples of the film documentaries, and will feature excerpts of the newly composed music by the UAB Chamber Trio. Further discussion will cover the possibilities for further performance through school programs and tours.</p>
<p>2:15 pm Broby Hall</p>	<p>Demonstration: Prevailing Winds: An Analysis of Current Woodwind Methods Materials, Pedagogy, and Techniques</p> <p>Brittney E. Patterson (University of Montevallo) Edward (Ted) C. Hoffman, III (University of Montevallo)</p> <p>This presentation summarizes the results of a content analysis of woodwind methods and skills courses for undergraduate music education majors. The material presented in this session was gathered through examination of course syllabi to provide descriptive statistics, identify common practices, discover model instructional activities and assessment tools and methods, and offer an understanding of what knowledge and skills are being addressed, and how that is being accomplished in woodwind methods and techniques courses across college and university campuses. Through this analysis, we can draw generalizations about woodwind pedagogy in the methods class space, including incorporation of modern/contemporary techniques in performance and pedagogy that may be pertinent to educators.</p>
<p>3:00 pm Newman Recital Hall</p>	<p>Performance: Recital Music for Saxophone and Trombone</p> <p>Descending into LightInez S. McComas (b. 1977) for alto saxophone and trombone</p> <p>Duet in BbSteven Bryant (b. 1972) for alto saxophone and trombone</p> <p>Duet in C minorIan Deterling (b. 1990) for alto saxophone and trombone</p>

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	<p>CASE Duo Jeremy Justeson, saxophone (Kutztown University) Daniel Neuenschwander, trombone (Kutztown University)</p>
<p>3:00 pm Clarke Recital Hall</p>	<p>Performance: Ancient Wisdom: the flute and the human voice, storytelling across history</p> <p>A voice silenced ... a voice singsCherise Leiter (b. 1972) for singing flutist</p> <p>Listen to All Things BurningLisa Neher (b. 1985) with Dr. Anna DeGraff, mezzo-soprano</p> <p>Bunun FantasyRoger Zare (b. 1985) for alto flute and prerecorded electronics</p> <p>Elizabeth Robinson, flute Anna DeGraff, mezzo-soprano</p>
<p>3:00 pm Broby Hall</p>	<p>Workshop: I Get to Conduct an Ensemble....Now What? Joe Cernuto (Millersville University of Pennsylvania)</p> <p>Faculty members who are not trained as conductors sometimes get assigned to lead chamber ensembles, studio ensembles, or even large ensembles, depending on the needs of their position. If this describes you, you may ask yourself: “how do I do this with only one semester of conducting in undergrad (or no semesters)?” “Why won’t my students watch me or follow my conducting?” “What can I do to be a better conductor since my experience is largely on the other side of the baton?” In this session, participants with limiting conducting experience will get some concrete advice on exercises to quickly improve their conducting, information on managing and studying repertoire quickly, and tips on how to look like and become a professional, efficient, and artistic conductor from a professional, efficient, and artistic conductor.</p>
<p>3:45 pm Newman Recital Hall</p>	<p>Performance: Duos for Clarinet/Bass Clarinet and Saxophone</p> <p>The Ox and the Lark.....Nikola Resanovic (b. 1955)</p> <p>Orlando Lakes.Christopher Marshall (b. 1956) I. Eola Stroll II. Lotus Trail III. Greenwood Reflection</p> <p>Keith Koons, clarinet/bass clarinet (University of Central Florida) George Weremchuk, saxophone (University of Central Florida)</p>
<p>3:45 pm Clarke Recital Hall</p>	<p>Performance: Lights, Sounds, and Low Reeds: New Works for Bass Clarinet and Electronics</p> <p>r...v...rs..m ooiiiiliiGabo Champagne (b. 1990)</p>

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	<p>From Darkness for bass clarinet and multimediaFrancisco Javier de Alba (b. 1994)</p> <p>I. Dark II. Red III. Halo IV. Shadow V. Light</p> <p>Julia Lougheed, Bass Clarinet</p> <p>r...v...rs..m ooiiiiii by Gabo Champagne</p> <p>Composed for Julia in early 2021, this piece is a musical allegory for someone's experience quarantining during the COVID-19 pandemic. The bass clarinet part symbolizes humanity, and humans' earnest attempts to navigate life during quarantine. Often operating as a competing musical voice, the electronics represent technology's increased integration into daily life. Using extended techniques, audio sampling of distorted speech, and a broad spectrum of bass clarinet timbres, Gabo Champagne's visceral work "R...v...rs...m ooiiiiii" expresses the diverse emotions experienced during times of isolation.</p> <p>From Darkness for Bass Clarinet and multimedia by Francisco Javier de Alba</p> <p>This piece takes listeners on a sonic, visual, and emotional journey from darkness to light. This is a deeply personal piece for Julia, as it was inspired by her recent struggle with depression. Depression is experienced by roughly 21 million adults in the United States, but feels to those in the throes of it as if it is understood by no one. As Brené Brown, so eloquently states, "Only when we are brave enough to explore the darkness will we discover the infinite power of our light."</p>
<p>3:45 pm Broby Hall</p>	<p>Workshop: Reimagining the Performance Degree: A Modern and Entrepreneurial Approach to the Curriculum</p> <p>Marc Decker (Florida Atlantic University) José Leonardo Leon (Florida Atlantic University)</p> <p>Career opportunities for performance majors have changed significantly in recent years and graduates need a new set of skills to be successful. As the job market evolves, so must the performance degree. Demonstrating technical prowess and outstanding musicianship on an instrument is not enough to guarantee success as a performer. Graduates need to also be entrepreneurs with a strong foundation in business and arts leadership. They need to understand how to insert themselves into the performance market, be proficient with the newest technologies, have well developed career resources, understand how to write grants, and know how to draft contracts. This session will discuss challenges in the current model of performance curriculum and present potential solutions for both undergraduate and graduate programs. In addition, it will present a cross-curricular approach to develop these skills through a certificate or minor in arts entrepreneurship, and approaches to developing curriculum by partnering with other departments on campus.</p>

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<p>4:30 pm Newman Recital Hall</p>	<p>Performance: Frost Made; Compositions by MiamiClarinet</p> <p>Three Cat Sketches.....Dawn McConkie I. Orange, happy tabby II. Sunspots on. The Hardwood Floor III. Grey Persian Meets Shiny Living Room Panther</p> <p>Intrinsic GreyMargaret Donaghue</p> <p>Fire O2..... Michael Walsh</p> <p>Margaret Donaghue, Frost School of Music, University of Miami Dawn McConkie, Emporia State University Michael Walsh, South Dakota State University Danielle Woolery, Texas Woman’s University</p>
<p>4:30 pm Clarke Recital Hall</p>	<p>Performance: Celebrating Female Composers: Music for Flute, Oboe, and Piano Trio</p> <p>Trio for flute, oboe, and pianoMadeleine Dring (1923-1977) I. Allegro con brio II. Andante semplice III. Allegro giocoso</p> <p>Trio for flute, oboe, and piano.....Thea Musgrave (b. 1928)</p> <p>Third Wheel.....Kelly Vaneman (b. 1969)</p> <p>Trio Village Rebecca Johnson, flute (Eastern Illinois University) Elizabeth Sullivan, oboe (University of North Carolina - Charlotte) Cara Chowning, piano (Ball State University)</p>
<p>4:30 pm Broby Hall</p>	<p>Demonstration: Productive Practice Through Journaling - Introducing and Developing Practice Journals for Students</p> <p>Julia Bell (Texas Tech University)</p> <p>Abstract: Practice journals are a valuable resource for students of all ability levels. Especially at the collegiate level, the organizational skills and goal setting strategies that are developed with effective journaling are beneficial to facilitating efficient, effective, and consistent practice. This demonstration explores ways of introducing journaling to students, different templates and methods for setting up journals, electronic journaling, and the many uses practice journals can serve beyond documenting daily practice. There are numerous ways to incorporate daily, weekly, and long-term goal setting into</p>

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<p>practice journals, as well as useful chart templates and tracking systems that can be introduced to students seeking guidance. The tendencies and strengths of each individual student influence how a journaling plan can be adapted to benefit them most. Using journals to document progress in areas beyond practice, including sleep, mood, or physical activity, as well as logging listening practice and other habits, allows students to observe correlation between practice tendencies and other aspects of life. Various methods for reflecting and using practice journal data to create effective plans of action will be explored to help students develop effective practice routines.</p>

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9:00 - 11:00 am Registration and Check In
Newman Recital Hall Lobby

