

SIXTH ANNUAL INTERNATIONAL

Music by Women Festival

MARCH 3RD – 5TH 2022



*Julia Mortyakova,
Artistic Director*

POINDEXTER HALL AT MISSISSIPPI UNIVERSITY FOR WOMEN

Sponsorship Opportunities

The Music by Women Festival is now seeking sponsors for 2023.

With 250+ participants – representing musicians from around the world – anticipated to attend the Seventh Annual International Music by Women Festival and significant press coverage prior to and following the event, this is a great opportunity to gain prominent visibility amongst the foremost leaders in music globally.

If you or your organization is seeking visibility, consider sponsoring a major festival event, or showcasing your organization in our festival program.



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Please contact us by December 1, 2022.

For more information about specific sponsorship packages and opportunities, please contact us at musicbywomen@muw.edu or find additional information at <http://www.muw.edu/musicbywomen>.

ARTISTIC DIRECTOR WELCOME

Dear festival participants,

It gives me great pleasure to welcome all of you to the 6th Annual International Music by Women Festival 2022 hosted by the Mississippi University for Women.

I hope this festival will serve as a catalyst for dialogue, future collaborations, and performances. I am passionate about sharing this music with the world and making sure it is recorded in history. After the conclusion of the festival, I hope you will join me in continuing this mission in your local communities, and wherever your travels may take you.

The 2017-2021 festivals brought this project into the international spotlight and helped contribute to programming diversity in concert halls around the world. I am excited to share with you the robust program of the 6th annual festival and look forward to seeing the effect it has on our field!



Dr. Julia Mortyakova

I believe we all dream of a future when works by women are part of the classical music performance canon, and each concert, whether a solo recital or an orchestral performance, will feature music by women composers. However, until that dream becomes a reality, it is important to highlight this music in order to inspire future performances, facilitate its further study by music students, and ignite the interest of the general public. Thank you for doing your part and supporting this historically important endeavor. Whether you are a performer, composer, student, professor, independent musician, or music lover, your participation in this event truly helps recognize and pass on to the next generation the important works written by great artists.

Once again, thank you for joining us and I hope you enjoy all of our concerts and presentations!

Artistic Director, Music by Women Festival
Professor and Chair, Department of Music
Mississippi University for Women

SCHEDULE AT-A-GLANCE

THURSDAY

| | | | |
|-----------------|---|--|---|
| 10:00 AM | CONCERT NO. 1 | | |
| 11:30 AM | [P] The Female Hit Parade: Acknowledging the Women Jazz Song Composers of the 1930s and 40s (Momand) | [LR] Penny Rodriguez's Nine Poetic Love Songs: Pedagogy, Inclusivity, and Diversity of Texts (Chandler) | |
| NOON | CONCERT NO. 2 | | |
| 1:15 PM | <i>BREAK</i> | | |
| 2:30 PM | CONCERT NO. 3 | | |
| 4:00 PM | [P] The Chamber Wind Ensemble Music of Ruth Gipps (1921-1999): Composer, Conductor, and Performer (Braddock) | [LR] Ellen Taaffe Zwilich's Einsame Nacht: Sonic Depictions of Existential Loneliness (Hoch) | [LR] Open Spaces: The Unique Compositional Language of Priaulx Rainier's Pastoral Triptych (Munro) |
| 4:30 PM | [P] Ruth Crawford: Prestige and Discrimination (Vogel) | [LR] Cabaret Songs of Madeleine Dring (Briester) | [LR] Opera "The Journalist" (Harris) |
| 5:00 PM | CONCERT NO. 4 | | |
| 6:30 PM | <i>BREAK WITH RECEPTION</i> | | |
| 8:00 PM | CONCERT NO. 5 | | |

FRIDAY

| | | | |
|-----------------|--|--|--|
| 9:30 AM | [LR] Slip Sliding Away, decoding the mystery of trombone legato using the vocalises of Mathilde Marchesi (Zacharella) | [LR] Reconstructing Philippa Schuyler's "Seven Pillars of Wisdom" (Masterson) | |
| 10:00 AM | CONCERT NO. 6 | | |
| 11:30 AM | [P] Women Composers as Poets: Reordering and Omission in 19th-Century Lieder Texts (Osborne) | [LR] Twelve Tone Lizzie: An Analysis of Elisabeth Lutyens' Serial Techniques in "5 Bagatelles for Piano" (1965) (Coursey) | [LR] 21st Century Crossover/Musical Theatre Songs & Composers for the Classically Trained Singer (Cook) |
| NOON | CONCERT NO. 7 | | |
| 1:15 PM | <i>BREAK</i> | | |
| 2:30 PM | CONCERT NO. 8 | | |

