



NACWPI National Conference
October 11-13, 2019
University of Northern Iowa



Dear Members and Friends of the National Association of College Wind and Percussion Instructors,

Welcome to the 2019 National Association of College Wind and Percussion Instructors Conference. We are thrilled that you can be with us at the University of Northern Iowa for this exciting three-day event. I am very grateful to Dr. Jeff Funderburk and the UNI School of Music, as well as to Dean John Fritch and the College of Humanities, Arts, and Sciences for their support for hosting our conference and making these wonderful facilities available to us. I would also like to express my gratitude to our Executive Board; Ted Hoffman, Danielle Woolery, and Lori Ardivino for their incredible efforts, support, and dedication to organizing a fantastic conference.

If you are a veteran of NACWPI Conferences, welcome back. If you are attending your first conference, I offer a special welcome to you. We hope your time at the conference is filled with inspiration and discovery! We have a wonderful line-up of presenters and performers this year. I'm excited to see the variety of performances, lectures, and pedagogy sessions created by our talented NACWPI members. I would like to invite all members to join us for our general meeting and luncheon on Saturday, October 12, in Davis Hall.

When you have free time, please take a moment to enjoy the autumn air while on a stroll through our beautiful campus and discover the beauty and charm of Cedar Falls with its nationally recognized historic district, 100+ miles of recreational trails, and vibrant arts community.

Thank you for being with us for this year's conference and for your continued support and membership in the National Association of College Wind and Percussion Instructors. We hope your conference experience will be pleasurable and inspirational!

Sincerely,

A handwritten signature in black ink that reads "Heather Peyton". The signature is fluid and cursive.

Heather Peyton
President, NACWPI



Welcome to the University of Northern Iowa!

On behalf of the College of Humanities, Arts and Sciences, I am pleased to welcome you to our campus. As hosts for the National Association of College Wind and Percussion Instructors Conference, I hope you will find our entire campus community to be welcoming. I trust that you will enjoy the excellent facilities in our Gallagher Bluedorn Performing Arts Center and Russell Hall.

While you are on our campus, I hope you will have the opportunity to discover why our community and university are incredibly proud of the School of Music. Our student performers excel in on-campus performances, international tours, and competitions. Our students will perform more than 150 times this year, and one recently received first prize at the prestigious Eleanor McCollum Competition at the Houston Opera. Our alumni are successful in careers in music education, music performance and production, and across the spectrum of non-music professional careers. More of Iowa's music educators earned their degree at UNI than at any other school, and one of our School of Music alums is a cardiologist and leads two clinics for the Mayo Hospitals.

But it is our School of Music faculty who create the conditions of success for our students and alumni. The NAWCPI recognizes the quality of our faculty by selecting Heather Peyton as your president and campus host, a true service to the NACWPI. In addition to service, our faculty are renowned performers and scholars. This year, the UNI Faculty Wind Ensemble will be touring Europe, our newest voice faculty member is performing at the Met, and many of our faculty are sharing their talents on our own campus. In addition, our faculty are excellent teachers. Heather Peyton, Cayla Bellamy, and Michelle Swanson are leaders in our peer education program on campus and have designed ways to incorporate peer education into music.

We are extremely proud to be your hosts for the conference. I trust you will find the faculty and students in the School of Music to be welcoming. Please enjoy your time on our campus and with my colleagues in our School of Music.

Sincerely,

A handwritten signature in black ink, appearing to read "John Fritch", written in a cursive style.

John Fritch
Dean, College of Humanities, Arts and Sciences
Professor, Communication Studies



On behalf of the UNI School of Music, it is a pleasure to welcome you to our campus. We are pleased to share our outstanding facilities with the members and friends of the National Association of College Wind and Percussion Instructors as we host the 2019 NACWPI Conference.

Since 1942, the University of Northern Iowa has been accredited by the National Association of Schools of Music. We have over 300 music majors in undergraduate and graduate degree programs supported by a faculty and staff of just over 60. In addition to our college students, the School of Music houses two centers, the UNI Suzuki School and the UNI Community Music School. We embrace a '*cradle to grave*' approach to music engagement with participants ranging in age from 4 to 90+. With over 300 concerts and events hosted annually, we offer a vibrant and energetic musical culture.

We are very lucky to be partners with our Gallagher-Bluedorn Performing Arts center which also offers rich and varied programming. We have 5 primary performance venues in our two buildings that I think you will enjoy while on campus. I hope that you will meet many of our music professors and I suspect that many of you already know some of them as we have a terrifically talented and very productive group of artist/scholars, including your current president, Dr. Heather Peyton.

If time permits, I hope that you are also able to enjoy the beautiful Cedar Falls downtown area and its many offerings.

We are very excited to have you join us for a few days and hope to help you have a great conference. If I or our staff can be of any assistance, please do not hesitate to reach out. We are eager to do anything we can to help make sure that you and your organization have a great experience this weekend.

A handwritten signature in purple ink that reads "Jeffrey Junderburk". The signature is written in a cursive, flowing style.

Director

University of Northern Iowa, School of Music

ACKNOWLEDGEMENTS

Jeffrey Funderburk, Director of School of Music, The University of Northern Iowa

John Fritch, Dean of the College of Humanities, Arts, and Sciences, The University of Northern Iowa

Edward "Ted" Hoffman, Executive Secretary/Treasurer, NACWPI

Danielle Woolery, President-Elect, NACWPI

Lori Ardovino, Past-President, NACWPI

Caroline Boehmer, Communications and Operations Coordinator, The University of Northern Iowa

Chuck Pugh, Technical Director/Performance Facilities Manager, The University of Northern Iowa and the UNI Tech Staff

Sandy Nordahl, Chris Tuzicka and Shawn Poellet, Gallagher Blue Dorn Performance Arts Center Great Hall Tech Staff

Thomas Barry, Audio Engineer, The University of Northern Iowa

David Dunn, Piano Maintenance Technician & Coordinator, The University of Northern Iowa

The University of Northern Iowa Music Department, faculty, and student volunteers

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FRIDAY, OCTOBER 11

PROGRAM LISTINGS

11:00 am PAC Lobby	Registration and Check In Begins
2:00 pm PAC Great Hall	Welcome
2:30 pm PAC 30	<p><i>Clinic: Fostering Student Success: Creating a Peer Mentoring Program in a School of Music</i></p> <p>Heather Peyton, Michelle Swanson, & Cayla Bellamy (University of Northern Iowa)</p> <p>This clinic will discuss the goals, benefits, and challenges of establishing a peer mentoring program in a music department. Using the University of Northern Iowa’s Student Support Team as a model, we’ll explore questions like: How can a peer mentoring program help with student retention? Which students will benefit most from being part of a peer mentor program? How are peer mentors selected and trained? What kinds of services, clinics, and programs can be offered that will help students to be successful music students, in addition to being successful university students, that they don’t get as part of their traditional curriculum? How do we create a sustainable program that maximizes student coverage and academic success? Clinic participants will leave with a handout and ideas to explore to implement in their own programs.</p>
2:30 p.m. Davis Hall	<p><i>Performance: Eric Mandat’s Folk Songs</i></p> <p>Season Cowley, clarinet (University of Nebraska-Lincoln)</p> <p><i>Folk Songs</i>Eric Mandat (b. 1957)</p> <ul style="list-style-type: none"> I. Spirited II. Heavily III. Expansive IV. With Devotion V. Like a Flamenco Dancer
3:00 pm PAC 30	<p><i>Clinic: Aspects of Sonata Form in the Fourth Movement of Ida Gotkovsky’s Sonata for Solo Clarinet</i></p> <p>David Cook (Millikin University)</p> <p>French composer Ida Gotkovsky, Professor of Music Theory at the Paris Conservatory, studied composition with both Boulanger and Messiaen. Her Sonata for Solo Clarinet, commissioned by the International Clarinet Society, was completed in 1984 and premiered in 1986 at the society’s international conference. In this paper, I will show</p>

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3:00 pm
Davis Hall

how Gotkovsky uses modes of limited transposition to create sonata form in the fourth movement, marked “Final,” of the Sonata for Solo Clarinet.

Performance: Sonic Spectrum for Flute and Percussion

Sibling Revelry

Brielle Frost, flute (Lamar University) & Ryan Frost, percussion (independent)

Zoom Tube (1999)..... Ian Clarke (b. 1964)

Sonic No. 7 and No. 10 (1965).....Halim El-Dabh (1921-2017)

Devil Dance.....Payton MacDonald (b. 1974)

A Medley of Middle Eastern Melodies.....Traditional
Cabaret Dance arr. Roger Hudson

Linda Linda
Rampi Rampi

3:30 pm
PAC 30

Clinic: The Man Behind the Music: The Complexities of Wind Composer Eugène Bozza

Lacey Golaszewski (University at Buffalo)

Many woodwind and brass players share a special fondness for the music of twentieth-century French composer, Eugène Bozza (1905-1991). His idiomatic writing and accessible music intrigue performers and listeners alike. Yet, in spite of his music’s permanence in wind chamber repertoires, little is known about the man himself. This presentation explores the life and legacy of Bozza, based on interviews with the composer’s daughter, Cécile Bozza Delplace, and several of his colleagues. It also draws upon research from Bozza’s vast archive at the Bibliothèque de Valenciennes in Valenciennes, France, as well as from the Valenciennes Conservatoire (now renamed for Bozza) at which the composer was director for twenty-five years. Additionally, the presentation features material garnered from the composer’s unpublished 300-page orchestration treatise. Through this research, a portrait appears of an individual whose life and legacy were complex from the beginning, marked by dualities, dichotomies, contradictions, ironies, and paradoxes, as well as a brilliant, creative spark.

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3:30 pm
Davis Hall

Performance: Dancing Solo by Libby Larsen: Performed by Brooke Miller

Brooke Miller, clarinet (University of North Texas)

Dancing SoloLibby Larsen (b. 1950)

- I. With Shadows
- II. Eight to the Bar
- III. In Ten Slow Circles
- IV. Flat Out

4:00 pm
PAC 30

Clinic: The Life and Career of Flutist Gaston Crunelle

Leonard Garrison (University of Idaho)

This clinic surveys the life and career of Gaston Crunelle (1898-1990), professor of flute at the Paris Conservatory from 1941-1969. Despite his stellar career as one of the most important flutists of the twentieth century, little has been written about him until now. He taught 135 first- and second-prize winners, including Pierre-Yves Artaud, Michel Debost, Sir James Galway, Maxence Larrieu, Alexander Murray, Aurèle Nicolet, and Jean-Pierre Rampal. Crunelle left little trace of his pedagogy, but interviews with former students reveal his teaching. He was a modest man, universally admired, impeccably dressed and mannered, kind but demanding. The heart of his teaching was Taffanel-Gaubert's *17 grands exercices journaliers de mécanisme*, etudes by Joachim Andersen, and the Paris Conservatory solos.

4:00 pm
Davis Hall

Performance: Music for Flute, Clarinet, and Piano

Texas Woman's University Faculty Trio

Pamela Youngblood, flute; Danielle Woolery, clarinet; Dany Milan, piano (Texas Woman's University)

ConcertinoErnest Bloch (1880-1959)

WildflowersEric Ewazen (b. 1954)

- I. Dense Blazing Star
- II. Missouri Primrose
- III. Mexican Hat

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4:30 pm
PAC 30

Clinic: Using Social Media to Boost Recruitment

Amy McCann (Murray State University)

Recruiting is often at the forefront of everyone's conversations within music departments and schools these days. Getting students in the door is an important part of creating and maintaining a thriving program. Social media can help grab the attention of a potential student and keep them interested once they have started "following" a school, studio, ensemble, or professor on any social media platform. However, there are an overwhelming number of platforms on which to have an audience and maintaining a social media presence can seem like too much of a burden on an already busy professional schedule.

This clinic will offer multiple ways different individuals, groups, or entire programs can be active on platforms frequented by prospective students in ways that are comfortable, manageable, and appropriate. The benefits of engaging students on social media before and after they visit a campus can be extremely valuable to any music program.

4:30 pm
Davis Hall

Performance: Duos for Flute and Clarinet

Greyline Duo

Alexandra Rodriguez, flute & David Cook, clarinet (Millikin University)

Staying the Night (2014).....David Biedenbender (b. 1984)

Variations on Mental Instability (2018).....Andy Francis (b. 1986)

- I. Delicate, but quick
- II. Slowly, drawing a contrast
- III. Blatantly intense
- IV. Epilogue

Two Cats (2007).....Daniel Dorff (b. 1956)

- I. Hootie
- II. Tiki

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4:30 pm
Graham Hall

Performance: New Music for Flute and Clarinet

Tammy Evans Yonce, flute; Michael Walsh, clarinet; Mary Ermel, piano (South Dakota State University)

Push ProcessAndrew Rodriguez (b. 1989)

- I.
- II.
- III.

5:00 pm
PAC 30

Clinic: Through His Own Words: An Exploration of the Pedagogy of Robert Marcellus

Karen Andreas Bronson (independent)

This lecture is based on the dissertation “Through His Own Words: An Exploration of the Pedagogy of Robert Marcellus” by Karen Andreas Bronson. It was first presented on April 19, 2019 at University of North Texas as part of the degree requirements for Doctor of Musical Arts. The clarinet pedagogy of Robert Marcellus is presented through re-organizing, documenting, and consolidating the archival recordings of summer master classes held at Northwestern University from 1977-1990. Pedagogical discussions and exercises are examined on topics such as: wind, articulation, finger and hand position, and phrasing. Marcellus’ interpretation and comments are discussed, along with musical examples, for Rose 40 Studies, numbers 13, 21 and 32. Through this examination and consolation of Marcellus’ own words, this dissertation serves as a unique resource for those clarinetists interested in learning about this distinguished pedagogue.

5:00 pm
Davis Hall

Performance: Concerts Duets for Tenor and Bass Trombone

OhPa Duo

Louis Setzer, tenor trombone (Marian University) & Christopher Brown, bass trombone (Huntsville Symphony Orchestra)

A Sheltering TreeW. Gregory Turner (b. 1968)

- I.
- III.

