

*2014 Joint Regional Conference Of The  
College Music Society Southern Chapter And  
Mid-Atlantic Chapter And  
The Association Of Technology In Music Instruction*

*Hosted By  
The University Of Tennessee School Of Music, Knoxville, TN*

**Presenter Biographies**

**Gretchen Alterowitz (University of North Carolina, Charlotte)**  
**With Brian Arreola (University of North Carolina, Charlotte), Miranora Frisch**  
**(University of North Carolina, Charlotte)**  
***Songs of the Fisherman: An Opera-Ballet Hybrid***

**Gretchen Alterowitz** is an Assistant Professor of Dance at UNC Charlotte. Alterowitz's choreography has recently been presented by the 11th annual Women on the Way Festival in San Francisco, CA; an emerging choreographer's showcase in Monterrey, CA; and by North Carolina Dance Festival. In her research, Alterowitz focuses on female ballet choreographers and presents her scholarship at national and international dance conferences. Her book reviews have been published by *CORD's Dance Research Journal*.

**Brian Arreola (University of North Carolina, Charlotte)**  
**With Gretchen Alterowitz (University of North Carolina, Charlotte), Miranora Frisch**  
**(University of North Carolina, Charlotte)**  
***Songs of the Fisherman: An Opera-Ballet Hybrid***

**Brian Arreola** has been described as a “robust Italian tenor” by the Washington Post, and his 2008 debut with The Minnesota Opera in *Roméo et Juliette* had the Pioneer Press praising his “fiery Tybalt.” Arreola was a founding member and co-artistic director of Cantus, a full-time professional touring group described by Fanfare Magazine as “the premier men’s vocal ensemble in the United States.” In 2013, Arreola created the role of Luis Rodrigo Griffith in Opera Theater of St. Louis’s world-premiere production of Terrance Blanchard’s *Champion*, and received accolades for his performance from Opera Today, the Chicago Tribune, and Dallas News. Arreola is an Assistant Professor of Music at UNC Charlotte

**Robert Baker (Catholic University of America)**  
***The Hunt for Form in Wolfgang Rihm’s String Quartet no. 9 “Quartettsatz”***

Robert A. Baker is a composer, theorist, and teacher. His music has been performed at festivals and conferences in North America and Europe including: the St. Magnus, the York Spring New Music, and Didsbury Arts Festivals (UK); Jihlava International Choral Festival (Czech Republic); Festival "Giuseppe Rosetta" (Italy); Canadian Contemporary Music Workshop, Canadian Music Centre Professional Readings Series, and New Music North (Canada); Society of Composers, Inc., College Music Society, FSU Biennial Festival of New Music, and Miami New Music ISCM Festival (USA).

Primary research interests are 20<sup>th</sup>-Century music analysis and philosophies on the perception of musical time and form, areas of inquiry that have led to a published article in *Circuit musiques contemporaines* and several paper presentations at College Music Society conferences in the United States, an organization for which he currently serves as Music Theory Chair for the Mid-Atlantic Chapter. Baker holds a Ph.D. in Music Composition (McGill, 2009), and is currently Assistant Professor of Theory and Composition at The Catholic University of America, in Washington D.C.

### **La Wanda Blakeney (Louisiana State University, Shreveport)**

#### ***The Music Man: As American As Apple Pie, Or Is It?***

**La Wanda Blakeney** is a Professor of Music at Louisiana State University in Shreveport, where she has held the Patten Endowed Professorship for Excellence in Teaching. She received a Bachelor of Music in Applied Piano from Mississippi University for Women and a Master of Music and Ph.D. in Musicology from The University of Texas at Austin. Dr. Blakeney is a frequent presenter at regional, national, and international conferences, and a published author in *The Diapason*, *International Journal of Humanities and Social Sciences*, and *Grove Online*. She is also a reviewer for *American Music Teacher* and has written a keyboard musicianship manual, which was adopted for piano students in Louisiana from grade one through college. In addition, Dr. Blakeney accompanies extensively, maintains a private piano studio, and serves as a church organist.

### **Valentin Mihai Bogdan (Mississippi University for Women)**

#### ***Inviting the Widest Possible Audience; An Analysis of Community Outreach and Engagement Techniques Used to Introduce Classical Music to New Listeners***

**Dr. Valentin Mihai Bogdan** serves as Assistant Professor of Music at Mississippi University for Women. A native of Romania, he toured as a teenager with the "Tudor Ciortea Music School Orchestra of Brasov" throughout Europe and Asia in countries like Netherlands, Great Britain, France and Jordan. As a pianist, he was awarded prizes at numerous competitions, and he has performed solo and chamber music recitals in North America, Europe and Asia. He also released two piano solo recordings, "The Grands of Piano" and "Live in Concert." His music was performed at Festival Miami, Music at MOCA Concert Series in Miami, the Oregon Bach Festival Composers Symposium, and the St. Joseph Concert Series in New York, and at

conferences hosted by the College Music Society, NACUSA, and the Society of Composers Inc. He was the 2010 Florida State Music Teachers Association commissioned composer of the year, and he was also commissioned by the Dranoff International Two Piano Foundation to compose a work for two pianos and string quartet. His research interests include the 20th century Romanian music and the various practices of music business and industry. Dr. Bogdan is the executive director of Music for All Ages, a community outreach program meant to bring classical music performances to schools, churches, and retirement homes. He is also the founder of Festival Yuma, in Yuma AZ, and the Downtown Community Concert Series, in Miami FL. Dr. Bogdan is a graduate of University of Miami, Michigan State University and Wayne State University with degrees in Piano Performance and Music Composition.

### **Stephen Bomgardner (Drury University)**

**With Rebecca Coberly (University of Texas-Pan American), Daniel Hunter-Holly (University of Texas, Brownsville)**

***Benjamin Britten's Realizations of Henry Purcell Songs; Two of England's Finest Composers in a Single Repertoire***

**Stephen Bomgardner** is Associate Professor of Music at Drury University in Springfield, Missouri. His musical career combines full-time teaching with an active performing career as a tenor soloist in recitals, opera and oratorio. He has performed over 120 solo and chamber music recitals in Boston, Los Angeles, Seattle, Minneapolis, Kansas City, New Orleans, Houston, and numerous other cities across the United States. Additionally, he has been invited to give 24 lecture recitals on various topics at the Texas Music Educators Association, Kansas Music Educators Association, and College Music Society regional and national conferences.

His professional operatic repertoire includes 27 character tenor roles and recent performances include Spoletta (*Tosca*), Goro (*Madama Butterfly*), King Kaspar (*Amahl and the Night Visitors*), and the Counselor (*Trial by Jury*) with the Springfield Symphony Orchestra and the Springfield Opera.

At Drury University, he teaches voice lessons, voice-related courses, and music history. He holds the Doctor of Musical Arts from Boston University's School of Music, the Master of Music from Rice University's Shepherd School of Music, and the Bachelor of Music from Fort Hays State University.

### **Eric Branscome (Austin Peay State University)**

***Fulfilling STEM Objectives through Improvisation and Composition in Elementary Music***

**Dr. Eric Branscome** is Assistant Professor of Music and Coordinator of Music Education at Austin Peay State University. He teaches undergraduate and graduate courses in music education, and supervises music student teachers. Dr. Branscome also directs Camp Granada, and is Co-

Director of the Watauga Arts Academy. He was the recipient of the 2012 Socrates Award for Excellence in Teaching.

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

### **David Brunell (University of Tennessee, Knoxville)**

*Two Roads Diverged in a Wood: “A Little Night Music,” and “A Little Morning Theory” – Should We Take the One Less Traveled By? OR How Theory Helps Students Perform More Musically*

**Dr. David Brunell** has a multi-faceted career combining piano concertizing with university and pre-college teaching.

After winning the MTNA National high school piano competition in 1971, Brunell attended the Indiana University School of Music where he received Bachelors, Master’s, and Doctor of Music degrees in piano performance with high distinction and the university’s highest awards. Brunell also received first prize in the [International] Beethoven Sonata competition, the prize for the best performance of the required work in the New Orleans International Competition as well as second prizes in the Young Keyboard Artists, New Orleans, and Louise D. McMahon International Competitions. Brunell was also selected to the Artistic Ambassador Program of the U.S. Information Agency.

Brunell has concertized on four continents: North America (including Mexico, Central America and the Caribbean), South America, Europe and Australia. His performances have been broadcast on radio and television stations in many countries including New York City’s WQXR. He has also made several recordings for Enharmonic Records.

After several years of teaching at Saint Olaf College, Dr. Brunell joined the faculty of the University of Tennessee School of Music in 1992 and was promoted to Associate Professor of Piano in 1996 and to full Professor in 2009. Dr. Brunell’s teaching awards include the Tennessee M.T.A. Teacher of the Year Award and the Tennessee Governor’s School of the Arts Outstanding Teacher Award.

With a doctoral minor in music theory, Brunell is an enthusiastic proponent of how theory can lead to musically better performing and teaching.

### **Douglas Buchanan (Peabody Conservatory of Music)**

*Bach and the Breath of God: Pentecostal Rhetoric in the Prelude and Fugue in D Major, BWV 532*

Hailed for his “sense of creative imperative” (*The Philadelphia Inquirer*), **Douglas Buchanan** (b. 1984, Westfield, NY) recently received his DMA in Composition from the Peabody Conservatory. He currently resides in Baltimore, Maryland, where he serves as Organist and Choirmaster at Historic Old St. Paul’s Episcopal Church, Adjunct Composition Faculty at Towson University, and Adjunct Music Theory and Musicology Faculty at the Peabody Conservatory. He began formal composition study with Peter Mowrey and Jack Gallagher at the College of Wooster, where he also trained as an organist and conductor. Buchanan has been commissioned by institutions including the Annapolis Opera, the Peabody Opera, the University of Tulsa, and the Montreat Worship and Music Conference; ensembles including the Figaro Project, Rhymes with Opera, the Lunar Ensemble, and the Peabody Children’s Chorus, as well as Shostakovich collaborator Yevgeny Yevtoshenko. He has also has been the recipient of numerous awards and grants, including the Presser Award funding the East Coast tour of his virtuosic piano cycle *Colonnades*, an ASCAP Morton Gould Young Composer’s Honorable Mention Award, the American Musicology Association Capital Chapter Lowens Award for outstanding graduate research, and a Peabody Career Development Grant for the recording of his choral works. He was selected as a member of the 2012 Baltimore Symphony Orchestra Student Composer Readings for his work *Malleus*, which subsequently won the 2012 Macht Competition for Best Orchestral Score as well as the 2013 Symphony in C Young Composer’s Award. He is a member of the Pi Kappa Lambda Honorary Music Society.

### **Sarah E. Burns (Freed-Hardeman University)**

#### ***Common Core State Standards: Implications for Music Methods Courses***

**Sarah Burns**, music professor and program coordinator of the music program at Freed-Hardeman University, Henderson, TN, teaches courses in music education and music history. She is the sponsor of the university’s Collegiate Musicians/NAfME, the professional music organization for FHU students.

Currently an ABD doctoral candidate for the D.M.A. in Music Education at Shenandoah University (VA), Ms. Burns received the A.A. and B.S. in Music Education degrees from FHU, studied at Southern Illinois University, Edwardsville, and completed the Masters of Music in Music Education with Kodály Emphasis at Capital University (OH).

Prior to teaching at FHU, Ms. Burns taught K-12 general and vocal music for seventeen years in IL where she was active as a Junior High-Elementary Music (JEM) representative for the Illinois Music Educators Association District IV as well as an adjudicator for IESA and IHSA contests.

She completed the requirements for Kodály certification from Capital University and Orff-Schulwerk certification from University of Memphis. An active member of and presenter for many professional organizations (NAfME, STME, TMEA, WTVMEA, OAKE, AOSA, IKS, CMS, MTNA, & WTMTA), she is interested in assessment strategies, curriculum writing, and world music. A recent participant in the 2013 Tennessee Arts Academy Arts Portfolio Process training, she is also included in the 2007 International Kodály Society’s “Who’s Who”, 3rd edition.

## **Martin Camacho Zavaleta (Alabama State University)**

### **With Caterina Bristol (Alabama State University)**

#### ***Cloud Applications and Google Drive***

**Martin Camacho** (Piano performance degrees and diplomas: D.M.A. University of Miami, M.M. and P.S. Cleveland Institute of Music, B.M., Instituto Superior de Arte, Havana) has won fifteen national competitions in Mexico, Cuba, and the United States. He has appeared as soloist with many orchestras in Mexico and the United States, and has performed extensively as a recitalist in the United States, Venezuela, Cuba, Japan, Norway, Italy, and Mexico. He toured as soloist with the American Wind Symphony Orchestra, performing in more than twenty cities in the USA and Canada. He recently made his New York City concert debut, to great acclaim before a sold-out hall, at Carnegie Hall's Weill Recital Hall.

Camacho has earned numerous honors, including Mexico's National Endowment of the Arts endorsement for dissemination of Mexican music, and has presented lecture-recitals on Mexican music in national and international conferences. He serves as the Chair of the Music Department and Associate Professor of Music at Alabama State University.

## **Todd Campbell (Bloomsburg University of Pennsylvania)**

### ***Using Ableton Live as a Generative Music Device in the Classroom***

**Dr. Todd Campbell** earned his Bachelor's and Master's degrees in Music from West Virginia University. Currently, he is a ph.D candidate in Communications Media at Indiana University of Pennsylvania. He has taught Music Production, Recording Technology, Music Appreciation, Applied Percussion and Percussion Pedagogy at the college level for over 15 years. He is also a highly sought-after performer, sound designer and recording engineer. His solo recordings "Feel", "Splinter", "Translation", "Pathology" and "Versification" are available on iTunes and can be streamed for free at [www.electroacousticdrummer.com](http://www.electroacousticdrummer.com). Todd is an Assistant Professor of Music at Bloomsburg University.

## **Katie Carlisle (Georgia State University)**

### ***Get Creative with the iPad!***

**Katie Carlisle**, Ph.D., is assistant professor of general music education and graduate faculty member at Georgia State University in Atlanta, offering programs at the baccalaureate, masters and Ph.D. levels. She is the interim Graduate Director at the GSU School of Music.

She is the southern representative for National Association for Music Education Council for General Music Education. Her professional development interests include classroom creativity, urban education, developing understanding of diverse world musics, informal music learning

practices, and school-university partnerships. Her journal publications include the British Journal of Music Education; Music Education Research; Arts Education Policy Review; General Music Today; and Middle Grades Research Journal. Dr. Carlisle is the director for the Center for Educational Partnerships in Music at Georgia State University. Initiatives through the center with partnership K-12 schools include the nationally recognized arts integration program, Sound Learning, the ongoing arts-focused curriculum integration project Inspire, professional development workshop/lectures, and the GSU library/Johnny Mercer Foundation American Music 1900-1950 partnership. Dr. Carlisle is the Georgia State University partner project director for the Race to the Top STE(A)M Grant shared with the Georgia Institute of Technology and area schools.

### **Jeremy Carter (West Virginia University)**

#### ***Baccalaureate Degrees in the Field of Jazz***

**Jeremy Carter** is beginning the first year of the Doctor of Musical Arts program in Low Brass performance at West Virginia University. He is also an Associate Teacher for the WVU School of Music's Community Music Program. Hailing originally from Bluefield, West Virginia, Jeremy studied first at Marshall University in West Virginia as a composition major, then obtained a Bachelor of Arts degree from Charleston Southern University in Charleston, South Carolina, in Trombone Performance in 2011. Following graduation, he moved back to his home state of West Virginia to study with Professors Paul Scea and Dr. Keith Jackson and was granted a Master's degree in Jazz Pedagogy in 2013. Outside of school, his performance credentials range from commercial bands of all styles, including R&B, Big Band, Combo Jazz, Avante Garde, Salsa, Hip-hop, and Funk, to classical solo work and performance groups, including brass quintet and regional professional wind bands. Jeremy plans to graduate from the DMA program in May of 2016.

### **Patricia Carter (University of Tennessee, Knoxville)**

#### ***The Beginning Piano Artistry Method***

**Patricia Carter-Zagorski**, Associate Professor of Piano at the University of Tennessee School of Music, specializes in Piano Pedagogy and Group Piano curriculum. Her current book and method, *Beginning Piano Artistry*, helps to meet the challenges of the Group Piano Program. Patricia Carter-Zagorski graduated Cum Laude with a B.M. Degree in Piano Performance and Piano Pedagogy from St. Louis Institute of Music. She earned M.M. Degree in Piano Performance from the University of Colorado, Boulder. Professor Carter's Postgraduate studies included studies with Nadia Boulanger in France, S. Neuhaus in Austria, G. Agosti in Italy, and Curcio Diamonte in Great Britain. Upon graduation, she and her husband, Professor William P. Carter, formed a two-piano duo that performed a wide variety of musical genres for thirty years. In the late 1980's under sponsorship from Partners of the Americas, Professor Carter began an extensive phenomenology study that explored what western classical music communicates to listeners of various world cultures. These various projects inspired her development of a unique approach to sight-reading, improvisation, harmonization, and transposition, which is the basis of

her Group Piano courses at UT. Some of these skills are demonstrated in her books *Sight Reading Hymn Texture* (2006); *Sight Reading Homophonic Texture* (1998) and *Zagorski Sight Reading Method with Four Keyboard Textures* (3rd edition, 2000); the 2nd edition was published and distributed in St. Petersburg, USSR (1996). Patricia Carter-Zagorski's teaching philosophy and pedagogy curriculum are defined by the promotion of world communication through the language of music.