FRIDAY (continued)

| | | | |
|----------------|---|--|--|
| 4:00 PM | [P] Composer Diversity in Solo Vocal Repertoire Assignments (Corona) | [LR] Tres for Trois: Flute Trios by Three Mexican Female Composers (López) | [LR] Margaret Bonds Sets Edna St. Vincent Millay: Two Brilliant Artistic Minds (Zenobi) |
| 4:30 PM | [LR] Mary Chandler and her works for oboe (Leitterman) | [LR] Nueve Canciones by Gisela Hernández Gonzalo: A Picturesque Synthesis of Words and Music (Momand) | [LR] Six Japanese Songs by Margaret Garwood (Coker) |
| 5:00 PM | CONCERT NO. 9 | | |
| 6:30 PM | <i>BREAK WITH RECEPTION</i> | | |
| 8:00 PM | CONCERT NO. 10 | | |

SATURDAY

| | | |
|-----------------|--|--|
| 9:30 AM | [P] The Incomparable Helen May Butler and her Ladies Military Brass Band (Zacharella) | [LR] "Too Great to Get Published?" Kaprálová's Sonata appassionata, op.6 (Betka) |
| 10:00 AM | CONCERT NO. 11 | |
| 11:30 AM | [P] The Published and Unpublished Choral Compositions of Margaret Vardell Sandresky: An Examination of Style and Conductor's Guide (Holder) | [LR] Juliana Hall's Cameos and the Female Visual Artist as Muse – From Inspiration to Creation and Beyond (Fillmore) |
| NOON | CONCERT NO. 12 | |
| 1:15 PM | <i>BREAK</i> | |
| 2:30 PM | CONCERT NO. 13 | |
| 4:00 PM | [P] Bikini Kill's "Liar": Trauma, Screams, and Embodied Confusion (Milius) | [LR] Fanny Mendelssohn Hensel and Josephine Lang - Comparisons and Contrasts of Their Lives and Music in the 1800's (Coker) |
| 4:30 PM | [P] Ma(she)ne?: Posthumanizing Female Vocal Aesthetics in 2000s Electronica (Osborne) | [LR] "Let's be mono-dramatic!" – Mary Magdalene at the Tomb (Kyriakos) |
| 5:00 PM | CONCERT NO. 14 | |
| 6:30 PM | <i>BREAK</i> | |
| 8:00 PM | CONCERT NO. 15 | |

Kossen Aud.

Room 307

Room 211

Room 408

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SCHEDULE OF EVENTS

THURSDAY MARCH 3RD

10:00 AM **Concert No. 1 in Kossen Auditorium**

11:30-11:55 AM

211 Paper: The Female Hit Parade: Acknowledging the Women Jazz Song Composers of the 1930s and 40s

Elizabeth Momand (University of Arkansas - Fort Smith)

408 Lecture Recital: Penny Rodriguez's Nine Poetic Love Songs: Pedagogy, Inclusivity, and Diversity of Texts

Chuck Chandler, tenor (DePaul University)
Jonathan Levin, piano

Noon **Concert No. 2 in Kossen Auditorium**

BREAK

2:30 PM **Concert No. 3 in Kossen Auditorium**

4:00-4:25 PM

211 Paper: The Chamber Wind Ensemble Music of Ruth Gipps (1921-1999): Composer, Conductor, and Performer

Brittan Braddock (University of West Florida)

307 Lecture Recital: Ellen Taaffe Zwilich's Einsame Nacht: Sonic Depictions of Existential Loneliness

Matthew Hoch, baritone (Auburn University)
Jonathan Levin, piano

408 Lecture Recital: Open Spaces: The Unique Compositional Language of Priaux Rainier's Pastoral Triptych

David Munro, oboe (Bowling Green State University)

4:30–4:55 PM

211 Paper: Ruth Crawford: Prestige and Discrimination

Jillian Vogel (Louisiana State University)

307 Lecture Recital: Cabaret Songs of Madeleine Dring

Sofia Scattarreggia, soprano

Rebecca Golub, piano

Wanda Brister, lecturer (Florida State University)

408 Lecture Recital: Opera "The Journalist"

Olga Harris, composer/presenter (Tennessee State University)

Larisa Kholodnaya, soprano

Jonathan Levin, piano

5:00 PM

Concert No. 4 in Kossen Auditorium

Reception hosted by the Music by Women Festival for participants and special guests. Meet in the Poindexter lobby immediately following the 5 PM concert to walk over to the reception.