Latchn DuetsBrad Edwards (b.1963)

- I. Everlasting Arms

Two DuetsDavid Wilborn (b. 1961)

- I. Oh She is so Sassy
- II. Being Friends

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5:00 pm Graham Hall	<p><i>Devil's Waltz</i> Steven Verhelst (b. 1981)</p> <p><i>Lecture Recital: "Bug,"</i> Bruno Mantovani's Virtuosoic Work for Solo Clarinet Eric Schultz (Iona College)</p> <p>In a short note on his website, Bruno Mantovani explains Bug as a musical metaphor for the Year 2000, or Y2K, problem. This is essentially the only writing about the work at all to date. Of course, he wrote Bug in the context of changing millennia, a rare event not experienced by every generation. Perhaps more fascinating, however, is the way in which Mantovani encrypts conflict into the very formal structure of the work, thereby effectively imitating the Y2K bug itself, and relating the piece to the broader Y2K societal dilemma.</p>
5:30 pm	Dinner - on your own
7:30 pm Davis Hall	<p><i>Performance:</i> Solo works for (mostly) bass clarinet</p> <p>Timothy Bonenfant, clarinet, bass clarinet, & E-flat clarinet (Angelo State University)</p> <p><i>7F for solo bass clarinet</i> (2015)Cara Haxo (b. 1991)</p> <p><i>Of Sand and Fire</i> (2017).....Daniel Adams (b. 1956)</p> <p><i>Sonate für Bassklarinete solo</i>Harald Genzmer (1909-2007)</p> <p style="padding-left: 20px;">I. Moderato II. Presto: sempre marcato III. Tranquillo IV. Vivacissimo</p>
7:30 pm Graham Hall	<p><i>Lecture Recital:</i> The Unaccompanied and Chamber Clarinet Music of David Maslanka Lauren Denney Wright (Berry College)</p> <p>David Maslanka's music is known as some of the most captivating and honest music of the time. As a clarinet player himself, Dr. Maslanka has written several works for solo clarinet – including music for unaccompanied clarinet, clarinet and piano, clarinet and wind ensemble and other chamber works. His music varies from introspective and reflective to very present and powerful. This session will present several works written by David Maslanka for clarinet and piano as well as both unaccompanied clarinet and piano. Discussion and an abbreviated musical analysis of each piece will be presented as well as a brief biography of composer David Maslanka.</p>

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8:00 pm
Davis Hall

Performance: New Works for Solo Multi-Percussion by Emerging Composers

Ryan M. Smith, percussion (Valdosta State University)

5 x 5 (2011)Nathan Tingler (b. 1988)

the beauty in the broken (2017).....Gene Fambrough (b. 1969)

Zircon Telecast (2014/18) Doug O'Grady (b. 1974)

8:00 pm
Graham Hall

Lecture Recital: Chamber Music Collaboration: Cross-disciplinary learning in vocal and instrumental studios

Michael Walsh, clarinet; Andrew Robinette, voice; Mary Ermel, piano (South Dakota State University)

The purpose of this proposal is to present a lecture-recital that includes a performance of *Hirtenlied* by Giacomo Meyerbeer. The performers have collaborated and performed this piece previously.

During the process of rehearsing the music, Andrew and I worked together on a basic understanding of style, balance and articulation. By digging deeper, we were able to learn from each other and compare our own knowledge of Meyerbeer and German opera that helped influence the musical decisions in the performance. These included diction, text-stress and color.

8:30 pm
Davis Hall

Performance: New Works for Solo Percussion

Aaron Ragsdale (South Dakota State University)

Captions (2017).....Gene Koshinski (b. 1980)

B
C
D

Stalker (2016)Jay C. Batzner (b. 1974)

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PROGRAM LISTINGS

9:30 am
PAC 30

Clinic: Adapting String Bowings to Improve Flute Articulation

Brittney Patterson (University of Montevallo)

One of the great advantages that string instruments have over their wind instrument cousins is the ability to have a visual representation of articulation. Whereas the majority of wind articulations take place within the oral cavity, string performers articulate using the bow as well as their fingers. The clarity of response, the visual component of the articulations, and the numerous possibilities of sounds that can be created with the modern Tourte violin bow create a catalogue of articulations that, if utilized by the enterprising flutist, can revolutionize flute performance practice.

In order to establish a method for teaching flute articulations that can be patterned after those used by the violin, I have sought to use a set of pieces that are a staple of violin repertoire while also functioning as concert pieces in the flute repertoire. I have consulted treatises and playing manuals by several notable string pedagogues including Francesco Geminiani (1687-1762), Leopold Mozart (1719-1787), and Ivan Galamian (1903-1981), and I will be discussing flute articulation and how it is taught through articulation exercises from Marcel Moyse (1889-1984) in his *De La Sonorité* and his 24 Little Melodic Studies as well as in various repertory examples. Through the examination of these compositions, I propose to establish a link between flute and string articulation, taking the positive elements from each and combining them into one succinct shorthand that can be used by flutists.

9:30 am
PAC
Great Hall

Performance: Newly Commissioned Works for Brass Trio

Black Bayou Brass

Eric Siereveld, trumpet; James Boldin, horn; Adam Johnson, trombone (University of Louisiana Monroe)

Scenes from the Bayou.....Gina Gillie (b. 1981)

I. Morning on the Bayou

V. Fire in the Sky

Inventions for Brass Trio.....Sy Brandon (b. 1945)

The Wheel

Black Bayou Vignettes.....Erik Morales (ASCAP)

I. Madly (b. 1966)

II. Sadly

III. Wildly

IV. Weirdly

V. Finally!

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SATURDAY, OCTOBER 12

PROGRAM LISTINGS

10:00 am
PAC 30

Clinic: Brass Methods, Techniques, and Skills Courses: A Curricular Analysis

Edward C. Hoffman, III (University of Montevallo)

This clinic summarizes the results of a content analysis of brass methods, techniques, and skills courses for undergraduate music education majors. Members of the National Association of College Wind and Percussion Instructors and related organizations were invited to submit syllabi via direct email and social media outreach. An examination of the submitted documents was conducted in order 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 instrumental methods and techniques courses across college and university campuses. The session will conclude with an open discussion of successful instructional strategies, classroom activities, assessments, materials, and technologies utilized by session attendees in their own instrumental methods and techniques courses.

10:00 am
PAC
Great Hall

Performance: New Music for Clarinet Quartet

MiamiClarinet

Margaret Donaghue Flavin, clarinet (University of Miami); Dawn McConkie, clarinet (Emporia State University); Micahel Walsh, clarinet (South Dakota State University); Danielle Woolery, clarinet (Texas Woman's University)

Intrinsic Grey (2019).....Margaret Donaghue Flavin (b. 1961)

Three Cat Sketches (2019).....Dawn M. McConkie (b. 1973)

- I. Orange, happy tabby
- II. Sunspots on the Hardwood Floor
- III. Grey Persian Meets Shiny Living Room Panther

To be announced...

10:30 am
PAC 30

Clinic: 21st Century Music for 21st Century Oboe Students

Keri E. McCarthy (Washington State University)

A conversation about methods for introducing collegiate oboists (and other instrumentalists) to contemporary repertoire and performance techniques. While college-aged students need opportunities to investigate and understand contemporary music and its rhetoric, it can be challenging to find repertoire that is approachable for intermediate level players. This presentation will discuss repertoire that offers introductory and more advanced extended techniques, and describe how

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10:30 am PAC Great Hall	<p>undergraduate students can familiarize themselves with contemporary composers and their repertoire.</p> <p><i>Performance:</i> Tetracor, Horn Quartet</p> <p>Tetracor Joel Andrews, horn; Daniel Charette, horn; Madison Mohr, horn; Irene Swanson, horn (University of Northern Iowa)</p> <p><i>Four Quartets</i>Felix Mendelssohn (1809-1847) I. Andante Arr. Verne Reynolds II. Moderato III. Allegro IV. Adagio</p> <p><i>Sonata für vier Hörner</i>Paul Hindemith (1895-1963) I. Fugato: Sehr langsam II. Lebhaft</p>
11:00 am PAC 30	<p><i>Clinic:</i> Using Unaccompanied Repertoire to Teach Fundamental Concepts at the Middle School, High School, and Collegiate Levels</p> <p>Vanessa Davis (Stephen F. Austin State University)</p> <p>The clarinet is an enormously versatile instrument utilized regularly in classical, jazz, Dixieland, contemporary, pop, cinematic, and other styles of music. In order to learn how to approach all of the possibilities of the instrument, students need to have access to repertoire that requires them to learn to construct the entire sound-space and this must be based on a strong foundation of fundamental skills which our students often don't want to study alone, but would be more interesting if taught through a piece of music. Many students enter college as music majors having played regularly in band with possible exposure to chamber music and some solo playing with piano. In all of these situations a conductor, coach, or piano collaborator has often directed students how to shape the music without teaching musical independence. This framework leaves students in a fully dependent situation, unable to completely prepare and perform on their own leaving them often unable to fully connect to the music they are trying to communicate to the audience. In this clinic I will show teachers a variety of techniques to help teach the fundamentals of tone, technique, rhythm, and style through unaccompanied music of three different levels: middle school, high school, and collegiate. Though I will be using examples from the clarinet repertoire, these techniques can be used by instructors of any woodwind and certainly adapted for brass. Teachers will leave with a handout outlining these techniques and other valuable information about concept-based pedagogy.</p>

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11:00 am
PAC
Great Hall

Performance: Bassoon Concerto with Reed Quintet

LIMITLESS Collective
Christin Schillinger, bassoon soloist (Ithaca College); Lindabeth Binkley, oboe (Central Michigan University); Jana Starling, clarinet (Western University, London, Ontario, CANADA); Nicki Roman, saxophone (University of Wisconsin-Milwaukee); Libby Crawford, bass clarinet (Ball State University); MaryBeth Minnis, bassoon (Central Michigan University)

CANE: Bassoon Concerto with Reed Quintet (2018).....Jenni Brandon (b. 1977)

- I. Split
- II. Gouge
- III. Shape
- IV. Profile
- V. Form
- VI. Scrape
- VII. Playing the Reed

11:30 am
PAC
Great Hall

Performance: Musique pour instruments à vent

University of Northern Iowa Wind Ensemble
Danny Galyen, conductor (University of Northern Iowa)

Suite Francaise (1944).....Darius Milhaud (1892-1974)

- I. Normandie
- II. Bretagne
- III. Ile de France
- IV. Alsace-Lorraine
- V. Provence

Dionysiaques (1913).....Florent Schmitt (1870-1958)

12:00 pm
Davis Hall

Box Luncheon and General Meeting

2:00 pm
PAC 30

Clinic: Analysis of Using Vocalized Pitches to Produce Multiple Extended Techniques for Clarinet: A Method for Performers and a Resource for Composers

Jeremy Ruth (Estrella Mountain Community College)

This clinic will present a research study in which two different techniques utilizing vocalization in clarinet performance were examined. One subject (the author) played several tasks utilizing each technique with different played pitches, vocalized pitches, and dynamic levels for each task. The first technique was singing while playing. This

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technique is produced by engaging the vocal folds during regular clarinet performance to create a second vocalized pitch that resonates in the oral cavity and exits through the mouthpiece as part of the same air stream as that used by the vibrating reed. The second technique studied was a much more recently pioneered technique that the author has labelled humming while playing due to its similarity to traditional humming in vocal pedagogy. This technique is produced by filling the oral cavity with air, sealing it off from the rest of the vocal tract using the tongue and soft palate, and humming through the nasal cavity. The cheeks are simultaneously used to squeeze air into the mouthpiece to maintain the clarinet pitch, much like in the technique of circular breathing. For the study, audio, nasalance, and intraoral pressure data were collected and analyzed. Audio was analyzed using spectrograms and root mean square measurements of sound pressure for intensity. This information was then used to help create a method to assist performers in learning how to produce both singing and humming while playing and a resource to help educate composers about the possibilities and limitations of each technique.

2:00 pm
Davis Hall

Performance: ppp Clarinet Trio

ppp Clarinet Trio

Season Cowley, clarinet (University of Nebraska-Lincoln); Jeff Newell, clarinet (independent); Shiana Montanari (University of Nebraska-Lincoln)

Six Pièces D'Audition pour Trois Clarinettes Jean-Michel Defaye (b. 1932)

- I.
- II.
- III.
- IV.
- V.
- VI.

2:30 pm
PAC 30

Clinic: A Conducting Survival Guide for the Applied Studio Teacher

Robert Pippin (Northwest Missouri State University)

As an applied teacher, we often find ourselves in a situation where we conduct an ensemble. Whether an instrument choir, or a larger ensemble, being capable and confident with your conducting skill not only saves rehearsal time, it provides a higher quality experience for your musicians and for YOU! Being able to effectively and efficiently communicate musical expression and intent through conducting gesture builds the trust of your musicians and makes us feel less silly on the podium. This entertaining session will provide attendees with a tool kit of easy skills, drills, and concepts to hone conducting gesture, and an extremely valuable list of “Pet Peeve” gestures we all have seen conductors do that makes us lose trust and stop

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Davis Hall

watching. Understanding what to do and what NOT to do is equally important. While providing some movement basics, the focus of the clinic is on being musical, and communicating the same artistry we have as performers to our musicians through conducting.

Performance: Birdwatching: Two Original Works for Clarinet Quartet by Living Composers

Hijinx Clarinet Quartet

Jennifer Reeves, clarinet (Lincoln's Symphony Orchestra); Shiana Montanari, clarinet (University of Nebraska-Lincoln); Stephen Borodkin, clarinet (independent); Lucas Willsie, clarinet (independent)

A Flock of Fleeting MicroscoresNatalie Hunt (b. 1985)

I. Flamingo

II. Kereru

III. Phoenix

IV. Piwakawaka

V. Raven

VI. Swallow

VII. Toroa

Birdwatching: A Fancier's HandbookMichael Henry (b. 1963)

I. Swallows Fleeting

II. Sparrows Bickering

III. Vultures Looming

IV. Capercaillies Courting

V. Roadrunners Racing

VI. Phoenix Rising

3:00 pm
PAC 30

Clinic: In Theory: Incorporating Elementary Theory Concepts in the Applied Studio

Adam Hayes (Berry College)

College music students often fail to connect the concepts of elementary theory to fundamental training on their instruments. In most cases, students have played their instrument for several years in a variety of settings before taking a formal music theory course. Once in a theory classroom, students will often view the subject matter as a foreign language, failing to connect what they already know, their instrument. This session will empower studio faculty to explore the connections between studio assignments and elementary theory concepts with their students. These connections will resonate with college students currently taking an elementary music theory course and serve as a refresher for advanced students. This session will address basic

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3:00 pm
Davis Hall

music theory concepts found in an elementary theory curriculum including: rhythm and meter, major and minor scales, tonality and keys, intervals, triads, diatonic seventh chords, dominant seventh chords, leading-tone seventh chords, circle progressions, and leading-tone progressions. We will discuss fun and innovative way to relate many of these concepts directly to lesson-specific materials.