### **Alice V. Clark (Loyola University New Orleans)**

#### ***Tales from the "Flipped": Adventures in the Music History Survey***

**Alice V. Clark** is professor of music history at Loyola University New Orleans. Her scholarship focuses on music in fourteenth-century France, with forthcoming work including a chapter on medieval monophony for the *Cambridge Companion to French Music* and one on the fourteenth-century motet for the *Cambridge History of Medieval Music*. Her work in the classroom includes not only the first half of the music-major survey but also seminars for majors and non-majors on operatic topics from Shakespeare to Britten as well as music and art in the middle ages. This spring she is incorporating a cross-cultural unit on music and social justice into an existing course for first-year majors. She serves as a Master Teacher Mentor at Loyola and was the inaugural recipient of the American Musicological Society's Teaching Award, for a web module (in progress) on Guillaume de Machaut and his world.

### **Jacob Clark (South Carolina State University)**

#### **With Sujung Cho (Claflin University)**

#### ***War, Film, and Futurism: Understanding the Historical Context of Pagine di Guerra***

Pianist **Jacob Clark** received his musical education primarily in Texas, completing his BM, MM, and DMA in piano performance at the University of Texas at Austin where his primary solo instructors were David Renner and Nancy Garrett.

Dr. Clark has been awarded prizes in several competitions, mostly notably being named a prizewinner in the Bradshaw and Buono International Piano Competition, Sidney Wright Accompanying Competition, the Janice K. Hodges Contemporary Piano Performance Award, and the Mid-Texas Symphony Concerto Competition.

Dr. Clark joined the faculty of South Carolina State University in the fall of 2011 as Assistant Professor of Music, specializing in piano and music history. Previous faculty appointments include adjunct instructor at Northern Virginia Community College and piano instructor at the prestigious Levine School of Music in Washington D.C. where he taught both group and individual piano. An active performer, he has presented recitals in venues such as the Kosciuszko Foundation Auditorium in New York, the historic Church of the Epiphany in Washington D.C., the Mansion at Strathmore, the University of Texas at Austin, Murray State University, Delta State University, and Southeast Missouri State. In addition, he performed his Washington



concerto debut with the Washington Sinfonietta orchestra and has appeared with the SC State Wind Ensemble and Ars Nova Chamber Orchestra.

### **Sujung Cho (Claflin University)**

**With Jacob Clark (South Carolina State University)**

***War, Film, and Futurism: Understanding the Historical Context of Pagine di Guerra***

Pianist **Sujung Cho** is a native of Korea, where she was an honor scholarship graduate at Ewha Womans University in Seoul. She holds her master's degree in Piano Performance and a Doctor of Musical Arts degree in Piano Performance from the University of Cincinnati, College-Conservatory of Music. Her formal teachers include Awadagin Pratt, Elisabeth Pridonoff, Eugene Pridonoff, and Sandra Rivers.

In 1999, as a top graduate of the performance department, she performed in the Young Artist Concert sponsored by the Chosun-Ilbo, the most prestigious and notable newspaper press in Korea. After her undergraduate studies, Dr. Cho began attending the Cincinnati College-Conservatory of Music where she won the piano concerto competition in 2004 and performed Beethoven's third piano concerto with the conservatory's orchestra.

Also, both as a chamber musician and a collaborative pianist, Dr. Cho has appeared in internally and nationally acclaimed music competitions and festivals in the United States, Korea, China, and Germany. She was a prize-winner of 2005 CCM chamber music competition and 2007 MTNA national chamber music competition. From 2005 to 2008, she was invited to perform in numerous music festivals such as Next Generation Music Festival in Pennsylvania, Great Lakes Chamber Music Festival in Michigan, and Great Wall International Music Academy in Beijing, where she closely worked with internationally distinguished composers and performing artists.

Dr. Cho joined the faculty of Claflin University in the fall of 2011 and currently serves as Assistant Professor of Piano/Staff and Choir Accompanist.

### **Rebecca Coberly (University of Texas-Pan American)**

**With Stephen Bomgardner (Drury University), Daniel Hunter-Holly (University of Texas, Brownsville)**

***Benjamin Britten's Realizations of Henry Purcell Songs; Two of England's Finest Composers in a Single Repertoire***

**Rebecca Coberly** is currently Assistant Professor of Voice at the University of Texas - Pan American. She has performed recently with the Valley Symphony Orchestra as soprano soloist in *Carmina Burana* and Beethoven's *Ninth Symphony*. Other solo engagements include Rutter's *Requiem*, Karl Jenkins' *The Armed Man: A Mass for Peace*, Mozart's *Requiem*, J. S. Bach's *Jauchzet Gott in Allen Landen*, and Saint-Saëns' *Oratorio de Noël* and a performance with the Texas Tech Chamber Orchestra as winner of the Orchestra Soloist Competition. Recent stage performances include Susanna in *Le Nozze di Figaro*, Baby Doe in *The Ballad of Baby Doe*, Mrs.

Darling in *Peter Pan* (Bernstein), Mother Abbess in *The Sound of Music*, and Giulietta in *I Capuleti e i Montecchi*. A versatile performer of concert and operatic repertoire, she has performed as a recitalist in Texas, Oklahoma, and New Mexico, and internationally as a participant in the Barcelona Festival of Song and with the Texas Tech *Performance Practicum in Vocal Music* in Germany. She received her Doctor of Musical Arts in Vocal Performance from Texas Tech University, and also holds a Bachelor of Arts from Northwestern University and a Master of Music from Rice University.

### **Emily Crane (Austin Peay State University)**

**With Jeffrey Wood (Austin Peay State University)**

*A Performer's Approach to Sonata for Violin and Piano by Jeffrey Wood*

Violinist **Emily Hanna Crane** joined the faculty at Austin Peay State University in 2008 as the Coordinator of Orchestral Strings and Assistant Professor of Music teaching violin and viola. She earned the Doctor of Music and Master of Music degrees from Florida State University (violin studies with Eliot Chapo, Gary Kosloski, Karen Clarke). She earned the Bachelor of Music degree from the University of North Carolina at Chapel Hill (studies with Richard Luby). She also studied violin with Kenneth Goldsmith, Kevin Lawrence, Ernest Pereira, and Mary Jane Kirkendol, and viola pedagogy with Pamela Ryan and Dana Meyer.

An avid performer, Crane has given concerts across North America, Taiwan, and Europe. She is one of the concertmasters of the Gateway Chamber Orchestra and can be heard on the internationally acclaimed Chamber Symphonies CD, released by Summit Records in May 2012. Crane is a founding member of the Hanna-Yang Duo and has performed *Metamorphoses II* by Clifton Callender, which was written for the duo in 2009. The piece has been performed at the 2011 Southern Chapter College Music Society Conference, the 2011 Florida State University New Music Festival, the 2010 College Music Society National Conference, and the 2009 Florida State MTA conference.

Crane is a member of the American String Teacher Association (President-Elect of the Tennessee Chapter 2013-2015) and College Music Society (Board Member for Performance in the Southern College Music Society 2012-2014), among other professional organizations.

### **Seth Custer (Bob Jones University)**

*Ballyhoo*

**Seth Custer** was named The Distinguished Composer of 2010 by the Music Teachers National Association, and remains active as a composer, performer, and clinician. He is currently an Assistant Professor of Music Theory, Composition and Technology at Bob Jones University in Greenville, SC, and is the program director of the National Federation of Music Clubs *Junior Composers Institute*, held annually in Minneapolis, MN. Recent commissions include works for brass sextet, oboe/piano, saxophone/electronic media, youth orchestra, and saxophone quartet.

## **Ashley Danyew (Eastman School of Music)**

### ***Meet the Community: Presenting Music in Meaningful Ways***

As a music educator, pianist, and church musician, **Ashley Danyew** is passionate about creating opportunities for music and cultivating engaging experiences for audiences of all ages. Ashley has several years of teaching experience in community music schools, private studio settings, and at the college level. She recently served on the faculty of Fitchburg State University in Fitchburg, MA and currently teaches private lessons at the Harley School in Rochester, NY. Ashley performs in a saxophone/piano duo with her husband, composer Steve Danyew. Together, they are committed to community education and innovative performance practice through the presentation of classical duo repertoire and transcriptions of vocal art songs. They have presented individual works, recitals, and conversation-based programs in NY, MA, and FL. Ashley and Steve co-founded and co-directed the Westminster Chamber Music Workshop in Westminster, MA—a series of engaging, educational music events for the community. Ashley received her B.A. in Music from the Hugh Hodgson School of Music at the University of Georgia. She completed an M.M. in Music Education at the Eastman School of Music and received the Certificate in Arts Leadership from Eastman's Institute for Music Leadership. Ashley is currently pursuing a Ph.D. in Music Education at the Eastman School of Music in Rochester, NY.

## **John J. Deal (University of North Carolina, Greensboro)**

### ***Selecting New Faculty Colleagues: an Administrative Perspective***

**Dr. John J. Deal** is Dean Emeritus (2001-2012) and Professor of Music Education in the School of Music, Theatre and Dance at the University of North Carolina at Greensboro. Prior to his appointment as Dean, he was the Assistant Dean for Academic Affairs, Director of Graduate Studies in music, and professor of music education at Florida State University from 1994-2000. During the 2000-2001 academic year, he served as Interim Dean of the School of Theatre at Florida State.

Dr. Deal holds the Bachelor of Music degree in music education and the Master of Music degree in instrumental conducting from Bowling Green State University. He earned the Doctor of Philosophy degree in music education from the University of Iowa and did advanced study in conducting at the Aspen Music Festival and in higher education management at Harvard University.

As a conductor, Dr. Deal spent ten years as conductor and music director of the Grand Forks (ND) Symphony Orchestra. Dr. Deal has published in the *Journal of Research in Music Education* and the *Music Educators Journal* and has presented sessions on technology and distance learning at regional and national conferences. He has served on the editorial board of the *Journal of Technology in Music Learning*, served a three-year term (as Chair of Region VII) on the Board of Directors of the National Association of Schools of Music, and is a past Treasurer of the College Music Society.

## **Edward Eanes (Kennesaw State University)**

### ***Bartok's Romanian Folk Dances for Violin and Piano***

**Edward Eanes** is an Associate Professor of Music History at Kennesaw State University. A South Carolina native, Eanes received a Ph.D. in Musicology from Louisiana State University, a M.M. in Violin Performance from Florida State University and a B.Mus. in Performance from Furman University. Prior to his arrival at KSU, he taught at Louisiana State University, the University of New Orleans and Clayton College and State University.

Eanes currently serves as Concertmaster of both the Georgia Symphony Orchestra and the Carroll Symphony Orchestra, and he is also a member of the Atlanta Opera Orchestra. His solo credits include performances with the Louisiana Sinfonietta, the Vermilion Chamber Orchestra, the Furman University Orchestra, the Georgia Symphony and the Carroll Symphony.

Eanes' book Giuseppe Ferrata: Emigré Pianist and Composer was published by Scarecrow Press in January 1999. Other publications include articles in the Grove Dictionary of Music and Musicians, CD liner notes for the Centaur label, and the International Journal of the Arts in Society. He has presented papers at the national conferences of the College Music Society, the Society for American Music, the Music Library Association, International Arts in Society Conference, the Hawaii International Conference on Arts and Humanities and the National Association of Schools of Music (NASM). Since 2006, Eanes has taught in summer study abroad programs in Paris and Montepulciano, Italy.

## **John Ferri (University of North Carolina School of the Arts)**

### ***Five-Part Rondo Form: Teaching More with Less***

**Dr. John Ferri** holds B.M. and M.M. degrees from Queens College (C.U.N.Y.) and a Ph.D. in music theory from Yale University. Dr. Ferri served as Visiting Assistant Professor at Duke University and at Cincinnati College-Conservatory of Music. Dr. Ferri currently teaches music theory and analysis at both undergraduate and graduate levels at the University of North Carolina School of the Arts, where he has been in residence since 2002. Dr. Ferri's approach to theory and analysis is informed by his experience as a performer. He has given several papers exploring the intersection of analysis with performance in the music of Bach, Brahms, Chopin, Debussy, and Ravel. Other research interests include editorial methodology, evaluation of primary source materials, and the ontology and aesthetics of music. Dr. Ferri's areas of analytic expertise include Schenkerian Analysis and Theories of Formal Function. His reviews of Schenkerian publications have appeared in Music Theory Spectrum and Theory and Practice.

## **Katherine Ann Fink (University of Iowa)**

### ***Repertoire and Curriculum that Shape the Collegiate Singer***

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

### **Ryan Fogg (Carson-Newman University)**

*Neglected Masterpieces: A Closer Look at Mendelssohn's Variations Serieuses*

**Ryan Fogg** is Associate Professor of Music and Director of Keyboard Studies at Carson-Newman University in Jefferson City, Tennessee. A native Texan, he holds degrees in Piano Performance from The University of Texas at Austin, The University of Houston, and East Texas Baptist University. Dr. Fogg maintains an active performing schedule, presenting solo recitals regularly throughout the United States. In addition, he has recorded new works by American composers through Albany Records, and he has written articles for *Clavier Companion* and *Piano Pedagogy Forum*.

### **Miranora Frisch (University of North Carolina, Charlotte)**

**With Gretchen Alterowitz (University of North Carolina, Charlotte), Brian Arreola (University of North Carolina, Charlotte)**

*Songs of the Fisherman: An Opera-Ballet Hybrid*

**Mira Frisch** is an Associate Professor of Cello at UNC Charlotte. She has performed as a chamber musician throughout the United States and in Bermuda, Italy, France, and Holland. She can be heard on the Albany recordings *Dark Dances* and *Quest: New Music for Violin and Cello*, which feature new music. She can also be heard on the album *There Lies the Home* produced by CANTUS.

## **Karen H. Garrison (Auburn University)**

**With Liza Weisbrod (Auburn University)**

### ***Enhancing the Applied Studio Repertoire with the Music of William Grant Still***

**Karen Garrison** is Professor of Flute at Auburn University. In addition to teaching applied flute lessons, she teaches classes in pedagogy, woodwind skills, and general music studies. She also serves as the Music Department's Woodwind Coordinator. At Auburn University, she was selected as a College of Liberal Arts Engaged Scholar in recognition of her engagement work in local and national communities. Dr. Garrison was elected National President of the National Association of College Wind and Percussion Instructors and as National Secretary and Southern Chapter President of The College Music Society. As a flutist Dr. Garrison has performed at numerous national conferences, including those of the National Flute Association, Music Teachers National Association, The College Music Society, National Association of College Wind and Percussion Instructors, Imagining America, and Society of American Music. She has given solo recital tours and master classes throughout the United States and in Venezuela. Her articles and reviews have appeared in such journals as the NACWPI Journal and Flute Talk (The Instrumentalist). Her flute arrangements have been published by Alry Publications. Dr. Garrison earned degrees in music education and performance from UNC-Chapel Hill, University of South Carolina, and Florida State University.

## **Bradley Green (Appalachian State University)**

**With Jennifer Sterling-Snodgrass (Appalachian State University)**

### ***Contemporary Musicianship: The Integration of Popular Music and Culture into the Music Theory Classroom***

**Bradley Green** is a second year music composition and theory graduate student at Appalachian State University. He received his undergraduate degree in music composition and music education from Campbell University in Buies Creek, NC in 2012. Green is a part of the GRAM (Graduate Research Associate Mentor) program at ASU, which paired him with Dr. Jennifer Snodgrass to assist with original research pertaining to teaching music theory through popular music, the result of which being a textbook entitled *Contemporary Musicianship: Analysis and the Artist*. The textbook is to be published in 2014 by Oxford University Press. He is also an active composer in the community, with pieces being performed both at ASU and various other venues. Currently, he has started an iPad orchestra at ASU to perform original compositions based on the Animoog app, as well as his work being the focal point of a CMS presentation about music cognition to be presented at the CMS National Conference in Cambridge, Massachusetts.

## **Peter Hamlin (University of Miami)**

### ***Practice Makes Perfect: Re-Envisioned***

**Peter Hamlin** is a Ph.D. candidate in music education at the University of Miami Frost School of Music. He also earned his bachelor's degree in music education at the University of Miami and has a master's degree in clarinet performance from the University of Connecticut. Peter has taught instrumental music in Florida public schools for nine years. His research interests include effective practice behaviors, psychology of music learning, and music assessment.

## **Courtenay L. Harter (Rhodes College)**

### ***Acquisition of Keyboard Skills through Bartók's Mikrokosmos: A Pilot Study***

Associate Professor **Courtenay Harter** currently teaches music theory, oboe & English horn, and coaches chamber music at Rhodes College in Memphis, TN. Most recently, Dr. Harter has been the point person in the development of an interdisciplinary major in Music & Psychology, and teaches courses in the curriculum, including "The Psychology of Music."

Of her many research interests, Dr. Harter is particularly attracted to the pedagogy of music theory; her dissertation study, entitled "Phrase Structure in Prokofiev's Piano Sonatas," uses familiar terminology to describe formal procedures within the context of neoclassic characteristics. In addition to new empirical methodologies to complement the Music & Psychology program, she is also working on instrument-specific excerpts for theoretical studies and continues to study the compositional procedures of Serge Prokofiev through manuscript studies and sketchbook analyses.

Dr. Harter has presented papers at national and regional meetings of the Society for Music Theory and the College Music Society, and has been a faculty consultant for the Advanced Placement Music Theory Exam and the CLEP Humanities Exam. She is also an active freelance musician in the mid-south region and maintains a private oboe studio. In February 2006, Dr. Harter performed the Eastern United States premiere of Night Song, with the composer, Craig Phillips, on organ.