8:00 PM

Concert No. 5 in Kossen Auditorium

FRIDAY, MARCH 4TH

9:30-9:55 AM

307 Lecture Recital: Slip Sliding Away, decoding the mystery of trombone legato using the vocalises of Mathilde Marchesi

Alexandra Zacharella, trombone (University of Arkansas-Fort Smith)

Elizabeth Momand, piano (University of Arkansas-Fort Smith)

408 Lecture Recital: Reconstructing Philippa Schuyler's "Seven Pillars of Wisdom"

Sarah Masterson, piano (Newberry College)

10:00 AM **Concert No. 6 in Kossen Auditorium**

11:30-11:55 AM

211 Paper: Women Composers as Poets: Reordering and Omission in 19th-Century Lieder Texts

Tyler Osborne

307 Lecture Recital: Twelve Tone Lizzie: An Analysis of Elisabeth Lutyens' Serial Techniques in "5 Bagatelles for Piano" (1965)

Sandra Coursey, piano (Bowling Green State University)

408 Lecture Recital: 21st Century Crossover/Musical Theatre Songs & Composers for the Classically Trained Singer

Dorea Cook, mezzo soprano (Valencia College)

Jonathan Levin, piano

Noon **Concert No. 7 in Kossen Auditorium**

BREAK

2:30 PM **Concert No. 8 in Kossen Auditorium**

4:00–4:25 PM

211 Paper: Composer Diversity in Solo Vocal Repertoire Assignments

Victoria Corona (Texas A&M University-Kingsville)

307 Lecture Recital: Tres for Trois: Flute Trios by Three Mexican Female Composers

Ammi López (University of Alabama)

408 Lecture Recital: Margaret Bonds Sets Edna St. Vincent Millay: Two Brilliant Artistic Minds

Dana Zenobi, soprano (Butler University)

Jonathan Levin, piano

4:30–4:55 PM

211 Lecture Recital: Mary Chandler and her works for oboe

Kristin Leitterman, oboe (Arkansas State University)

307 Lecture Recital: Nueve Canciones by Gisela Hernández Gonzalo: A Picturesque Synthesis of Words and Music

Elizabeth Momand, piano (University of Arkansas - Fort Smith)

Katherine White, mezzo soprano

408 Lecture Recital: Six Japanese Songs by Margaret Garwood

Cheryl Coker, soprano (Millsaps College)

Ken Graves, clarinet

Jonathan Levin, piano

5:00 PM

Concert No. 9 in Kossen Auditorium

BREAK

Reception hosted by the Music by Women Festival for participants and special guests. Meet in the Poindexter lobby immediately following the 5PM concert to walk over to the reception.

8:00 PM

Concert No. 10 in Kossen Auditorium

SATURDAY, MARCH 7TH

9:30-9:55 AM

211 **Paper: The Incomparable Helen May Butler and her Ladies Military Brass Band**

Alexandra Zacharella (University of Arkansas-Fort Smith)

408 **Lecture Recital: "Too Great to Get Published?" Kaprálová's Sonata appassionata, op.6**

Anna Betka, piano

10:00 AM **Concert No. 11 in Kossen Auditorium**

11:30-11:55 AM

211 **Paper: The Published and Unpublished Choral Compositions of Margaret Vardell Sandresky: An Examination of Style and Conductor's Guide**

Creighton Holder

408 **Lecture Recital: Juliana Hall's Cameos and the Female Visual Artist as Muse - From Inspiration to Creation and Beyond**

Molly Fillmore, soprano (University of North Texas)

Elvia Puccinelli, piano (University of North Texas)

Noon **Concert No. 12 in Kossen Auditorium**

BREAK

2:30 PM **Concert No. 13 in Kossen Auditorium**

4:00–4:25 PM

211 Paper: Bikini Kill's "Liar": Trauma, Screams, and Embodied Confusion

Emily Milius (University of Oregon)

408 Lecture Recital: Fanny Mendelssohn Hensel and Josephine Lang - Comparisons and Contrasts of Their Lives and Music in the 1800's