Performance: Playing in the Currents: New Works for Low Flutes and Bass Clarinet

Synergy 78

Carol Shansky, flute (New Jersey City University) & Michelle Kiec, clarinet (Kutztown University)

Summer Wind(s) for bass flute and bass clarinet.....Joshua Groffman (b. 1984)
* World Premiere

Three Elements (alto flute solo).....Christopher Lee (b. 1970)

I. Skywriting

II. Flickering Flame

III. Cerulean

Duo for Alto Flute and Bass Clarinet.....Christopher Lee (b. 1977)

* World Premiere

3:30 pm
PAC 30

Clinic: Are your Students Set Up Right? Embouchure Insight for Early Brass Educators.

Jason M. Johnston (University of Idaho)

Brass embouchure development is a topic that is often ignored, frustrating to traverse, and difficult to differentiate. Learn how to build the foundation and know when to leave it alone. Become proficient with the basics of how to properly set your brass student's embouchures. Gain an understanding of how minimal adjustments can create a positive and dramatic impact on what a student can produce when using their individual lip structure and how it relates to their mouthpiece. More importantly, know what to have your students practice.

NACWPI 2019 National Conference

SATURDAY, OCTOBER 12

PROGRAM LISTINGS

3:30 pm
Davis Hall

Performance: No Accompanist Needed: Music for Solo Woodwinds (and Fixed Media)

Mary Lindsey Bailey (University of Alabama)

Fantasia No. 10 in f-sharp minorGeorg Philip Telemann (1681—1767)

I. A tempo giusto

II. Presto

III. Moderato

The Alex Set for Solo Oboe or SaxophoneDaniel Asia (b. 1953)

Half Moon at Checkerboard MesaPhillip Kent Bimstein (b. 1947)

4:00 pm
PAC 30

Clinic: Using Song Literature as a Vehicle for Expanding Low Brass Repertoire

Alexandra Zacharella & Elizabeth Momand (University of Arkansas-Fort Smith)

As pedagogues, it is vitally important to offer students the opportunity to study and perform diverse repertoire. While mainstays in the brass canon will always be performed, there is tremendous value in assigning music that presents students with fresh perspectives and introduces them to composers with whom they are likely unfamiliar. This lecture recital will highlight the collaborative process of transcribing and arranging song literature for low brass and piano. Specific details concerning the transcription process will be discussed, as well as the opportunities and challenges performing song literature can offer. The lecture will include a performance of songs composed by notable female composers Clara Kathleen Rogers (1844-1931) and Maude Valerie White (1855-1937). Selected works were transcribed and arranged for trombone or euphonium and piano as part of this collaborative process.

4:00 pm
Davis Hall

Performance: Music for Saxophone and Live Electronics

Synaesthesia Duo

Todd Oxford, saxophone (independent) & Richard D. Hall, live electronics (independent)

Desert Waves, Wilderness of WaterRichard D Hall

Title TBARichard D Hall

world premiere work for saxophone and synthesizer

NACWPI 2019 National Conference

SATURDAY, OCTOBER 12

PROGRAM LISTINGS

4:30 pm
PAC 30

Clinic: Exploring Value in Trombone Duets: Teaching Tools

Louis Setzer (Marian University) & Christopher Brown (Huntsville Symphony Orchestra)

In an applied teaching setting, elements critical to a student's musical and technical development can be overlooked, underserved or simply lack reinforcement. Though it is difficult to cover every aspect of musicianship during a student's time of study, the basics are often repeatedly covered over multiple lessons. This clinic will cover the aspects of improving fundamentals of the trombone through application of teacher-student based duets.

Using materials created in the twenty-first century, we can apply lessons on intonation with duets that focus on sustained pitches, diatonic relationships, and intervallic predictability. Duets that apply rhythmic lessons feature varietal subdivisions and changing meters and tempi. Regarding range, something most students often wish to improve, duets can focus on sustained high register melodies but also support low register through functioning basslines.

4:30 pm
Davis Hall

Performance: Newly commissioned duets for two clarinets and demi clarinets

Robert Spring, clarinet (Arizona State University) & Audrey Miller, clarinet (Northern State University)

Bipolarang for two clarinets Eric Mandat (b.1957)

Igor's ladder Rodney Rogers (b.1953)

Four Duets for Four Demi-clarinets.....William O. Smith (b. 1926)

Mysterious

Angry

Dramatic

Bold

Solar Flair Theresa Martin (b. 1979)

All works were commissioned by and written for Robert Spring.

5:00 pm
Davis Hall

Performance: Woodwind Chamber Music by Women Composers

OSU Woodwind Faculty Trio

Erin K. Murphy, flute; Babette Belter, clarinet; Johnny Salinas, saxophone (Oklahoma State University)

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SATURDAY, OCTOBER 12

PROGRAM LISTINGS

SteamChelsea Komschlies (b. 1991)

- I. The Inventor's Workshop
- II. Rusty Cogs and Filigree
- III. Clockwork
- IV. Flying Machine

Eclectic TrioCatherine McMichael (b. 1954)

- I. Sarabande
- II. Tango Lánguido
- III. Jitterbug

5:00 pm
Bengtson Hall

Performance: Music for Flute and Clarinet

Texas Woman's University Woodwind Duo
Giovanni Perez, flute & Crysten Ivy, clarinet (Texas Woman's University)

Three American Miniatures.....John Rutter (b. 1945)

- I. Fanfare and Proclamation
- II. Blues
- III. Rag

Sonatina for Flute and Clarinet..... Matteo Dal Maso (b. 1997)

- I. Con umore / With humor
- II. Elegia / Elegy
- III. Con umore / With humor

Duos for flute and clarinet, Op. 24.....Robert Muczynski (1929 - 2010)

- I. Andante sostenuto
- II. Allegro risoluto
- III. Moderato
- IV. Allegro ma non troppo
- V. Andante molto
- VI. Allegro

Blue Monkey.....Lauren Bernofsky (b. 1967)

5:30 pm

Dinner - on your own

NACWPI 2019 National Conference

SATURDAY, OCTOBER 12

PROGRAM LISTINGS

7:30 pm
Davis Hall

Performance: Laissez-Pair: New Works for Bass Clarinet Duet

Laissez-Pair

Katie Rice, bass clarinet (University of North Texas); Shiana Montanari, bass clarinet (University of Nebraska-Lincoln); Rebecca Nickles, piano (University of Northern Iowa)

feral / fluidChelsea Komschiles (b. 1991)

ShadowsKrista Connelly (b.1989)
world premiere

ConveyanceDaniel Adams (b. 1956)
world premiere

7:30 pm
Bengtson Hall

Performance: New Works for Horn and Piano

Benjamin Lieser, horn (University of Central Florida) & Yun-Ling Hsu, piano (independent)

Sonata No. 3 "Contours" (2018)Sean Breseman (b. 1987)
I. Jagged
II. Curves
III. Surging Rapids

Sonata for Horn and Piano (2018).....Sy Brandon (b. 1945)
I. Maestoso
II. Bluesy
III. Allegro

8:00 pm
Davis Hall

Performance: Clarinet Duets of the World: Colombia, Hungary, and Vietnam

AKME Clarinet Duo

Kelly Austermaun (East Central College; St. Louis Community College) & Emily McIvor (University of Nebraska at Omaha; Creighton University)

Colombian Dances Mauricio Murcia Bedoya (b. 1976)
I. Saturday (Latin)
II. Sabroso
III. Natalia
IV. Mauro's Latin

Magyar Népdalok (Hungarian Folk Songs).....László Király (b. 1954)
I. Moderato

NACWPI 2019 National Conference

SATURDAY, OCTOBER 12

PROGRAM LISTINGS

	<p>II. Tempo giusto III. Parlando, rubato IV. Tempo giusto V. Tempo giusto</p> <p><i>Mist Rising on the Red River</i>Stephanie Berg (b. 1984)</p> <p><i>Mist Rising on the Red River</i> was commissioned by the AKME Duo and premiered at the International Clarinet Association's ClarinetFest in July 2019.</p>
8:00 pm Bengtson Hall	<p><i>Performance: Songs and Dances for Trombone and Piano</i></p> <p>Plains2 Joshua Pifer, piano (Valdosta State University) & Matthew Wood, trombone (Auburn University)</p> <p><i>Two Songs</i>Richard Strauss (1864-1949) Die Nacht Allerseelen</p> <p><i>Four Tangos</i>Astor Piazzolla (1921-1992) I. Oblivion arr. Pifer/Wood II. Milonga del Angel III. Muerta del Angel IV. Libertango</p>
8:30 pm Davis Hall	<p><i>Performance: Wind and Wood Duo Presents: Reimagined Possibilities</i></p> <p>Wind and Wood Duo</p> <p>Dr. Andrew DeBoer, clarinet & Tommy Dobbs, percussion (University of Arkansas - Fort Smith)</p> <p><i>Pocket Grooves for Bassoon and Percussion</i>.....Gene Koshinski (b.1980) arranged for Clarinet/Bass Clarinet and Percussion by the Wind and Wood Duo I. Joropo II. Samai III. Choro</p> <p><i>Imaginary Beings 3 for Guitar and Clarinet</i>.....Luis Cardoso (b.1974) arranged for Clarinet/Bass Clarinet and Percussion by the Wind and Wood Duo I. Olhapim II. Jana</p>

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SATURDAY, OCTOBER 12

PROGRAM LISTINGS

8:30 pm
Bengtson Hall

III. Trasgo

Get It for Bassoon and PercussionGene Koshinski (1980)
arranged for Clarinet/Bass Clarinet and Percussion by the Wind and Wood Duo

Performance: Music for Flute, Clarinet, and Piano

Brittany Patterson, flute; Lori Ardivino, clarinet; Laurie Middaugh, piano (University of Montevallo)

The Nine Worlds.....Lori Ardivino (b. 1960)

1. Yggdrasill - The World Tree
2. Alfheim _ Home of the Light Elves
3. Svartalfheim – Home of the Dwarves

world premiere

Golus I.....Alan Goldspiel (b. 1959)

world premiere

Barn Dances.....Libby Larsen (b. 1950)

1. Forward Six and Fall Back Eight
2. Divide the Ring
3. Varsouvianna
4. Rattlesnake Twist

NACWPI 2019 National Conference

SUNDAY, OCTOBER 13

PROGRAM LISTINGS

9:00 am
Davis Hall

Performance: Unaccompanied Clarinet Duos from the 19th, 20th, and 21st Centuries

Clarimergency! Clarinet Duo

Stephen Borodkin, clarinet & Ameila Smith, clarinet (independent)

Duo No. 2 in D minorBernhard Henrik Crusell (1775-1838)

I. Allegro Agitato

II. Siciliano

III. Rondo alla svedese

Sonata for Two ClarinetsAlan Hovhaness (1911-2000)

I. Malinconia

II. Fuga

III. Fuga

Samson and BuddhaJosé Serebrier (b. 1938)

9:00 am
Bengtson
Hall

Performance: Light and Shadows: Works Highlighting the Timbral Possibilities of the Clarinet

Vanessa Davis, clarinet (Stephen F. Austin State University)

Inner LightDavid Levin (b. 1973)

Light and ShadowsTheresa Martin (b. 1979)

ExcursionsRonald Caravan (b. 1946)

9:30 am
Davis Hall

Performance: Hidden Gems: Lesser-Known Contemporary Works for the Wind Trio

Third Wheel Wind Trio

Emily Bedard Dierickx, flute (University of Miami); Zachary Dierickx, clarinet (University of Miami); Keegan Hockett, bassoon (independent)

Trio for Flute, Clarinet, and Bassoon (2012)Bill Douglas (b. 1944)

I. Allegro Cantando

II. The Secret Rose

III. Capriccio

Nina's Lullaby (2007)Marc Mellits (b. 1966)

Trio for Flute, Clarinet and Bassoon, Op. 67 (2002)Crt Sojar Voglar (b. 1976)

I. Allegretto

NACWPI 2019 National Conference

SUNDAY, OCTOBER 13

PROGRAM LISTINGS

9:30 am Bengtson Hall	<p>II. Andante, giocoso III. Presto, nervosa</p> <p><i>Performance:</i> Yellow Jersey for Two Bb Clarinets by Libby Larsen</p> <p>Batik Duo Christy Banks, clarinet (Millersville University of Pennsylvania) & Soo Goh, clarinet (Appalachian State University)</p> <p><i>Yellow Jersey for Two Bb Clarinets</i>.....Libby Larsen (b. 1950)</p>
10:00 am Davis Hall	<p><i>Performance:</i> Five for Two: The Denton Duo Performs Ingolf Dahl's Five Duets for Clarinets</p> <p>The Denton Duo Shannon McDonald, clarinet (University of Miami) & Crysten Ivy, clarinet (Texas Woman's University)</p> <p><i>Five Duets for Clarinets</i>.....Ingolf Dahl (1912-1970)</p> <p>I. Sonatina II. Invention on Two Intervals III. Cadenza Pastorale IV. Invention on a Rhythm V. Canonic Rondo</p>
10:00 am Bengtson Hall	<p><i>Performance:</i> Fantastical Works for Clarinet/Saxophone Duo by University Faculty</p> <p>Michelle Kiec, clarinet & Jeremy Justeson, alto saxophone (Kutztown University)</p> <p><i>Glint</i>Roshanne Etezady</p> <p><i>The Ox and the Lark</i>Nikola Resanovic</p> <p><i>Rahahoro Breakdown</i>Gregory Wanamaker</p>

NACWPI 2019 National Conference

SUNDAY, OCTOBER 13

PROGRAM LISTINGS

10:30 am
Davis Hall

Performance: New works for Clarinet and Percussion

Duo Viquez/Wadley

Luis Viquez, clarinets & Darin Wadley, percussion (University of South Dakota)

Duet for Clarinet and PercussionCharles Dibley (b. 1950)

La Tarde y la Montana (II)Eddie Mora (b. 1965)

EscapeMarc Mellits (b. 1966)

Enter

Swerve

Exit

10:30 am
Bengtson
Hall

Performance: Concerto in F Major for Bass Clarinet and Piano

Karl Kolbeck, bass clarinet & Angela Miller-Niles, piano (Wayne State College)

Concerto in F Major for Bass Clarinet and Piano (2018)....Matthew Haakenson (b.1974)

I. Allegro con brio

II. Grave

III. Vivace

11:00 am
Davis Hall

Performance: Myths and Stars: Virtuoso Works for Flute and Clarinet

The Scott/Garrison Duo

Leonard Garrison, flute (University of Idaho) & Shannon Scott, clarinet (Washington State University)

Four Constellations for flute and clarinet (1970)Meyer Kupferman (1926-2003)

I. Aquarius

II. Scorpio

III. Libra

IV. Sagittarius

Sonatine for flute and clarinet (1961)André Jolivet (1905-1970)