## **Jonathan Hehn (Tallahassee, FL)**

### ***Teaching Sacred Music at Public Universities***

**Jonathan Hehn** is a musician and liturgist currently serving Trinity United Methodist Church and the Co-Cathedral of St. Thomas More in Tallahassee, Florida. He is a brother in the Order of Saint Luke and holds degrees in music (BM, DM) from the Florida State University and theology (MSM) from the University Notre Dame. Jonathan has studied organ with Michael Corzine and Craig Cramer. He also holds the Choirmaster certificate of the American Guild of Organists and has studied choral conducting with Kevin Fenton, Nancy Menk, and Andre Thomas. Additional time was spent at the Universität Mozarteum in Salzburg, Austria.

An active recitalist, Jonathan appears frequently both as a soloist and chamber musician, having performed in Austria and across the United States. He has won prizes in both regional and national competitions in organ performance. As a scholar, he has been the recipient of several awards. His work is now being published by the American Guild of Organists, Saraband Music, and The Hymn Society in the United States and Canada. The Hymn Society awarded him a Lovelace Scholarship in 2011 and the Emerging Scholars Award in 2012.

Jonathan is the founding director of the Tallahassee Church Music Conference and is the co-moderator of a group of scholars within The Hymn Society that focuses on key issues in congregational song. He resides in Tallahassee with his wife, two children, and dog. You can find him on Facebook or follow him on Twitter @JonathanHehn.

### **Anna Hersey (University of Miami)**

#### ***Danish Diction Basics for Solo Singers and Choral Conductors***

Hailed by critics for her “towering, delicate, and graceful” voice, soprano **Anna Hersey** enjoys performing a wide range of vocal repertoire. A native of Minnesota, Dr. Hersey has performed throughout the United States and Europe, appearing with Palm Beach Opera, Florida Chamber Orchestra, Hispanic-American Lyric Theater, Skylark Opera, The Minnesota Opera, and Theatre de la Jeune Lune (at Berkeley Repertory Theater), among others.

Dr. Hersey holds master’s degrees in performance and musicology from the University of Minnesota, and pursued advanced studies at the Accademia Musicale Chigiana in Siena, Italy. She earned the Doctor of Musical Arts degree at the University of Miami, where she was a Smathers Fellow. Dr. Hersey is currently on the faculty of Broward College and Miami Music Project.

A noted expert on Scandinavian vocal literature and diction, Dr. Hersey was a Fulbright Scholar at the Kungliga Musikhögskolan (Royal College of Music) in Stockholm, where she collaborated with pianist Matti Hirvonen. The pair recently appeared as guest artists at the Lief Eriksson International Festival. Dr. Hersey was a post-doctoral fellow at Det Kongelige Danske Musikkonservatorium (Royal Danish Academy of Music), thanks to a fellowship from the American Scandinavian Foundation.

Dr. Hersey’s article on Swedish diction, the first in a series on Scandinavian diction and repertoire, was recently published in the *Journal of Singing*; two additional installments are forthcoming. Her book, *Scandinavian Art Song: A Guide to Swedish, Norwegian, and Danish Diction and Repertoire* (co-authored by Donald Simonson), has been accepted for publication by Scarecrow Press next year.

### **Lonnie Hevia (Towson University)**

#### ***Invocation***



**Lonnie Hevia** earned his bachelor's and master's degrees in composition from The Florida State University School of Music where he studied primarily with professor emeritus, John Boda, and briefly with Ladislav Kubik. In 2006, Lonnie enrolled at The Peabody Conservatory of Music where he earned a second master's degree in music theory pedagogy and a Doctor of Musical Arts degree in composition. At Peabody, he studied composition with Nicholas Maw, Christopher Theofanidis, and Michael Hersch. He has presented music in master classes and taken individual lessons with John Corigliano, Ellen Taaffe Zwilich, Libby Larsen, Chen Yi, Justin Dello Joio, and Christopher Rouse, and his music has been performed at conferences and festivals across the United States. Lonnie currently teaches music theory, aural skills and arranging at Towson University, and he co-teaches a course in the history of popular music at Johns Hopkins University.

### **Miroslav P. Hristov (University of Tennessee, Knoxville)**

**With Maria N. Hristov (University of Tennessee, Knoxville)**

***Violin Treasures Unveiled: Bulgarian Pedagogical Methods and Literature for Developing Violinists***

Violinist **Miroslav Hristov** has been hailed by Fanfare Magazine for his “fine technique and a full palette of tonal colors.” In 2012, he was a featured soloist in the Carnegie Hall presentation, Music from the Balkans, where he performed for dignitaries of several European nations. He presents master classes and performs as soloist, chamber musician, and orchestra leader throughout the United States, Mexico, Puerto Rico, France, Portugal, Spain, Germany, Poland, Croatia, Greece, Norway, Sweden, and his native Bulgaria. Previously, he taught violin in the Universidad Autonoma de Nuevo Leon in Monterrey, Mexico where he served as Principal Second Violin of the Orquesta de Camara de Monterrey and Orquesta Sinfonica de la Universidad de Nuevo Leon. In 1995, he was First Prize winner of the National Violin Competition “Dobrin Petkov” in Bulgaria, performing as soloist with the Plovdiv Philharmonic. In 1998, he was a winner of the MTNA Collegiate Performance Competition.

Dr. Hristov is in high demand as an instructor for advanced violin students with career aspirations in violin performance. His students have won numerous competitions, and several of his former students hold prestigious scholarships and professional appointments. Additionally, Dr. Hristov is Co-Director of the University of Tennessee’s Annual Violin Festival where over 100 participants gather to attend lectures, master classes, and perform with violin ensembles alongside world-renowned guest artists. As a faculty member, Dr. Hristov currently mentors a prosperous violin studio at the University of Tennessee School of Music. He has recorded for Centaur Records and Bulgarian National Radio.

### **Mei-Hsuan Huang (Iowa State University)**

**With Juan Carlos Ortega (Ohio State University)**

***The Chamber Music for String Instruments of the Ecuadorian Composer Luis Humberto Salgado: Three Years of Discoveries***

**Mei-Hsuan Huang** is an Assistant Professor of Music at Iowa State University and a member of the Amara Piano Quartet. The Amara Piano Quartet is managed nationwide by Joanne Rile Artists Management. Dr. Huang received her masters degree at the Cleveland Institute of Music, where she studied with Sergei Babayan, Margarita Shevchenko, and Paul Schenly. At the Cleveland Institute of Music she was awarded the Sadie Zellen Piano Prize, which recognizes outstanding musical development by a piano major.

Dr. Huang received her doctorate of musical arts degree at Ohio State University under Dr. Caroline Hong, where she was the only pianist to be awarded a fellowship. While at Ohio State University, she was also appointed Graduate Teaching and Accompanying Assistant. In 2010, Dr. Huang was awarded the Graduate Associate Teaching Award at Ohio State University, the University's highest recognition of exceptional teaching. In 2008, she was also awarded first prize in the Ohio State University Concerto Competition where she performed the Chopin Piano Concerto No. 2 with the Ohio State University Orchestra.

Dr. Huang regularly performs over forty solo and chamber recitals every year in the states, Canada and Taiwan. She has been invited to numerous summer festivals including the 2006 Aspen Music Festival, the 2007 Pianofest in the East Hamptons, the 2008 Orford Music Festival, Quebec, the 2012 and 2013 Banff Music Festival, Alberta, and the 2012 CICA Eureka Springs International Music Festival in Arkansas. Recently Dr. Huang gave a piano recital in Taiwan, as a result of being nominated for the prize of "Excellent Pianist" by the Forum Music Association.

### **Daniel Hunter-Holly (University of Texas, Brownsville)**

**With Stephen Bomgardner (Drury University), Rebecca Coberly (University of Texas-Pan American),**

***Benjamin Britten's Realizations of Henry Purcell Songs; Two of England's Finest Composers in a Single Repertoire***

**Dr. Daniel Hunter-Holly**, baritone, serves as the Director of Vocal Studies at the University of Texas at Brownsville. An active recitalist, Dr. Hunter-Holly specializes in American art song and French mélodie. His research interests include the intersection of music theory and performance practice, and applying historical vocal pedagogy techniques in the modern day studio.

Dr. Hunter-Holly has participated twice in *Songfest*, working with Martin Katz, Graham Johnson, Alan Smith, and composer John Harbison. Recently, he was part of the Advanced Artist Program at *OperaWorks*, a holistic, performance-training program that focuses on movement and improvisation.

Dr. Hunter-Holly currently teaches applied voice, vocal pedagogy, and vocal literature, and as a member of the graduate music faculty, he also teaches all graduate-level vocal studies and vocal literature courses at UTB. He holds a D.M.A. in Vocal Performance from The Ohio State

University, an M.M. from the University of North Carolina at Greensboro, and a B.M. from the University of California, Santa Barbara.

### **Lydia Kabalen (University of Tennessee, Knoxville)**

#### ***A Turn in Music Education: The Tanglewood Symposium***

**Lydia Kabalen** is second-year master's candidate in music education at the University of Tennessee, Knoxville. She received her bachelor's in violin performance from the University of Kentucky in 2011. She is now serving as a graduate assistant in the Strings Initiative Program teaching beginning strings at Farragut Intermediate School in Knoxville.

### **Steven N. Kelly (Florida State University)**

#### ***Choices and Teaching: Applications of Psychosocial Theory of Development to Music Teacher Development***

**Steven N. Kelly** is a Professor of Music Education in the College of Music at The Florida State University. He received his bachelor and master degrees in music from the University of North Carolina at Greensboro and his Ph.D. in music education from the University of Kansas.

Prior to at FSU, Dr. Kelly taught in the Virginia public schools, and on the faculties at Brevard College and the University of Nebraska (Omaha). His teaching and research interests include sociological issues in music education, teacher preparation, and effective teacher characteristics. Dr. Kelly has published and presented papers in international and national journals, and at state, regional, national, and international conferences. He is the author of the book *Teaching Music in American Society: A Social and Cultural Understanding of Music Education*. Additionally, Dr. Kelly has served as a guest reviewer for the *Psychology of Music* journal and the *International Journal of Music Education*. He currently serves on the editorial boards of the *Journal of Research on Music Education*, *Journal of Band Research*, *Research Perspectives in Music Education*, the *Desert Skies Symposium on Research in Music Education*, and is the Editor-In-Chief of the *Florida Music Director*.

At FSU, Dr. Kelly teaches undergraduate and graduate music education classes, conducts the University Concert Band, and coordinates in the music education internship program. He has been a recipient of the University Undergraduate Teaching Award and is the Director of the FSU Summer Music Camps, one of the country's oldest and largest summer music camps.

### **Fred Kersten (Boston University)**

#### ***Online and Happy: Instruction Tools You Need To Get Started and Up-To-Speed!***

**Dr. Fred Kersten** is in his fifth year as online graduate music education course facilitator for Boston University. Fred is responsible for sections in Music Technology Pedagogy,

Ethnographic Field Methods, and Foundations of Music Education 2: Psychology and Sociology and the final masters paper curriculum project.

Fred has an extensive publication and presentation record in the field of music, music education, and music technology. Currently he is conducting research on Music Technology utilizing the iPad, and Technology Assistance for Music Students with Exceptionalities.

### **Carys Kunze (Appalachian State University)**

#### ***The Power of Group Dynamics in Musical Ensembles***

No biography

### **David Z. Kushner (University of Florida)**

#### ***Spanish Music Via the Lens of Manuel de Falla (1876-1946)***

**Dr. David Z. Kushner**, Professor Emeritus of Musicology at the University of Florida, received his training at Boston University (B. Mus.), College-Conservatory of Music/University of Cincinnati (M. Mus.), and University of Michigan (Ph.D.). He is the author of Ernest Bloch: A Guide to Research (Garland), The Ernest Bloch Companion (Greenwood), the articles on Bloch, Blitzstein, Weinberger, John Powell, and T. Scott Huston in The New Grove Dictionary of Music and Musicians and The New Grove Dictionary of American Music, and numerous other publications in The International Dictionary of Opera, The Encyclopedia of American Jewish History, American Music, The American Music Teacher, College Music Symposium, Journal of Musicological Research, Journal of Synagogue Music, Opera Journal, and Min-Ad (the journal of the Israel Musicological Society). He has lectured and presented papers throughout the United States, and in Canada, Australia, Kenya, Israel, and eastern and western Europe. His biography appears in The International Who's Who in Music, Who's Who in the World, and Who's Who in America.

### **Mark Laughlin (Georgia Southwestern State University)**

#### ***Improvisation in Group Piano Curricula: A 10-Year Study***

**Mark Laughlin** currently serves as Assistant Professor of Music at Georgia Southwestern State University, where he was the recipient of the 2012-2013 President's Excellence in University Service Award. Dr. Laughlin is the author of numerous publications and is in high demand as a guest lecturer, performer and teacher. He has presented classical and jazz recitals, master classes, workshops, and research on local, state, national, and international levels including performances for former President and First Lady Jimmy and Rosalyn Carter. His presentations have included topics such as improvisation (classical and jazz), curriculum development in group piano, and American composers. His research and teaching strategies on improvisation have been featured

at over 30 peer reviewed conferences including the national conferences of the National Association of Schools of Music, the College Music Society, Music Teachers National Association, Humanities Education and Research Association, and the National Conference on Keyboard Pedagogy.

Dr. Laughlin has also presented at the International Conference of the College Music Society in Bangkok and Ayuthaya, Thailand, and the International Conference on Multidisciplinary Research in Music Pedagogy at the University of Ottawa, Ottawa, Ontario, Canada. He has been the featured clinician on teacher education in improvisation at the Alabama, Maryland, Massachusetts, South Carolina, Georgia, and Mississippi Music Educators State Conferences. Dr. Laughlin has written articles for *American Music Teacher* and the *Piano Pedagogy Forum* and his current research includes writing a book on the life and music of Mario Castelnuovo-Tedesco for Scarecrow Press.

### **Amanda Lovell (University of Tennessee, Knoxville)**

#### ***The Dalcroze Method: Integration Into American Music Education***

**Amanda Lovell** is a second-year master's candidate in music education at the University of Tennessee, Knoxville. She received her Bachelor of Music degree in vocal music education from UT in May of 2012. During the 2013-2014 academic year she is interning in vocal music at Seymour Middle School and Greeneville High School in Tennessee.

### **John Leupold (Washington College)**

#### **With Jennifer Snodgrass (Appalachian State University)**

#### ***Concurrent Collaborative Analysis***

**John Leupold** received his Doctor of Musical Arts in Composition from the University of Maryland, College Park. He holds two Master of Music degrees from Appalachian State University in Music Theory/Composition and Percussion Performance. As a composer, his music explores a blend of modern "classical" music, popular music, and world music with rhythm at its core. His compositions have been performed at various venues and conferences throughout the U.S.

As an educator, Leupold has taught music theory and composition at various institutions throughout the mid-Atlantic region. These include St. Mary's College of Maryland, University of Maryland, College Park, Towson University, and Anne Arundel Community College. He currently teaches music theory and composition at Washington College in Chestertown, MD. Leupold's most recent publication is as a partner in *Exposition Music*, an online music theory assessment tool used in *Music Fundamentals* textbooks by Pearson Publishing.

Leupold is also an avid performer. As a percussionist, he has performed throughout the U.S. as a soloist and as an ensemble member. He currently performs with the Londontowne Symphony

Orchestra and the Anne Arundel Community College Orchestra. He has studied steel pan performance in Trinidad and Tobago and tabla performance with Pandit Sharda Sahai in London, England.

### **Scott Lipscomb (University of Minnesota)**

#### ***Rocking the Web: Teaching Music Appreciation Online***

**Scott D. Lipscomb** is Associate Professor of Music Education & Music Therapy at the University of Minnesota (UMN), where he also serves as Associate Director & Director of Undergraduate Studies for the School of Music. In addition to his primary research interests in music technology and multimedia cognition, he is currently collaborating on a variety of investigations related to surround sound presentation of movies and music, the effect of music in video game contexts, and music integration across the K-12 curriculum. Scott has presented results of his research at numerous regional, national, and international conferences, and his work has been published in numerous peer-reviewed journals and edited volumes. He co-authors one of the primary rock history texts used for university courses (*Rock and roll: Its history and stylistic development*, 7th ed.; Pearson/Prentice-Hall) and recently co-edited a volume entitled *The psychology of music in multimedia* (Oxford University Press).

### **Bruce P. Mahin (Radford University)**

#### ***A Theory of Bi-Tonal Quartal Harmony: Concepts and Applications in Music Composition***

**Bruce P. Mahin** is a Professor of Music, and Director of the Radford University Center for Music Technology. Mahin received the 2007 Radford University Distinguished Creative Scholar Award. He is a former president of the Southeastern Composers League, a former co-chair of Society of Composers Region 3, a former research fellow at the University of Glasgow (Scotland) and four-time fellow at *Le Cité Internationale des Arts* in Paris, the recipient of awards from the Virginia Commission for the Arts, Meet the Composer, Annapolis Fine Arts Foundation, Res Musica, Southeastern Composers League and others.

Mahin's works are available on compact disc through Parma Recordings (CPS-8747, CPS-8624 and CPS-8611), published in score by Pioneer Percussion, Ltd, and in the Society of Composers Journal of Musical Scores. A new recording by the Glasgow-based Scottish Voices was released in 2013 on the Ravello Recordings label (*Three Continents – RR7877*). His music appreciation E-book "I Love Music" is available on the Apple iTunes store. Mahin received the B.Mus from West Virginia University, M.Mus from Northwestern University and the Doctor of Musical Arts degree from the Peabody Conservatory of The Johns Hopkins University.