Cheryl Coker, soprano (Millsaps College)

Samantha Sherman, soprano

Jonathan Levin, piano

4:30–4:55 PM

211 Paper: Ma(she)ne?: Posthumanizing Female Vocal Aesthetics in 2000s Electronica

Tyler Osborne

408 Lecture Recital: "Let's be mono-dramatic!" – Mary Magdalene at the Tomb

Marika Kyriakos, soprano (Arkansas State University)

Jerry Casey, composer/lecturer

5:00 PM Concert No. 14 in Kossen Auditorium

BREAK

8:00 PM Concert No. 15 in Kossen Auditorium

CONCERT PROGRAMS

CONCERT NO. 1

- Three Romances.....Clara Schumann (1819-1896)
1. Andante molto
2. Allegretto
3. Leidenschaftlich schnell
- Poem Marina Dranishnikova (1929-1994)
Theresa Delaplain, oboe (University of Arkansas)
Miroslava Panayotova, piano (University of Arkansas at Fayetteville)
- Unorthodox Redux (2021) Stefania de Kenessey
Amanda Wilton, violin (Louisiana Tech University)
Suren Petrosyan, cello (Arkansas State University)
Hsiaopei Lee, viola (University of Southern Mississippi)
- Rhapsody in Darkness..... Evgeniya Kozhevnikova
(University of Florida)
Danielle Moreau, marimba (University of Florida)
- Sherwood Legend Elizabeth Raum
3. Unabashed Scoundrel
Katey J. Halbert, horn (University of Arkansas at Fayetteville)
Miroslava Panayotova, piano (University of Arkansas at Fayetteville)
- Crescendo - a trilogy for solo piano (2021)..... Biljana Bojović
1. Heart of a Hero
2. Joyful Sorrow
3. The Ground Is Not Still
Valentin Bogdan, piano
- IL SILENZIO DELL'ULIVO EMANUELA BALLIO
(I.S.S.M. Conservatorio "G.Cantelli" of Novara, Italy)
- BATIK Clarinet Quartet
Christy Banks, Bb and bass clarinet (Millersville University of Pennsylvania)
Timothy Bonenfant, bass clarinet (Angelo State University)
Soo Goh, Bb clarinet (Appalachian State University)
Michelle Kiec, Bb clarinet (Kutztown University of Pennsylvania)

Conversations Barbara York (1949-2020)
1. Allegretto
2. Lento
3. Jaunty
Cynthia Cripps, saxophone (University of Texas Rio Grande Valley)
Scott Roeder, tuba (University of Texas Rio Grande Valley)
Martha Saywell, piano (Texas A&M University San Antonio)

CONCERT NO. 2

Mosaic of Joy Theresa Delaplain (b. 1959)
(University of Arkansas)
Theresa Delaplain, oboe (University of Arkansas)
(Pre-recorded track to be played during performance)

Three Songs Florence Price (1887-1953)
1. Night
2. Out of the South Blew a Wind
3. Hold Fast to Dreams
Amy Yeung, soprano (University of Tennessee at Martin)
Chan Mi Jean, piano (University of Tennessee at Martin)

Blue As In My Dreams Kim Osteen-Petreshock
I. Sky
II. Aquamarine
III. Turquoise
IV. Lapis Lazuli
V. Indigo
VI. Sea
Miroslava Panayotova, piano (University of Arkansas at Fayetteville)

It Comes From Within: Music for Flute and Clarinet

Beats of the Field (1990) Beth Wiemann (b. 1959)
I
II: Allegro
III

A Little Gift (2006) Joan Tower (b. 1938)

Three Bagatelles from China West (2010) Chen Yi (b. 1953)
I. Shan Ge
II. Nai Guo Hou
III. Dou Dou

Synergy 78

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

CONCERT NO. 3

Kisahkihiti I Love You Rhonda Head
From Afar (Indigenous Super Stars)

Voices
500 Years

Rhonda Head, mezzo soprano (Indigenous Super Stars)
Jonathan Levin, piano

Colibri Op. 72..... Laura Netzel (1839-1927)
Goldfish Through Summer Rain..... Anne Boyd (b. 1946)
Amazonia (2020) Valerie Coleman (b. 1970)

Paula Gudmundson, flute (University of Minnesota Duluth)
Diana Shapiro, piano (University of Minnesota Duluth)