I. Andantino

II. Quasi cadenza

III. Intermezzo

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SUNDAY, OCTOBER 13

PROGRAM LISTINGS

11:00 am
Bengtson
Hall

Performance: Cuban Works for Clarinet composed by Javier Zalba

Jenna McCall, clarinet (University of North Texas) & Rebecca Nickles, piano
(University of Northern Iowa)

Preludio #1Javier Zalba (b. 1955)

Preludio #2Javier Zalba (b. 1955)

Cancion para un ClarinetistaJavier Zalba (b. 1955)

11:30 am
Davis Hall

Performance: New Works for Clarinet Trio

The Ambassador Trio
Patrick Englert, clarinets (independent); Jack Liang, clarinets (independent); Jeremy
Ruth, clarinets (Estrella Mountain Community College)

Untitled New Commission (2019)Christine Burke (b. 1991)
world premiere

Strange Cookies (2019)Jonathan Russell (b. 1979)

Lines, Spaces, Planes (2010)Eric P. Mandat (b. 1957)

I. Lines
II. Spaces
III. Planes

12:00 pm

Lunch - own your own

1:30 pm
Davis Hall

Performance: Portraits of Langston for flute, clarinet, and piano

Heather Small, flute/piccolo (Troy University); Nikolasa Tejero, clarinet (University of
Tennessee-Chattanooga); & Hui-Ting Yang, piano (Troy University)

Portraits of Langston for flute, clarinet and pianoValerie Coleman (b.
1970)

I. Prelude: Helen Keller
II. Danse Africaine
III. Le Grand Duc Mambo
IV. Silver Rain
V. Parisian Cabaret
VI. Harlem's Summer Night

NACWPI 2019 National Conference

SUNDAY, OCTOBER 13

PROGRAM LISTINGS

2:00 pm
Davis Hall

Performance: Isolated Birds Trio perform the works of Arnold and Harris

Isolated Birds Trio

Emily Bedard Dierickx, flute; Jessica Myers, oboe; Shannon McDonald, clarinet
(University of Miami)

Trio for Flute, Oboe, and Clarinet.....Paul Harris (b. 1955)

I. Prologue

II. Meditation

III. Waltz

IV. Dance

V. Soliloquy

VI. Burlesque

Divertimento for Wind Trio, Op. 37Malcolm Arnold (1921-2006)

I. Allegro energico

II. Languido

III. Vivace

IV. Andantino

V. Maestoso

VI. Piacevole

NACWPI 2019 National Conference

ARTIST BIOGRAPHIES

The Ambassador Trio

The Ambassador Trio was formed in 2013 by Patrick Englert, Jack Liang, and Jeremy Ruth. The trio is dedicated to popularizing and expanding the repertoire for any three clarinets through performances and commissions. The trio's multi-performance event, *Beyond the Frontier: The Music of Eric Mandat and William O. Smith*, was featured in the September 2017 issue of *The Clarinet*. Other notable appearances in recent years include performances at ClarinetFests in 2017 and 2018, the 2018 NACWPI National Conference, the Musical Instrument Museum in Phoenix, Arizona, and guest artist recitals at several universities. Since its inception, the trio has commissioned numerous works from composers of various styles as part of its mission to expand the repertoire for three clarinets. The trio is constantly seeking opportunities for collaboration with interested composers. Englert, Liang, and Ruth all hold Doctor of Musical Arts degrees from Arizona State University.

Lori Ardivino

Lori Ardivino has been a guest recitalist at a number of colleges and universities and international and national festivals including the International Clarinetfest, The International Alliance for Women in Music Congress, NACWPI, NACUSA, Southeastern Composers League, the North American Saxophone Alliance Conference, the College Music Society and the Alabama Music Educators. Dr. Ardivino received the 2013-14 Alabama State Council for the Arts Artist Fellowship was chosen the University of Montevallo University Scholar for 2013. She has received the Creative and Scholarly Projects Grant from the University of Montevallo in 2013, 2014, and 2017 and was the 2012 recipient of the *Escape to Create* artist residency in Seaside, FL. She is an Artist/Clinician with Conn-Selmer Company, D'Addario Woodwinds and is a Fulbright Specialist. Currently, she is Professor Music at the University of Montevallo where she teaches clarinet, saxophone and woodwind methods and ensembles. She performs with the LeBaron Trio, the Meallo Trio and the Cahaba Saxophone Quartet.

Kelly Austermann

Dr. Kelly Austermann is professor of clarinet, saxophone, and music appreciation at East Central College and St. Louis Community College. She is also the clarinet instructor for the band programs of the Mehlville, Fox, and Parkway West school districts, where she teaches private lessons, coaches chamber music, and provides sectional instruction. She maintains a private clarinet and saxophone studio as well. Many of her students have received superior ratings at performance competitions and have earned seats in honors ensembles. Dr. Austermann received a Bachelor of Music from the University of Missouri-Columbia, a Master of Music from the University of North Carolina-Greensboro, and a Doctor of Musical Arts from Arizona State University.

Mary Lindsey Bailey

Dr. Mary Lindsey Bailey is the Assistant Professor of Oboe at the University of Alabama and Principal Oboe of the Tuscaloosa Symphony Orchestra. Prior to this appointment, she served on the faculties of Morehead State University and Colorado Mesa University. She served as Principal Oboe of the Shenzhen Symphony Orchestra (China) and has performed with many orchestras in the US. Dr. Bailey has been a frequent performer at the Festival Internacional de Sopros in Rio de Janeiro and has performed internationally in London, Paris, Tokyo, Hong Kong, Havana, Singapore, Jakarta, and Yerevan. Dr. Bailey holds a BM and performance certificate from the University of South Carolina and a MM and DMA from the University of Cincinnati College-Conservatory of Music.

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ARTIST BIOGRAPHIES

Christy Banks

Christy Banks, Associate Professor of Clarinet and Assistant Chair of the Music Department at Millersville University of Pennsylvania, 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 affiliations include Lincoln's Symphony Orchestra, Pennsylvania Philharmonic, Allegro Orchestra Lancaster, King Street Big Band, and Manor Woodwind Quintet.

Cayla Bellamy

Dr. Cayla Bellamy currently serves as Assistant Professor of Bassoon at the University of Northern Iowa and contrabassoonist with wcfssymphony. In addition to performing at regional and national conferences for the National Association of Wind and Percussion Instructors and the College Music Society, Cayla recently appeared as an invited recitalist at the 2019 global conferences for the International Double Reed Society and International Clarinet Association. In September 2018, Cayla released her debut album entitled *Double or Nothing* under the Mark Records label, a collection of previously unrecorded bassoon solos and duos including works by Libby Larsen, Alex Shapiro, John Steinmetz, Roger Boutry, Michael Daugherty, and William Davis. This season, she will be featured performing Libby Larsen's *Full Moon in the City*, James Stephenson's *Dialogue of Self and Soul*, and Joan Tower's *Red Maple*, as well as premiering John Steinmetz's new *Concerto for Bassoon and Strings*. A dedicated educator, Cayla spends her summers as Conductor for the New York Summer School of the Arts and has held positions with Interlochen Arts Camp, Gwinnett County Public Schools, and the Emory Youth Symphony Orchestra. Find out more online at www.caylabellamy.com.

Babette Belter

Babette Belter, Artist-Teacher of Clarinet at Oklahoma State University, enjoys a career as a solo, chamber, and orchestral musician, performing in Asia, Central America, Europe, Israel, Canada, and the United States. As principal clarinet with the Signature Symphony, she has appeared as a soloist on numerous occasions. A Southwestern Bell Foundation Fellow, Belter researched Hungarian chamber music in Budapest. She served as an American Cultural Specialist in Costa Rica through the US Information Agency, and as a clinician in Israel through the Rothchild Foundation.

Black Bayou Brass

Black Bayou Brass has been a faculty ensemble in residence at the University of Louisiana Monroe since 1971. An experienced and versatile professional ensemble, Black Bayou Brass performs regularly at ULM, throughout the northeast Louisiana community, and at numerous venues outside the state. Recent performances include the 50th International Horn Symposium, 2018 International Trombone Festival, the 2017 and 2014 International Women's Brass Conference, 2017 Mid-South Horn Workshop, the 2013 Louisiana Music Educators Association State Conference, the 2012 National Association of College Wind and Percussion Instructors National Conference, and a series of performances and master classes in Thailand. Its members are dedicated to performing, promoting, and creating new literature for brass trio, as well as playing standard original repertoire and transcriptions from the 16th century to the present. Devoted to encouraging and promoting music education, Black Bayou Brass performs a number of educational concerts each year at schools throughout Louisiana and the surrounding states, and offers master classes, private lessons, and ensemble coaching for all levels. In 2018 they released *Scenes from the Bayou*, which features several World Premiere recordings for brass trio.

NACWPI 2019 National Conference

ARTIST BIOGRAPHIES

Timothy Bonenfant

Dr. Timothy Bonenfant is Professor of Clarinet and Saxophone at Angelo State University. He is a member of The Mesquite Trio and The Batik Quartet. A native of Annapolis, MD, Bonenfant received his bachelor's, master's, and doctoral degrees from the University of Nevada, Las Vegas. While at UNLV, he performed with the Las Vegas Symphony Orchestra and the famed UNLV Jazz Ensemble under the direction of Frank Gagliardi. Bonenfant also holds a master's degree from the California Institute of the Arts, where he worked with John Adams, Louis Andriessen, Milton Babbitt, Luciano Berio, John Cage, Morton Feldman, and Frederic Rzewski. His album of Virko Baley's works "Multiple Personae: the family of clarinets", was released in August 2014. He has performed on three additional recordings. Two of these feature him playing works written especially for him, which include "The Evening News" by Steven Horowitz and "Wind Songs" by Las Vegas Walter Blanton. In the jazz realm, he performed on bass clarinet as part of Blanton's "Voyage From The Past." He was a featured performer at the International Clarinet Associations Clarinetfest 2011 on Northridge, CA, and presented a paper on Baley's works for contrabass clarinet at the iCA Clarinetfest 2013 in Assisi, Italy. In 2015, he premiered Baley's, Persona IV for bass clarinet, at the ICA Clarinetfest in Madrid, Spain, which was commissioned for this festival. Bonenfant also performed at Clarinetfest in Ostend, Belgium in 2018, performing works by Daniel Asia and Graham Fitkin.

Karen Bronson

Karen Bronson recently received a Doctorate of Musical Arts degree in Clarinet Performance from University of North Texas where she studied with Dr. John Scott and Dr. Phillip O. Paglialonga. Additionally, she received a related field degree in wind band conducting under the conductors Eugene Migliaro Corporon and Dr. Dennis Fischer. Previously she attended Appalachian State University in Boone, North Carolina where she studied with Dr. Douglas Miller and finished her bachelor's degree in Clarinet Performance from the University of North Carolina at Greensboro. While attending UNCG, she studied with Daryl Coad and Dr. Kelly Burke. In 1994, she received a Master of Clarinet performance degree from the University of North Carolina School of the Arts where she studied with Robert Listokin. Dr. Bronson has been teaching private lessons for over thirty years. Currently her studio consists of school aged and adult students in the North Texas area. As a freelance clarinetist in the North Texas community, she has performed solo recitals, in chamber ensembles and with the Lone Star Wind Orchestra. In 2019, she performed at Texas Music Educator Association as a member of the North Texas Wind Symphony with guest artist Canadian Brass.

Christopher Brown

Dr. Christopher Brown is currently the bass trombonist with the Huntsville Symphony Orchestra in Alabama, Southwest Florida Symphony, and Northwest Florida Symphony Orchestra. He has performed with orchestras such as the National Repertory Orchestra in Colorado, the Charleston Symphony (SC), and the New World Symphony in Miami, among others. Christopher has competed in the Zellmer Trombone Competition and has performed at the American Trombone Workshop. He has presented at the Midwest Clinic in Chicago, received recognition in International Trombone Association Quartet competitions, and performed in the prestigious Carnegie Hall. Dr. Brown received graduate degrees from Florida State University and Pennsylvania State University. He was a graduate teaching assistant to both trombone studios. He also earned a Graduate Artist Diploma from the Yale School of Music.

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ARTIST BIOGRAPHIES

Kris Carlisle

Pianist Dr. Kris Carlisle is Associate Professor of Music at Berry College and is a professional pianist and educator specializing in contemporary music. His album, *The American Evolution: Piano Preludes*, was released in December of 2016. In 2017, it won the Global Music Award's "Silver Medal," and in 2018 the album received The American Prize in Piano Performance Award for "Exceptional Commitment to Music by Americans." His previous album *The American Evolution: Piano Sonatas* was also acclaimed by The American Prize receiving a Special Judge's Citation: "Championing Piano Music by American Composers." These albums are part of a larger project that explores the way contemporary composers use traditional genres.

Clarimergency! Clarinet Duo

Stephen Borodkin and Amelia Smith are professional clarinetists based in Dallas-Fort Worth, Texas and the Twin Cities, Minnesota, respectively. They have both earned degrees in clarinet performance from Indiana University's Jacobs School of Music and University of Memphis' Rudi E. Scheidt School of Music where they studied with professor Howard Klug and Dr. Robyn Jones. Smith has also recently completed her Doctor of Musical Arts degree at the University of Minnesota. Upon meeting in Memphis, they started performing together and were soon invited to present masterclasses at public schools in the Memphis area as a duo. Clarimergency! Duo was founded in 2014; they have performed in Tennessee, Indiana, Texas, Minnesota, and abroad in Austria, Italy, and Belgium. Borodkin and Smith have been teaching clarinet lessons for ten years and currently teach more than 80 students combined in their respective cities. Their private and group lesson students are regularly coached and perform in chamber music groups. They can additionally be seen at the top of their sections at regional, district, state, and national music festivals and competitions. Students of Clarimergency! Duo have performed in master classes for orchestral clarinetists Andre Dyachenko of Memphis Symphony and James Zimmermann of Nashville Symphony as well as international soloist Julian Bliss. Former students have gone on to major and minor in music and have even become music educators in public and private schools.