9:00 am Newman Recital Hall	<p>Performance:: Exploring the World of Chamber Music through Harmonic Landscapes and Sacred Traditions</p> <p>CanonsJames Wilding (b.1973)</p> <p>TehillimJames Wilding (b. 1973)</p> <p>The Akron Contemporary Players Stanislav Golovin, clarinet (The University of Akron) Todd Gaffke, saxophone (The University of Akron) James Wilding, piano (The University of Akron)</p> <p>Three music faculty of The University of Akron will present Canons for clarinet, saxophone and piano and Tehillim for clarinet and piano by James Wilding. Canons have a strong sense of unity of the ensemble playing. Dr. Wilding was inspired by the thought of using canons where instruments imitate each other, and the imitation is augmented in time. Dr. Wilding challenges performers by incorporating complex meters, a wide range of dynamics and fast passages throughout the composition. Imbued with Klezmer spirit, inspired by Hebrew Psalms, a piece that starts dark and brooding, becomes a dance that throws caution to the wind. Each tune in Tehillim becomes a small story that is told from various slightly different points of view.</p>
9:00 am Clarke Recital Hall	<p>Demonstration: Selecting Solos for Success: Tips for Matching Students and Repertoire</p> <p>Danielle Woolery (Texas Woman’s University) Shannon McDonald (Texas Woman’s University)</p> <p>When selecting solo repertoire for our students, we often have a list of go-to pieces that we assign frequently. Though many students can find success with the standard literature, it can be difficult to match students with pedagogically appropriate repertoire. There is also a need to program repertoire by underrepresented populations, but many teachers are not familiar with these pieces, or do not know of their existence. While it can be tempting to teach only the pieces that you have previously played, there is a wide array of literature tailored for performers of every level. Join Woolery and McDonald as they discuss factors to consider when matching students with pedagogically appropriate repertoire. A detailed handout and list of resources will be provided for all participants. Further materials will be covered to help find and encourage programming of pieces by traditionally underrepresented composers.</p>
9:00 am Rehearsal Center 102	<p>Performance: New Works for Solo Timpani</p> <p>Taloowa Hiloha (Thunder Song)Jerod Impichchaachaaha' Tate (b. 1965)</p>

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	<p>Rhapsody for Timpani Tracy Freeze (b. 1974)</p> <p>Landscape With Running FiguresDavid Jarvis (b. 1954)</p> <p>Tracy Freeze, Timpani (Emporia State University)</p> <p>The Chickasaw word for thunder and lightning is Heloha and, in history, Chickasaw people believed thunderstorms were the beloved, or holy people at war above the clouds. In an attempt to show their bravery and fearlessness of death, warriors would shot their guns into the air during thunder storms. This work is an homage to those old ways.</p> <p>Rhapsody for Timpani is dedicated to my mentor Charles Dowd. The work depicts images of some of the great timpani works in the solo timpani repertoire; including Meyer Kupferman’s Stone Tears of Iztaccihuatl, William Kraft’s Images and Elliott Carter’s Eight Pieces for Timpani.</p> <p>One of my favorite TV series growing up was The Fugitive starring David Janssen. The wonderful soundtrack was scored jazz composer/arranger by Pete Rugolo. The first four notes of the main theme (F-Eb-C-D) are used as compositional material in the piece in addition to rhythmic figures heard in the soundtrack of the series. The title Landscape With Running Figures was the name of one of the episodes of the show (Season 3, Episode 9/10) that aired in two parts in November of 1965. Those familiar with the series know that each episode opened and closed with narration. The quote that appears below the title is taken from the opening of the episode: There is a point beyond which a man cannot push himself, a final defeat of the spirit that cannot be overcome. If it is to end for the running man, this is the way it will be.</p>
<p>9:45 am Newman Recital Hall</p>	<p>Performance: Underrepresented Latin American Composers</p> <p>Le Fleur de Cayenne Paquito D’Rivera (b. 1948)</p> <p>Ciranda Das SeteVilla Lobos (1887-1959)</p> <p>Atraente (Polka for Piano) Chiquinha Gonzaga (1847-1935) arr. Rosângela Sebba</p> <p>Biónne Adeus (Tango)..... Chiquinha Gonzaga (1847-1935) arr. Rosângela Sebba</p> <p>Carinhoso (Chôro canção) Pixinguinha (1847-1935) transcribed by Rosângela Sebba</p>

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	<p>Millennia Musicae Trio Mrs. Sheri A. Falcone, clarinet Dr. Denise Rowan, bassoon Dr. Rosângela Sebba, piano</p> <p>D’Rivera, Cuban born musician, he incorporates a fusion of jazz, rock, classical and traditional Cuban music. His eclectic style brought his music to important venues around the world and GRAMMY awards. Le Fleur de Cayenne is a fusion of jazz, including an improvisation for piano, and joropo, a national dance from Venezuela and Colombia.</p> <p>In 1933 Heitor Villa – Lobos wrote the Ciranda Das Sept Notas while serving as the Brazilian minister of national music of education. Despite being a traditional children’s dance, this Ciranda composed of the seven notes of the C major scale was also enjoyed by the Brazilian adults joining hands in a round dance of a moderate tempo.</p> <p>Chiquinha Gonzaga, the first female composer, conductor, and independent musician in Brazil. She was an abolitionist and political activist, who fought for the end of slavery, Proclamation of the Republic, and women’s right. Atraente was composed in 1877 as the result of an informal improvisatory session. Bionne was first published for piano and a small orchestra. The title means "goodbye" in the Brazilian indigenous guaná/chané language.</p> <p>Pixinguinha (Alfredo da Rocha Viana Filho) was a virtuoso flutist, saxophonist, pianist, arranger, and composer. He founded a revolutionary ensemble, which blended jazz, ragtime and chorinhos. Carinhoso was composed in 1917 in binary form. It became famous for its lyrics written by João de Barro.</p>
<p>9:45 am Clarke Recital Hall</p>	<p>Performance: The Ten-Year Lunch</p> <p>Martini William Bradley Roberts (b. 1947)</p> <p>Guardian Angels Harpo Marx (1888-1964)</p> <p>Bottle Roberts</p> <p>One Perfect Rose Jay Vosk (b. 1948)</p> <p>Home Deems Taylor (1885-1966)</p> <p>Pattern Roberts</p>

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	<p>A Certain Lady Vosk</p> <p>A Very Short Song Roberts</p> <p>Symptom Recital Roberts</p> <p>Nota Bene Sandy Schwoebel, flute (independent) Elena Galbraith, soprano Marie Sierra, piano David Galbraith, narrator</p> <p>This program centers around American poet/writer/satirist Dorothy Parker. She was a powerful female intellect nearly a century ago, during a time when women struggled to be heard.</p> <p>Dorothy was a charter member of the Algonquin Round Table — a group of New York City writers, actors, musicians, critics and wits who met for lunch each day at the Algonquin Hotel from roughly 1919 to 1929. During lunches they ate, drank, discussed politics, exchanged wisecracks, and collaborated on articles, critiques and poetry.</p> <p>The Ten-Year Lunch is an imaginative retelling of this time in Dorothy’s life. We use music, projections, narration and accessories to make both Dorothy and 1920s America come alive, highlighting her wit, humor, and emotional struggles.</p> <p>The bulk of the music for this program is selected from two contemporary song cycles based on poems of Dorothy Parker — and supplemented with works by Harpo Marx and Deems Taylor, who were also members of the Round Table. Both song cycles were composed specifically for Nota Bene: Wit and Wonder by William Bradley Roberts, and Songs of Dorothy Parker by Jay Vosk.</p> <p>For Dorothy, expressing herself was crucial, and reminding people of her story seems key with our current societal struggles.</p>
9:45 am Rehearsal Center 102	<p>Performance: Tandem: New Solos for Snare Drum and Live Electronics</p> <p>Deus Ex MetronomeRussell Wharton (b. 1990)</p> <p>MantraDoug Bush (b. 1979)</p> <p>ForgeAndrew Eldridge (b. 1980)</p>

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	<p>Andrew Eldridge, percussion and electronics (University of Texas at Arlington)</p> <p>Tandem: New Solos for Snare Drum and Live Electronics is a short presentation designed to expose the listener to a wide variety of new snare drum music written within the last five years.</p> <p>Deus Ex Metronome is composed by Russell Wharton. The solo cleverly implements an audio track comprised of processed samples from the Boss Dr. Beat range of metronomes: the DB-60, DB-88, and DB-90. Samples included range from the classic high and low sounds of the metronome, the drumset styles from the groove section, female counting voice, synthesizer, and electronic interference caused by cell phone proximity to the speaker.</p> <p>Mantra, commissioned in 2021, is an advanced solo for snare drum, small tom, and live-looped/triggered midi samples in Ableton Live. Mantra was inspired by a wide range of interests, ranging from Tigran Hamasyan to Venetian Snares to Jojo Mayer to Esoteric Mantra Buddhism, converging together to make one cohesive experience.</p> <p>The final composer’s composition Forge closes the program and continues the electronics theme through live looping percussion instruments in Ableton Live. Based upon the looping style made popular by BinkBeats, the solo contains an engaging formal structure that avoids the typical layering found in live looping performances using ClyphX Pro.</p>
<p>10:30 am Newman Recital Hall</p>	<p>Performance: Finding Joy! - Music of Healing and Celebration</p> <p>Feeling No Pain (2014)Mark Zuckerman</p> <p>Remnants (2021)Nadine Silverman</p> <p>Black, White, Colour! (2018)Emily Joy Sullivan</p> <p>BATIK Clarinet Quartet Christy Banks (Millersville University of Pennsylvania) Timothy Bonenfant (Angelo State University) Soo Goh (Appalachian State University) Michelle Kiec (Oklahoma City University)</p>