### **Judy Marchman (University of Miami)**

#### ***The Dubious Nature of the Solo Songs of Peter Warlock***

**Judy Marchman** began her music studies at an early age, going on to earn a Bachelor of Music degree from Palm Beach Atlantic University, a Masters of Music degree from Florida State University, and a Doctorate of Musical Arts from University of Miami in Vocal Pedagogy and Performance. Dr. Marchman has performed the roles of Miss Wordsworth (Albert Herring), Foreign Woman (The Consul) and Eurydice (Les Malheurs d'Orfée) with companies such as Palm Beach Opera, Florida State Opera and the Frost Opera Theater. Other roles include Alice Ford (Falstaff) and First Lady (Die Zauberflöte).

Her voice having been described as “soaring with ease above vocalists and instruments alike,” [South Florida Classical Review] and “rapturous” [Organiste.net], Dr. Marchman has performed as a soloist in several large works, such as Mozart’s Requiem, Faure’s Requiem, Rutter’s Magnificat and Gloria, Bach’s Magnificat, and Vivaldi’s Gloria, among others.

Dr. Marchman most recently performed in master classes with Carole Farley Serebrier and with the renowned soprano Jane Eaglen at the 2012 NATS National Conference. A winner of the Milton Cross Award and a semi-finalist in the American Prize Competition, Dr. Marchman is a specialist in the art song of British composer Peter Warlock and is currently working on a Bachelor of Science degree in Psychology.

### **Melissa Martiros (Martin Methodist College)**

#### ***Pedagogical Strategies for Children with Special Needs***

**Melissa Martiros** is Assistant Professor of Music at Martin Methodist College. She holds degrees from the University of Wisconsin Madison (DMA, Piano Performance and Pedagogy; MS, Special Education), Bowling Green State University (MM, Piano Performance), and Westfield State University (BA, Piano Performance). A strong advocate for inclusion in the arts and a firm believer that all children should have access to a quality music education, her doctoral research was focused on piano teachers’ perceptions of disability and inclusion. She has successfully developed pedagogical techniques for children with special needs at the piano, and has presented these techniques at various national and international conferences, including the National Conference on Keyboard Pedagogy, the Canadian Federation of Music Educators Biennial Convention, and the College Music Society’s National Conference. Melissa has previously served on the faculties of the Lindeblad School of Music (where she developed a program for children with special needs), Silver Lake College, the University of Wisconsin-Fond du Lac, Bluffton University, and as a Teaching Assistant at Bowling Green State University and for the summer music program at Interlochen Arts Camp.

### **Keith Mason (Belmont University)**

#### ***What is the "Next" musician?***

**Keith Mason** has been the Coordinator of Music Technology at Belmont University since 1998. Keith teaches courses and develops curriculum in the area of music technology. Keith also has over 27 years of experience in the Nashville music industry as a producer, composer, arranger,

and music technologist.

### **Laura Mason (Knoxville, TN)**

#### ***Schoenberg's Grundgestalt and Scriabin's Etudes, Opus 8: An Analysis***

**Laura Mason** holds her Master of Music in Music Theory from The University of Tennessee, where she studied under the direction of Dr. Brendan McConville, Dr. David Northington, and Dr. Barbara Murphy. Laura's thesis, *Essential Neo-Riemannian Theory for Today's Musician*, introduces Neo-Riemannian theory to the undergraduate curriculum and provides sample exercises to be completed by the student. While studying at UT, she held a graduate teaching assistantship in the School of Music, where she taught aural skills and music theory. She studied with Dr. Eugene Flemm while obtaining her Bachelor's degree in Music Education with a proficiency in piano from Clearwater Christian College. Laura has a special interest in Music Theory Pedagogy and Neo-Riemannian Theory. She enjoys teaching private piano and theory lessons and works as a church pianist. She aspires to attend graduate school in the near future in pursuit of her Ph.D. in Music Theory.

### **Edward R. McClellan (Loyola University New Orleans)**

#### ***An Alternative Pathway to Music Teacher Education: A Partnership Between Institutions in the Wake of Hurricane Katrina***

**Edward McClellan** is Associate Professor, and Music Education and Therapy Division Coordinator at Loyola University New Orleans. His degrees are from Duquesne University (BSME; MME) and the University of North Carolina at Greensboro (PhD). Dr. McClellan has thirty years of experience from the elementary to undergraduate and graduate levels. McClellan has taught undergraduate level psychology of teaching and learning music, the introduction to teaching instrumental music, introduction to music education, practicum in music education, marching band techniques, intermediate and advanced conducting, and graduate level contemporary issues in music education and multicultural music education. He has published research and manuscript submissions in the *Bulletin of the Council for Research in Music Education*, *Contributions to Music Education*, *Journal of Research in Music Education*, *Music Educators Journal*, *Official Journal of the Pennsylvania Music Educators Association*, and *The Instrumentalist*. McClellan has made research presentations at the International MayDay Colloquium, ISME Conference, International SoME Symposium, SMTE Symposium, CMS National Conference, CMS Southern and South Central Regional Conferences, IMEA Research Conference, and LMEA Conference. He has made presentations on *Parental Influences and Decision to Major in Music Education* (2008), *Distance Learning Graduate Programs in Music Education* (2010), *Undergraduate Music Education Major Professional Development through Experiences in the University Laboratory School* (2011), *Economic Crisis and Education Reform* (2012), and *Undergraduate Music Education Major Identity Formation in the University Culture* (2013). Dr. McClellan's research interests include pre-service music teacher development,



sociology of music education, the psychology of music teaching and learning, and issues relevant to instrumental music education.

### **Terry McRoberts (Union University)**

#### ***Teaching Improvisation through Awareness of Meter, Scales, and Chords***

**Terry McRoberts** is University Professor of Music at Union University in Jackson, Tennessee, where he teaches piano and related courses, coordinates keyboard studies and concerts and recitals, and serves as University Organist. He is President of the American Matthey Association for Piano, Music Liaison to the Board of Directors of the Jackson Symphony Association, and Membership Chair for Tennessee Music Teachers Association. He has previously served as president of the Southern Chapter of CMS and Tennessee Music Teachers Association and editor of *The Matthey News* and *Tennessee Music Teacher*. He performs regularly as a soloist and collaborative pianist, and is principal pianist with the Jackson Symphony Orchestra. Research projects have covered the works of Liszt, Messiaen, and Takemitsu. During his research leave during the fall semester of 2011, he studied piano music by Chinese composers and traveled to China to perform, give lectures, and present master classes. A church organist for many years, he currently plays at First United Methodist Church in Jackson.

### **Julia Mortyakova (Mississippi University for Women)**

#### ***The Intrinsic Value of Performance***

Originally from Moscow, Russia pianist **Julia Mortyakova** has given solo piano recitals, appeared as a soloist with orchestras and performed in music festivals across the United States and abroad including: Aspen Music Festival, Eastern Music Festival, Natchez Festival of Music, South Carolina Governor's School for the Arts, Musica Nueva Malaga (Spain), Assisi Music Festival (Italy), Zhytomyr's Musical Spring (Ukraine), and Symphonic Workshops International Piano Masterclass (Bulgaria). In the summer of 2013 she returned to Italy and was a featured performer at the Assisi Performing Arts Festival giving a solo recital and appearing as a soloist with the festival orchestra. Julia is the 2012 winner of the Sigma Alpha Iota Career Performance Grant.

Dr. Mortyakova currently teaches and serves as Chair of the Department of Music at the Mississippi University for Women. She previously held a professorship at Alcorn State University. Her research includes applying the existential philosophy of Jean-Paul Sartre to piano teaching, and the life and music of Cécile Chaminade. She has presented her research at numerous regional, national and international conferences. Currently, she is working on a book about the Russian-American composer, Olga Harris. Julia is a published author in the United States and Ukraine, and her first independent solo piano album has sold internationally. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. She invites you to visit her website at [www.juliamortyakova.com](http://www.juliamortyakova.com)

**Ka Man Ng (University of Alabama, Huntsville)**

**With Nicholas Reynolds (University of Texas, Austin)**

*Pedagogical and Performance Aspects of Folk Music*

**Ka Man Ng (University of Alabama, Huntsville)**

**With Joshua Straub (University of Texas, Austin)**

*Movement in Piano Playing*

**Dr. Ka Man "Melody" Ng** is a native of Hong Kong. Her appearances included broadcast performances on Wisconsin Public Radio and the Kennedy Center in Washington D.C. In addition to her performance career, Dr. Ng recently presented at Asia-Pacific Symposium of Music Education Research, European Association for Music in Schools Conference, and National Group Piano and Pedagogy Forum. She received her DMA and MM in Piano Performance & Pedagogy from University of Wisconsin - Madison. She also holds BM in Piano Performance in BA in Economics from Lawrence University. Dr. Ng currently serves as Assistant Professor of Music and Artist-Teacher in Piano at the University of Alabama in Huntsville.

**Juan Carlos Ortega (Ohio State University)**

**With Mei-Hsuan Huang (Iowa State University)**

*The Chamber Music for String Instruments of the Ecuadorian Composer Luis Humberto Salgado: Three Years of Discoveries*

**Juan Carlos Ortega** holds Bachelor's and Master's degrees in Violin Performance from the University of Louisville, and a DMA degree from The Ohio State University. He also holds a music degree from the National Conservatory of Music of his native city Quito in Ecuador. He has received several awards of academic achievement from these institutions, including the Outstanding Graduating Senior and the Presser Scholar Awards (UofL), as well as the University Fellowship, Outstanding Graduate Associate, and Graduate Achievement Awards (OSU). He has performed as a soloist with several orchestras and has served as concertmaster of the OSU, the National Conservatory of Music, and the Quito Philharmonic Symphony Orchestras. Honors from competitions include awards from the National Symphony Orchestra of Ecuador Young Soloist Competition (1996 and 1998), and the first prize in the Macauley Chamber Music Competition College Division (2006). Juan Carlos served as the violin GTA of Prof. Kia-Hui Tan at the OSU Music School for three years. Currently, he teaches for the Jefferson Academy of Music at OSU and maintains a studio that includes college students and string school teachers. He also serves as concertmaster of the McConnell Chamber Players in Columbus, OH. His teachers include Kia-Hui Tan, Patrick Rafferty, Peter McHugh, Gustavo Guiñez and Tadashi Maeda.

## **Carole Ott (University of North Carolina, Greensboro)**

### ***Josquin des Prez: A Post-Medieval Composer and the Modern Choir***

**Dr. Carole Ott** is Associate Director of Choral Activities at the University of North Carolina at Greensboro. Her degrees include the Master of Music and Doctor of Musical Arts in conducting from the University of Michigan where she studied with Jerry Blackstone. She also holds a Bachelor of Music in Music Education from the University of Cincinnati College-Conservatory of Music where her primary instrument was French Horn.

At UNCG, Dr. Ott directs the University Chorale and teaches undergraduate and graduate conducting as well as graduate seminars in choral music. Additionally, she is the director of the Winston-Salem Symphony Chorale. Dr. Ott frequently appears as clinician and guest conductor both regionally and nationally and has spent several summers on faculty at the Interlochen Summer Arts Camp and Blue Lake Fine Arts Camp in Michigan. Most recently, she has toured Germany, Belgium, and France as director of the Blue Lake Fine Arts Camp International Choir. Dr. Ott is a recent recipient of The American Prize in choral conducting (College/University division) in 2011. She is a member of the American Choral Directors Association, the National Collegiate Choral Associate, the Conductors Guild, and College Music Society.

## **Thomas J. Otten (University of North Carolina, Chapel Hill)**

### ***The Hippest Etudes in Town: Twenty-Six Etudes for Solo Piano, Part II, by H. Leslie Adams***

Pianist **Thomas Otten**, a California native born of German-American parents, has been hailed by the New York Times as "an extremely original player who puts a formidable technique at the service of his ideas." He made his debut at age seventeen with the National Symphony Orchestra at the John F. Kennedy Center, and has performed in Australia, Europe, the Caribbean, and throughout the U.S. Dr. Otten has appeared in such venues as the Gasteig (Munich, Germany), St. Petersburg Conservatory (Russia), Teatro Nacional (Santo Domingo, Dominican Republic), Lincoln Center, Carnegie Hall, the National Press Club, the German Embassy, and the Chautauqua and Brevard Summer Festivals; he has also performed at Severance Hall with the Miami String Quartet. His performances have been broadcast on both coasts, including WQXR New York, WGMS Washington, and KUSC Los Angeles. Dr. Otten currently chairs the piano division at the University of North Carolina at Chapel Hill, where he joined the faculty in 2002. He has played at the national conventions of the Conductors' Guild, the National Federation of Music Clubs, the World Piano Pedagogy Conference, and the American Liszt Society. His debut CD, *Tristan und Isolde: Piano Transcriptions of Franz Liszt*, was released by MSR Classics in 2005.

## **Michael Palmese (University of Miami)**

### ***The French Connection: Stravinsky and Les Apaches***

**Michael Palmese** graduated summa cum laude with a BM in Composition from Georgia Southern University in May of 2012. He is currently a second-year graduate student pursuing an MM in Musicology at the University of Miami Frost School of Music. His research interests include twentieth century modernism, fin-de-siècle aesthetics, minimalism, and analysis. With regards to minimalism, Michael has a particular focus on the works of John Adams, producing published reviews of recent premieres for both *The Gospel According to the Other Mary* and *Absolute Jest*.

### **Andrew S. Paney (University of Mississippi)**

#### ***The Effect of a Concurrent-Feedback Computer Game on Pitch-Matching Skills***

**Andrew S. Paney** is Assistant Professor of Music Education specializing in elementary music education at the University of Mississippi. He holds degrees from Wheaton College in Illinois and Texas Tech University. He taught public school music in Illinois and Texas and works with children's choirs in Lubbock, Texas and Oxford, Mississippi. He presents research at regional and national conferences and performs as pianist for the vocal ensemble Sweet Peas. His research interests include aural skills acquisition, pitch-matching, and best practices in music education.

### **Joanna Pepple (Florida State University)**

#### ***The Language of Johannes Brahms's Theme and Variation: A Study of His Chamber Works for Strings***

**Joanna Pepple** is a PhD student and a graduate assistant in Historical Musicology at The Florida State University. She holds previous degrees in Music Theory/Composition and Violin Performance from East Carolina University and Appalachian State University, respectively. At East Carolina, Joanna established a tutoring lab for the music theory students at the School of Music and participated in a cataloging project of composers' collected works as a graduate assistant in the music library. At Appalachian State, Joanna was violinist and violist for the Graduate Hayes String Quartet. Her interests include nineteenth-century chamber music, pedagogy, and musical style, particularly Brahms and Mendelssohn. Her thesis was titled, "The Language of Johannes Brahms's Theme and Variation: A Study of His Chamber Works for Strings." Joanna especially enjoys teaching music history in the college classroom as well as maintaining a private violin studio.

### **Gene Peterson (University of Tennessee, Knoxville)**

#### ***Finding the Voices of the Philippines: A cursory Glance at Philippine Music History and Influences with Compositional Examples***

**Dr. Gene Peterson** is the Associate Director of Choral Activities and is the conductor of the UT Concert Choir and UT Men's Chorale. He also teaches courses in undergraduate choral conducting and secondary choral methods. Beyond his duties at the university, Peterson serves as the Director of Choirs at Cedar Springs Presbyterian Church in Knoxville and as the Director of Performance Tours for Perform International.

Dr. Peterson holds a Bachelor of Music in Choral Conducting and a Masters of Arts in Education from Chapman University in Orange, California and the Doctor of Musical Arts in Choral Conducting from the University of Washington, Seattle.

### **Scott Price (University of South Carolina)**

#### ***Autism and Music Study: A Basic Teaching Vocabulary***

**Scott Price** is Professor of Piano and Piano Pedagogy at the University of South Carolina, and serves as President of the Board of Trustees of the Frances Clark Center for Keyboard Pedagogy. He is nationally recognized for his work in teaching piano to students with special needs. He is creator founder of the Carolina LifeSong Initiative which provides music instruction and experiences for students with special needs, and provides teacher training for advanced pedagogy students. Dr. Price is a MTNA Foundation Fellow, and is the recipient of the SEC Faculty Achievement Award for the University of South Carolina.

### **Natalie Renfroe (University of Tennessee, Knoxville)**

#### ***Gender Distribution: History of Women in the College Band***

**Natalie Renfroe** is a third year master's candidate at the University of Tennessee. Natalie received her bachelor's degree in Music and International Affairs from Florida State University. In addition to participating in UT's wind ensemble and orchestra, Natalie served as principle horn for the KOA Orchestra in Prague, Czech Republic. Natalie has studied with Karl Kramer, David Johnson, Zdanek Divoky, Dr. William Capps and Michele Stebleton. Currently, Natalie is a graduate teaching assistant with UT bands.

### **Nicholas Reynolds (University of Texas, Austin)**

#### **With Ka Man Ng (University of Alabama, Huntsville)**

#### ***Pedagogical and Performance Aspects of Folk Music***

**Mr. Nicholas Reynolds** is pursuing his DMA at The University of Texas at Austin as a student of Anton Nel, and received his MM from the San Francisco Conservatory of Music where he received the Piano Department Award, and a BM from the University of Nebraska-Lincoln's Honors Program. He currently teaches piano independently and at numerous schools in the Austin area, including The Austin School for the Performing and Visual Arts. A prizewinner in

competitions including the Los Angeles International Liszt Competition, the San Francisco Young Artist Competition, and the Mid-Texas Symphony Young Artist Competition, Nicholas has also performed in Austria, Germany, and Russia. Mr. Reynolds is the co-founder and co-director of Pianists of the Americas, a music festival in his hometown, Portland, Oregon.