David Cook

David Cook is Principal Clarinet of the Millikin-Decatur Symphony Orchestra and clarinetist for the Appian Duo (with Emily Grabinski, piano) and the Greyline Duo (with Alexandra Rodriguez, flute). Previously a member of the Wichita Symphony Orchestra, the Lawton Philharmonic Orchestra, Fiati Five, and the Lieurance Woodwind Quintet, David has also performed with the Champaign-Urbana Symphony Orchestra, Oklahoma City Philharmonic, the Norman Philharmonic, and the Texas Music Festival Orchestra, Chamber Music Campana, the Brightmusic Chamber Ensemble, the From the Edge Chamber Music Series, and the Kemp Concert Series. David has commissioned and premiered new works from composers including David Maslanka, Pierre Jalbert, David Biedenbender, Whitney E. George, Cody W. Forrest, Cody Criswell, Garrett Gillingham, and Andy Francis. Past performances include ClarinetFest, the College Music Society National Conference, the NACWPI Conference, the American Single Reed Summit, the Clarinet Colloquium at Texas A&M University-Commerce, the KNOB New Music Festival, and recitals across the United States. His writings and research have been published in *The Clarinet*, the *NACWPI Journal*, and *The Instrumentalist*. David is currently Assistant Professor of Clarinet at Millikin University and a member of the clarinet faculty at Blue Lake Fine Arts Camp. David holds BM and BME degrees from Central Michigan University, MM degrees in clarinet performance and chamber music from the University of Michigan, and the DMA degree in clarinet performance and the MM degree in music theory from the University of Oklahoma. David's principal teachers include Suzanne Tirk, Chad Burrow, Theodore Oien, and Kennen White.

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ARTIST BIOGRAPHIES

Season Cowley

Season Cowley is currently pursuing her Doctor of Musical Arts at the University of Nebraska-Lincoln with Dr. Diane Barger. She holds a MM from Southern Illinois University Carbondale where she studied with Dr. Eric Mandat and a BM from the University of Nebraska at Omaha.

Vanessa Davis

Vanessa Davis performs, publishes, teaches throughout the US and abroad. She currently teaches at Stephen F. Austin State University and maintains a private studio in the Dallas-Fort Worth Area. Dr. Davis performs with the Lone Star Wind Orchestra and Mesquite Symphony and has performed at the Meyerson Symphony Center, Clemens Center, and Symphony Hall in Boston. Dr. Davis frequently gives solo performances at national and international conferences. In April 2019 she gave a recital and lecture at Southeastern Louisiana University and a performance and clinic at Las Vegas Clarinet Day. In July 2019 she performed at the International Clarinet Association Conference in Knoxville. She has performed and given presentations at the Midwest Clinic, International Clarinet Association, National Association of College Wind and Percussion Instructors Conference, American Single Reed Symposium, and Texas Clarinet Colloquium Conferences among others. Her dissertation, "A Concept-Based Pedagogy Approach to Selected Unaccompanied Clarinet Repertoire" won the Toulouse Dissertation Award in Fine Arts. She has published articles on pedagogy and unaccompanied clarinet music in *The Instrumentalist*, *The Journal of the National Association of College Wind and Percussion Instructors*, and *Symposium*, the journal of the College Music Society. Dr. Davis is currently working on a book in concept-based pedagogy. She received her DMA in Clarinet Performance from the University of North Texas where she studied with Kimberly Cole Luevano. She has also studied with Richard MacDowell, Elizabeth Gunlogson, and David Seiler.

Andrew DeBoer

Hailed for his "impressive array of colors and moods," Andrew DeBoer is the assistant professor of music - clarinet at the University of Arkansas – Fort Smith. He serves as principal clarinetist with the Fort Smith Symphony and has played with the Arkansas Symphony Orchestra, Arizona Opera, and Phoenix Symphony Orchestra. DeBoer has also soloed with a variety of ensembles, including the Fort Smith Symphony, Hastings Symphony, and 43rd Army Band. Alongside his performance career, DeBoer is passionate about teaching. Some of his students have been accepted at such prestigious schools as the Cleveland Institute of Music, New York University, Arizona State University, Vanderbilt, and The Ohio State University. DeBoer has also recorded several albums and can be heard on the Fort Smith Symphony's recently released album of Florence Price symphonies. DeBoer completed both his Master of Music and Doctor of Musical Arts degrees at Arizona State University with internationally renowned artist and teacher, Robert Spring, and earned a Bachelor of Music with Debra Rhodes at Hastings College. You can learn more about DeBoer on his website: www.andrewdeboer.com.

The Denton Duo

Shannon McDonald and Crysten Ivy have performed together for years, with the goal of sharing their love of music and of the clarinet with their communities. They recently formed the Denton Duo to focus on quality works for two clarinets, with an emphasis on lesser-performed and newer works.

Shannon McDonald is currently pursuing a DMA in Performance at the University of Miami's Frost School of Music. She has a particular passion for performing chamber music and has appeared in many chamber groups both nationally and internationally. In addition to performance, Shannon has presented

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research at many state, national, and international conferences. In 2018, Shannon and co-researchers Danielle Woolery and Natalie Wright were awarded the first prize in the International Clarinet Association's Research Competition.

Crysten Ivy is an avid performer and has won many accolades as a soloist, including the first annual Texas Woman's University's concerto competition. She is currently a student at Texas Woman's University, and is pursuing a Master's Degree in Instrumental Pedagogy. Crysten continues to serve her community, performing frequently on her clarinet, guitar, and voice at the Denton State Supported Living Center for individuals with intellectual and developmental disabilities.

Emily Bedard Dierickx

Flutist Emily Bedard Dierickx is a DMA candidate at the Frost School of Music in Miami, FL. Emily is a TA for the Frost Musicology Department and a Henry Mancini Institute Fellow. She was the Flute Studio GTA at The Ohio State University and earned her BM from Michigan State University. Her principal teachers include Jennifer Grim, Trudy Kane, Katherine Borst Jones, and Richard Sherman.

Zachary Dierickx

Zachary Dierickx is a freelance clarinetist and teacher based in Miami, FL. Zachary earned his DMA and MM degrees in clarinet performance from The Ohio State University where he was awarded the competitive University Fellowship and served as GTA to the clarinet studio. Originally from WI, he earned his BM in music education from Concordia College (Moorhead, MN). His principal teachers include Caroline Hartig and Leigh Wakefield.

Tammy Dobbs

Dr. Tommy Dobbs is the Instructor of Music - Percussion at the University of Arkansas - Fort Smith, Treasurer for the Arkansas Chapter of PAS, and a member of the PAS University Pedagogy Committee. He is recently graduated with a Doctor of Music Degree in Percussion Performance at the Florida State University and holds a Master's degree in Percussion Performance from FSU as well as a Bachelor's degree in Percussion Performance from the University of North Florida. He is a proud endorser of Pearl Drums/Adams Instruments, SABIAN Cymbals, Innovative Percussion Inc., and Grover Pro Percussion

Duo Viquez/Wadley

Founded in 2016, the Viquez-Wadley Duo actively performs repertoire written or arranged for the combination of clarinet (Eb - soprano - bass) and a large variety of percussion instruments. Clarinetist and conductor Luis Viquez and percussionist Darin Wadley are in the faculty of the University of South Dakota and appear in performances in a high demand throughout the Midwest and Latin America.

Mary Ermel

Mary Ermel Walker, a native of Colorado, earned a Bachelor of Music in Piano Performance from the University of Northern Colorado at Greeley, a Master of Music, also in Piano Performance at the San Francisco Conservatory of Music, and a Doctor of Musical Arts from North Dakota State University. She teaches group piano at South Dakota State University. Reflecting her interest in the science of teaching and learning, Ms. Walker also holds a Master of Education from the University of Sioux Falls. She also teaches classes and lessons to various ages including preschoolers through senior citizens, and serves as organist for the First Lutheran Church in Brookings, South Dakota.

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Leonard Garrison

Leonard Garrison is Professor of Flute at the University of Idaho and recipient of the University's Presidential Mid-Career Award and an Idaho Commission on the Arts Fellowship. He is flutist in the Northwest Wind Quintet and the Scott/Garrison Duo, Principal Flute of the Walla Walla Symphony, and Past President and Program Chair of The National Flute Association. In summers, he teaches and performs at Blue Lake Fine Arts Camp in Michigan. His eleven CDs, including premiere recordings of many works, have received rave reviews. Flute Talk called Superflute "astounding," and The Flute Network said "his performance was 'just 'superior' both in brilliant technique and musicianship." Fanfare Magazine wrote of East Meets West, "Leonard Garrison's basic sound is extraordinary—uncommonly rich, pure, and true." Leonard has been flutist in the Chicago Symphony and the Tulsa Philharmonic, soloist on National Public Radio's Performance Today, and a frequent performer at National Flute Association conventions. He has taught at The University of Tulsa, Bowling Green State University, the University of Arkansas, and the University of Wisconsin at Eau Claire. The Flutist Quarterly, Flute Talk and other journals have published his articles. Garrison holds a Doctor of Music from Northwestern University, a Master of Music and Master of Arts from Stony Brook University, and Bachelor of Music from The Oberlin Conservatory of Music. He studied with Samuel Baron, Walfrid Kujala, and Robert Willoughby.

Soo Goh

Soo Goh is an Assistant Professor of Music at Appalachian State University where he teaches a full and vibrant clarinet studio. Previously as an Associate Professor of Music at Kutztown University of Pennsylvania, he taught the clarinet, Introduction to Music, Aural Skills, Music Technology, and coached chamber music. He is one of the first few musicians from Penang, Malaysia to further his studies on the clarinet. He holds a B.A. in Music and Computer Science from Luther College, a M.M. from Bowling Green State University, and a D.M.A. from the University of North Carolina at Greensboro. Soo Goh has presented and performed in music conferences such as Pennsylvania Music Educators Association, ICA ClarinetFest, Society of Composers, Inc., National Association of Collegiate Wind and Percussion Instructors, and College Music Society. He has performed and taught masterclasses in Malaysia, Singapore, Austria, and Jordan. Soo Goh has a strong interest in technology and particularly enjoys working with geeky students.

Lacey Golaszewski

Lacey Golaszewski is a graduate of the University at Buffalo where she studied music performance, music education, historical musicology, and French. She also attended the Scotia Festival of Music Young Artist Program in Halifax, Nova Scotia, the Arts Academy of Le Domaine Forget in Saint-Ir nee, Qu bec, and the Orford Arts Centre Academie in Orford, Qu bec. She has studied clarinet, bass clarinet, and saxophones with Edward Yadzinski, Harry Fackelman, and John Friedrichs. Ms. Golaszewski keeps a busy schedule as a performer in solo, chamber, and orchestral settings. As an arranger for clarinet and saxophone ensembles, she has adapted many standards of the orchestral, choral, and organ repertoires, including the music of Bach, Mozart, Rossini, Tchaikovsky, Mascagni, and Grieg. She also maintains a private studio, has directed student ensembles, and has reviewed pedagogical works for The Clarinet. Ms. Golaszewski has presented clinics on teaching low clarinets and saxophones, as well as on scoring music for various clarinet and saxophone ensembles. Additionally, she has presented papers on the music of Eug ne Bozza. Ms. Golaszewski's research interests include twentieth century French woodwind chamber music, Russian ballet music, and the effects of woodwind performance on personal health.

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Greyline Duo

The Greyline Duo (Alexandra Rodriguez, flute and David Cook, clarinet) has performed in recitals and outreach performances across the United States, including performances at the International Clarinet Association's ClarinetFest and the American Single Reed Summit. The ensemble has been involved in commissioning and premiering several works for their respective instruments, most recently Andy Francis's *Variations on Mental Instability* and Pierre Jalbert's *Triple Set*.

Alexandra Rodriguez currently serves as an adjunct instructor of music education at Millikin University. She was previously a member of the instrumental faculty at El Sistema Oklahoma, has taught elementary general music in Oklahoma City Public Schools, and has served as a mentor for the Detroit Symphony Orchestra Civic Youth Ensembles and the MPulse Summer Flute Institute. Alexandra holds a MM degree in flute performance from the University of Oklahoma. She received BM degrees in flute performance and K-12 music education from the University of Michigan. Her primary teachers include Amy Porter, Seth Morris, and Valerie Watts.

David Cook is Principal Clarinet of the Millikin-Decatur Symphony Orchestra and Assistant Professor of Clarinet at Millikin University. He previously taught clarinet at Wichita State University and music theory at the University of Oklahoma. David holds BM and BME degrees from Central Michigan University, MM degrees in clarinet performance and chamber music from the University of Michigan, a DMA in clarinet performance and a MM degree in music theory from the University of Oklahoma. David's principal teachers include Suzanne Tirk, Chad Burrow, Theodore Oien, and Kennen White. [davidcookclarinet.com]

Adam Hayes

Dr. Adam Hayes is Chair of the Department of Fine Arts and Associate Professor of Music at Berry College in Rome, Georgia. As Chair of the Department of Fine Arts, he manages the operations of the college's largest department, comprised of four distinct programs: Art, Dance, Music, and Theatre. The Department of Fine Arts is housed in four buildings, offers eight major degree-programs, five minor programs, and has 34 faculty and staff. In addition to his administrative duties, Dr. Hayes teaches music theory and applied trumpet. He is an internationally recognized trumpet performer, educator, and clinician and has performed with over 40 professional orchestras throughout the world. He has four feature albums released internationally and is the author of the book, *In Theory: The Trumpet*. Hayes serves on the Board of Directors for the Trumpet Festival of the Southeast and has held several leadership positions with the International Trumpet Guild. He earned the Doctor of Musical Arts degree from The University of Cincinnati College-Conservatory of Music, a Master of Music from the University of New Mexico, and a Bachelor of Music from The University of Georgia. Adam Hayes is a performing artist for Eastman and Shires Trumpets.

Hijinx Clarinet Quartet

Hijinx Clarinet Quartet was founded in 2015 and is dually based in Lincoln, Nebraska and in the Dallas-Fort Worth metroplex. The group consists of professionals Dr. Jennifer Reeves, Shiana Montanari, Stephen Borodkin, and Dr. Lucas Willsie. Hijinx has performed across the Midwest and Southern United States as visiting artists at universities in Nebraska, Missouri, Tennessee, Mississippi, and Alabama presenting original clarinet quartet works by up-and-coming composer Joshua Spaulding. The Hijinx Clarinet Quartet was invited to perform at the 2016 National Association of College Wind and Percussion Instructors annual conference in Santa Fe, New Mexico to perform two of Spaulding's clarinet quartet

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works set to multi-media. In addition, the quartet has also been invited to perform at annual symposiums including the Midwest Clarifest hosted at the University of Nebraska-Lincoln and the University of Alabama-Birmingham's Clarinet Symposium. Most recently, Hijinx performed a world premiere of Spaulding's Bittersweet at the inaugural American Single Reed Summit at Truman State University in Kirksville, MO. The Hijinx Clarinet Quartet presents unique chamber music settings in order to reach diverse audiences. It is the aim of the Hijinx Clarinet Quartet to heighten the classical concert experience by way of creative design with both innovative musical and visual collaboration.

Keegan Hockett

Born and raised in Des Moines, IA, Keegan Hockett is a bassoonist based in Iowa City. He earned his performance degrees from the University of Iowa and the University of Miami Frost School of Music, where he was a Henry Mancini Institute Fellow.