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<p>10:30 am Clarke Recital Hall</p>	<p>e-Poster: Recording Software and its Place in the Practice Room</p> <p>Angela M. King (Texas A&M University - Kingsville)</p> <p>Recording software’s are applications designed for educational content, professional use, and personal projects. Within a practice session, they can serve as a facet for a more effective and analytical approach to practicing. Within recording applications such as Tonal Energy, Audacity, and Voice Memo, there are many effects that allow for a focus on technique. Each application allows playback, tempo alteration, spectrogram analysis, and other program specific effects such as pitch alteration. These effects allow for immediate feedback and visual representation of fundamentals including articulation, taper of notes, tempo fluctuations, intonation tendencies, and rhythmic precision. This results in in-depth analysis and consistency in sound.</p> <p>Various exercises provided can be incorporated into any wind or percussion instrumentalist practice routine. Each exercise focuses on fundamentals including articulation, tone, flexibility, dynamic change, pitch fluctuation, intonation, and more. The exercises will be used as a foundation for learning how to use the applications and the effects mentioned therein.</p> <p>By incorporating recording into our daily routine, we can explore and create new ways to analyze our playing to develop our sound, articulation, intonation, tempo and rhythmic precision.</p>
<p>10:30 am Rehearsal Center 102</p>	<p>Performance: Percussion Out of the Pandemic: New Works for Solo Percussion</p> <p>Mini Works (2021)</p> <p style="padding-left: 20px;">as a treatYaz Lancaster (b.1988)</p> <p style="padding-left: 20px;">Relative Rates of Technological Advancement.....Phong Tran (b.1993)</p> <p style="padding-left: 20px;">CornerstoneJoe W. Moore III (b.1986)</p> <p>a light that draws near for solo vibraphoneKevin Day (b.1996)</p> <p>Tiny DancerJennifer Jolley (b.1981)</p> <p>Ryan M. Smith, percussion (Valdosta State University)</p> <p>The three Mini Works for solo multi-percussion were designed to be portable (defined as no more than two trips from the car) and the instrumentation meant to be accessible, meaning it requires no expensive instruments to participate.</p>

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	<p>This collection was composed for: a stone instrument, a wooden instrument, a metal instrument, and a tambourine.</p> <p>Kevin Day’s a light that draws near was composed to celebrate the 100th anniversary of the vibraphone, drawing upon the instrument’s sonic beauty and timbre. It depicts a meditative and peaceful feeling, portraying a sense of calm within the storm that we have all endured dealing with the pandemic. Day describes this work as having a feeling of hope that we would eventually reach the end of this time, that the light of the tunnel continuously draws closer.</p> <p>Tiny Dancer was composed for the Well-Behaved-Women-Seldom-Make-History consortium in honor of Evelyn Glennie. Glennie is best known as a powerhouse performer, but she is also an esteemed speaker and writer. Her “Hearing Essay” was critical in realizing my piece. She wrote it to correct the constant mischaracterizations as a profoundly deaf performer. Glennie offers a definition of hearing that goes beyond a rigid aural perception to an embodied faculty that overlaps with haptic and visual sensations. Tiny Dancer adapts aspects of samgomu with the aim of exploring Glennie’s embodied hearing. I use many different types of membranophones and increasingly dynamic and complex rhythms to build excitement and indirectly create a dance for the percussionist.</p>
<p>11:15am Newman Recital Hall</p>	<p>Performance: Clarinet Confluence: A Trio Performance</p> <p>Ritual of Snakes..... Kazunari Ozaki (b. 1989)</p> <p>Twin Pony-tailed Girl..... Satoshi Yagisawa (b. 1975)</p> <p>On the Night of the Centaur Festival..... Hirokazu Fukushima (b.1971)</p> <p>Newbury Street..... Hayato Hirose (b. 1974)</p> <p>Ventus Rika Ishige (b. 1982)</p> <p>Texas Woman’s University Clarinet Trio Antanasia DeWitty, clarinet (Texas Woman’s University) Emily Pierce, clarinet (Texas Woman’s University) Daniel Prater, clarinet (Texas Woman’s University)</p>
<p>11:15 am Clarke Recital Hall</p>	<p>Workshop: Reimagining Brass Methods: Modeling Success</p> <p>Joe Cernuto (Millersville University of Pennsylvania)</p> <p>One of many possible responsibilities for applied faculty is the methods course –</p>

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	<p>a course sequences of introducing music education majors to essential performance and pedagogy skills for an instrument or instrument family. The methodology is time-tested and often centers around the performance skill on the instrument. However, in my brass methods teaching, I have melded my experience as a public-school beginning music teacher with my advanced music education coursework to design a new approach – one that disrupts the traditional, performance-oriented approach. Instead, my courses focus on modeling – modeling beginning instruction, modeling problem solving and applying pedagogy, and modeling good tone and technique. In this session, participants will be introduced to the background and philosophy and a description of how the method is, be given an outline for what instruction and assessment looks like, and be allowed space to examine how these philosophies could work in their own teaching. Although the session will center around brass, the philosophy and concepts could also be applied to woodwind or percussion methods courses.</p>
<p>11:15 am Rehearsal Center 102</p>	<p>Performance: Music for Saxophone and Percussion</p> <p>SoundscapesHoward J. Buss (b. 1951)</p> <p style="margin-left: 20px;">I. Urban Bustle</p> <p style="margin-left: 20px;">IIa. Blueish Serenity</p> <p style="margin-left: 20px;">IIb. In Transit</p> <p style="margin-left: 20px;">III. Spiritosity</p> <p>Wink Mark Ford (b. 1958)</p> <p>Barry McGinnis, saxophone (Newberry College)</p> <p>Cory High, percussion (Newberry College)</p>

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Akron Contemporary Players

We are a multinational organization committed to promoting diversity, equality, and inclusivity. Hailing from such contrasting countries as South Africa, Uzbekistan, and the USA, we bring a richness of different backgrounds and heritages. Our composer in residence draws in particular from his African heritage of musical culture and storytelling, and our readiness to perform music inspired by and created from all corners of the world gives energy and life to our performances. It focuses on performing works by a diverse group of composers, such as Valerie Coleman, Libby Larsen, Joan Tower, Jennifer Higdon, James Wilding, to name a few. The Akron Contemporary Players ensemble was found in 2018. It consists of Stanislav Golovin (clarinet), Todd Gaffke (saxophone), and James Wilding (piano/composer). Dr. Golovin has performed with The Cleveland Orchestra, Los Angeles Philharmonic, Houston Symphony Orchestra, Baltimore Symphony Orchestra, Kansas City Symphony, Kansas City Chamber Orchestra, and others. Dr. Gaffke enjoys a diverse musical career as a performer and educator. His playing has garnered numerous awards including Downbeat Magazine's Outstanding Classical Soloist, the Liberace Foundation Scholarship Competition winner, and 1st prize in the Plowman Chamber Music Competition. Dr. Wilding was born in Johannesburg in 1973 and received his Bachelor of Music (distinction in performance) and Master of Music (distinction in composition) from the University of Cape Town. His musical mentors in South Africa were Stewart Young (piano), Neil Solomon (piano), and Peter Klatzow (composition), and he has worked with George Crumb, Wilfrid Hiller, Vladimir Viardo, and Lamar Crowson.

Christy Banks

Christy Banks is Professor of Clarinet/Saxophone and Assistant Chair of the Tell School of Music at Millersville University of Pennsylvania. She has appeared as a soloist/recitalist throughout the US as well as in Austria, Belgium, Canada, China, Germany, Iceland, Italy, and New Zealand. Passionate about new music, Banks is a member of NakedEye Ensemble and Spatial Forces Duo. Additional current affiliations include Lincoln's Symphony Orchestra, Allegro Orchestra, and Manor Woodwind Quintet. She holds degrees from the University of Nebraska-Lincoln and The Florida State University. Banks served as Artistic Director of the International Clarinet Association's 2022 ClarinetFest® in Reno, Nevada.

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 (Oklahoma City University).

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

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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 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. That challenging era in our collective experience is the inspiration for this program, Finding Joy! - Music of Healing and Celebration.

Julie Bell

Dr. Julia Bell is Visiting Assistant Professor of Trumpet at Texas Tech University. Bell was a member of the trumpet section of the Tallahassee Symphony Orchestra for four years and has performed with the Alabama Symphony, Panama City Symphony, Mediterranean Opera Festival, and Miami Music Festival Orchestras, among others. She was the third-place winner of the Graduate Solo Division of the 2022 National Trumpet Competition and was a featured co-soloist with the Mantzaros Philharmonic during the 2023 Corfu Trumpet Festival. Her recent solo appearances also include performances in the New Works Recitals of both the International Women's Brass and International Trumpet Guild Conferences. Prior to her appointment at Texas Tech University, Bell taught at the University of South Alabama and Tarleton State University, as well as maintained an active private studio. She has presented masterclasses and recitals nationally and internationally, and has performed and presented clinics at the National Association of College Wind and Percussion Instructors Conference, International Trumpet Guild Conference, International Women's Brass Conference, and New York State Music Teachers Association Virtual Symposium.

Stephen Borodkin

Stephen Borodkin is a clarinet teacher and performer based in Kansas City where he is a DMA candidate at the University of Missouri Kansas City's Conservatory of Music and Dance where he studies with Dr. Jane Carl. He has also earned degrees from Indiana University's Jacobs School of Music and the University of Memphis with Howard Klug and Robyn Jones, respectively. His research involves the role of the E-flat clarinet in undergraduate performance curriculums and the active commissions of newer works that are accessible to students at the pre-professional intermediate level. He maintains an active studio both in person and online; his students can be seen at the top of their sections at regional and national music festivals and competitions. Borodkin is active in the International Clarinet Association as a member of their Membership and Development Committee, and he has given performances at the ClarinetFest® conferences in Baton Rouge (2014), Reno (2022) and Denver (2023). He has also

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given solo and chamber performances across the Midwest and Southern United States and abroad in Austria and Belgium. Borodkin can be heard as the clarinetist in the graduate fellowship woodwind quintet Plaza Winds at UMKC, commissioning new music with the Hijinx Clarinet Quartet, and occasionally performing with the Topeka Symphony Orchestra.