Piano Suite 'Circus' SiHyun Uhm

I. Monkey
II. Clown
III. Trapeze
IV. Lion

Eun-Hee Park, piano (University of Montevallo)

I Am in Doubt Undine Smith Moore (1904-1989)
Night Florence Price (1887-1953)

Kate Fehan, soprano (Butler University)
Jonathan Levin, piano

Fountain Fantasy..... Jerry Casey

Michelle Kiec, clarinet (Kutztown University)
Jonathan Levin, piano

Three Irish Country Songs..... Rebecca Clarke

1. I know my love
2. I know where I'm goin'
3. As I was goin' to Ballynure

Aubade..... Clara K. Rogers

Ecstasy..... Amy Beach

Blue Bird..... arr. Helena Kim

Traditional Korean Folk Song

QueensSound Ensemble
Linda Teixeira, soprano
Laura Giannini, violin
Helena Kim, piano

CONCERT NO. 4

From *Six Songs on Poems by Edna St. Vincent Millay*..... Margaret Bonds (1913-1972)

Women Have Loved Before as I Love Now

Even in the Moment

What Lips My Lips Have Kissed

Susan Hurley, soprano (Mississippi University for Women)

William Reber, piano (Mississippi University for Women)

Capriccio, Op. 18.....Cécile Chaminade (1857-1944)

Bohémienne, Op. 31, No. 3

Amanda Wilton, violin (Louisiana Tech University)

Lauren Schack Clark, piano (Arkansas State University)

Black, White, COLOUR! Emily Joy Sullivan
(UC Davis)

BATIK Clarinet Quartet

Christy Banks, Bb clarinet (Millersville University of Pennsylvania)

Timothy Bonenfant, bass clarinet (Angelo State University)

Soo Goh, Bb clarinet (Appalachian State University)

Michelle Kiec, Bb clarinet (Kutztown University of Pennsylvania)

Through Tears and Beyond, for Piano, Either Hand Alone Deborah Yardley Beers

1. Prelude of Hope to a Tale of Sorrow

(Rivers School Conservatory)

2. A Fleeting Memory

3. Outburst

4. Meditation by Starlight

Jonathan Levin, piano

Sea Dreams Barbara York (1949-2020)

I. Down Under

III. Dolphins

Tuba SongsJennifer Higdon (b. 1962)

Morning Opens

Hope & Toe Dance

Concert Piece.....Libby Larsen (b. 1950)

Steven Darling, tuba (University of Tennessee at Martin)

Chan Mi Jean, piano

Living in the Body Lori Laitman
1. Burning the Woods of My Childhood
2. Living in the Body
4. Lost at Table
5. Bring on the Rain
6. Crossroads
Kristine Hurst-Wajszczuk, soprano (University of Alabama at Birmingham)
Denise Gainey, clarinet (University of Alabama at Birmingham)

CONCERT NO. 5

Le clown (...c'est moi).....Rosita Piritore
Jennifer Piazza-Pick, soprano (Georgia College and State University)
Matthew Hoch, baritone (Auburn University)
Jonathan Levin, piano

Sonata in C Minor, Op. 21 Cécile Chaminade
Allegro Appassionato
Andante
Allegro
Julia Mortyakova, piano (Mississippi University for Women)

Drift (2002 / rev. 2021) Dorothy Hindman (b. 1966)
Quartet for Four Abstract Expressionist Paintings (2017) Dana Kaufman (b. 1989)
I. Woman III (Willem de Kooning)
II. Untitled, ca. 1958 by Alma Thomas
III. Children of Frejus by Sonia Getchoff
IV. Gento Niese by Michael West
BATIK Clarinet Quartet
Christy Banks, basset and bass clarinet (Millersville University of Pennsylvania)
Timothy Bonenfant, bass clarinet (Angelo State University)
Soo Goh, Bb clarinet (Appalachian State University)
Michelle Kiec, Eb and Bb clarinet (Kutztown University of Pennsylvania)

Healing Hannah Heaton Adhikari (BMI)
Susan Hurley, soprano (Mississippi University for Women)
William Reber, piano (Mississippi University for Women)

(continued on next page)

Crystal Cathedral (2014) Leanna Primiani (b. 1978)
Song Without Words (1983)..... Libby Larsen (b. 1950)
 Timothy Bonenfant, clarinet (Angelo State University)
 Martha Saywell, piano (Texas A&M University San Antonio)