Edward C. Hoffman, III

Edward "Ted" C. Hoffman, III, (PhD, Nebraska; MEd, Auburn; MEd, Montevallo; BM, Southern Miss.; BMed, Southern Miss.) is Associate Professor and Director of Music Education at the University of Montevallo (AL) where he coordinates the undergraduate music education programs, directs tuba/euphonium studies, administers the summer *Young Musicians' Camp*, and is faculty advisor to the nationally-recognized collegiate chapter of NAFME. Prior to his appointment, Hoffman taught prekindergarten through eighth grade general music and directed a variety of all-superior elementary, middle, and high school vocal and instrumental ensembles. His current advocacy and research agendas focus on music teacher recruitment and mentoring, curriculum development and student assessment in pre-k-12 and teacher preparation programs, issues in small and rural school music programs, and the inclusion of students with exceptionalities in music classes. Hoffman has published more than two dozen articles and chapters on these topics, and has presented related research and clinics in 27 states and Canada. He maintains active membership in a number of local, national, and international associations, and is currently webmaster and Executive Director for the National Association of College Wind and Percussion Instructors, a special projects facilitator for the Society for Music Teacher Education, serves on the Executive Governing Board of the Alabama Music Educators Association, is State Advisor for AL-NAfME Collegiate, Chair of the Alabama Music Teacher Education Committee, and was founding president of the Alabama chapter of the Organization of American Kodály Educators.

Yun-Ling Hsu

Yun-Ling Hsu (許韻玲), a native of Taiwan, earned a Diploma, Bachelor, Master, and Doctorate Degrees of Music in Piano Performance from The Ohio State University and Tainan Woman's College of Arts and Technology in Taiwan. At Ohio State she was privileged to have been the last pupil of the legendary American pianist Earl Wild and the French-Canadian pianist André Laplante (silver medalist of Tchaikovsky Piano Competition). Hsu received her Doctor of Musical Arts degree with a distinguished doctoral dissertation on the transcriptions of Earl Wild for solo piano of Gershwin songs. An internationally recognized pianist, chamber performer and pedagogue, Dr. Hsu extensively performs recitals and teaches master classes in Asia, Europe, Latin America, and the United States as well as judges international/national piano competitions & auditions and presents in international/national teachers' conferences.

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Crysten Ivy

Crysten Ivy is currently pursuing a MA in Instrumental Pedagogy with an emphasis in clarinet. For five years, Crysten has been under the lesson direction of clarinetist and pedagogue Dr. Danielle Woolery. At TWU, Crysten received notability as a performer in the annual Concerto Competition and Honors Recital. Crysten has also performed at various conferences for organizations, including conferences for the National Association of College Wind and Percussion Instructors, Texas Music Educators Association, and the College Band Directors National Association. Crysten has also had additional studies with Mr. Steve Ahearn of the Dallas Symphony Orchestra.

Jason M. Johnston

Jason M. Johnston joined the University of Idaho faculty in 2015. He is currently Assistant Professor of Horn at the Lionel Hampton School of Music. He received his D.M.A. degree (Doctor of Musical Arts) in Horn Performance and Pedagogy from the University of Colorado. His duties include teaching applied horn lessons, directing the University of Idaho Concert Band, directing the Vandal Horn Choir, teaching Brass Techniques, and coaching several chamber ensembles. Jason founded both the Palouse Horn Club and the Palouse Brass Ensemble. He is also a member of the Northwest Wind Quintet, the Idaho Brass Quintet, the Apollo Chamber Brass, and the Korean Summer Winds based in Busan, South Korea.

Jeremy Justeson

A native of San Diego, Jeremy Justeson received the Bachelor of Music degree from California State University, Fullerton; the Master of Music degree from Northwestern University; and the Doctor of Musical Arts degree from The University of Texas at Austin. Dr. Justeson currently serves as Department Chair and Professor of Saxophone at Kutztown University. Active as a soloist and chamber musician, Dr. Justeson has appeared in New York's Carnegie Hall Stern Auditorium, Weill Recital Hall, Lincoln Center Avery Fisher Hall, Kennedy Center, Dallas' Meyerson Center, San Antonio Symphony Hall, and San Diego's Copley Symphony Hall. A proponent of new music, he has premiered numerous pieces, and his CDs *Juggernaut* and *Pimpin'* feature the music of American composers. Dr. Justeson's primary saxophone teachers include James Rötter, Harvey Pittel and Frederick L. Hemke. Jeremy Justeson is a Selmer Performing Artist and Clinician.

Michelle Kiec

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

Karl Kolbeck

Dr. Karl Kolbeck serves as Associate Professor of Woodwinds at Wayne State College in Nebraska. He teaches applied clarinet, saxophone, double reeds, and related courses. He holds degrees from Adams State College in Colorado, The University of New Mexico, and Texas Tech University. His primary teachers include Barry McGinnis, Keith Lemmons, David Shea, and David Dees. Dr. Kolbeck has performed with ensembles throughout Nebraska, Iowa, Texas, New Mexico, Colorado, Arizona, and is an

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active member of the International Clarinet Association, North American Saxophone Alliance, National Association of College Wind and Percussion Instructors, and College Music Society. Dr. Kolbeck is a D'Addario Woodwinds Performing Artist.

Benjamin Lieser

Benjamin Lieser is an Assistant Professor of Music in Applied Horn at the University of Central Florida School of Performing Arts. He holds degrees from Florida State University (BA, DM) and the University of Cincinnati (MM). His teachers include William Capps, Randy Gardner, Michelle Stebleton, Duane Duggar, and Randall Faust. Dr. Lieser has been a featured soloist with the OFUNAM orchestra in Mexico City, and performed as a regional artist at the Central Florida Horn Workshops, The Southeast Horn Workshops, and the International Horn Symposiums.

LIMITLESS Collective

LIMITLESS Collective is an artistic collective of female musicians of the highest caliber aimed at revolutionizing the dynamic between audience and creator. Our mission is to highlight the works of emerging composers, of women, people of color, non-binary, and LGBTQ friends. LIMITLESS Collective also seeks to redefine collaboration by working in an educational paradigm with emerging performers and composers as well as encouraging a new dynamic between performer and audience. LIMITLESS Collective emerged through the co-commission of CANE: Concerto for Bassoon with Reed Quintet (completed 12/18). The first concerto of its kind, CANE is a work that evokes ideas of evolution, creation, reinvention, and identity. The piece traces one bassoon reed's journey from its raw, organic origins to its final sounds when finished. The ensemble and soloist intermingle in this programmatic, through-composed piece by Jenni Brandon, whose avant-garde scoring combined with her signature lyricism and grace, blurs the lines between traditional feminine and masculine tropes, fusing rhythm, lyrical lines, extended techniques, Afro-Cuban style music, jazz and fugue into one fluid experience. The music is heightened by the collaborations between the female composer, soloist, and LIMITLESS ensemble.

Jenna McCall

Jenna McCall is a clarinetist who is currently pursuing her Doctor of Musical Arts degree at the University of North Texas. Along with her performance career, Mrs. McCall enjoys teaching clarinet privately and in group masterclasses. For the past two summers, Mrs. McCall led clarinet sectionals during band camp at Sanger High School in Sanger, Texas. She is also a Teaching Fellow for the woodwind methods courses at the University of North Texas, where she instructs undergraduate music education majors on how to play and teach flute, clarinet, saxophone, oboe, and bassoon. As a member of the University of North Texas Wind Symphony, Mrs. McCall has performed at the highest level with world artists including Canadian Brass and the Barcelona Clarinet Players. She has also performed in the Wind Symphony at the Texas Music Educators Association Conference in San Antonio. Mrs. McCall was a finalist for the International Clarinet Association's Orchestral Excerpt Competition, and she has worked with Stanley Drucker at the Buffet Crampon Summer Clarinet Academy in Jacksonville, Florida. During her time as an undergraduate at the University of Georgia, she performed with the Wind Ensemble and toured Argentina, Switzerland, and France. Before working toward her doctorate degree, Mrs. McCall completed her Master of Music degree in clarinet performance at the University of North Texas. At the University of Georgia, Mrs. McCall earned her Bachelor of Music degree in music education. She has studied with Dr. D. Ray McClellan, Dr. Kimberly Cole Luevano, and Dr. Phillip O. Paglialonga.

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Amy McCann

Dr. Amy McCann is a former military musician and active freelance performer and teacher. She has played with the United States Air Force Heritage of America Band, La Crosse Symphony Orchestra, Wheeling Symphony, Johnstown Symphony, and the West Virginia Symphony. She also served on the faculty of the University of Wisconsin-Madison, the University of Wisconsin-Stevens Point, Miami University in Oxford, OH, Lawrence University in Appleton, WI and Concord University in Athens, WV. Currently, Dr. McCann is Assistant Professor of Clarinet at Murray State University where she teaches clarinet, written theory, and aural skills. Dr. McCann has also studied reed making techniques with both Dr. John Weigand at West Virginia University and Mr. Keith Hill, an instrument builder who has done extensive studies on the physical vibrating properties of wood and cane. Dr. McCann is a Sponsored Artist and Reed Making Specialist with Precision Reed Products, the maker of the Reedual single reed machine. Dr. McCann regularly performs and presents clinics nationally and internationally. She has been an invited performer and presenter at the International Clarinet Association's annual ClarinetFest, the Midwest ClarinetFest, the National Association of College Wind and Percussion Instructors conference, and many regional public schools and universities. Dr. McCann holds degrees from West Virginia University and Indiana University. She has studied with Steve Barta, Eli Eban, Howard Klug, and John Weigand.

Keri E. McCarthy

Oboist Keri E. McCarthy has cultivated an international reputation as a chamber musician, soloist, teacher, and clinician, and has been active as a performer and researcher throughout Southeast Asia. Keri is active as a member of the Pan Pacific Ensemble, dedicated to commissioning, performing, and recording music by Asian and Asian-inspired composers. She co-founded the *Light through Music* project with Pan Pacific Ensemble bassoonist Michael Garza, bringing double reed instruments and instruction to music centers in Myanmar and the Middle East. In 2011, Keri was a Fulbright Scholar in Bangkok, researching connections between Thai traditional and contemporary musics, commissioning Thai and Malaysian composers, and performing new works with professional oboists in the Philippines, Thailand, and Singapore. Keri is passionate about new music and has premiered works by American and Southeast Asian composers at International Double Reed Society Conferences in 2006, 2007, 2010, 2014, and 2015. Keri's solo CD, *Shadowplay*, was released in 2017, and features works by Asian and American composers of the 21st century. Dr. McCarthy is Professor of Music at Washington State University, where she teaches oboe and music history. Her oboe students have graduated to successful careers in education and performance across the United States. Keri has been active orchestrally as a member of the Washington Idaho and Yakima Symphonies. Previously-held oboe and English horn positions include the Salaya and Evansville Philharmonics and the Owensboro Symphony Orchestra. Keri has performed with New Haven, Binghamton, Syracuse, Spokane, and Louisville Symphonies, and the Nashville and Indianapolis Chamber Orchestras.

Shannon McDonald

Shannon McDonald is currently pursuing a DMA in Performance at the University of Miami's Frost School of Music. She has a particular passion for performing chamber music and has appeared in many chamber groups both nationally and internationally. In addition to performance, Shannon has presented research at many state, national, and international conferences. In 2018, Shannon and co-researchers Danielle Woolery and Natalie Wright were awarded the first prize in the International Clarinet Association's Research Competition.

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Emily McIvor

Dr. Emily McIvor is a clarinetist, bass clarinetist, and collaborative pianist based in Omaha, NE. She is the Artist-Instructor of Clarinet at the University of Nebraska at Omaha (UNO) and the Clarinet Instructor at Creighton University. She is also active as a freelance performer and accompanist and runs a thriving private clarinet studio. Recent performances have taken place locally in Nebraska, Kansas, Illinois, Iowa, and Missouri, and internationally in Saarburg, Schmelz, and Irsch, Germany. Dr. McIvor earned a Bachelor of Music from UNO, a Master of Music from Indiana University, a Master of Public Administration from UNO, and a Doctor of Music from Arizona State University.

Jessica Myers

Originally from Indianapolis, Jessica Myers is a versatile oboe and English horn player. She is currently pursuing her DMA at the University of Miami's Frost School of Music. Her performances have included appearances with the Muncie Symphony, Anderson Symphony, Florida Grand Opera, Symphony of the Americas, and Vocal Productions NYC. She has been an Artist-in-Residence at New York City's International House and has performed as both a chamber and orchestral musician in Prague and at the IMANI Chamber Music Festival. Jessica received her master's in orchestral performance from Mannes College of Music and holds her bachelor's in oboe performance with a psychology minor from Butler University.

MiamiClarinet

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

Laurie Middaugh

Laurie Middaugh received the Bachelor of Music and Master of Music degrees from the University of Montevallo studying piano with Joan Yarbrough Cowan and Anthony Pattin respectively. She earned the Doctorate of Musical Arts from the University of Alabama studying piano with Amanda Penick. Dr. Middaugh has been a staff accompanist and instructor at the University of Montevallo for many years having taught courses in class piano, theory, aural skills, piano pedagogy, and accompaniment. She has collaborated with faculty, students, guest artists, and worked with the opera program and choirs. Dr. Middaugh works has worked with area professionals, Opera Birmingham, and Red Mountain Theater Company. She had the opportunity to study at the American Institute of Music Study (AIMS) in Graz, Austria. Dr. Middaugh has also participated in masterclasses with John Steele Ritter, Dalton Baldwin, John Perry, and Dennis Helmrich.

Danny Milan

Danny Milan is Visiting Assistant Professor of Piano Pedagogy at Texas Woman's University, where he teaches applied piano, piano pedagogy, and class piano. He is a Doctor of Musical Arts candidate in Piano Performance and Pedagogy at the University of Oklahoma and is an active performer, teacher, and

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composer. Most recently, his projects have included performing and recording compositions for flute and piano by Romanian composers.

Audrey Miller

Dr. Audrey Miller is the Assistant Professor of clarinet at Northern State University in Aberdeen, South Dakota. At NSU, Dr. Miller teaches applied clarinet, advanced music theory, music technology, and conducts the concert band. She is also a D'Addario Woodwind Artist. Dr. Miller premiered Richard Pearson Thomas's new work *Life on the Edge* at the 2019 ClarinetFest in Knoxville, TN. In April 2018, she performed the solo HARMONIEN from KLANG, Stockhausen's final epic, in Philadelphia, PA. She has performed as a soloist and chamber musician in Germany, Belgium, Tanzania, and around the United States. She received her D.M.A. from Arizona State University, her M.M. from Florida State University, and her B.M. from Western Washington University.