Joe Cernuto

Dr. Joe Cernuto is Director of Bands and Assistant Professor of Music at Millersville University of Pennsylvania, where he directs the Marching Marauders, conducts the Wind Ensemble and Concert Band, and teaches the courses technology in music education, brass methods, instrumental methods, first year seminar, general education music courses and supervising student teachers. Dr. Cernuto was a Graduate Teaching Assistant at the University of Iowa in Iowa City, Iowa, and he taught middle school and high school band in the public schools of North Carolina and Oklahoma. He also previously served as Director of Bands at Rogers State University in Claremore, Oklahoma. Dr. Cernuto is an experienced and in demand presenter, adjudicator, drill writer, guest conductor and clinician, and music arranger. He earned a Doctor of Musical Arts in Wind Conducting from the University of Iowa and Bachelor of Music Education and Master of Music in Music Education degrees from the University of Florida in Gainesville, Florida. His major teachers include Mark Heidel, Kevin Kastens, David Waybright, Joyce Davis, Russell Robinson, and Tim Brophy. Dr. Cernuto's professional affiliations include the College Band Director's National Association, the National Band Association, the National Association of College Wind and Percussion Instructors, the National Association for Music Education, Pennsylvania Music Educators Association, and the World Associate of Symphonic Bands and Ensembles.

Rebecca Coberly

Rebecca Coberly and Cynthia Cripps are colleagues and professors at the University of Texas Rio Grande Valley in deep South Texas and they have been performing together since 2013. They have performed Lori Laitman's song cycles, I never saw another Butterfly and Living in the Body at conferences such as NASA, American Single Reed Society, Music by Women, and College Music Society. They will present the new song cycle by Julianna Hall called Thirteen Ways of Looking at a Blackbird commissioned by and dedicated to saxophonist Carrie Koffman and published in 2022. This duo enjoys performing together and supporting compositions of living composers.

Cynthia Cripps

Cynthia Cripps and Kurt Martinez are professors at the University of Texas Rio Grande Valley located in South Texas, USA. In 2009, Cripps and Martinez performed as a duo locally in Texas and at the Costa Rican SAXFEST 2009. Recently, they reunited to perform at the Festival

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International of Saxophone in Cali, Columbia in June 2023 and presented a recital and master classes in Panama City, Republic of Panama in July 2023. Cynthia Cripps began teaching at UTRGV in 2006 and maintains a saxophone studio of approximately 15 students. She is coordinator of the graduate studies within the School of Music and organizes and directs the UTRGV Summer Saxophone Ensemble each summer. Kurt Martinez has been on faculty at UTRGV since 2003 and has served as department chair since 2014. He teaches guitar and serves on many committees and activities within the UTRGV School of Music. As alumni of the University of Miami, professors Cripps and Martinez look forward to returning to their alma mater to perform this program of original compositions at the 2024 NACWAPI National Conference.

Vanessa Davis

Vanessa Davis is a performer and artist-teacher based in Dallas who works to engage the next generation through solo, chamber, and ensemble performances of and research on the music of composers from historically underrepresented groups. As a performer, she can be heard in the Lone Star Wind Orchestra and Mesquite Symphony and has performed with the Las Colinas Symphony, the Allen Philharmonic, and the Texarkana Symphony among others. As a professor, Dr. Davis teaches at McLennan College, North Central Texas College, Dallas College, and Texas A and M – Commerce. She is an active member of the International Clarinet Association, NACWPI, the College Music Society. In 2024 she will begin a three-year term on the Board of the International Alliance for Women in Music and serve on the Global Initiatives Committee after four years as chair of the College and Pre-Professional Engagement Committee and Youth Committee of the ICA. Her writing has been featured in The Clarinet Magazine, Symposium Journal, NACWPI Journal, and The Instrumentalist. Dr. Davis received her Doctor of Musical Arts from the University of North Texas where she held a Teaching Fellowship and won the Toulouse Dissertation Award. She has had the privilege of studying with Kimberly Cole Luevano, Richard MacDowell, Elizabeth Gunlogson, and David Seiler. Dr. Davis is a Buffet Crampon Performing Artist and Clinician as well as a D'Addario Artist.

Marc Decker

Marc Decker, is an Associate Professor of Music and the Associate Director of Bands/Director of Athletic Bands at Florida Atlantic University where his primary duties include directing the Marching Owls, 'Parliament Sound' Pep Band, and Symphony Band. He holds a BME from the University of Illinois, and both an MM and DMA from the University of Iowa. He was a high school band director at South Haven High School in Michigan and has held various positions throughout his career at Gettysburg College, American University, and Northwestern Oklahoma State University. He is an active arranger, drill writer, guest conductor, and adjudicator, and is currently serving as the Florida State Chair for the Society for Music Teacher Education.

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Artist Biographies

Anna DeGraff

Dr. Anna DeGraff is an instructor of applied voice and music appreciation at South Dakota State University. She holds undergraduate degrees in music and psychology from the University of Nebraska where she studied with soprano Donna Harler-Smith, and graduate degrees in vocal performance from the University of Minnesota where she studied with John De Haan.

A versatile mezzo soprano, her credits include such varied roles as Orlofsky (Die Fledermaus), Dorabella (Cosi fan tutte), Maddalena (Riggoletto), and Ado Annie (Oklahoma!).

A strong proponent of contemporary music, she has participated in several workshops and premieres of works by living composers such as Robert Aldridge and Herschel Garfein.

Anna has won the NATS Nebraska Artist Award, and was the recipient of the 2014 Stratton Fellowship for a cultural exchange in Switzerland.

Margaret Donaghue

Margaret Donaghue, clarinet, has performed as chamber musician and soloist across three continents. Chamber music recital venues include Paris, London, Rome, Assisi, Boston, New York City, LA, Honolulu, and Grand Cayman, as well as others across the US, Europe, and Japan. Dr. Donaghue has appeared as soloist with the Shanghai Broadcast Symphony and the Shen Zhen Symphony, China, as well as the Russe State Philharmonic, Bulgaria.

Dr. Donaghue performs as clarinetist with PULSE Trio, and plays recorders for the early music ensemble, Impulso Barroco, the Baroque counterpart of PULSE. She is a founding member of MiamiClarinet and Miami Chamber Ensemble, and has performed across the United States and abroad with both ensembles. She has also performed across the United States and Japan with Keith Brion and the New Sousa Band.

Dr. Donaghue is Professor of Clarinet and Director of the Woodwind Program at the University of Miami Frost School of Music. She has recently served a three-year term as a member of the Fulbright National Screening Committee, and appears frequently as clinician and adjudicator.

Maggie is co-founder and Executive Director of the Blue Ridge Chamber Music Festival, in Blue Ridge, GA, and is currently serving as President of the National Association of Wind, Brass, and Percussion Instructors.

She is a Buffet Crampon Performing Artist, and D'Addario Woodwinds Artist. She can be heard frequently on Public Radio, and has recorded for the Centaur, Albany, Altarus and Living Composers labels.

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Artist Biographies

Denton Duo

Dr. Danielle Woolery (she/her) is Associate Professor of Music, Coordinator of Instrumental Studies, and Student Coordinator for the Music Division at Texas Woman's University where she teaches clarinet and courses in music education and pedagogy. She holds degrees from the University of Miami, where she was a Henry Mancini Institute Fellow, Webster University, and the University of North Texas. In addition to being an active performer and clinician, Dr. Woolery serves as Past-President of the National Association of College Wind and Percussion Instructors and as a member of the editorial board for the NACWPI Journal. She was awarded first place in both the 2013 and 2018 International Clarinet Association Research Competitions on topics related to clarinet pedagogy. Dr. Shannon McDonald (she/her) serves as Adjunct Professor of Music at Texas Woman's University in Denton, Texas. Dr. McDonald holds a D.M.A. in clarinet performance from the Frost School of Music at the University of Miami and a master's degree in instrumental pedagogy from Texas Woman's University. She is an award-winning researcher and has been published in national and international journals. Currently she serves as the editor of the National Association of College Wind and Percussion Instructors (NACWPI) Journal. In addition to her research, she is also a passionate performer of chamber music, and regularly performs with the Metroplex Clarinet Quartet and the Minerva Trio.

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 Showcase Concerts at the Texas Music Educators Association (TMEA) annual convention in 2017 and 2023. Andrew serves as president of the Texas Chapter and co-chair of 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 for the Midwest Clinic, Texas Music Educators Association, and the National Conference on Percussion Pedagogy. Most recently, he was selected to present a clinic called "The Tech-Forward Student: Technology Integration for the Applied Percussion Studio" at the 2023 National Conference on Percussion Pedagogy. 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 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. Andrew has presented recitals and performances for the College Music Society (CMS) National Conference, CMS Great Lakes Regional Conference, National Association of College Wind and Percussion Instructors, and the National Conference on Percussion Pedagogy.

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Artist Biographies

Luke Ellard

Clarinetist, composer, educator, and new music collaborator Luke Ellard strives for art that continually reaches out, valuing a relational spirit, informed engagement, and unapologetic authenticity.

For Luke, collaboration is what gives music life. As a clarinetist, they have performed with members of Bang On a Can All Stars, Eighth Blackbird, International Contemporary Ensemble, Fifth House Ensemble, Arkansas Symphony, and Winston-Salem Symphony. Their current performance projects center around their self-produced solo cross-genre/electronic band LE, and commissioning new exciting works for the clarinet.