Sonata in D Minor for Violin and Piano, op. 36 (1920)..... Marcelle Soulage (1894-1970)
 I. Lent - Modéré - Allegro
 II. Scherzo - Vif
 III. Lent et grave
 IV. Final - Vif
 Chi Young Song, violin (Arkansas State University)
 Lauren Schack Clark, piano (Arkansas State University)

Reflections of Hope

Sunrises at the Ocean Sophia Pavlenko
 Sophia Pavlenko, piano

Muse & Protagonist..... Sophia Pavlenko
 1.) The Longing and the Doubts
 2.) Exaltation and Profession
 3.) Desperation, Revelation, and Surrender
 Corey Raquel Lovelace, soprano
 Sophia Pavlenko, piano

Water Dancer Sophia Pavlenko
 Sophia Pavlenko, piano

Night Music for an Austere Warrior Sophia Pavlenko
 Corey Raquel Lovelace, soprano
 Sophia Pavlenko, piano

CONCERT NO. 6

Lullaby Variation for Solo PianoJiyoun Chung

Theme
Hymn
Staccato
Arpeggiation
Fuga
High
Low
Octaves
The Finale

April Kim, piano (St. Olaf College)

Three Pieces for Woodwinds..... Eurydice Osterman

I. Scherzo
II. Pastorale
III. The Playground

Carol Shansky, flute,
Soo Goh, clarinet (Appalachian State University)
Cynthia Cripps, bassoon (University of Texas Rio Grande Valley)

Soliloquy for solo cello (1995) Linda Kernohan
Paul Christopher, cello (Northwestern State University of Louisiana)

A Single Thread for baritone voice and cello (1994) Linda Kernohan

I. Je t'adore
II. Lullaby
III. Longing

Robert Cardwell, baritone (Northwestern State University of Louisiana)
Paul Christopher, cello (Northwestern State University of Louisiana)

Tillein for an intimate percussionist Rania Chrysostomou

The Dictionary of Obscure Sorrows: exulansis Annika Socolofsky

How to be a Deep Thinker in Los Angeles.....Jennifer Jolley
Danielle Moreau, percussion (University of Florida)

Theme and Variations: Emotions..... Hannah Heaton Adhikari

(BMI)

Hannah Heaton Adhikari, piano (BMI)

(continued on next page)

"These Four Directions" for Wind Quartet Amber Ferez Spuller

I. Sunrise in the East

II. Southern Summer: Roan Mountain High Balds

III. Take Your Place Among the Western Stars

IV. North Carolina Called Me Home

Deanna Little, flute

David Cyzak, oboe

Todd Waldecker, clarinet

Sasha Gee Enegren, bassoon

CONCERT NO. 7

Den abschied schnell genommen.....Josephine Lang (1815 - 1880)
Ob ich manchmal Dein gedanke

Rachel Boone, mezzo-soprano

Songs With(out) Words

John Muir Trails.....Eva-Maria Houben

Circle of Fun!.....Daria Binkowski

Will It Happen? Did It Happen? Is It Happening?.....Ania Sundstrom

Daria Binkowski, flute

Kyle Rowan, clarinet

Snowflakes.....Shao Fern Teo (b.1992)

Martin Van Klompenberg, bassoon

Jonathan Levin, piano

Threnody (1996).....Thea Musgrave (b. 1928)

Reverie (2020).....Eurydice Osterman (b. 1950)

Peace (2020).....Jessie Montgomery (b. 1981)

The Kelpie of Corrievrecken (1939).....Ruth Gipps (1921-1999)

Timothy Bonenfant, clarinet (Angelo State University)

Martha Saywell, piano (Texas A&M University San Antonio)

La Calavera.....Alice Gomez (b. 1960)

Brenda Luchsinger, horn (Alabama State University)

A Woman Keeps Opening (2021).....Melika M. Fitzhugh (b. 1972)

World Premiere

IV. Lavmaelt from Nattsanger (2008).....Abbie Betinis (b.1980)

Letter from Beirut (2021).....Jennifer Stevenson (b. 1977)

World Premiere

Say I Am a River (2020).....Diana Rosenblum (b. 1983)

World Premiere

Scat 2 (1984).....Victoria Bond (b. 1945)

Whistling Hens

Jennifer Piazza-Pick, soprano (Georgia College and State University)

Natalie Groom, clarinet (University of Maryland, Baltimore County)