### **John O. Robison (University of South Florida)**

#### ***Wang Xi-Lin, Human Suffering, and Compositional Trends in Twenty-First Century China***

**John Robison** is Professor of Musicology and director of the Early Music Ensemble at the University of South Florida in Tampa. He received his doctorate in musicology/performance practice from Stanford University in 1975, and has been a professor at the University of South Florida since 1977. The author of *A Festschrift for Gamal Abdel-Rahim, Johann Klemm: Partitura seu tabulatura italica*, and *Korean Women Composers and Their Music*, his research interests include Renaissance lute music, German Renaissance composers, the seventeenth-century fugue, performance practices, and contemporary composers from diverse African, Asian and Latin American cultures. A versatile musician who performs professionally on string and woodwind instruments, he has done numerous solo Renaissance lute recitals over the past forty years, and also performs regularly on the archlute, theorbo, viola da gamba, Renaissance/Baroque recorders, Renaissance double reeds, Baroque oboe, and modern oboe/English horn. His articles on Renaissance, Baroque, and Twentieth-Century topics have appeared in various American, European and Asian journals, and his presentations as a scholar and a performer have taken him to many parts of Asia, Australia, Africa, Europe, and North America. The program chair for the College Music Society International Conference in Korea, he has also hosted two CMS Southern Chapter conferences, and served on the CMS International Initiatives Committee. His forthcoming publications include a scholarly edition of the works of Jacob Meiland for the American Institute of Musicology, a book on Indian composer John Mayer, the symphonies of Zhu Jian-er and Wang Xi-Lin, and the contemporary *pansori* compositions of Lee Chan-Hae.

### **Keith P. Salley (Shenandoah Conservatory)**

#### ***Reflections on Reflections of Serialism: Three Metaphors that Enhance Student Learning***

Dr. Keith Salley is associate professor of music and area coordinator of music theory at the Shenandoah Conservatory. His research interests include perception of time in post-tonal music, as well as the utility of post-tonal analytical models in understanding modern jazz. He has taught post-tonal music theory and analysis for the past seven years.

### **Deborah Schwartz-Kates (University of Miami)**

#### ***Out of the Archives into the Classroom: New Models for Music Learning and Research***

**Deborah Schwartz-Kates** is Associate Professor and Chair of the Musicology Department at the University of Miami. Her research focuses on Latin American music and national identity. She has authored the book, *Alberto Ginastera: A Research and Information Guide* (Routledge, 2010), which is a comprehensive resource on the composer and the first published study on the subject in English. A second book, *Revealing Screens: The Film Music of Alberto Ginastera* (Oxford University Press, forthcoming) explores the composer's eleven full-length film scores, which combine commercial and artistic styles to produce a new form of modernist Argentine film music.

Professor Schwartz-Kates has authored an extended chapter on Argentina and the Río de la Plata region for a textbook on Latin American music published by W. W. Norton (2012). Additionally, her research has appeared in the *Musical Quarterly*, *Music Library Association Notes*, *Journal for the Society of American Music*, *The Americas*, *Grove Music Online*, the *Yearbook for Traditional Music*, the *Latin American Music Review*, and *Die Musik in Geschichte und Gegenwart*. She has received fellowships from the National Endowment for the Humanities, the Pro Helvetia National Arts Council of Switzerland, and the Paul Sacher Foundation in Basel, Switzerland. She is a contributing editor to the *Handbook of Latin American Studies*, produced in the Library of Congress, where her responsibilities include coverage of the music of Argentina, Uruguay, Paraguay, and Chile.

### **Laurence Sherr (Kennesaw State University)**

#### ***Aid to Survival or Dehumanizing Degradation?: The Functions, Personnel, Repertoire, and Impact of the Prisoner Orchestras at the Auschwitz-Birkenau Concentration Camp***

**Laurence Sherr** is Composer-in-Residence and Professor of Music at Kennesaw State University in Atlanta. Honors and awards include top prizes in the Delius Composition Contest and the composition competition of the Association for the Promotion of New Music in New York City. International performances have been given in Austria, Holland, Switzerland, Turkey, Japan, and Cuba, and across Canada and Mexico. Performances of his Holocaust memorial works in Germany, the Czech Republic, and the U.S., often accompanied by his lectures on music and the Holocaust, have engendered education, reconciliation, and healing. U.S. performances have been produced at the Kitchen in New York City, the Piccolo Spoleto Festival, the Salvador Dali Museum, and in locations such as Los Angeles, Philadelphia, San Francisco, San Diego, Dallas, Austin, Cleveland, Minneapolis, Milwaukee, and Honolulu. CDs released by the Ein-Klang label in Europe and by Capstone Records in the U.S. include his compositions.

Sherr has been awarded fellowships by the MacDowell Colony, Virginia Center for the Creative Arts, Seaside Institute, Charles Ives Center for American Music, American Dance Festival, and Banff Festival of the Arts. Commissions for new works have come from ensembles such as Thamyris and the Atlanta Chamber Players, and from organizations such as the [Jimmy] Carter Center and Georgia Music Teachers Association. Flutist Christina Guenther commissioned his Duo Concertante in conjunction with her Florida State University doctoral treatise *Laurence Sherr: Chamber Music for Flute*. Sherr is the founder and clarinetist of the Atlanta klezmer band *Oy Klezmer!*

**Jennifer Snodgrass (Appalachian State University)**

**With Bradley Green (Appalachian State University)**

***Contemporary Musicianship: The Integration of Popular Music and Culture into the Music Theory Classroom***

**Jennifer Snodgrass (Appalachian State University)**

**With John Leupold (Washington College)**

***Concurrent Collaborative Analysis***

**Jennifer Snodgrass** is an associate professor of music and director of graduate studies in the Hayes School of Music at Appalachian State University. Snodgrass holds a B.M. in vocal performance from Meredith College and M.M. in music theory from the University of Tennessee. Snodgrass earned a Ph.D. from the University of Maryland where her research focused on computer-assisted instruction and pedagogy.

Snodgrass is extremely active in researching technology and its relation to theory pedagogy. Her research in the efficacy of Tablet PCs can be found in *The Impact of Tablet PCs and Pen-Based Technology on Education* and was recently recognized as the 2012 College Music Society Technology Initiative Award winner. Other research has been published in the *Journal of Technology in Music Learning*, *Music Theory Online*, *Sacred Music*, *Journal of Music Theory Pedagogy*, and *Music Educators Journal*. Along with Dr. Susan Piagentini, Snodgrass serves as the co-author of *Fundamentals of Music Theory* (Pearson, 2012). Her latest textbook, *Contemporary Musicianship: Analysis and the Artist*, will be published by Oxford University Press in 2014.

She has received awards in relation to excellence in undergraduate education, including the National DyKnow Educator, the Plemmons Leadership Medallion, and the Hayes School of Music Outstanding Teaching Award.

Snodgrass is currently the president of the Mid-Atlantic chapter of the College Music Society and the co-chair of the Student Advisory Council. She recently was appointed to the editorial board for the *Journal of Music Theory Pedagogy* and is the co-chair of the newly launched Music Theory Pedagogy Online.

**James Sobaskie (Mississippi State University)**

***Conversations Within and Between Two Early Lieder of Schubert***

**James William Sobaskie**, Associate Professor and Music Theory Coordinator at Mississippi State University, serves on the editorial board of *Nineteenth-Century Music Review*, which is published by Cambridge University Press, and is its Book Reviews Editor. A member of the comité scientifique of *Œuvres complètes de Gabriel Fauré*, the first complete works



edition of Fauré's music published by Bärenreiter in association with Musica Gallica, his critical edition of the composer's last two works, the Trio pour piano, violon et violoncelle and the Quatuor à cordes, inaugurated the monument in 2010. Dr. Sobaskie's published research includes essays addressing the music of Schubert, Chopin, and Fauré, as well as the theories of Schenker and Schoenberg. At present he is completing a book on Fauré and co-editing a special issue of Nineteenth-Century Music Review on Schubert.

**Loralee Songer (Lee University)**  
**With Perry Mears II (University of Memphis)**

***A Musical Celebration of Women Poets***

Known for her musicality and rich vocal tone, mezzo-soprano, **Loralee Songer** has earned a reputation as an outstanding performer on the stage in concert, as well as operatic settings.

Dr. Songer has performed in numerous concerts during the past several years, including the Haydn Lord Nelson Mass, Fauré Requiem, Bernstein Mass, Handel Foundling Hospital Anthem, Duruflé Requiem, and Villa-Lobos' Magnificat-Alleluia.

Competitively, Lorelee has been recognized for her vocal prowess, receiving first place at the Regional NATS competition in 2010 and 2008 and placed first in the State NATS competition in 2006. Recently, she was named a semi-finalist in the 2010 Orpheus Vocal Competition and the 2010 Birmingham Vocal Competition.

In addition to her vocal pursuits, Dr. Songer has been a presenter at local, regional, and international conferences including the Hawaii International Conference on Arts and Humanities (2007 and 2013); the International Festival of Women Composers, Indiana, Pennsylvania (2008); New Educators Voice Symposium, Indiana University (2009); and the College of Music Society (CMS) Great Lakes Regional Conference (2009) and National Conference, Portland, Oregon (2009).

A full-time voice faculty member at Lee University in Cleveland, Tennessee, Lorelee teaches applied voice, Fundamentals of Conducting, and is the director of the women's ensemble Ladies of Lee.

Dr. Songer holds the Doctor of Arts degree in vocal performance from Ball State University, the Master of Music degree in vocal performance also from Ball State University, and the Bachelor of Music degree from Taylor University.

**Gaile Stephens (Emporia State University)**

***The Prevalence of Congenital Amusia: How Many People Really are Tone Deaf?***

Elizabeth Gaile Stephens is Assistant Professor of Music Education at Emporia State University. Prior to teaching at Emporia, she taught music in Georgia at a public primary school (grades K-2) where she was nominated as Teacher of the Year in 2001. She then taught at an elementary school (grades 1-5) where she was selected as Teacher of the Year in 2006. Following her interest in elementary music, Stephens has training and experience in the Orff-Schulwerk (Levels I & II) as well as the Dalcroze method and the Kodaly method.

An active scholar in music education, she has presented research and clinical sessions at the local, state, national, and international levels as well as publishing in journals related to music education. Most recently she presented her research on *Culturally Relevant Attitudes and Expectations of Rural and Urban Music Educators* at the 2013 Research in Music Education Conference (RIME) in Exeter, England. She also presented at the 2012 National NAFME (National Association of Music Educators) Conference in St. Louis on Singing Perceptions of College Students as well as a presentation at the 2004 National NAFME Conference in Salt Lake City on connections between Music Education and Reading Literacy.

### **Joshua Straub (University of Texas, Austin)**

**With Ka Man Ng (University of Alabama, Huntsville)**

#### ***Movement in Piano Playing***

**Joshua Straub** is a native of the US and is currently pursuing his doctorate at the Butler School of Music in Austin, TX where he teaches group piano and applied non-major lessons. He has participated in the Bosendorfer International Piano Academy, Beverly Hills International Music Festival, and Napoli Nova International Piano Festival. An advocate for new music, Joshua has recorded several new works for student composers that have been broadcast on public and internet radio. He also is highly interested in bringing classical music to a broader audience and has praised for supplementing his performances with applicable commentary to help guide a general audience's listening. Recently, Josh has presented papers at ISME European Regional Conference and Canadian Federation of Music Teachers' Associations Convention.

### **Naoko Takao (University of Miami)**

#### ***Harnessing the Power of Habit***

Gold medalist of the 2000 San Antonio International Piano Competition, pianist **Naoko Takao** has distinguished herself as a musician of great versatility, thrilling audiences across America as a soloist as well as a chamber musician.

Ms. Takao's recent engagements include appearances at the Kennedy Center Terrace Theater, a month-long residency at the Strathmore Music Center, and regular appearances in collaboration with such noted ensembles as the Smithsonian Chamber Players, the Post Classical Ensemble, and the Left Bank Quartet at venues such as the Coolidge Auditorium at the Library of Congress,

Lensic Performing Arts Center (Santa Fe), Domaine Forget (Canada), Clarice Smith Performing Arts Center (MD), and Festival Miami.

Highlights from her recent activities include an all-Beethoven solo recital under the auspices of the San Antonio International Competition and San Antonio Symphony, a concerto appearance on Mozart's K. 503, and a recording with the Smithsonian Chamber Ensemble on Copland's Appalachian Spring.

Since coming to the United States following advice from the late Alicia de Larocha for whom she played while still a teenager in Japan, Ms. Takao pursued her varied musical interests early while studying at the Preparatory Program at the San Francisco Conservatory of Music under Nathan Schwartz. She has since studied with Raymond Hanson, Anne Koscielny and Santiago Rodriguez while pursuing her MM and DMA degrees in solo performance. In chamber music, she has coached extensively with the members of the Guarneri Quartet, in particular, with the late David Soyer.

Since 2010, Ms. Takao has joined the faculty at the Frost School of Music at the University of Miami where her responsibility includes directing the new graduate piano pedagogy program.

### **Linda K. Thompson (Lee University)**

#### **With Diette Ward (Lee University)**

#### ***Teaching Upside-Down: Inverting the Classroom to Create Significant Learning Experiences***

**Linda Thompson, Ph.D.**, is a Professor of Music Education at Lee University. She received her BS in Secondary Education - Music from Northern State University, and a Master of Science in Education and Music from the University of Wisconsin-Madison. Her Ph.D. in Music Education, from University of Arizona, included a minor in Teaching and Teacher Education.

Thompson's research and teaching interests include preservice teacher development, sociological aspects of music education, and music for special learners. She has presented at local, state, national, and international conferences and is published in the Journal of Research in Music Education, the Bulletin of the Council of Research in Music Education, Journal of Music Therapy, Music Educators' Journal, and General Music Today. Most recently, Thompson served as editor for the book *Diverse Methodologies in the Study of Music Teaching and Learning*.

Dr. Thompson currently serves as editor of *Advances in Music Teacher Education*, the book series of the Music Education Special Interest Group of the American Educational Research Association (AERA). maintains memberships with NAFME, CMS, AERA, and AOSA.

### **Liana Valente (Centreville, VA)**

#### ***The Art Of Collaborating in the 21st Century - Supporting Your Local Composers***

Acclaimed as a performer of traditional operatic, oratorio and song literature, Soprano **Liana Valente** is recognized as an exciting performer of contemporary music. Working with emerging composers, Valente serves as vocal expert and mentor, answering questions about the mechanics and capabilities of the voice. Her primary responsibility when working with established composers is to showcase their work. She has had the pleasure of collaborating with such respected composers as Violet Archer, Derek Healey, William Vollinger, and Judy Ross as well as emerging composers Timothy Brown, Marty Regan, Jason Lovelace and Christine Arens.

Valente has presented workshops and lectures at national and international conferences, including the Phenomenon of Singing International Symposium in Canada as well as national and regional conferences of CMS, SAI, MTNA and NFMC. Presentation topics have included; the collaborative process, music of contemporary women composers, advanced vocal techniques, sight-singing in the piano studio, and lecture recitals highlighting music she has commissioned.

A respected educator, Valente has held faculty positions at Rollins College, FL; The University of South Florida; Wesleyan College, GA; Knoxville College, TN and at a number of colleges and summer music programs in TN, SC, MI and FL. She holds administrative positions with NFMC, MTNA and SAI International Music Fraternity; she currently serves as the Director of the SAI Philanthropies Inc., People-to-People Project.

Valente holds degrees from The University of South Carolina, Columbia (DMA); The University of Tennessee, Knoxville (MM); and SUNY College @ Fredonia (BM). She also holds Contemporary Commercial Music certification from Shenandoah University.

### **Amanda Vollrath (Appalachian State University)**

**With Kim L. Wangler (Appalachian State University), Lynde Wangler (Appalachian State University) and**

***Using Music and Sound for Physical Healing – A Historical Perspective From Ancient Civilizations to Current Practice***

**Amanda J. Vollrath** transferred to Appalachian State University from UNC Chapel Hill in 2012 to pursue a degree in Music Industry Studies. Amanda is an accomplished musician and is also completing a General Business Minor from App State. She currently is a member of Split Rail Records - the student run record label on campus. Ms. Vollrath plans to complete her degree at Appalachian in 2014 and pursue a career in the music industry.

### **Kim L. Wangler (Appalachian State University)**

**With Lynde Wangler (Appalachian State University) and Amanda Vollrath (Appalachian State University)**

***Using Music and Sound for Physical Healing – A Historical Perspective From Ancient Civilizations to Current Practice***

**Kim L. Wangler**, M.M, M.B.A joined the faculty of ASU in 2005 and is the Director of the Music Industries Program. Ms. Wangler teaches management, marketing and music entrepreneurship. She has served in the industry as President of the Board of Directors for the Orchestra of Northern New York, House Manager for the Community Performance Series (serving audiences of over 1,000 people) and as CEO of Bel Canto Reeds - a successful on-line venture. In North Carolina she serves as an independent consultant for entrepreneurial musicians and has served on the boards of Renaissance Singers in Charlotte, and the Harper School of the Performing Arts in Lenoir. Ms. Wangler is published through the Music and Entertainment Industry Educator's Association (MEIEA) Journal, National Association of Collegiate Wind and Percussion Instructors (NACWPI), Hal Leonard Publications and Sage Publishing, and has a regular feature in the MEIEA eZine with her column, "Wisdom from the Web." Ms. Wangler also serves on the Music and Entertainment Industry Educators Association Board of Directors and the College Music Society Mid Atlantic Chapter Board and member of the Music Business Committee.