Dr. Ellard joined the faculty at the University of North Carolina at Greensboro in the Fall of 2023 as Visiting Assistant Professor of Clarinet, having previously served on faculty at the University of Oklahoma and Midwestern State University while teaching privately and performing in the Dallas-Fort Worth area. Luke earned their Doctor of Musical Arts in Clarinet Performance with related studies in Contemporary Music and Music Entrepreneurship at the University of North Texas, studying under Kimberly Cole Luevano. Additionally, Luke has earned degrees from Indiana University Jacobs School of Music (James Campbell & Eric Hoeprich), the University of Texas at Austin (Yevgeniy Sharlat, Dan Welcher, & Donald Grantham), and Louisiana Tech University (Lawrence Gibbs, Joe L. Alexander).

Johnny Engelke

Johnny Engelke is an active performer, chamber musician, and educator. He has performed with such ensembles as The San Angelo Symphony Orchestra, The Cathedral of Hope Orchestra, and the Rockwall Philharmonic Orchestra. While obtaining his undergraduate degree, Johnny was the principal bass clarinetist for The University of Texas at Arlington's Wind Symphony. He was also the second clarinet in the UTA Symphony Orchestra and played bass and Eb clarinet when called for. He currently teaches private clarinet for Arlington ISD in Arlington, Texas. He enjoys traveling around the DFW area as a masterclass teacher for high school summer band camps during the summer.

Johnny is currently a Master of Music in Clarinet Performance candidate at Texas Woman's University where he is a clarinet graduate assistant. He also holds a BM in Clarinet Performance (Magna cum Laude) from The University of Texas at Arlington. His principal teachers include Dr. Danielle Woolery, Dr. Cheyenne Cruz, Dr. Mary Druhan, Sharon Deuby, and Ricky Reeves. When he is not surrounded by all things clarinet, Johnny enjoys spending time with his wonderful partner, Stewart Williams (who is also a professional musician), and their animals at their home in Ferris, TX.

Johnny holds professional memberships with the American Federation of Musicians, the International Clarinet Association, the National Association of College Wind and Percussion Instructors, Texas Music Educators Association, Tau Beta Sigma, and Phi Theta Kappa.

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Artist Biographies

Kate Evans

Kate Evans (she/her), Associate Professor of Music Education at Towson University, is a specialist in choral and general music teacher education. Dr. Evans earned a Ph.D. in music education at the University of Miami. She received Master of Music degrees in conducting and music education, as well as the Bachelor of Music Education degree with a concentration in instrumental music education, from Central Michigan University. An active clinician, conductor, adjudicator, and researcher, Dr. Evans regularly serves as an adjudicator for choral assessments and presents at conferences and teacher in-services internationally and across the United States. Her research interests include Universal Design for Learning in music education with a focus on applications in choral and higher education settings, teacher education curriculum, and choral conducting.

Sherri Falcone

Sheri Falcone is Instructor II of Clarinet and Saxophone, and Woodwind 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 International Music by Women Festival and at CMS, NACWPI, and IDRS at the international, national and regional levels.

Tracy Freeze

Dr. Tracy Freeze, solo timpanist and percussionist, specializes in contemporary and avant-garde percussion repertoire, including works of composers Meyer Kupferman, Andrew Thomas, Steven Mackey, Eric Ewazen, Barney Childs, Reginald Smith-Brindle, and Julie Spencer. Freeze can be heard on Art of the States playing percussion on George Crumb's An Idyll for the Misbegotten and as the marimba soloist with the Oregon Percussion Ensemble on the Soundspells Productions recording of Meyer Kupferman's Percussion Symphony on the Orchestral Music of Meyer Kupferman Vol. 16, CD135. Recent percussion engagements include solo and chamber performances in Nevada, Alabama, New Mexico, Oregon and Kansas. He holds a Bachelor of Music Degree in Music Education from the University of Nevada at Reno, two Master Degrees from the University of Oregon in the areas of Percussion Performance and Conducting, and a Doctor of Musical Arts degree from the University of Oregon under the tutelage of Charles Dowd and Robert Ponto. Dr. Freeze is currently Professor of Music and Percussion Studies at Emporia State University.

David Galbraith

Narrator David Galbraith holds BA, MA and PhD degrees in Biochemistry from Cambridge University. He was a NATO Postdoctoral Fellow at Stanford University, and is currently Director of the School of Plant Sciences at The University of Arizona.

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Artist Biographies

Elena Galbraith

Soprano Elena Galbraith has performed in opera, oratorio and musical theater from Philadelphia to Miami and throughout the Southwest. She is a two-time finalist of the Pavarotti International Voice Competition and a winner of the Eastern Region of the Metropolitan Opera Competition.

Dmytro Gnativ

Dmytro Gnativ is a flutist and educator whose musical journey began at the age of eight when he started attending the local conservatory in Sambir, Ukraine. Today, Dmytro is dedicated to the promotion of lesser-known classical works, with his current focus on Ukrainian composers. He has delivered lecture-recitals featuring works by Ukrainian composers at the Mid-Atlantic Flute Convention, Florida Flute Convention, San Diego Flute Festival, Lithuania's X International Čiurlionis Music Festival, Univ. of Miami, and other venues. His articles on Ukrainian music have been featured in several flute magazines, including The Flutist Quarterly. In his most recent publication, titled "An Anthology of Flute Music by Ukrainian Composers, 1850 - 2022," Dmytro has uncovered over four hundred works by Ukrainian composers, most of which await their performances.

In recent years, Dmytro and Oleksii have collaborated on numerous stages, presenting recitals, lecture-recitals, charity events and making guest artist appearances.

Elizabeth Gunlogson

Elizabeth Gunlogson is Associate Professor of Clarinet at the University of New Hampshire. 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 recently performed the world premiere of Vaclav Nelhybel's Concerto for Clarinet and Orchestra as well as recorded the work for the newly released CD, The Orchestral Music of Vaclav Nelhybel, by Mark Records and debuted the recital version at the International Clarinet Association's 2023 ClarinetFest.

Cory High

Dr. Cory J. High serves as the Director of Percussion Studies at both Newberry College and Winthrop University in South Carolina. As a performer he received first place at multiple marimba competitions, has been featured at the Percussive Arts Society International Convention, and consistently joins symphony orchestras throughout the Southeastern United States. Dr. High holds degrees from the University of Florida, Lee University, and the University of South Carolina and is a proud endorser of Malletch and SABIAN Cymbals.

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Artist Biographies

Edward (Ted) C. Hoffman, III

Dr. Ted Hoffman is Professor and Director of Music Education at the University of Montevallo (AL) where he coordinates the undergraduate music education programs, directs tuba/euphonium studies, supervises fieldwork and internship experiences, and administers the summer camps for 6-12 students. Prior to this appointment, he taught music at all grade levels prekindergarten through grade twelve, and directed a variety of all-superior vocal and instrumental ensembles.

Hoffman's 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 nearly two dozen articles and textbook chapters on these topics and has presented research and clinics in 28 states and Canada.

Zih Syuan Hsiang

Zih-Syuan Hsiang is a first-year clarinet doctoral student at the University of Miami, where she currently studies with Mark Nuccio and Margaret Donaghue. As an active section clarinetist for the Sun Taipei Philharmonic, she has played with distinguished ensembles like the Brevard Music Center Orchestra and Taipei International United Youth Symphony Orchestra.

Zih-Syuan showcases her versatility through extensive performances in Taiwan and the US. Notable solo highlights include playing Ante Grgin's Concertino for Clarinet and De-Jiu Hsu's Phoenix's Whisper for solo clarinet and wind ensemble with the NTNU Symphony Band. Her passion extends to chamber music, where she participates in a wide range of settings from trios to septet and curated recitals exclusively to the genre and premiered commissioned works.

Deeply involved in community engagement, Zih-Syuan is a member of the Ress Family Project, where she brings music to local hospitals in Miami. During her undergraduate years, she toured Taiwan, delivering concerts and masterclasses for middle and high school students as part of her community outreach efforts. Zih-Syuan earned her master's degree at the University of Michigan under the guidance of Chad Burrow and Dan Gilbert, and she received her bachelor's degree from National Taiwan Normal University under William Wei-Leng Chen.

Stephanie Ratte Jenkins

Stephanie Ratte Jenkins received a B.M. in Music Education from the Crane School of Music in Potsdam, New York and an M.M. in Clarinet Performance from Michigan State University, where she studied under Elsa Verdehr. She performs with the Symphony by the Sea, Chorus North Shore, Keene Chorale and the Infinities Chamber Ensemble. Jenkins has also performed

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with the Granite State Symphony Orchestra, Great Waters Music Festival, Hanover Chamber Orchestra, Green Mountain Opera Festival and Granite State Opera. She is on the faculty at Keene State College, Concord Community Music School and the St. Paul's School.

Oleksii Ivanchenko, piano

Oleksii Ivanchenko is a lecturer and accompanying coordinator in the Keyboard Performance Department at the Frost School of Music. A Ukrainian-born pianist, Mr. Ivanchenko has won top prizes in nearly thirty national and international competitions and performed as soloist and with orchestras in Europe, Asia, South Africa, and North America. In addition to his appearances as a solo artist, Mr. Ivanchenko has established a reputable career as a collaborative pianist. He has played with such eminent musicians as Mikhail Kopelman, Viktor Uzur, Marcos Machado, Rie Suzuki, Jarosław Nadrzycki, Dale Underwood, Ross Harbaugh, Aaron Tindall, Jodi Levitz, Basil Vendryes, Sheila Browne, and George Taylor.