Brooke Miller

Brooke currently lives in Denton, Texas where she is pursuing her Doctorate of Musical Arts degree in clarinet performance at The University of North Texas as a teaching fellow. She holds a Master of Music degree in clarinet performance from Ithaca College and a Professional Performance Certificate and Bachelor of Music Education from The Pennsylvania State University. Her teachers include Phillip Paglialonga, Richard MacDowell, and Anthony Costa.

Angela Miller-Niles

Dr. Angela Miller-Niles is currently Assistant Professor of Piano at Wayne State College. She teaches individual piano lessons, class in piano, music technology, piano pedagogy and music appreciation. She earned her Doctor of Music degree in collaborative piano performance at the University of Colorado in Boulder. She also holds a Master of Music degree in piano performance from Central Michigan University and Bachelor of Music degree in performance from the University of South Dakota. Dr. Miller-Niles maintains an active performing schedule both as a soloist and as a collaborative pianist. She is an active member of the Music Teachers National Association, where she is currently serving as president-elect, and the College Music Society, where she is the current secretary. She has presented at conferences for MTNA, CMS and the National Association of Teachers of Singing. She lives with her husband and sons in Wayne, Nebraska.

Elizabeth Blanton Momand

A native Mississippian, Elizabeth Blanton Momand, Professor of Music at the University of Arkansas - Fort Smith, received her Bachelor of Music and Master of Music degrees in Vocal Performance from Mississippi College in Clinton, where she was an active performer of chamber and solo recital music. She completed her Doctorate of Musical Arts degree in Vocal Performance at The University of Texas at Austin. As a soprano soloist, Momand has performed over a dozen oratorio roles with orchestra, and continues to perform frequently as a recitalist. She currently teaches voice and voice-related subjects at UAFS. Her students have been state, regional, national, and international winners of competitions and scholarships, and many have been admitted to prestigious graduate programs and summer festivals across the United States. Momand has received for her academic work are a scholarship to Johannes Gutenberg Universitat in Mainz, Germany, for a year of study, a fellowship for travel and study in former East Germany from the International Visitors Center of Mississippi, and a Fulbright-Hays Fellowship for travel and study in India. She currently serves as Governor of the Arkansas Chapter of N.A.T.S., and has served in other officer positions within the organization. Active in the College Music Society, she has

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presented her research at regional, national, and international conferences, and has served as secretary of the South Central Chapter. Momand was Department Head of Music & Theatre at UAFS from 2006-2013 and is a trained accreditation visitor for the National Association of Schools of Music.

Shiana Montanari

Shiana Montanari is currently a doctoral candidate at the University of Nebraska-Lincoln. She performs regularly with Ligeti Split! wind quintet, Hijinx Clarinet Quartet, and Laissez-Pair. She has performed both nationally and internationally as a chamber musician and as the featured soloist at several universities across the country. Montanari holds a Master of Music degree in Clarinet Performance from the University of Nebraska-Lincoln, as well as a Bachelor of Arts degree in Clarinet Performance from Fort Lewis College.

Erin K. Murphy

Erin K. Murphy serves as Assistant Professor of Flute at Oklahoma State University. Murphy holds degrees in performance from the University of Wisconsin-Madison (DMA), Northwestern University (MM), and the University of Michigan (BM). In addition, she earned a performance certificate while studying in Kent, England at Trevor Wye's international flute studio. She frequently performs with orchestras, as a soloist, and in chamber music settings with the Lakeshore Rush ensemble.
www.erinkmurphyflute.com

Rebecca Nickles

Rebecca Nickles received her Bachelor of Music in Piano Performance from Wartburg College in 2014. She maintains a full private piano studio, where she teaches a variety of ages. Rebecca stays active in the community as a church musician as well as an accompanist for several local schools. She recently completed her Master of Music in Piano Performance and Pedagogy from the University of Northern Iowa.

Brittney 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, is Vice-President and Principal Flutist of the Memphis Repertory Orchestra, and is a co-founder of the Delta Blue Chamber Players. Her research interests are flute pedagogy, the music of Germaine Tailleferre, and music at the court of Frederick the Great, and she has been invited to present at conferences in Washington D.C., Columbus Mississippi, and Knoxville Tennessee.

Giovanni Perez

Giovanni Perez graduated from Texas Tech University with a dual bachelor's degrees in music education and music performance. At Tech, Gio performed with the flute choir at The National Flute Association Convention in 2012 and with the Symphonic Band at the College Band Directors National Association Conference in 2015. He has won performing spots in masterclasses that included artists such as Christina Jennings, Sarah Jackson, Julien Beaudiment, Mariem Gedigan, Mike Mower, Carlos Berile, Viviana Guzman, Jennifer Kenney and Jonathan Keeble. He is currently pursuing his MA in Instrumental Pedagogy with an emphasis in flute, where he studies with Dr. Pamela Youngblood.

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Heather Peyton

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

Robert Pippin

Dr. Robert Pippin is Assistant Professor of Low Brass and Music Education at Northwest Missouri State University, in Maryville, Missouri where he conducts the University Symphony Orchestra, teaches a large low brass studio, conducting, music education courses, and has directed the Studio Jazz Ensemble. Immediately prior to his appointment to Northwest, he was Director of The Johns Hopkins University Wind Ensemble, assistant conductor for the Peabody Wind Ensemble, and taught the Basic Conducting courses, while pursuing his degree at the Peabody Conservatory of The Johns Hopkins University. Before attending Peabody, Robert was a public school band director in Colorado, where he developed comprehensive band programs including concert bands, jazz ensembles, athletic bands, and chamber music. In addition to teaching, Robert was an active performer in Colorado and Wyoming, playing trombone as a tenured member of the Fort Collins Symphony, and as a freelance artist regularly performing classical, jazz and chamber music. Robert completed the Doctor of Musical Arts degree in Wind Band Conducting at the Peabody Conservatory, studying with Dr. Harlan Parker. Robert received the Bachelor of Music Education and Master of Music in Conducting degrees from Colorado State University in Fort Collins, Colorado. Robert studied conducting with Dr. J. Steven Moore, Wilfred Schwartz, and Dr. Michael Schaff, and studied low brass with Dr. Robert Brewer. In recent years, Robert has been a performer and clinician with bands, orchestras, and jazz ensembles in Colorado, Missouri, Maryland, and Idaho, as well as presenting a clinic at the Colorado Bandmasters Association convention.

Plains2

The members of Plains2 are Joshua Pifer, Assistant Professor of Piano and Piano Area Head, Valdosta State University, and Matthew Wood, Associate Professor of Trombone, Auburn University. The purpose of this duo is to create a truly collaborative environment in which the performers are equal partners in the interpretation of selected repertoire. This collaboration extends to the arranging of works not originally for trombone and piano. Plains2 was formed in 2014. The duo has performed at colleges and universities in Alabama, Arkansas, and Texas. Future plans include an increased touring schedule and a CD of art songs, folk songs, and tangos.

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***ppp* Clarinet Trio**

Season Cowley is currently pursuing her Doctor of Musical Arts at the University of Nebraska-Lincoln with Dr. Diane Barger. She holds a MM from Southern Illinois University Carbondale where she studied with Dr. Eric Mandat and a BM from the University of Nebraska at Omaha.

Jeff Newell is a clarinetist that resides in Lincoln, Nebraska. He received a Master of Music from the University of Nebraska-Lincoln, where he studied under Dr. Diane Barger. Jeff has also received a Bachelor of Music from Oklahoma City University in clarinet performance, where he studied under Bradford Behn.

Shiana Montanari is currently a doctoral candidate at the University of Nebraska-Lincoln. She has performed both nationally and internationally as a chamber musician and as the featured soloist at several universities across the country. Montanari holds a Master of Music degree in Clarinet Performance from the University of Nebraska-Lincoln, as well as a Bachelor of Arts degree in Clarinet Performance from Fort Lewis College.

Aaron Ragsdale

Aaron Ragsdale is Director of Percussion at South Dakota State University where he teaches applied percussion and percussion pedagogy, conducts the SDSU Percussion Ensemble, and serves as Assistant Director with the Pride of the Dakotas Marching Band. He has appeared as a soloist on PAS "Days of Percussion" in Arkansas, Oklahoma, and South Dakota, and as marimba soloist with the Rutgers University Percussion Ensemble as part of the "Great Music at St. Bart's" concert series at St. Bartholomew's Church in New York City. March 2017 saw the release of his CD recorded in collaboration with Nathan Jorgensen, "A Miraculous Tale: Mixed Music for percussion and saxophone," on the Centaur label. From 2016-2018, he served as the Patricia Noethe-Pierce Artist-In-Residence at SDSU, and commissioned a slate of new solos and duos for a culminating performance at Symphony Space in New York in May of 2018. An advocate and activist in the realm of new music, Ragsdale has premiered and commissioned works by composers including Steven Snowden, Roshanne Etezady, Nick Zammuto, Jay Batzner, David Hall, Gene Koshinski, Alan Theisen, Joshua Clausen, Everette Minchew, and David Skidmore. A native of Fayetteville, Arkansas, Ragsdale holds a DMA from Rutgers University, a Master of Music degree from the University of Arkansas, and a Bachelor's Degree in Music Education from the University of Oklahoma. His teachers have included She-e Wu, Bob Becker, Alan Abel, Richard Gipson, and Chalon Ragsdale. He lives in Brookings, SD with his wife, Ashley, and children, Olivia and Harrison.

Katie Rice

Katie Rice is a clarinetist based in the Dallas-Fort Worth Metroplex and teaches clarinet and saxophone at North Central Texas College. Currently she is a doctoral candidate at the University of North Texas. She regularly performs in The North Texas Wind Symphony, the Lone Star Wind Orchestra, the New Philharmonic Orchestra of Irving, and Laissez-Pair. Rice holds a Master of Music degree from the University of Nebraska-Lincoln and a Bachelor of Music degree from Wartburg College.

Andrew Robinette

Dr. Andrew Robinette is an Assistant Professor of Music at South Dakota State University where he teaches conducting, applied voice, music education methods, and conducts the SDSU Statesmen. He has taught at the collegiate level for more than a decade, previously serving on the faculties of Temple

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University, Bloomsburg University of Pennsylvania, and as the choir director at Philadelphia University. Dr. Robinette also served as the choir director at Cardinal Dougherty and West Catholic High Schools of Philadelphia. He has presented interest sessions at the national, divisional, and state level with several organizations including the Music Teachers National Association, American Choral Directors Association, College Music Society and the South Carolina Music Educators Association, as well as serving on the Editorial Board of *The Choral Scholar*.

Jeremy Ruth

Jeremy Ruth is a freelance clarinetist and educator in the Phoenix area. As an educator, Jeremy teaches music history courses at Estrella Mountain Community College and band, orchestra, and chamber music courses at the Desert Marigold School, in addition to private clarinet, flute, and saxophone lessons. His performance interests are wide-ranging, but he has a particular interest in contemporary music, performance art, and exploring new extended techniques for the clarinet. Jeremy's scholarly work has also been published in the *NACWPI Journal*. As a founding member of The Ambassador Trio, Jeremy has performed guest artist recitals at several universities, in addition to being invited to premiere new works at many national and international conferences, such as the International Clarinet Association's annual *ClarinetFest* in 2017 and 2018, and the NACWPI Conference in 2018. He has performed as a soloist with both the Boise State University Orchestra and with the Arizona State University Wind Ensemble. Dr. Ruth holds both the Doctor of Musical Arts and Master of Music degrees from Arizona State University, where his teachers included Robert Spring and Joshua Gardner, and the Bachelor of Music degree from Boise State University, where he studied with Leslie Moreau.

Johnny Salinas

Dr. Salinas currently teaches applied saxophone at Oklahoma State University Greenwood School of Music in Stillwater, Oklahoma. Previously, he has served on the faculties of Soochow University School of Music (China), Sam Houston State University, Houston Baptist University, Lone Star College - North Harris, San Jacinto College, and Morehead State University. Dr. Salinas has taught courses in applied saxophone, chamber music, music appreciation, woodwind methods, and music technology. During his career, Dr. Salinas has performed throughout North America, Europe, and Asia. Most recently, he has performed in orchestral settings with the Hong Kong Philharmonic, Suzhou Symphony Orchestra, Houston Symphony Orchestra, and the Houston Ballet. As a soloist, Dr. Salinas has performed at Shanghai Symphony Hall and Jinan Grand Theatre in China, the Kennedy Center's Terrace Theatre in Washington DC, and Lila Cockrell Theatre in San Antonio, Texas. He has even performed live on NPR's radio broadcast "The Front Row". Dr. Salinas is a member of the Amethyst Quartet, the first saxophone quartet to sweep first prizes in United States's most prestigious chamber music competitions, including the Fischhoff National Chamber Music Competition, the Coleman Chamber Ensemble Competition, and MTNA's Chamber Music Competition. Other individual awards include the international Frank Huntington Beebe Fund (2006), Hellam Young Artist Competition (2005), and Andreas Makris Woodwind Competition (2004). Dr. Salinas earned his Doctor of Musical Arts, Master of Music, and Bachelor of Music degrees from Northwestern University under the instruction of Dr. Frederick L. Hemke and plays on Yamaha Saxophones.

Eric Schultz

Eric Schultz is an award-winning clarinetist based in New York City. He serves on the music faculty at Iona College, where he directs the Iona Ensemble. As a committed teaching artist, he also teaches for the Harmony Program, often referred to as the city's adaptation of Venezuela's El Sistema. As a soloist,

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Schultz has won multiple grants and competitions, including the prestigious Rislov Foundation grant for excellence in classical music, awarded for his performance of Carl Nielsen's *Clarinet Concerto*, and the Mozarteum Salzburg Festival Competition for his performance of Bohuslav Martinů's *Sonatina*. Schultz can also be heard performing Stravinsky's *Ebony Concerto*, the title track of *Jazz in Clear Water: Ebony*, released by the University of Wisconsin in 2015. As an orchestral clarinetist, Schultz has performed in venues across North America and Europe with conductors such as Jens Georg Bachmann, Larry Rachleff, Bruno Weil, James Burton, Mischa Santora, and Henry Charles Smith. Additionally, he performed in the orchestra for *Nice Work If You Can Get It*, the Tony Award-winning Broadway Musical on National Tour. As an advocate for new music, Schultz has commissioned and premiered the music of composers such as Chiayu Hsu, Larry Baker, Omar Surillo, and Tony Solitro. He is the founding clarinetist of the Victory Players contemporary chamber orchestra. Sponsored by the Massachusetts International Festival of the Arts and based in Holyoke, Massachusetts, a historically Puerto Rican town, the group actively commissions the music of living Puerto Rican composers. Schultz completed his Doctor of Musical Arts degree in clarinet performance at Stony Brook University. His principal teachers include Alan Kay, Alexander Fiterstein, and Melissa Koprowski.