### **Lynde Wangler (Appalachian State University)**

**With Kim L. Wangler (Appalachian State University), and Amanda Vollrath (Appalachian State University)**

***Using Music and Sound for Physical Healing – A Historical Perspective From Ancient Civilizations to Current Practice***

**Lynde Marie Wangler** is a senior at Watauga High School in Boone, NC. She is an avid violinist and has performed with the Watauga High School Honors Orchestra, the North Carolina All-State Orchestra, and the Appalachian State Repertory and Philharmonic Orchestras. She is also a devoted runner and is captain of the Watauga Girls Cross Country Team. Ms. Wangler is interested in pursuing a career in science and music. She is currently in the top 1% of her graduating class academically, is an invited member of the National Honors Society. She hopes to attend North Carolina State University or UNC Chapel Hill to further her education.

### **Diette Ward (Lee University)**

**With Linda K. Thompson (Lee University)**

***Teaching Upside-Down: Inverting the Classroom to Create Significant Learning Experiences***

**Diette Ward** is the Electronic Resources and Instruction Library at Lee University. Additionally Diette works as an adjunct for the Music Department at Lee where she co-teaches the "Introduction to Graduate Studies in Music" course.

With a Masters of Library and Information Science and a BS in Music Education, Diette also acts as the subject liaison with the Music Department and the resident "research guru".

Currently Diette's research focuses on embedded librarianship and inverted classrooms and how to bring those two ideas together for more effective teaching and learning.

### **Shelise Washington (University of Tennessee, Knoxville)**

***The Larsen Motive: Evolving Motivic Connectivity in Libby Larsen's Corker, Slang, and String Symphony, III***

**Shelise Washington** is a second-year Master's candidate in music theory at the University of Tennessee-Knoxville. She received a Bachelor's of Science Degree in Music from Murray State University in 2012. Her interests include late 19th century and 20th century music, music of women composers, and music of American composers. Ms. Washington is currently a music theory graduate teaching assistant, teaching beginning ear training courses. She plans to continue her studies at the doctoral level in order to achieve her goal of obtaining a Ph.D. in music theory. The zenith of her career aspirations are to actively research and teach music theory courses at the collegiate level.

### **Liza Weisbrod (Auburn University)**

**With Karen H. Garrison (Auburn University)**

***Enhancing the Applied Studio Repertoire with the Music of William Grant Still***

**Liza Weisbrod** is the music librarian at Auburn University, where her responsibilities include collection management and reference for music. She is a member of the Music Library Association and is active as a researcher in the field of library science. Along with her library interests, she is an enthusiastic collaborative pianist and regularly performs at professional music conferences and in the community. She holds a BM from the University of Missouri-Columbia, an MM from the University of Notre Dame, and an MSLIS from the University of Illinois at Urbana-Champaign.

### **Kathryn White (Mercer University)**

***George Whitefield Chadwick and the Creation of an American School of Music***

**Dr. Kathryn White** is the Visiting Instructor of Music History at the Townsend School of Music at Mercer University. She has taught at The University of North Carolina at Pembroke and the Jacobs School of Music at Indiana University in Bloomington, where she completed her Musicology PhD dissertation about George Whitefield Chadwick's chamber works. Dr. White received her MA degree in musicology from Indiana University and her BMA in music history from the University of Michigan. She began her undergraduate career in viola performance with Matthew Michelich at Lawrence University in Appleton, WI. Currently she is the program notes annotator for the International Chamber Artists in Chicago ([www.icamusic.org](http://www.icamusic.org)). She has also

written opera notes for the Indiana University Opera Theater. She enjoys all types of music, from string quartets and symphonies to parlor ballads, ragtime, jazz, Motown, and hip hop.

### **David Wilson (Appalachian State University)**

*Achievement Goals of College Musicians and the Implications for Music Educators*

No Biography

### **Jeffrey Wood (Austin Peay State University)**

**With Emily Crane (Austin Peay State University)**

*A Performer's Approach to Sonata for Violin and Piano by Jeffrey Wood*

**Jeffrey Wood** did his undergraduate work in composition and piano at Oberlin College and graduate work at the State University of New York at Stony Brook, where he earned Master's degrees in piano and composition and a Ph.D. in composition, working under Gilbert Kalish and David Lewin.

Wood's compositions have been performed and recorded throughout the country and have received many awards including those from BMI, ASCAP, as well as the Bates Memorial Prize. He was the highest prizewinner at the Stroud Festival International Competition in Great Britain and was named Distinguished Composer of the Year by the Music Teacher's National Association. Wood was one of eight composers awarded in the 1995 Young American's Art Song Competition sponsored by G. Schirmer/Associated Music Publishers. Wood's oratorio *Lamentationes Ieremiæ Prophetæ (Lamentations of Jeremiah the Prophet)* for chorus, soloists and orchestra was premièred at the War Memorial Auditorium in Nashville with the Nashville Chamber Orchestra. This work was subsequently nominated for the Pulitzer Prize.

Wood has held the Individual Artist Fellowship in Composition from the Tennessee Arts Commission and was awarded the Richard M. Hawkins Award for scholarship and creativity by Austin Peay State University. As a pianist Wood has worked with composers such as Roger Sessions, Thea Musgrave, Mario Davidovsky, Frederic Goossen, Alan Hovhaness and Ernst Křenek in performances of their keyboard music. He is presently Professor of Music at Austin Peay State University, Clarksville, Tennessee.

### **Amy Zigler (Salem College)**

*Ethel Smyth's String Quartet in E Minor (1902-1912): One Composer's Decision to "Lean in"*

**Dr. Amy Zigler** is currently on the faculty of the School of Music at Salem College where she is also Musicologist-in-Residence. Her research specializes in music of the 19<sup>th</sup> and 20<sup>th</sup> centuries, with a focus on the cultural study of chamber music, the social history of music in Germany and Great Britain, and the study of gender and sexuality in music. She holds a doctorate in Music History and Literature from the University of Florida, where she was a Graduate Alumni Fellow. Dr. Zigler is an active member of American Musicological Society, College Music Society, and North American British Music Studies Association, having presented papers at international, national and regional conferences. In addition to teaching and research, Dr. Zigler continues to perform as a soloist and collaborative pianist. She holds degrees in Piano Performance from Belmont University (M.M.) and the University of Alabama (B.M., magna cum laude). As a private piano teacher, Dr. Zigler is currently on faculty at the Music Academy of North Carolina in Greensboro, NC and is an active member of MTNA.



## The Doc Seversinsen International Composition Contest Winners

### Peter Lieuwen (Texas A&M University)

#### First Place, The Doc Severinsen International Composition Contest

##### *Concerto Alfresco*

The music of Peter Lieuwen has been commissioned, performed and recorded by orchestras, small ensembles, and artists throughout North America and Europe. The composer has received honors, grants and awards from The National Orchestral Association, Meet the Composer, Inc., League of Composers - ISCM, Musicians Accord, The Arts Council of Wales and The Texas Composers Forum.

Peter Lieuwen's symphonic music has been hailed as "an attractive array of shimmering, shuddering sonorities" (The New York Times). His orchestral works have been introduced by such orchestras as The Royal Philharmonic Orchestra, Saint Louis Symphony, Mexico City Philharmonic and the Pacific Symphony Orchestra.

The composer's chamber works have been presented by various ensembles and artists including The Cassatt String Quartet, The Ravel String Quartet, Enhake, New Mexico Brass Quintet, Quintessence Winds, The Core Ensemble, Ensemble Bash (UK), clarinetist David Campbell (UK), percussionist Steven Schick and pianist Marc Andre Hamelin. Peter Lieuwen is currently Professor of Music and Composer-in-Residence in the Department of Performance Studies at Texas A&M University. His compositions are published by Keiser Classical and recorded on Albany, Crystal, Naxos, Pro Arte/Fanfare and New World labels.

### Daniel McCarthy (Akron University)

#### Second Place, The Doc Severinsen International Composition Contest

##### *The Tao of Infinity*

**Daniel McCarthy** is Professor and Chair of The Composition and Theory Section at The University of Akron School of Music. He formerly held the Theodore Dreiser Distinguished Creative/Research Award at The Indiana State University School of Music where he was Co-director of The ISU Contemporary Music Festival with The Louisville Orchestra.

U.S.A. Today describes his music as "intriguing, inviting, shimmering..." while The Cleveland Plain Dealer has written that his music is "Colorful, infectious and touching—." His music has been described as "Contemporary in the best sense of the word" by The Music Connoisseur magazine, and 21st Century Music Magazine proclaims his music to be "Sassy, foreboding, refreshing and kicky—it's called style."

McCarthy's has over 30 recordings of his music on Albany, Centaur, d'Note Classics, Gasparo, and Klavier Records, and over 100 publications of his his titles with C. Alan Publications. He is a recipient of numerous awards for his music including The American Prize, Harvey Phillips Excellence in Composition Award, New Generations Orchestra Commissioning Award, The Sackler Award, The International New Music Consortium Prize (New York University), Belgrade ppIANISSIMO Composition Prize, The Ohio Arts Council Excellence in Composition Award (5), The Indiana Arts Commission Artist Award (2), The Indiana State University Distinguished Creative Professor Award and Arts Endowment Grant (5), The Ohio Adult Composers Award (3), OMEA Composer of the Year, and a special tribute for his life's work as a composer by The State of Michigan Legislature.

### **Eric Knechtges (Northern Kentucky University)**

#### **Third Place, The Doc Severinsen International Composition Contest**

##### *Up All Night*

**Eric Knechtges** is currently Assistant Professor of Composition and Theory at Northern Kentucky University. He holds a Doctor of Music degree from The Indiana University Jacobs School of Music; a Master of Music from Bowling Green State University; and a Bachelor of Music Education from Michigan State University. He has taught music (band, chorus, and music appreciation) at Addison Community Schools in Michigan; and has been an active conductor of bands and orchestras, including the Pride of Indy Band and Color Guard. His composition for band, *Broken Silents*, was recognized for Special Distinction in the second annual ASCAP/CBDNA Frederick Fennell Competition.

### **Scott Dickinson**

#### **Honorable Mention, The Doc Severinsen International Composition Contest**

##### *Apparatus*

Trumpeter/Composer **Scott Dickinson** is a doctoral candidate in the Studio Music and Jazz Department at The University of Miami's Frost School of Music. He also is the recipient of a Master's Degree in Jazz Composition from DePaul University, and a Bachelor's in Jazz Studies from the University of North Florida. As a performer, Scott has had the opportunity to share the stage with celebrated artists such as Marc Broussard, Michael Feinstein, and Mason Bates. He has also been a finalist in several performance competitions including the National Trumpet Competition, The International Trumpet Guild Competition, and the Chicago Union League Jazz Competition. Some of the many venues Scott has performed at include New York's Smoke, Chicago's Green Mill Cocktail Lounge, as well as jazz festivals in Jacksonville, Chicago, France, The Netherlands, Switzerland, and China.

Scott also maintains an active career as a composer and arranger. Scott's pieces have been played by professional ensembles across the country including the Jazz Conceptions Orchestra, Rob Parton's JazzTECH Big Band, as well as Bob Lark's DePaul Alumni Big Band. Scott's

arrangements have been performed by such artists as vocalist Annie Sellick, and legendary saxophonist Phil Woods. Scott has also been commissioned to create arrangements for orchestra, choir, and high school all-state bands and has won two Downbeat awards for big band arrangement. Most recently he completed a “Chamber Jazz” project featuring a jazz influenced ensemble with a sampling of orchestral instruments complete with strings, woodwinds, french horn, and harp. Scott contributed original compositions to this project as well as arrangements of pieces by artists as varied as Hoagy Carmichael, Radiohead, and even Barry Manilow.

## COMPOSER BIOGRAPHIES

### Robert Baker (Catholic University of America)

#### *Valence IV*

**Robert A. Baker** is a composer, theorist, and teacher. His music has been performed at festivals and conferences in North America and Europe including: the St. Magnus, the York Spring New Music, and Didsbury Arts Festivals (UK); Jihlava International Choral Festival (Czech Republic); Festival "Giuseppe Rosetta" (Italy); Canadian Contemporary Music Workshop, Canadian Music Centre Professional Readings Series, and New Music North (Canada); Society of Composers, Inc., College Music Society, FSU Biennial Festival of New Music, and Miami New Music ISCM Festival (USA).

Primary research interests are 20<sup>th</sup>-Century music analysis and philosophies on the perception of musical time and form, areas of inquiry that have led to a published article in *Circuit musiques contemporaines* and several paper presentations at College Music Society conferences in the United States, an organization for which he currently serves as Music Theory Chair for the Mid-Atlantic Chapter. Baker holds a Ph.D. in Music Composition (McGill, 2009), and is currently Assistant Professor of Theory and Composition at The Catholic University of America, in Washington D.C.

### Gregory Carroll (University of North Carolina, Greensboro)

#### *Ala Barocca*

##### 2. Aria

##### 3. Gigue

**Greg Carroll** earned his graduate degrees in music composition and theory from the University of Iowa. In 1981 he joined the music faculty at UNCG, where he teaches courses in music theory, composition, music history and literature. He has served on executive boards of regional and national organizations, is published in national journals, and his compositions have been performed across the world. He currently serves as member of the national Student Advisory Council of the College Music Society.

He is most proud of the honors he has earned as a teacher. In 1995 he was the first winner chosen for the Outstanding Teacher Award in the UNCG School of Music. In 2010 UNCG submitted his online music appreciation course, Musicopolis, to a competition where it earned international honors. In response, UNCG created a new award--The Excellence in Online Education Award—and Dr. Carroll was the first recipient of this award, as well. Its publication by Oxford University Press is forthcoming.

## **Mike Conrad (Waterloo, IA)**

### ***The Mild, Mild Midwest***

**Mike Conrad** is a composer, improviser, and teacher from Iowa. He graduated with a master's degree in Jazz Composition and Arranging from the Eastman School of Music, where he studied with Bill Dobbins and played lead trombone in the Eastman Jazz Ensemble. Conrad has had works premiered by the Eastman Jazz Ensemble and University of Northern Iowa's Jazz Band One, and has been commissioned by the Penfield Music Commission Project, West Point Army Jazz Knights, and the New York Youth Symphony Jazz Band, which debuted his composition *The Mild, Mild Midwest* at Lincoln Center in December 2012. His string quartet version of *The Genesee* was performed as part of Barack Obama's Inauguration in Washington, D.C. in January 2013. Conrad has been honored for his arranging and composing with a Downbeat Student Music Award, and awards from the West Point Jazz Composers Forum and Ithaca College's Jazz Composition Contest. In addition to teaching Music Theory and directing the Wind Symphony and Jazz Ensembles at West High School in Waterloo, IA, Conrad leads his own large jazz ensemble called COLOSSUS. A highly sought-after performer, Conrad enjoys playing creative improvised music on both trombone and piano, and continues to come up with fresh and exciting works for a wide variety of ensembles.

## **Thomas Dempster (South Carolina State University)**

### ***to correspond with sparrows***

- i. gleeful sparrows and telegraph lines**
- ii. seeing into tomorrow**
- iii. a bell in soft twilight**
- iv. blacksmithing the crescent moon**
- v. trilling sparrows**
- vi. noisy sparrows fall silent**
- vii. autumn pine**
- viii. twisting tendrils in sunshine (sparrows return)**

**Thomas Dempster** is a composer of chamber music, electroacoustic and intermedia works, and an educator. His music has been performed at various new music festivals (University of North Carolina at Greensboro, University of Nebraska at Kearney, University of Alabama in Huntsville, University of Kentucky, Indiana State University, GEMDays [UK], #9 Art [Brazil], Electric LaTex, University of Texas-EARS Series, Electronic Music Midwest, Electroacoustic JukeJoint and Barn Dance) and conferences (ICMC, SEAMUS, SCI, CMS). He is a recipient of honors and citations from BMI, ASCAP, Sigma Alpha Iota, Ithaca College, and the Columbia (SC) Museum of Art. He studied with Kevin Puts, Russell Pinkston, Dan Welcher, and Donald Grantham at the University of Texas (MM, DMA), and Eddie Bass and Craig Walsh at the University of North Carolina at Greensboro (BM). He is Assistant Professor of Music at South Carolina State University in Orangeburg, SC, and formerly taught music and philosophy for the Governor's School of North Carolina in Raleigh, NC. His website is [www.thomasdempster.com](http://www.thomasdempster.com).

## **Ivan Elezovic (Jackson State University)**

### ***Images of Isabella's Dream***

**Ivan Elezovic** (DMA, University of Illinois at Urbana-Champaign) studied composition, music theory, and electronic music at the University of Manitoba, McGill University, and the University of Illinois working with Michael Matthews, Randolph Peters, Zack Settel, Alcides Lanza, Guy Garnett, Erik Lund, and Scott Wyatt.

After receiving the Presser Award in 2001, he went to IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) where he studied with Brian Ferneyhough and Marc-André Dalbavie. A year later, he was accepted at the Internationales Musikinstitut in Darmstadt, Germany working with Isabel Mundry, Tristan Murail, Robert HP Platz, and Valerio Sannicandro.

His compositional output ranges from acoustic to electroacoustic works including mixed media, and has been recognized by numerous competitions and festivals in North and South America, Australia, Europe, and Asia. Dr. Elezovic's compositional approach, honed and refined in North America, has demonstrated both good craftsmanship and an interest in pursuing innovative conceptual goals. Instead of following a single style, Dr. Elezovic allows a number of materials and ideas to influence the approach and method for each new work. He was teaching composition, music technology, and music theory courses at the University of Illinois, Oberlin Conservatory of Music, Mahidol University, Nova Southeastern University, and Palm Beach Atlantic University. Presently, Dr. Elezovic is an Assistant Professor and Coordinator of Composition and Theory at Jackson State University.