Rebecca Johnson

Flutist Rebecca Johnson is the Associate Professor of Flute at Eastern Illinois University, Principal Flute of the Heartland Festival Orchestra, and Second Flute of Sinfonia da Camera. Dr. Johnson enjoys performing and teaching at festivals, universities, and conferences throughout the world. She served the National Flute Association as the Program Chair for its 2019 convention and is currently serving as the association's President. DMA, University of Illinois. www.rebeccajohnsonflute.com

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, and clinician. 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.

Michelle Kiec

Michelle Kiec, Provost and Vice President for Academic Affairs at Oklahoma City University, merges a career as an academic administrator with performances as a clarinetist. Dr. Kiec has

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presented at conferences including the International Clarinet Association, College Music Society, and National Association of College Wind and Percussion Instructors. She has performed with the Harrisburg Symphony and Opera, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, Aspen Music Festival, and Breckenridge Music Festival. An advocate of newly composed music, she performs chamber music with Batik Quartet and Synergy 78. She earned degrees from Peabody Conservatory of Music and University at Buffalo.

Angela King

Angela King is an active performer and educator serving as Adjunct Instructor of Trumpet at Texas A&M University - Kingsville School of Music, where she teaches applied undergraduate lessons, chamber music, and a university success course.

King is a founding member of the Capital City Brass Quintet, an ensemble that performs frequently nationally and internationally. The group recently completed their tour of Costa Rica in 2023 where they gave masterclasses to surrounding schools and universities and performed for the community in Costa Rica. As a freelance performer King has performed nationally and internationally, including performances with the Tallahassee Symphony Orchestra, Corpus Christi Symphony Orchestra, the Northwest Florida Symphony Orchestra, the Panama City Symphony Orchestra, the South Georgia Ballet Orchestra, and Orvieto Música in Orvieto, Italy.

King has a passion for expanding the arts and educating. She currently holds a position as Educational Director for HERo, a nonprofit 501(c)(3) a company aiming to connect and advocate for women in music. King has given recitals and masterclasses at universities around the United States, including Florida State University, Tarleton State University, Stetson University, Ithaca College, and Troy University.

She holds a Master of Music degree from Ithaca College in Trumpet Performance, a Bachelor's of Music Education from Troy University, and is currently ABD pursuing a Doctor of Music degree at Florida State University. Her teachers include Dr. Christopher Moore, Dr. Aaron Witek, Christopher Coletti, and Dr. Michael Huff.

Keith Koons

Keith Koons (clarinet) is Professor of Music at the University of Central Florida. He has performed and presented at multiple International Clarinet Association ClarinetFests® and in national and international conferences of AMIS, CMS, NACWPI, NFA, NASA, IDRS, and the European Clarinet Association. Dr. Koons is a frequent recitalist and chamber musician. He performs as Principal Clarinet with the Brevard Symphony Orchestra in Melbourne, FL, and also

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performs with the Orlando Philharmonic Orchestra. He holds degrees from the University of North Carolina, Chapel Hill, the Manhattan School of Music and the University of Southern California. Previous teachers include Robert Genovese, Mitchell Lurie, Donald Oehler, and Leon Russianoff. He served as ICA President from 2010-2012 and Artistic Director of ClarinetFest® 2017 in Orlando.

Jose Leonardo Leon

José Leonardo Leon is currently the Visiting Professor of Music, Trombone and Founder and Coordinator of the Initiative for Arts Performance and Entrepreneurship at Florida Atlantic University's College of Arts and Letters. A Bach Brass and Conn-Selmer Artist, Leon expresses his performative and entrepreneurial career as a trombonist for several orchestras in Florida and also serves as an Editorial Board Member for the International Journal of Music Entrepreneurship & Leadership. In 2023, Leon became the recipient of the International Academy of Digital Arts and Sciences 2023 Anthem Award for Education, Arts, and Culture Strategy. Moreover, Leon served as Bass Trombonist for the 2015 Latin Grammy Award-winning Best Instrumental Album and has won three Global Music Awards in the categories of Contemporary Classical Albums (twice), Producer, and Composition. For more information, please visit www.joseleonardoleon.com

Julie Lougheed

Dr. Julia Lougheed is a Phoenix-based clarinetist and exploratory sound artist. Combining music with elements of theatre, dance, visual art, and noise, Julia's performances are artistic explosions that provide dynamic, multi-sensory experiences for audiences. Julia primarily performs on bass clarinet, pairing the soulful tone of this low reed with electronic sounds to showcase just how vast of a soundscape one can create with this single instrument. A contemporary music specialist, Julia Lougheed frequently performs works by living composers, and much of her music contains improvisation. While the subject matter of Julia's repertoire varies greatly, she often uses her platform as a performer to draw attention to complex social issues – presenting this work without comment and raising questions for audience members to ponder later. Drawing from a wide range of stylistic influences from the realms of both classical and popular music, Julia Lougheed's music has been most described as “what would happen if Laurie Anderson and Yoko Ono had a baby, and that baby took clarinet lessons”.

When she is not performing, Dr. Lougheed teaches Applied Clarinet at Scottsdale Community College, works as Production Manager for the new music presenting organization Oh My Ears, and looks for opportunities to bring people together through art.

Sarah Lucas-Page

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Sarah is a composer, clarinetist, and educator from Bellingham, Washington. She has dedicated her life to the art of music, activism, and continually pushing the boundaries of her creative expression. Sarah has been creating and performing new clarinet music with a purpose to help fight injustice and bring awareness to issues within the LGBTQIA+ community, as well as women and neurodivergent people. Sarah also holds a passion for education and creating music for educational purposes. She strives to help create and promote new music for solo clarinet that is accessible for new clarinetists as well as undergraduate students. Sarah has a bachelor's in music composition from Arizona State University and is currently pursuing her master's degree in composition at Western Washington University.

Kurt Martinez

Cynthia Cripps and Kurt Martinez are professors at the University of Texas Rio Grande Valley located in South Texas, USA. In 2009, Cripps and Martinez performed as a duo locally in Texas and at the Costa Rican SAXFEST 2009. Recently, they reunited to perform at the Festival International of Saxophone in Cali, Columbia in June 2023 and presented a recital and master classes in Panama City, Republic of Panama in July 2023. Cynthia Cripps began teaching at UTRGV in 2006 and maintains a saxophone studio of approximately 15 students. She is coordinator of the graduate studies within the School of Music and organizes and directs the UTRGV Summer Saxophone Ensemble each summer. Kurt Martinez has been on faculty at UTRGV since 2003 and has served as department chair since 2014. He teaches guitar and serves on many committees and activities within the UTRGV School of Music. As alumni of the University of Miami, professors Cripps and Martinez look forward to returning to their alma mater to perform this program of original compositions at the 2024 NACWAPI National Conference.

Dawn McConkie

Dr. Dawn McConkie is Professor of Music at Emporia State University, KS, where she serves as Interim Assistant Dean for the School of Visual and Performing Arts, Professor and Coordinator of Woodwinds, teaches applied clarinet & saxophone, directs the Emporia State University Clarinet Choir, Saxophone Quartets and other chamber groups. She is a member of MiamiClarinet, the Mid-America Woodwind Quintet, and the McConkie Freeze Duo and holds degrees from the University of Miami, FL. She is a Lomax Mouthpieces and Buffet Crampon Artist. Dr. McConkie is the Kansas State Board Chair of the ICA and her published pieces for clarinet quartet and clarinet choir can be found at Cimarronmusic.com.

Shannon McDonald

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Dr. Shannon McDonald (she/her) serves as Adjunct Professor of Music at Texas Woman's University in Denton, Texas. Dr. McDonald holds a D.M.A. in clarinet performance from the Frost School of Music at the University of Miami and a master's degree in instrumental pedagogy from Texas Woman's University. She is an award-winning researcher and has been published in national and international journals. Currently she serves as the editor of the National Association of College Wind and Percussion Instructors (NACWPI) Journal. In addition to her research, she is also a passionate performer of chamber music, and regularly performs with the Metroplex Clarinet Quartet and the Minerva Trio.

Barry McGinnis

Dr. Barry McGinnis is currently Professor of Woodwinds at Newberry College where he teaches woodwinds, music history, and directs the woodwind ensembles and jazz combo. He received the Bachelor of Science degree - Saxophone Performance from Towson University, the Master of Music-Woodwind Specialist degree from East Carolina University, and the Doctor of Musical Arts degree - Saxophone Performance from the University of Georgia. His teachers include Dr. Joseph Briscuso, Dr. Brad Foley, and Dr. Kenneth Fischer. Dr. McGinnis has performed at regional and national meetings of the North American Saxophone Alliance and international meetings of the World Saxophone Congress and the International Clarinet Association.

MiamiClarinet

MiamiClarinet was founded by Margaret Donaghue, 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. The mission of MiamiClarinet is to commission new works; enhancing, and bringing attention to the clarinet quartet repertoire. To date, MiamiClarinet has commissioned over twenty compositions. They have performed multiple times at CMS and NACWPI conferences, Oklahoma Clarinet Symposium, Festival Miami, Emporia State Music Day, as well as ICA ClarinetFests in Los Angeles, and Baton Rouge, Lawrence, Orlando, Reno, Denver, Assisi, Italy, and Ostend, Belgium.

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 II of Clarinet and Saxophone, and Woodwind Area Coordinator at Mississippi State University. She serves as the principal clarinetist with the Starkville Sympphony Orchestra, has performed with the Mississippi Symphony and performs regularly as a soloist. She has performed and presented at the International Music by Women Festival and at

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CMS, NACWPI, and 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.

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.