The Scott/Garrison Duo

The Scott/Garrison Duo, featuring clarinetist Shannon Scott and flutist Leonard Garrison “must certainly be counted among the foremost exponents of the music written for their particular combination” (*Fanfare Magazine*). They have released four CDs on Albany Records: *Barn Dances* (2010), *Perennials* (2013), *Chimera* (2016), and *Rough Wind/Smooth Wind* (2018). The Duo has performed together since 1988, with a long commitment to contemporary American music. They have been featured at many national conferences of the National Flute Association, College Music Society, and the National Association of College Wind and Percussion Instructors. The duo won grants from the University of Idaho, Washington State University, the Brannen-Cooper Fund and the Oklahoma State Arts Council and are members of the Flute-Clarinet Duos Consortium, which commissions new works from major composers for flute, clarinet, and piano. See scottgarrisonduo.com.

Shannon Scott is Associate Professor of Clarinet and History of Music, clarinetist for Solstice Wind Quintet at Washington State University and Principal Clarinet of the Walla Walla Symphony and the Eastern Music Festival.

Leonard Garrison is Professor of Flute and Associate Director of the Lionel Hampton School of Music at the University of Idaho, flutist in the Northwest Wind Quintet, Principal Flute of the Walla Walla Symphony, and has served as Program Chair, President, Treasurer, and Secretary of the National Flute Association.

Louis Setzer

Dr. Louis Setzer is the Instructor of Low Brass at Marian University. His teaching responsibilities include: weekly private lessons, music theory, aural skills, and assisting with the concert and marching bands. He previously worked as music faculty for Northern Kentucky University, Rend Lake College, and taught additional courses at both The Pennsylvania State University, and The University of Cincinnati College-Conservatory of Music. Dr. Setzer is the author of *Solo Literature for Trombone and Harp – An Annotated Bibliography*. He has commissioned and recorded several works for trombone and harp as a direct result of this book. He earned his BM in Music Education from Mansfield University of

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Pennsylvania, his MM from The Pennsylvania State University, and his DMA from The University of Cincinnati College-Conservatory of Music.

Sibling Revelry

Sibling Revelry is a flute and percussion sibling duo formed by flutist Brielle Frost, and percussionist Ryan Frost. A versatile musical duo that performs a variety of works for flute and percussion, they hold a strong interest in combining contemporary aspects of the flute with innovations of non-western percussion, blending modern western styles with world musical elements. The duo is committed to highlighting uncommon works of the flute and percussion duo repertoire. Sibling Revelry will present a musical performance that highlights the repertoire of the modern flute and the derabucca, an Egyptian hand drum. The program will encompass a variety of musical styles that explore the extended techniques of the flute in Ian Clark's Zoom Tube and the prescriptive techniques of the derabucca in Sonic No. 7 and No. 10 by Halim El-Dabh. These techniques are then exemplified and explored in Payton MacDonald's Devil Dance and a medley of traditional Turkish melodies. The performers will discuss the unique aspects of the works along with modern innovations in performance practice as part of the presentation.

Carol Shansky

Dr. Carol Shansky, flutist, has been a prizewinner of the Concerts Atlantique Competition, Pearl Amster Concerto Competition, JCC of Metro NJ Young Artist's Competition, and Artists International. Major performances include Weill Recital Hall, Tanglewood Little Theatre, and the Bruno Walter Auditorium. Described as "produc[ing] a lovely tone with a large palette of colors" (NY Concert Review), Carol has performed at conventions including NFA, CMS, NACWPI, and ICA, is principal flute of the Bergen Philharmonic Orchestra, and performs widely in the NYC area. Carol has been interviewed and performed live on New York Public Radio and North Jersey Public Radio who described her performance as "first-rate." Dr. Shansky is Assistant Professor and Coordinator of Music Education at NJ City University where she teaches applied flute. She holds the DMA (Music Education) and MM (Performance) from Boston University and her BM from Ithaca College.

Heather Small

Dr. Heather Small is Assistant Professor of Flute at Troy University's John M. Long School of Music, where she teaches courses in music theory, class woodwinds, applied flute, and directs the flute ensemble. Dr. Small frequently performs as a soloist and in chamber ensembles at venues throughout the United States, including conferences for the National Flute Association, the College Music Society, and the College Band Directors National Association. She has performed with the Midland-Odessa, Tallahassee, Chattanooga, Huntington (WV), Valdosta and Cave Run Symphonies.

Ryan M. Smith

Ryan M. Smith is currently Assistant Professor of Percussion at Valdosta State University. Prior to his appointment at VSU, he served on faculty at Georgia College and State University, Toccoa Falls College, and the Georgia Governor's Honors Program. His primary teachers have included Dr. Thomas McCutchen and marimba artist She-e Wu, and he has performed in masterclasses with Leigh Howard Stevens, Michael Burritt, She-e Wu, Frederic Macarez, James Ross, percussion group NEXUS, and Alan Abel. Dr. Smith is the Principal Timpanist with the Valdosta Symphony Orchestra, Principal Percussionist for the Albany (GA) Symphony Orchestra, Acting Principal Percussion for the former Macon Symphony Orchestra, and timpanist with Gwinnett Ballet Theatre. An advocate of new music, he has commissioned and premiered works for solo percussion and percussion ensemble from composers

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such as Gene Fambrough (UAB), Doug O'Grady, Nathan Tingler, Dave Deason, and Timothy K. Adams, Jr. He is an active member of the Percussive Arts Society, the 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. He is sponsored by Innovative Percussion and Dream Cymbals and Gongs.

Robert Spring

Robert Spring described has been described as "one of this country's most sensitive and talented clarinetists". Spring's recordings have been described as, "truly outstanding....one would be hard pressed to find better performances of contemporary music. "His musicality and technique make this recording a must for every CD collection." "Spring is fabulous in the Copland. His phrasing is elegant swing tailored with great flow and a spread of tone colors and expressive subtleties." Spring, awarded three degrees from the University of Michigan as well as the "Citation of Merit Award" studied with John Mohler, David Shifrin and Paul Shaller. Spring was president of the International Clarinet Association from 1998-2000, and is southwest representative for NACWPI. He is Professor of Clarinet at Arizona State University and is a Henri Selmer Paris Artist and performs on the Privilège clarinet.

Michelle Swanson

Dr. Michelle Swanson is in her 29th year of teaching, and her 22nd year at the University of Northern Iowa where she is an Assistant Professor of Music Education. Dr. Swanson teaches several music education courses, supervises music student teachers, advises, and conducts the UNI Children's Chorus. She works with elementary music teachers in consultation all across Iowa, presents often at music education conferences, and also conducts elementary, middle school and high school honor choirs throughout the Midwest. In addition to classroom teaching, she is an academic advisor in music education and co-chairs the Advising Council for the university. Dr. Swanson is also the coordinator for the Student Support Team program in the School of Music at UNI, serves on the Undergraduate Curriculum Committee and is chair of the Retention Committee.

Synaesthesia Duo

The Synaesthesia Duo is a newly formed ensemble championing music for saxophone and live electronics composed by Richard D Hall.

Todd Oxford's recent engagements include Carnegie Hall, Weill Recital, Merkin Concert Hall, CAMI Hall in New York, and The Texas Rangers Ballpark where he performed to a crowd of 30,000. International appearances include Europe, Mexico, Canada, People's Republic of China, Thailand, and Indonesia. He has appeared on the artist rosters of Columbia Artists Management, the Texas Commission on the Arts, and Arts Mid-West. Mr. Oxford's professional awards include two New York Debut Awards, seven Global Music Awards, Grammy Award nomination, and a recent feature in Billboard Magazine.

Richard Hall is a musician, composer, sound artist, digital-video artist and music educator based in central Texas. His music has also been featured at conferences by the National Flute Association, the Society of Composers, Inc., the Vox Novus 60x60 Contemporary Music Project, the Electronic Music Midwest Festival and the International Computer Music Association as wells as the Sonic Art Oxford Festival in England, the LOOP Video Art Festival in Spain and the Edinburgh Festival Fringe in Scotland.

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Mr. Hall's music has been recorded by the Czech Philharmonic Orchestra for ERM Media and the Wild Basin Winds with the Emmy award-winning children's group The Biscuit Brothers. He is the recipient of several ASCAP Plus Awards grants.

Nikolasa Tejero

Dr. Nikolasa Tejero is the *Frances Hall Hill* Associate Professor of Music at The University of Tennessee–Chattanooga, where she coaches chamber music, teaches clarinet literature and community engagement courses, and coordinates the Introduction to Music curriculum. An active recitalist, clinician, and lecturer, she also researches Latin American music. Dr. Tejero has presented lectures and recitals across four continents and most recently devotes his energy to community projects that promote the importance of the arts, literacy, and musical artistry in the 21st century.

Tetracor

Tetracor is a student based horn quartet from the University of Northern Iowa. All four members are current students studying under Dr. Yu-Ting Su, Professor of Horn at the University of Northern Iowa. Tetracor has performed for UNI Horn Choir day, UNI Horn Choir concerts, and the American Composer's Concert. Tetracor has also played at the Cedar Falls Hearst Center and toured several schools in the Cedar Rapids area. Besides performing, the group has worked with high schoolers in various clinics hosted by the UNI Horn Studio.

University of Northern Iowa Wind Ensemble

The UNI Wind Ensemble is the premiere wind band in the School of Music, comprised of the highest caliber musicians committed to professional level study, rehearsal, and performance of traditional and contemporary wind literature of artistic significance. The UNI Wind Ensemble commissions new works for the Wind Band medium, collaborates with guest performers, composers, and conductors, engages in significant recording projects, and maintains regular schedule of national and international performances.

Michael Walsh

Dr. Michael Walsh is Associate Professor of Clarinet at South Dakota State University where he also teaches Music History and directs the "Windy Jacks" Clarinet Ensemble. A native of New York, Walsh received his bachelor's and master's degrees from the University of Miami, FL. Walsh holds the distinction as being the first student to earn the DMA degree in Clarinet Performance and Pedagogy from the University of Kansas under Dr. Larry Maxey. He is a member of the Miami Clarinet Quartet which has performed at the Oklahoma Clarinet Symposium and numerous times at the International Clarinet Association's *Clarinetfest*.

Danielle Woolery

Danielle Woolery is Coordinator of Instrumental Studies and Associate Professor of Music at Texas Woman's University, where she teaches clarinet and courses in music education and pedagogy. She holds degrees from the University of Miami, where she was a Henry Mancini Institute Fellow, Webster University, and University of North Texas. Dr. Woolery is an active performer and clinician who has given performances and presentations nationally and internationally. She was awarded first prize in both the 2013 and 2018 International Clarinet Association Research Competitions and serves as President Elect of NACWPI.

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Lauren Denney Wright

Dr. Lauren Denney Wright is the current Director of Bands and Assistant Professor of Music at Berry College where she conducts the wind ensemble, teaches clarinet, conducting and music education courses. She is in high demand for clinics both in conducting and clarinet, and has adjudicated and conducted across the United States. Dr. Denney Wright regularly has published articles in the *Teaching Music Through Performance* reference books through GIA. Her research areas are on the music of David Maslanka, and musicality in score study, clarinet performance and conducting. Her dissertation on David Maslanka's *Give Us This Day* is in high demand with over 7000 downloads with readers from Spain, Germany, Nigeria, London, Canada and all over the United States.

Hui-Ting Yang

Dr. Hui-Ting Yang is Associate Professor of Piano at Troy University. She has performed throughout the Czech Republic, Korea, Taiwan, and the United States, and also performed at numerous conferences and festivals, including The Cesky Krumlov International Music Festival, The Days of Contemporary Music festival in Prague, Parma New Music Festival, The Percussion Arts Society International Convention, College of Music Society National and International Conferences...etc. Dedicated to promoting new works by living composers, she has recordings released by Kum Seoung Records, Navona, and Neos.

Tammy Evans Yonce

Tammy Evans Yonce, an Atlanta native, is a flutist, collaborative musician, writer, and professor. She is a dedicated new music performer who is particularly interested in the commissioning and teaching of new music. Dr. Yonce has commissioned over two dozen works involving flute, many with a specific focus on creating new music for the Glissando Headjoint.

Based in South Dakota and active internationally, Dr. Yonce has recently presented and performed at the National Flute Association, British Flute Society, Canadian Flute Association, World Flutes Festival (Argentina), and New Music Gathering conventions. Recent solo performances with South Dakota State University ensembles include Kennan's Night Soliloquy, the Gordeli Concerto, and Puckett's The Shadow of Sirius. Her debut CD, *Dreams Grow Like Slow Ice*, was released in September 2018.

Pamela Youngblood

Pamela Youngblood is Chair of the Department of Music & Theatre at Texas Woman's University, where she teaches applied flute students, flute pedagogy, flute choir, and women in music. She has released two CDs on the Azica label and has performed extensively internationally. Dr. Youngblood has been principal flutist of the Wichita Falls Symphony Orchestra since 1980 and has been a featured performer/clinician at several conferences. She recently received national recognition as the Phi Kappa Phi Artist for 2016-2018.

Alexandra Zacharella

A native of New Jersey, Alexandra Zacharella is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds a Doctorate of Musical Arts in trombone performance from the University of Southern California, Thornton School of Music, with minors in conducting, music education and jazz studies; a Master of Music degree in Trombone Performance from The University of Michigan and a Bachelor of Music in Trombone Performance and Music Education from The University of Hartford, The Hartt School. Zacharella is an active low brass and wind ensemble clinician and has presented clinics and masterclasses in South Korea, Hong Kong, California, Michigan, Georgia, Arkansas, and Oklahoma to name a few. She presented at the 70th and 65th Annual Midwest

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Clinic in Chicago, Illinois and gave the plenary paper for the keynote performance of trombonist and Conn-Selmer Artist Christian Lindberg, at the International Conference of the College Music Society in Stockholm, Sweden in 2015. She has performed at International Trombone Festivals in California, Spain, France, New York, Georgia, Texas, and Las Vegas. Zacharella has given numerous presentations, poster sessions and performances at the International Conference of the College Music Society Australia, Argentina and South Korea, at National and Regional CMS Conferences throughout the United States, at the Music By Women Festival, at the Arkansas Music Educators Conference and the Arkansas Bandmasters Convention. Zacharella is currently Vice President of the CMS South Central Chapter and is a Bach Artist and a Signature Artist for Warburton Music Products.