## **Michael Geib (University of Central Oklahoma)**

### ***Como Sea***

**Dr. Michael Geib**, double bassist, composer, and pedagogue, is currently a faculty member at the University of Central Oklahoma School of Music. He earned his bachelors degree from Clemson University and his master's and doctoral degrees from the Florida State University College of Music.

Dr. Geib has performed in professional orchestras in Arkansas, Colorado, Florida, Georgia, Oklahoma, North Carolina, and South Carolina. He has performed abroad in the Edinburgh Fringe Festival, and has been featured on APM'S *Performance Today*. He is also an active jazz performer in the Oklahoma City area.

## **Douglass Harbin (Arizona State University)**

### ***Trepidations***

**Doug Harbin** is a composer/pianist residing in Phoenix, Arizona. Performances of Harbin's compositions have occurred throughout the United States, Canada, and the United Kingdom. His compositions have been included in national and regional conferences by the Society of Composers Inc., College Music Society, and the CFAMC. In the fall of 2012, he received a Professional Development Grant from the Arizona Commission on the Arts for his second residency at the Banff Centre.

Harbin graduated from Arizona State University with a DMA in music composition in 2011 and has taught at a number of secondary institutions. Currently, Harbin serves as Faculty Associate at Arizona State University where he teaches graduate/undergraduate courses in music theory and composition.

### **Clarence Hines (University of North Florida)**

#### ***Boogaloo***

**Clarence Hines**, an Associate Professor of Jazz Studies in the Department of Music, earned his Doctor of Musical Arts degree from the University of Rochester's Eastman School of Music. His primary areas of teaching and scholarship include jazz trombone performance, jazz composition, and jazz arranging. Among Professor Hines' recent scholarly activities are performances with the O'Jays, Maceo Parker, Marcus Roberts, David Sanborn, and Diane Schuur. Included in the list of venues where he has performed and/or had his compositions and arrangements premiered is the Lincoln Center for the Performing Arts, North Sea Jazz Festival, Xerox Rochester International Jazz Festival, and the Midwest International Band and Orchestra Clinic. Professor Hines has numerous works that are published and distributed by leading print music publishers; and since 2009, he has served as an artist and clinician for Conn-Selmer, a major manufacturer and distributor of band and orchestra instruments.

### **Jeff Jarvis (California State University, Long Beach)**

#### ***Category 4***

**Jeff Jarvis** has distinguished himself as a trumpeter, composer, jazz educator, and music publisher. He serves as Director of Jazz Studies at the Bob Cole Conservatory at California State University Long Beach and is an owner of Kendor Music, Inc., the first educational music publisher to provide jazz charts written especially for student musicians. Jeff frequently appears as an honors jazz band conductor, trumpet soloist, clinician and lecturer. Jeff served as Vice-President of the International Association For Jazz Education and is the Music Director Emeritus of the Central New York Jazz Orchestra.

His recordings as a Yamaha endorsed jazz trumpeter have placed high on national airplay charts and have won him critical acclaim. Jeff's early career as a studio trumpeter encompasses over 100 recordings for such names as Lou Rawls, Michael Jackson, Melba Moore, The O'Jays and many more. Live performance credits include Dizzy Gillespie, Louie Bellson, Joe Williams, Benny Golson, Jon Hendricks, Jimmy Heath, Joe Lovano, Henry Mancini, Slide Hampton,

Kevin Mahogany, Grady Tate, Eddie Daniels, Rob McConnell, and Doc Severinsen. As a composer of more than 300 published works, Jeff is frequently commissioned to compose big band and pops orchestra music. Jarvis has co-authored *The Jazz Educators Handbook* with Doug Beach, a jazz piano book with Matt Harris entitled *The Chord Voicing Handbook*, and with Mike Carubia, *Effective Etudes For Jazz*.

### **Theodore King-Smith (University of Missouri, Kansas City)**

#### ***Manhattan II***

**Ted King-Smith** is a composer explores the divide between the digital and natural world. He grew up in the Mid-Hudson Valley of upstate New York where he started playing saxophone at 8 years old, and began composing shortly there after. He attended the Hartt School of Music and Washington State University where he studied saxophone with Carrie Koffman and Greg Yasinitsky, and composition with Stephen Gryc, Larry Alan Smith, Ryan Hare, Scott Blasco, and Aleksander Sternfeld-Dunn. Ted has won several awards including the 2012 Washington-Idaho Symphony Young Artist Competition and the 2011 Sinfonian Saxes Composition Competition. He has also had performances by the Saxophilia Quartet, Washington State University Wind Ensemble, Preludio Saxophone Quartet, and others across the US and Canada. Ted is currently pursuing his DMA in composition at the University of Missouri – Kansas City.

### **Michael Kocour (Arizona State University)**

#### ***Gato Rayado***

**Michael Kocour** is an Associate Professor and the Director of Jazz Studies at Arizona State University in Tempe, Arizona. Hailed by the Chicago Tribune as “one of the most sophisticated pianists in jazz,” Kocour has performed at venues around the world and has been a guest on Marian McPartland's internationally syndicated NPR program "Piano Jazz." Among the many artists and ensembles with whom he has appeared with are Dizzy Gillespie, Eddie Harris, James Moody, Eddie Daniels, Randy Brecker, Benny Golson, Ira Sullivan, Carl Fontana, Dewey Redman, Lew Tebackin, and the Chicago Symphony.

His recorded work as a studio musician includes soundtracks to two major motion pictures, and numerous television commercials. He has nine collections of piano music published by Alfred, which include collections of original compositions and arrangements of jazz standards for piano. In addition, Kocour has composed works for jazz ensemble, jazz combos, chamber orchestra, and miscellaneous ensembles of varying sizes.

### **Peter Learn (University of Miami)**

#### ***Deep 7 - Scenes of Underwater Exploration***



Originally from Rochester, New York, **Peter James Learn** began composing in his late teens, first focusing primarily on electronic music, then branching out into concert music. He earned a B.M. in composition and theory from Heidelberg College, in Ohio, studying with Brian Bevelander, where he was awarded the "*Ars Nova*" prize for student composition. He then went on to earn an M.M. in composition, studying with Dana Wilson at Ithaca College in New York, during which time he was commissioned to compose many works for varying ensembles and soloists. Recent performances of his works include the premier of his new symphonic work "*Mosaique*" by The Cleveland Orchestra and members of the University of Miami Frost School, a commission for trombone and string quartet by trombonist Andrew Friedrichs, a new work for woodwind trio for the PEN trio, and a chamber work, "Of Flurries and Clarion," premiered by members of the Cleveland Orchestra in 2012. Mr. Learn is currently continuing to pursue a D.M.A. in composition, studying with Dennis Kam at the University of Miami, Florida where he continues to be an active composer and educator.

### **Pete McGuinness (William Patterson University)**

#### ***Nasty Blues***

**Pete McGuinness** has been a fixture on the NYC jazz scene since 1987. As a trombonist, he has performed with numerous groups including the Maria Schneider Jazz Orchestra, The Woody Herman Big Band, Jimmy Heath, Mike Holober, Dave Pietro, and the "Smoke Big Band" directed by Bill Mobley. He also is GRAMMY nominated big band arranger and an award-winning jazz vocalist, as well as the leader of his own big band The Pete McGuinness Jazz Orchestra. He appears on over 40 jazz CDs as either trombonist, arranger, or vocalist and has released 3 CDs under his own name. Pete is the Professor of Jazz Arranging at William Paterson University in Wayne, NJ.

### **Elliott McKinley (University of Tennessee, Knoxville)**

#### ***Three Portrait***

#### **I. July Watercolor**

**Elliott Miles McKinley's** music has been performed in the United States, Canada, and Europe. Commissions include those from the Pittsburgh New Music Ensemble, the Czech Philharmonic Chamber Music Society, the SOLI Chamber Music Ensemble, the Martinu String Quartet, and the Essex Chamber Music Players. The Minnesota Orchestra, the Warsaw Philharmonic, and the Czech Radio Symphony have performed his orchestral music, and his music has been featured on international festivals including the Alba International Music Festival in Italy, the Mid-American Contemporary Music Festival, Indiana State University's Contemporary Music Festival, and the SPARK Festival of Electronic Music and Art. He is a recipient of a number of awards, grants, and fellowships including those from BMI, ASCAP, SCI, Meet the Composer, the American Music Center, and the American Composers Forum. Among other honors, McKinley was awarded a New Frontiers for the Arts and Humanities grant from Indiana University.

Also active as a performer and improviser, McKinley is a founding member of the electroacoustic improvisation ensemble, *earWorm*, which has several commercially available recordings has been featured on conferences and festivals in the United States such as the College Music Society, and International Society for Improvised Music. McKinley holds a Bachelor of Music degree in jazz studies from the New England Conservatory of Music, a Master of Music degree in composition from the University of Michigan, and a Ph.D. in composition from the University of Minnesota.

## **Jonathan McNair (University of Tennessee, Chattanooga)**

### ***The Gathering***

- 1. Gathering**
- 2. Solemn Prayer**
- 3. Dance**

**Jonathan B. McNair's** music has been performed across the U.S.A., and in Canada, Brazil, Puerto Rico, Austria, England, and Germany. Recordings are available on the Capstone, ACA Digital, and AUR labels, and a soon-to-be-released track on Albany Records. Selected works are published by Potenza Music, MLKeep Music and the SCI Journal of Scores. He was named Tennessee Composer of the Year for 2008 by the Tennessee Music Teachers Association.

McNair has received grants, commissions, and awards from CreateHere, Choral Arts of Chattanooga, Allied Arts of Greater Chattanooga, Tennessee Music Teachers Association, Chattanooga Downtown Partnership, Ballet Tennessee, the Chattanooga Symphony core quintets, the Chattanooga Clarinet Choir, Cleveland Fortnightly Music Club, Texas Composers Forum, ASCAP, UT-Chattanooga, and the American Composers Forum for its "Faith Partners" program and *VivaVoce!* Choral music camp.

He has been a resident composer at the Ucross Foundation, the Hambidge Center, and I-Park. McNair studied composition at The Cleveland Institute of Music, Southern Methodist University, and Appalachian State University. He is a U.C. Foundation Professor of Music Theory and Composition at The University of Tennessee at Chattanooga, where he periodically produces contemporary music concerts. He holds office in the Southeastern Composers League, and has been involved with the New Dischord ensemble in Chattanooga.

## **John Mills (University of Texas, Austin)**

### ***Door Number Four***

**Dr. John Mills** is a composer/arranger and saxophonist based in Austin Texas, where he is an Associate Professor of Jazz Studies at the University of Texas' Butler School of Music. John won First Prize at the 2008 ArtEZ Jazz Composition Contest in Enschede, Netherlands for *If Memory Serves*. Another of his works for jazz orchestra, *Story Lines*, was selected as a finalist in the

Center for Jazz Composition's 2008 Symposium at the University of South Florida. Dr. Mills collaborated with fellow UT jazz professor Jeff Hellmer to orchestrate Duke Ellington's unfinished folk opera, *Queenie Pie*, a rendition that was premiered at the Echoes of Ellington Conference in 2009, and which is scheduled for a number of national performances in 2013-14. John composes both chamber music and music for broadcast media, and has written commissioned pops orchestra arrangements for such renowned artists as David Byrne, Rosanne Cash and Indigo Girls. His jazz compositions have been performed by college and professional groups across the U.S. and at festivals throughout Europe. John leads his own high-energy ten-piece ensemble, *Times Ten*, whose premiere CD, *Caffeine Dreams*, is available on Fable Records.

### **David Pegel (University of Miami)**

#### ***Evening Canticles***

##### **I: Magnificat**

#### **(Southern Chapter Student Composition Contest Finalist)**

2011 ASCAP Mancini Fellow **David Pegel** (b. 1986) is presently completing his DMA in Composition at the University of Miami in Coral Gables, FL. He previously attended the University of Tennessee in Knoxville, TN, where he received a BM in Theory and a MM in Composition.

Pegel has received performances of more than forty of his original works and arrangements in multiple concerts across the Eastern United States and abroad. He has received premieres by groups such as Eastman Tuba-Mirum, the West Virginia University Horn Ensemble, Georgia Intermediate Mixed All-State Choir 2007, the Oak Ridge Youth Symphony Orchestra, the University of Miami Frost Chorale, the Henry Mancini Orchestra, the University of Tennessee Chamber Singers and New Music Orchestra, and others. His instrumental music has been described as “short and sassy on one hand and smart and boldfaced on the other” (Becky Ball, Oak Ridger), and his choral music is respected for its “uncanny sense of the marriage of text and music” (Dr. Angela Batey, University of Tennessee). Specializing in sacred choral music and instrumental chamber music, Pegel’s influences are very diverse—citing Appalachian bluegrass, Renaissance church music, hard rock, Irish folk dances, and even techno. Pegel also performs as a pianist and as a vocalist in both solo and ensemble settings, mostly with sacred music.

### **Roger Petersen (Corpus Christi, TX)**

#### ***In Dreams***

**Roger W. Petersen** (b. 1976) currently is an Assistant Professor of Composition and Theory at Del Mar College in Corpus Christi, Texas. A San Francisco native, he holds degrees from Michigan State University (DMA/Composition and MM/Theory), San Francisco Conservatory of Music (MM/Composition), and Sonoma State University (BFA). He has studied composition with Ricardo Lorenz, Elinor Armer, and Will Johnson.

His compositions have been recorded and commercially released on a number of albums. In 2012, *Where Her Lingering Smile Resides* was recorded by conductor Gudni Emilsson and the Thailand Philharmonic Orchestra; it appears on their latest album *Faces of Love*. In 2010, *Chasing the Silence* (saxophone quartet) and *In Dreams* (saxophone ensemble) were recorded by the h2 quartet for their second album, *Times and Spaces*. Other recent recording projects include *In Dreams* (chorus), recorded by the Freudig Singers of Buffalo New York, and *Raining Light* (wind symphony), recorded by Christopher Hughes and the Mahidol University Wind Symphony for the album *Winds of Salaya*.

Commissions have come from the Thailand Philharmonic Orchestra, Contemporary Enclave, Atlantic Harp Duo, h2 Quartet, San Francisco International Music Festival, Southeastern Louisiana University, Schola Cantorum of San Francisco, Bay Area Composers' Circle, and MSU Wind Symphony. His music has been performed internationally and as part of numerous festivals, including the 2012 Thailand International Composition Festival, 2012 CMS Pacific Northwest Conference, 2012 CMS South Central Conference, 2012 CMS Pacific Southwest Conference, 2011 International Saxophone Symposium, 2010 CMS National Conference, 2010 San Francisco International Music Festival, 2008 World Saxophone Congress, and 2008 North American Saxophone Alliance.

### **Michael Rickelton (Peabody Conservatory of Music)**

#### ***No Balm in Gilead***

An award-winning composer, **Michael Rickelton** writes for a variety of ensembles. His choral, solo, chamber and orchestra works have been performed throughout the United States and abroad. Recently, his works have been played by the Nashville, Baltimore and Peabody Symphony Orchestras, the Baltimore Choral Arts Society, the Pacific Chorale's John Alexander Singers, and the Washington National Cathedral Choir. He has received awards and honors in the Bluffton College Choral Composition Contest, the Ithaca College Choral Composition Contest, the Southeastern Composers' League Arnold Sallop Memorial Composition Contest, the Meistersingers Choral Composition Contest, the Music Teachers National Association and the National Association of Teachers of Singing. Recently his setting of Dana Gioia's Pentecost was named the winner of the 2011-2012 Gregg Smith Choral Composition Contest as well as winner of the 2012 Pacific Choral Young Composers Competition. A native of Charlotte, NC, Michael earned the Bachelor of Music degree in music education from Lipscomb University in Nashville, TN. Michael received his master's degree in composition from the Peabody Conservatory of the Johns Hopkins University in Baltimore. He is currently a DMA candidate at Peabody, where he is a student of Michael Hersch. In addition to his work as a composer, Michael remains active as a teacher and singer. He currently resides in Baltimore, MD with his wife Emily and son Clayton.

### **Jeffrey Rupert (University of Central Florida)**

#### ***(the home of) Happy Feet***

Saxophonist **Jeff Rupert** is full professor and Director of Jazz Studies at the University of Central Florida (UCF), and the founder of *Flying Horse Records*. Personal recording credits include dates with Diane Schuur, Mel Torme, Benny Carter's Grammy winning *Harlem Renaissance*, Sam Rivers, Maynard Ferguson, Kevin Mahogany, Ernestine Anderson, plus four quartet recordings, all charting on *Jazz Week*. Performance venues include the Blue Note, Birdland, Carnegie Hall, Lincoln Center, and the Tokyo Forum. Rupert's latest recording *Do That Again!* Charted for twenty weeks and peaked at #6 on *JAZZWEEK*.

Rupert's compositions and arrangements have appeared on six albums. He has composed and arranged for James Moody, Bob Berg, Kevin Mahogany, and David Baker. Rupert composed for Maynard Ferguson's band, and for Michael Mossman, with whom Rupert studies composition with at Rutgers, in the late 1980's.

Rupert has presented countless national clinics on jazz education, including the Teacher Training institute for IAJE, the Kennedy Center, and International presentations in Australia, New Zealand, Japan, and throughout Europe.