Nota Bene

Tucson residents Elena Galbraith, Sandy Schwoebel and Marie Sierra formed Nota Bene in 2009 and have been performing unique and varied programs of chamber music ever since. Soloists in their own right, these three friends and colleagues have a wide repertoire for soprano, flute and piano, which they love to share. However, they take special pleasure in introducing audiences to often-overlooked 20th Century music.

Soprano Elena Galbraith has performed in opera, oratorio and musical theater from Philadelphia to Miami and throughout the Southwest. She is a two-time finalist of the Pavarotti International Voice Competition and a winner of the Eastern Region of the Metropolitan Opera Competition.

Flutist Sandy Schwoebel holds BM, MM and DMA degrees in performance. She served as Editor of The Flutist Quarterly, and is a two-time winner of the National Flute Association's Professional Flute Choir Competition. For 30 years, Sandy taught flute at Pima Community

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College in Tucson, Arizona.

Pianist Marie Sierra holds BM and MM degrees in piano performance. She performs collaboratively in over 40 concerts annually, and has served on the faculties of Belmont University in Nashville and the Blair School of Music at Vanderbilt University.

Narrator David Galbraith holds BA, MA and PhD degrees in Biochemistry from Cambridge University. He was a NATO Postdoctoral Fellow at Stanford University, and is currently Director of the School of Plant Sciences at The University of Arizona.

Andrew Parker

Oboist Dr. Andrew W. Parker is the Assistant Professor of Oboe at the Michael and Anne Greenwood School of Music at Oklahoma State University. He has performed throughout the United States and internationally at some of the world's most prestigious concert halls including Carnegie Hall, Lincoln Center, The Kimmel Center, and the Seoul Performing Arts Center. As an avid orchestral and chamber musician, Dr. Parker has held positions with the Greenville Symphony Orchestra, Spartanburg Philharmonic, Hendersonville Symphony Orchestra, Brevard Philharmonic, and is currently a member of the Maryland Chamber Winds. Dr. Parker previously held the position of Lecturer in Oboe and Music Technology at Brevard College and the Woodwind/Brass coach for the Greenville County Youth Orchestra. He has been invited to give masterclasses at the University of Missouri Kansas City Conservatory of Music, Hartt School of Music, SUNY Purchase Conservatory of Music, University of Arkansas, Central Washington University, Arkansas State University, Middle Tennessee State University, University of Central Arkansas, the Usdan Center for Performing and Visual Arts, among other colleges and high schools around the United States. Dr. Parker received his Bachelor of Music from the SUNY Purchase Conservatory of Music, Master of Music from the Yale School of Music, and Doctor of Musical Arts from the University of Texas at Austin.

Brittney E. Patterson

Brittney Patterson is Assistant Professor of Music at the University of Montevallo where she teaches Flute and Music History. She earned her Doctorate from the University of Alabama, her Master's degree from the University of Northern Colorado, and her Bachelor's Degree from the University of Tennessee. Brittney has performed with the Tuscaloosa Symphony Orchestra, the Memphis Symphony Orchestra, the Alabama Symphony Orchestra, and is a co-founder of the Delta Blue Chamber Players. Brittney has had articles published in The Flute Examiner, Ala Breve, the official journal for the Alabama Music Educators Association, and her research on Germaine Tailleferre has appeared in the Journal for the National Association of College Wind and Percussion Instructors and the Journal of the International Alliance for Women in Music.

Heather Peyton

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Artist Biographies

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. In addition, she has published an Open Educational Resource textbook, workbook, and Aural Training/Sight Singing Supplement called Comprehensive Musicianship: A Practical Resource, which emphasizes bringing music theory skills into daily life as a performer and teacher. Dr. Peyton is a Past President of the National Association of College Wind and Percussion instructors.

Plains 3

Matthew Wood, Associate Professor of Trombone at Auburn University, William Schaffer, Associate Professor of Horn at Auburn University, and Joshua Pifer, Associate Professor of Piano and Piano Area Head at Valdosta State University met back in 2012 at Auburn. We immediately became good friends, began to collaborate, and found that we truly enjoyed playing together. Our lyrical expression during performance blended beautifully and was complimentary to each other. Since then, we have performed many concerts at universities and museums around the country. In 2016 we decided to ask our students to come up with a catchy name for our chamber group. The winning name, "Plains3" reflect the simple fact that our trio and friendship was formed in the beautiful plains of the Southeast.

David Reynolds

Holding degrees from the University of Kansas, Florida State University, and the University of Maryland at College Park, David Reynolds started his career with the United States Army Band (Pershing's Own) in Washington D.C. as a member of the Ceremonial Brass and Percussion. He has taught on faculties in Colorado, Montana, and South Dakota and is currently in his 19th year as Director of the School of Performing Arts at South Dakota State University where he administers programs leading to degrees, professional certifications, and minors in music and theatre, and dance.

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Beyond his administrative duties, David teaches applied trumpet and conducts the SDSU Symphony. An active performer and recitalist, he enjoys bringing the music of living composers to the upper Midwest. Recent recitals have included works by Kevin McKee, Rusty Banks, Paul Basler, Robert Bradshaw, Eric Ewazen, Meg Bowles, and James Stephenson, among others. One of his greatest joys was serving on the design committee for the Oscar Larson Performing Arts Center, which contains four dedicated performance venues as well as outstanding rehearsal and support spaces.

He has presented original research on the history of wind bands at several state, regional, and national conferences. He has contributed articles and reviews to the ABA Journal of Band Research and The Magazine of Western History.

Reynolds has served the National Association of Schools of Music as a member of its Board of Directors, and currently serves as a NASM Visiting Evaluator.

Elizabeth Robinson

Dr. Elizabeth Robinson is Assistant Professor of Flute at South Dakota State University, holds the Diana Osterhout piccolo chair of the Topeka Symphony. She is currently Vice President and co-founder of the Flute New Music Consortium, a group dedicated to promoting and commissioning new music for the flute. Dr. Robinson coordinates hundreds of entries for FNMC's annual New Music Composition Competition, and recently established the South Dakota Chamber Winds. Her debut album, *Aviary*, was released on Aerocade Music in 2023.

Raul Rodriguez

Raúl I. Rodríguez is Professor of Music at Texas State University. As an active musician with over 30 years of experience he has performed in various parts of the United States, Mexico, Ireland, and Sweden and is currently principal tuba with the Victoria Bach Festival in Texas, and a member of the San Antonio Brass Band. In 2015, his method book *Low Blows for Tuba* was published by Balquhiddy Music and is distributed by Carl Fischer Music. He is recognized as a National Arts Associate by Sigma Alpha Iota. In the summer of 2002, Mr. Rodríguez was appointed principal tuba of the Texas Philharmonic to record the soundtrack for the musical score *Spy Kids 2: The Island of Lost Dreams*. Professor Rodríguez received his musical training at the University of North Texas earning a Bachelor of Music in Music Education and Master of Music in Tuba Performance.

Denise Rowan

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

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Music Association's Outstanding Music Educator Award and inducted into the Starkville Area Education Hall of Fame as an outstanding educator.

Alexander Sanso

Alexander Sanso and Wei-Yi Sun have performed six recitals together since meeting in 2019. They met at The Ohio State University in Columbus, Ohio while both studying their DMA. Sanso is a champion of works for trumpet by underrepresented composers and new works for the trumpet as a solo instrument. He has performed with orchestras in central Ohio, most notably the Columbus Symphony Orchestra, and additionally was a member of the Tower Brass Quintet, a group based in the Toledo, Ohio area. Alongside his work as an orchestral musician, Sanso and Sun have performed recitals at both Ohio University in Athens, Ohio, and Bowling Green State University. Sanso holds degrees from the State University of New York (SUNY) College at Potsdam, Bowling Green State University, and The Ohio State University. Sun is a sought after soloist, having won the Ohio Division of MTNA, OhioMTA Graves Piano Competition, and the Ohio Federation of Music Clubs Award. Sun has performed at international music festivals including the Alafi Coast Music Festival in Italy, Prague International Piano Festival in the Czech Republic, and Musical Academy of Villefavard in France. She holds degrees from Tunghai University, Indiana Jacobs School of Music, and The Ohio State University.

Sandy Schwoebel

Flutist Sandy Schwoebel holds BM, MM and DMA degrees in performance. She served as Editor of The Flutist Quarterly, and is a two-time winner of the National Flute Association's Professional Flute Choir Competition. For 30 years, Sandy taught flute at Pima Community College in Tucson, Arizona.

Rosangela Yazbec Sebba

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.

Marie Sierra

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Artist Biographies

Pianist Marie Sierra holds BM and MM degrees in piano performance. She performs collaboratively in over 40 concerts annually, and has served on the faculties of Belmont University in Nashville and the Blair School of Music at Vanderbilt University.

Ryan Smith

Ryan M. Smith is currently Assistant Professor of Percussion at Valdosta State University. His primary teachers have included Thomas McCutchen and marimba artist She-e Wu, and he has performed in masterclasses with Leigh Howard Stevens, Michael Burritt, She-e Wu, percussion group NEXUS, Alan Abel, and many others. Additionally, he has performed with Thomas McCutchen, She-e Wu, Gordon Stout, Chris Deviney, Blake Tyson, and Kevin Bobo. Dr. Smith is Principal Timpanist with the Valdosta Symphony Orchestra and Principal Percussion for the Albany (GA) Symphony Orchestra and has performed with many orchestras in the region. An advocate of new music, he has commissioned works for solo percussion and percussion ensemble and performed concerts of the music of Joan Tower, Charles Wuorinen, Lewis Spratlan, and John Cage, Lou Harrison, and Charles Ives with the Riverside Choral Society at Alice Tully Hall at Lincoln Center in NYC. Recent commissions for percussion include composers Steven Snowden, Tanner Porter, Molly Joyce, Jennifer Jolley, Kevin Day, Akshaya Avril Tucker, and Ivan Trevino. In 2005, he was selected as a finalist in the Percussive Arts Society's Solo Multi-Percussion with Electronic Accompaniment Competition. Dr. Smith is currently serving as President for the Georgia chapter of the Percussive Arts Society and holds memberships with the National Society of Steel Band Educators, National Association of Collegiate Wind and Percussion Instructors, and Pi Kappa Lambda National Music Honor Society. Dr. Smith holds degrees in Percussion Performance from the University of Georgia and Rutgers, the State University of New Jersey.