"Jeff Rupert has a classic tenor sound, the virtuosity to execute practically any musical idea, and the imagination to make those ideas worth hearing." Ed Berger, the Institute of Jazz Studies.

"Jeff Rupert, he is dynamite!" Mel Torme.

"From the moment I first heard Jeff Rupert with my band I considered him one of the great jazz players of today." Maynard Ferguson.

"Rupert is just the kind of soloist needed to spur a band on to heroic heights." George Kanzler, music critic, The Star Ledger.

## **Philip Schuessler (Hammond, LA)**

### ***Duets for Quartet***

**Philip Schuessler** has had works performed by such artists as violinist Graeme Jennings, Time Table percussion ensemble, violinist Eric km Clark, soprano Tony Arnold, and cellist Craig Hultgren. His music has been played at notable venues such as June in Buffalo Festival, Festival Miami, the Czech-American Summer Music Workshop at Florida State University, the CCMIX Summer Intensive Course in Electronic Music in Paris, International Computer Music Conference in Miami, MusicX in Cincinnati, the Oregon Bach Festival, Spark Festival, Electronic Music Midwest, Electro-Acoustic Juke Joint, New Music Forum in San Francisco, and multiple SEAMUS Conferences. He received degrees from Birmingham-Southern College and the University of Miami, and he received his PhD from the State University of New York at Stony Brook. His teachers have included Charles Mason, Dorothy Hindman, Dennis Kam, Keith Kothman, Daria Semegen, Sheila Silver, Perry Goldstein, and Dan Weymouth. Recent awards include winning the 2012 Duo Fujin Composition Competition being a finalist in *Random Access Music's* 2009 call for scores. Recent commissions include an octet for the Dither Guitar Quartet

and Mantra Percussion. He is also the recent recipient of a Composers Assistance Program grant from New Music USA. He is currently instructor of music theory and composition at Southeastern Louisiana University.

### **Suzanne Seals (University of Georgia)**

#### ***Beauty is Not Enough***

#### **(Southern Chapter Student Composition Contest Finalist)**

**Suzanne Seals** (b. Albany, GA, 1983) is pursuing a Doctor of Musical Arts in composition from the University of Georgia, where she also received her M.M. She studies with both Dr. Adrian P. Childs and Dr. Leonard V. Ball. Seals is an active member of the Student Composers' Association at the Hugh Hodgson School of Music and has served as the organization's PR Officer from August 2010 to May 2013. She received her B.M. from Valdosta State University in Valdosta, GA, graduating Magna Cum Laude. She currently resides in Athens, GA.

### **Jarod Sommerfeldt (State University of New York, Potsdam)**

#### ***Samsara***

A graduate of the University of Wisconsin-La Crosse, the Peck School of the Arts at the University of Wisconsin-Milwaukee, and the College-Conservatory of Music at the University of Cincinnati, **Jerod Sommerfeldt's** music focuses on the creation of algorithmic and stochastic processes, utilizing the results for both fixed and real-time composition and improvisation. His sound world explores digital audio artifacts and the destruction of technology, resulting in work that questions the dichotomy between the intended and unintentional. An active performer as both soloist and collaborator in interactive digital music and live video, he is Assistant Professor of Electronic Music Composition and Theory at the State University of New York at Potsdam Crane School of Music and director of the SUNY-Potsdam Electronic Music Studios (PoEMS).

### **Nicola Straffelini (Riva del Garda, Italy)**

#### ***Desert Games***

Born in Riva del Garda in 1965, **Nicola Straffelini** studied piano with Temenouchka Vesselinova and composition with Armando Franceschini.

In 1993 he took the specialization diploma in Composition at *Accademia Nazionale di Santa Cecilia* in Rome. His teachers were Franco Donatoni at Siena's *Accademia Chigiana*, and at Brescia's *Fondazione Romanini* and Sandor Veress.

He won the 1985's *Rassegna internazionale di composizione pianistica* in Rome and the first international composition prize "Musica Riva" in 1986.

He was finalist at *Ad referendum*, the prize of the SMCQ in Montréal with *Nessi*, he won the 1998's *Premio Valentino Bucchi* in Rome with *Ilinx*. Recently his little opera *Desert games* has win the director's award at the *Boston Metro Opera Composition Competition*, and he is finalist with *Heimweh* at Bath Philharmonia's *SOUND CONNECTIONS Composition Competition*.

His music was performed in several italian and foreign cities and spreaded by radio and television. The quintet *Un canto perduto* is recorded on the CD "Musica contemporanea in Trentino"; the trio *Arabesco* is recorded by *Nautilus ensemble*; the cantata *Dies natalis* is recorded by Accademia I Filarmonici e Quadrivium. In 2004 was performed his opera *La leggenda dei rododendri*.

He cooperated with some italian writers like Edoardo Sanguineti (*Vociferazioni, Alfabeto apocalittico*), Erri De Luca (*Febbri di febbraio*), Wu Ming 2 (*La ballata del Corazza*) and Michele Mari (*Bruttogosto, Ballata triste di una tromba*).

Since 1991 he taught at the Conservatories of Riva del Garda, Trento, Verona; now he's teaching Composition at the Conservatory of Castelfranco Veneto.

## **Roger Vogel (University of Georgia)**

### ***Five Preludes for Piano***

**I. Allegro con brio**

**IV. Adagio espressivo**

**V. Allegro appassionato**

**Roger C. Vogel** was born on July 6, 1947 in Cleveland, Ohio and received his Ph.D. in Music Theory and Composition from the Ohio State University in 1975. He is currently Professor of Music at the University of Georgia. Since he joined the faculty in 1976 he has written and published over 105 works. He has received numerous commissions and awards, and his works have been performed at conventions and festivals throughout the United States, Europe, and South America.

## **Mark Volker (Belmont University)**

### ***The Book of the Living***

**Mark Volker** is the Coordinator of Composition and Associate Professor of Music at the Belmont University School of Music, where he teaches applied composition and music theory, and directs the New Music Ensemble. Known for his colorful harmonic language and orchestration, as well as his facility with both electronic and traditional instrumentations, Mark's music has been performed and recorded by numerous performers around the world, and has been featured at many music festivals and conferences. He has received awards from ASCAP, Meet

the Composer, SCI, ERMmedia, and the Tennessee Music Teachers Association (2012 Composer of the Year).

Mark is an active guitarist, specializing in the performance of new music for classical and electric guitar in chamber settings. He has premiered numerous chamber and solo works and performs regularly with the Luna Nova Ensemble, flutist John McMurtery, and his wife, mezzo-soprano Alyssa Volker.

A native of Buffalo, NY, Mark holds degrees from the Ithaca College School of Music (BM), the Cincinnati College-Conservatory of Music (MM), and the University of Chicago (PhD). He has studied composition with Greg Woodward, Dana Wilson, Ricardo Zohn-Muldoon, Darrell Handel, Shulamit Ran, Samuel Adler, and Marta Ptaszynska, electroacoustic music with Howard Sandroff and Mara Helmuth, and classical guitar with Pablo Cohen, Edward Flower, Fred Hand, and John Sawers. Prior to his appointment at Belmont, Mark taught at Colgate University. He now lives in Franklin, TN with his wife Alyssa and two children, Molly and Jacob.



## Performers (on Performer's Concert)

### Allison Adams (University of Tennessee, Knoxville)

Patrick Murphy (Tempe, AZ)

Thomas Snyder (Evanston, IL)

Jeff Siegfried (Chicago, IL)

*(The Estrella Consort)*

**Dr. Allison Dromgold Adams** is the Assistant Professor of Saxophone at the University of Tennessee-Knoxville. She has also taught at Ithaca College and Cornell University. In addition, she has served on the faculty of Ithaca College's Summer Music Academy, teaching Yoga for Musicians in addition to studio saxophone. Her non-collegiate teaching experience includes directing elementary and middle school band, and teaching private woodwind and piano lessons.

Dr. Adams has recently been featured in recitals at Ithaca College, Western Carolina University, Cornell University, the Northeast Regional Tuba/Euphonium Conference, the North American Saxophone Alliance Conference, and the Syracuse, NY recital series, "Civic Morning Musicals." An avid proponent of new music for the saxophone, Adams actively commissions composers to write for the instrument. Works she has commissioned include *Flames will Grow* by Dominick DiOrio and *Rumination and Manifestation* by Keane Southard. Both will be premiered in the 2013-2014 school year. Outside of her role as a performer, Adams' research has focused on the integration of body awareness techniques and music pedagogy.

Dr. Adams holds a B.M. in Music Education and Performance from Ithaca College, a M.M. in Music Performance from the University of Minnesota, and a D.M.A. from Arizona State University. Her main saxophone teachers have included Steven Mauk, Eugene Rousseau, and Timothy McAllister.

### Stephen Bomgardner (Drury University), tenor

**Stephen Bomgardner** is Associate Professor of Music at Drury University in Springfield, Missouri. His musical career combines full-time teaching with an active performing career as a tenor soloist in recitals, opera and oratorio. He has performed over 120 solo and chamber music recitals in Boston, Los Angeles, Seattle, Minneapolis, Kansas City, New Orleans, Houston, and numerous other cities across the United States. Additionally, he has been invited to give 24 lecture recitals on various topics at the Texas Music Educators Association, Kansas Music Educators Association, and College Music Society regional and national conferences.

His professional operatic repertoire includes 27 character tenor roles and recent performances include Spoletta (*Tosca*), Goro (*Madama Butterfly*), King Kaspar (*Amahl and the Night Visitors*),

and the Counselor (*Trial by Jury*) with the Springfield Symphony Orchestra and the Springfield Opera.

At Drury University, he teaches voice lessons, voice-related courses, and music history. He holds the Doctor of Musical Arts from Boston University's School of Music, the Master of Music from Rice University's Shepherd School of Music, and the Bachelor of Music from Fort Hays State University.

### **Moriah Custer (Bob Jones University), piano**

No biography available

### ***The Estrella Consort***

**Allison Adams (University of Tennessee, Knoxville)**

**Patrick Murphy (Tempe, AZ)**

**Thomas Snyder (Evanston, IL)**

**Jeff Siegfried (Chicago, IL)**

Originally based in Phoenix, Arizona, the Estrella Consort has performed both nationally and internationally. In 2012, the saxophone quartet was invited to participate in a cultural exchange with the country of Ecuador, in which they toured extensively, performing concerts and presenting masterclasses. Most recently, the group performed a guest recital at Northwestern University and have plans for an Arizona tour in the fall of 2013.

*See individual members for their biographies.*

### **Ryan Fogg (Carson-Newman University), piano**

**Ryan Fogg** is Associate Professor of Music and Director of Keyboard Studies at Carson-Newman University in Jefferson City, Tennessee. A native Texan, he holds degrees in Piano Performance from The University of Texas at Austin, The University of Houston, and East Texas Baptist University. Dr. Fogg maintains an active performing schedule, presenting solo recitals regularly throughout the United States. In addition, he has recorded new works by American composers through Albany Records, and he has written articles for *Clavier Companion* and *Piano Pedagogy Forum*.

### **Miroslav Hristov (The University of Tennessee, Knoxville), violin**

Violinist **Miroslav Hristov** has been hailed by Fanfare Magazine for his “fine technique and a full palette of tonal colors.” In 2012, he was a featured soloist in the Carnegie Hall presentation, Music from the Balkans, where he performed for dignitaries of several European nations. He presents master classes and performs as soloist, chamber musician, and orchestra leader throughout the United States, Mexico, Puerto Rico, France, Portugal, Spain, Germany, Poland, Croatia, Greece, Norway, Sweden, and his native Bulgaria. Previously, he taught violin in the Universidad Autonoma de Nuevo Leon in Monterrey, Mexico where he served as Principal Second Violin of the Orquesta de Camara de Monterrey and Orquesta Sinfonica de la Universidad de Nuevo Leon. In 1995, he was First Prize winner of the National Violin Competition “Dobrin Petkov” in Bulgaria, performing as soloist with the Plovdiv Philharmonic. In 1998, he was a winner of the MTNA Collegiate Performance Competition.

Dr. Hristov is in high demand as an instructor for advanced violin students with career aspirations in violin performance. His students have won numerous competitions, and several of his former students hold prestigious scholarships and professional appointments. Additionally, Dr. Hristov is Co-Director of the University of Tennessee’s Annual Violin Festival where over 100 participants gather to attend lectures, master classes, and perform with violin ensembles alongside world-renowned guest artists. As a faculty member, Dr. Hristov currently mentors a prosperous violin studio at the University of Tennessee School of Music. He has recorded for Centaur Records and Bulgarian National Radio.

### **Heather Killmeyer (East Tennessee State University), oboe**

**Heather Baldwin Killmeyer** serves as Assistant Professor of Double Reeds at East Tennessee State University. She previously was on the faculty at University of the Incarnate Word in San Antonio. Heather studied with Allan Vogel, Stephen Caplan, Mark Ostoich, and Brenda Schuman-Post.

An active performer and advocate of new music, Heather has explored her diverse skills and experience in a wide range of orchestral, chamber, and solo repertoire. She has performed with a number of orchestras including the Los Angeles Philharmonic, San Antonio Symphony, Corpus Christi Symphony, Las Vegas Philharmonic, and Reno Philharmonic. She currently serves as principal oboe of the Chamber Orchestra of San Antonio.

### **Julia Mortyakova (Mississippi University for Women), piano**

*No biography available.*

### **Patrick Murphy (Tempe, AZ)**

**Allison Adams (University of Tennessee, Knoxville)**

**Thomas Snyder (Evanston, IL)**

**Jeff Siegfried (Chicago, IL)**  
*(The Estrella Consort)*

**Dr. Patrick Murphy**, a native of Wappingers Falls, NY, currently serves as Artist Coordinator at the ground-breaking Musical Instrument Museum in Phoenix, AZ. Previously, he has served on the faculty of the Crane School of Music, State University of New York, College at Potsdam. He completed his doctorate from Arizona State University in 2013, and holds degrees from The University of Michigan, and The State University of New York, College at Potsdam. He has studied saxophone with Timothy McAllister, Donald Sinta, and Eric Lau and composition with David Heinick. He has performed throughout North and South America, most recently having completed a three-city tour of Ecuador with his quartet, The Estrella Consort. He was the last saxophonist to perform with the New World Symphony in their previous residence – The Lincoln Theater – and the first saxophonist to perform in their new Frank Gehry-designed New World Center.

**Seth O’Kegley, piano**

*No biography available.*

**Paul Vincent Petrucelli (Tallahassee, FL), clarinet**

Clarinetist, **Paul Vincent Petrucelli**, is a dynamic and versatile performer. Equally comfortable as a soloist and in ensembles, he has been a featured performer in the US, Asia and Europe. Most recently, he has developed a keen interest in the performance of new compositions, and has undertaken a project involving the commission of such works.

Mr. Petrucelli has been very fortunate to receive instruction from a line of distinguished pedagogues and performers including: Frank Kowalsky, Deborah Bish, Eric Mandat, John Bruce Yeh, Franklin Cohen, Nathan Williams, and Sean Osborn. He holds degrees from The Cleveland Institute of Music (BM), Southern Illinois University (MM), and is currently a clarinet graduate assistant in the doctoral program at Florida State University.

**Jeff Siegfried (Chicago, IL)**

**Allison Adams (University of Tennessee, Knoxville)**

**Patrick Murphy (Tempe, AZ)**

**Thomas Snyder (Evanston, IL)**

*(The Estrella Consort)*

**Jeff Siegfried**, of Washington State, is an active performer and educator in the Chicago area. He currently studies at Northwestern University, where he is completing a masters degree in

saxophone performance under Dr. Timothy McAllister. Siegfried is an active performer on both jazz and classical stages. He has performed on stage with Chuck Morris and A.D. Adams and recently attended the Taneycomo Festival, dedicated to the performance of chamber music. Siegfried has also given numerous premiers of arrangements, most notably Olivier Messiaen's only recently discovered *Fantasie*. He frequently collaborates with multi-media and recently worked with Sam Gideon, a notable Tucson, Arizona artist.

### **Thomas Snyder (Evanston, IL)**

**Allison Adams (University of Tennessee, Knoxville)**

**Patrick Murphy (Tempe, AZ)**

**Jeff Siegfried (Chicago, IL)**

*(The Estrella Consort)*

**Thomas Snyder** is a concert saxophonist and educator currently based in the Chicago area. He has frequently performed with the New World Symphony where he has appeared under the batons of such luminaries as John Adams, Michael Tilson Thomas, and Matthias Pintscher. In 2012 Snyder traveled to Ecuador with his saxophone quartet, the Estrella Consort, where they presented a series of recitals and workshops. Snyder has performed with Claude Delangle and the Paris Conservatory Saxophone Ensemble and has appeared as a soloist with groups including the University of Minnesota Concert Choir. His playing has earned him accolades including the 2009 Yamaha Young Performing Artist Award, a berth in the final round of the inaugural International Saxophone Symposium and Competition, and two appearances as a semi-finalist in the Fischhoff Chamber Music Competition. As an advocate for new music, Snyder has premiered numerous works. He performed the world premiere of *Passing Future Past*, a chamber work by Prix de Rome winner John Anthony Lennon in 2013. In the fall of 2009, he played the solo soprano saxophone part on the world premiere of a concerto grosso by Roger Boutry, entitled *Eclats D'Azur*.

Snyder earned a Bachelor of Music in saxophone performance from the University of Minnesota in 2010, where he studied with Eugene Rousseau. Snyder is currently pursuing a Doctor of Musical Arts in saxophone performance with Timothy McAllister at Northwestern University, where he is the Graduate Assistant to the saxophone studio. He received a Master of Music degree from Arizona State University.