Elizabeth Sullivan

Elizabeth Sullivan is the Associate Professor of Oboe and Musicianship at the University of North Carolina at Charlotte. She is a passionate teacher and performer dedicated to elevating others in all musical fields. She works with college and private students of all levels who have gone on to study at prestigious music programs, perform in regional orchestras and teach in public schools. She works to support public school music teachers and first-generation college students, and she frequently presents at conferences across North America including the College Music Society National Conference. Dr. Sullivan performs broadly and is a founding member of Trio Village, a chamber music group focused on uplifting historically excluded composers. She additionally performs with several Charlotte-area ensembles. She lives in Concord, N.C. with her husband and two children. In her free time, she can be found tending her garden, caring for her chickens, or hiking in the mountains.

Wei-Yi Sun

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Artist Biographies

Alexander Sanso and Wei-Yi Sun have performed six recitals together since meeting in 2019. They met at The Ohio State University in Columbus, Ohio while both studying their DMA. Sanso is a champion of works for trumpet by underrepresented composers and new works for the trumpet as a solo instrument. He has performed with orchestras in central Ohio, most notably the Columbus Symphony Orchestra, and additionally was a member of the Tower Brass Quintet, a group based in the Toledo, Ohio area. Alongside his work as an orchestral musician, Sanso and Sun have performed recitals at both Ohio University in Athens, Ohio, and Bowling Green State University. Sanso holds degrees from the State University of New York (SUNY) College at Potsdam, Bowling Green State University, and The Ohio State University. Sun is a sought after soloist, having won the Ohio Division of MTNA, OhioMTA Graves Piano Competition, and the Ohio Federation of Music Clubs Award. Sun has performed at international music festivals including the Almafai Coast Music Festival in Italy, Prague International Piano Festival in the Czech Republic, and Musical Academy of Villefavard in France. She holds degrees from Tunghai University, Indiana Jacobs School of Music, and The Ohio State University.

Texas Woman's University Clarinet Trio

The Texas Woman's University Clarinet Trio is comprised of undergraduate music performance students: Antanasia DeWitty, Emily Pierce, and Daniel Prater. Hailing from diverse backgrounds, the three connected at Texas Woman's University and share a love of music, passion for helping others, and a true friendship. They have performed in various settings and are looking forward to presenting a Showcase Performance at the Texas Music Educators Association Clinic/Convention in February, 2024.

Trio Village

Trio Village is comprised of flutist Rebecca Johnson, oboist Elizabeth Sullivan, and pianist Cara Chowning. Dr. Rebecca Johnson is Associate Professor of Flute at Eastern Illinois University, where she has taught flute and chamber music since 2007. Dr. Elizabeth Sullivan is Associate Professor of Oboe and Musicianship at the University of North Carolina at Charlotte, a faculty she joined in 2016. Appointed in the fall of 2018, Dr. Cara Chowning is the Assistant Director of the Opera, and Principal Vocal Coach at Ball State University. Trio Village was originally formed as a way to continue to make music with friends as the members of the group moved apart. As an ensemble, they strive to champion the music of women and other historically excluded composers as well as discovering older works that are not standard to the chamber music canon. They have now commissioned three new works for flute, oboe, piano trio. Trio Village was formed at the University of Illinois, where all three pursued Doctor of Musical Arts degrees. They have presented programs at universities and festivals, throughout the Midwest and South. They have been a part of several Music by Women International Festivals, and performed at the 2021 College Music Society National Convention. In 2022 and 2023, they presented on Women's History Month programs, and performed at the International Double

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Reed Society Conference and National Flute Association National Convention. Their work is included on Dr. Sullivan's recording of music for oboe by Thea Musgrave.

University of Alabama at Birmingham Chamber Trio

The University of Alabama at Birmingham Chamber Trio consists of Dr. Denise Gainey, clarinet, Dr. James Zingara, trumpet and Dr. Christopher Steele, piano. The group was established in 2012 and has performed in Canada, the United Kingdom, and throughout the United States including Alabama, Florida, Mississippi, North Carolina, New Mexico, Tennessee, and Virginia including appearances at two CMS/NACWPI National Conferences, the International Clarinet Association Conference, the International Trumpet Guild Conference, the Alabama Music Educators Conference, the College Music Society South Regional Conference, the Birmingham Arts Music Alliance, and the National Association of Composers USA Conference. The ensemble has generated many new pieces for this genre including works by Katerina Horka, William Price, David Jason Snow, Benedikt Brydern, Andrew Wilson, Jeffrey Boehm, Juan Maria Solare, and Virginia Samuel. The UAB Chamber Trio has recently released a CD entitled Many New Trails to Blaze on the Ravello label which features many of the new works that were commissioned by the ensemble.

Michael Walsh

Dr. Michael Walsh is Professor of Clarinet at South Dakota State University where he also teaches Music Entrepreneurship, Music History and directs the "Windy Jacks" Clarinet Ensemble. He is a member of MiamiClarinet quartet which has performed numerous times at the International Clarinet Association's Clarinetfest and NACWPI National Conferences. He was elected President of NACWPI in 2014 and has had the pleasure of directing the national conferences in 2014 and 2015.

George Weremchuk

George Weremchuk has been Professor of Saxophone at the University of Central Florida since 1998. He has performed and recorded with such diverse groups as the New World Symphony, under the direction of Michael Tilson Thomas, and the Sam Rivers Rivbea Orchestra. He regularly performs with the Orlando Philharmonic Orchestra, The Florida Orchestra, and the Orlando Jazz Orchestra. He toured Europe extensively with the Broadway musical "Duke Ellington's Sophisticated Ladies". His degrees are from the University of Miami (DMA), Indiana University (MM) and the University of Massachusetts (BME).

Danielle Woolery

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Artist Biographies

Dr. Danielle Woolery (she/her) is Associate Professor of Music, Coordinator of Instrumental Studies, and Student Coordinator for the Music Division at Texas Woman's University where she teaches clarinet and courses in music education and pedagogy. She holds degrees from the University of Miami, where she was a Henry Mancini Institute Fellow, Webster University, and the University of North Texas. In addition to being an active performer and clinician, Dr. Woolery serves as Past-President of the National Association of College Wind and Percussion Instructors and as a member of the editorial board for the NACWPI Journal. She was awarded first place in both the 2013 and 2018 International Clarinet Association Research Competitions on topics related to clarinet pedagogy.

Alexandra Zacharella

Alexandra Zacharella is Director of Bands and Professor of Low Brass at the University of Arkansas-Fort Smith. Dr. Zacharella is an active wind ensemble/low brass clinician and has presented clinics and masterclasses in the US and abroad. In 2022, Zacharella was awarded the Excellence to the University, to the Profession and to the Community Faculty Service Award at the University of Arkansas-Fort Smith. In 2018, Zacharella also awarded the Excellence in Research, Scholarship, and Creative Activities Award at the University of Arkansas-Fort Smith. Zacharella has presented at the 65th and 70th Annual Midwest Clinic and has presented over 80 peer-reviewed presentations, papers, performances/recitals, lecture recitals and poster sessions on topics including, conducting and wind band repertoire, trombone, euphonium and tuba performance, women in music, brass pedagogy, historical brass, music of Central and South America, and music education at the International Conference of College Music Society, National and Regional CMS Conferences throughout the United States, the International Conductor's Guild, the College Band Directors National Association Conference, International Trombone Festivals, International Women's Brass Conferences, National Association of College Wind and Percussion Instructors Conferences, International Alliance for Women in Music Conference, Music by Women Festivals, CBDNA Southwestern Regional Conferences, South Central Regional Tuba Euphonium Conference, SliderAsia, Women Composers Festival of Hartford and several Music Educator's Conferences and Arkansas Bandmasters. Zacharella holds a Doctor of Musical Arts from the University of Southern California, Master of Music degree from The University of Michigan and Bachelor of Music from The University of Hartford, The Hartt School.

Frost School of Music

Dean, Frost School of Music

Shelton G. Berg

Associate Dean, Administration

Frank Ragsdale

Associate Dean, Graduate Studies

Shannon De l'Etoile

Associate Dean, Undergraduate Studies

Corin Overland

Faculty: Winds, Brass, and Percussion

Conducting

Gerard Schwarz, Orchestra

Robert Carnochan, Winds

Scott Flavin, Henry Mancini Institute

Chamber Music

Jeffrey Zeigler

Flute

Jennifer Grim

Oboe

Robert Weiner

Clarinet

Margaret Donaghue

Mark Nuccio

Bassoon

Gabriel Beavers

Saxophone

Dale Underwood

Percussion

Svetoslav Stoyanov

Joseph Petrasek

Trumpet

Craig Morris

Horn

Richard Todd

Trombone

Timothy Conner

Tuba and Euphonium

Aaron Tindall