CONCERT NO. 8

- color coming silent Olivia Kieffer
Solitudes Akshaya Avril Tucker
1. Air Through an Open Window
 2. Glass Doorknob Refracts Light
 3. Leaves Rush By
 4. Two Solitudes (You and I)
Nathaniel Gworek, percussion (Point University)
vibraphone, snare drum, bass drum, tom tom
- Ode to Odessa Eva Wasserman-Margolis (b. 1956)
May Smith, clarinet (University of North Carolina at Charlotte)
- Sonata for Viola and Piano, op. 7 (c. 1925) K. Dorothy Fox (c. 1894-1934)
- I. Molto moderato
 - II. Allegro molto - Un poco meno mosso - Allegro molto
 - III. Allegro moderato
- Josquin Larsen, viola
Lauren Schack Clark, piano (Arkansas State University)
- American Dance Suite Julia Frances Smith (1905-1989)
- I. One Morning in May
 - II. Lullaby
 - III. Lost My Partner
 - IV. Chicken Reel
- Patricia Williamson, piano (Lamar University)
Rachel Clark, piano (Lamar University)
- Duo Sonata: "Wisdom of our Fathers" Barbara York (1949-2020)
for alto saxophone, trumpet, and piano
- Sarah Hetrick, alto saxophone (Texas A&M International University)
Nicole Gillotti, trumpet (Texas A&M International University)
Tatiana Gorbunova, piano (Texas A&M International University)
- Formosa Collages (2021) Chia-Yu Hsu (b. 1975)
- I. From afar
 - II. A song to the land
 - III. Festival
- Hsiaopei Lee, viola (University of Southern Mississippi)
Chialing Hsieh, piano (Northwestern State University of Louisiana)

CONCERT NO. 9

Evening, Ponte al Mare, Pisa Traci Mendel
(Troy University)

Matthew Hoch, baritone (Auburn University)
Ellie Jenkins, horn (Dalton State College)
Jonathan Levin, piano

A Sprout for Solo Clarinet Guisook Lee
(Korea National University of Arts)

Christy Banks, clarinet (Millersville University of Pennsylvania)

Nocturne Geraldine Green

In light we see, in light we are seen Elaine Fine
For Poulenc

Rebecca Johnson, flute (Eastern Illinois University)
Cara Chowning, piano (Ball State University)

Collision Etudes for Solo Oboe Alyssa Morris

Jimson Weed – Georgia O’Keeffe

City Landscape – Joan Mitchell

Kristin Sarvela, oboe (Sam Houston State University)

How Beautiful Barbara York (1949-2020)

Scott Roeder, tuba, (University of Texas Rio Grande Valley)

Martha Saywell, piano (Texas A&M University San Antonio)

Hidden Love (Four Sara Teasdale Poems) Elaine Ross (b. 1966)

1. Hidden Love

2. Houses of Dreams

3. The Flight

4. To Joy

Teri Bickham, soprano (University of North Carolina Greensboro)

Elaine Ross, piano

Set for Clarinet, Op. 15 (1978) Katherine Hoover (1937-2018)

I. Fanfare

II. Air

III. Dance

Wyatt Stocks, clarinet

Les Larmes De La Planète Eliane Aberdam (b. 1964)
(URI)
Timothy Bonenfant, clarinet (Angelo State University)
Martha Saywell, piano (Texas A&M University San Antonio)
Biljana Bojović, cello

Ötzi (2017) for Tenor saxophone and Electronics Alexis Bacon (b. 1975)
Brian Rodesch, tenor saxophone (Simpson College)

CONCERT NO. 10

'Escenarios' ten audiovisual impressions for piano improv Sofía Matus Cancino
(Universidad Nacional Autónoma de México [UNAM])
Valentin Bogdan, piano (Mississippi University for Women)

Two Ocean Songs Laura Collier
I. Winds of May
II. Once by the Pacific
Deborah Popham, soprano
Jonathan Levin, piano

Venice Teresa Carreño
Fileuse, Etudes de Concert Op.35, No. 3 Cécile Chaminade
Julia Mortyakova, piano (Mississippi University for Women)

Foam and Sun for clarinet, saxophone, and electronic media Yuanyuan (Kay) He
Amy Humberd, clarinet (Berry College and Lee University)
Elizabeth King-Bennett, saxophone (Chipola College)

Cánticos para sonar Irma Urtega (b. 1929)
1. Canción de cuna para mi corazón solitario
2. Canto de nodriza
3. Vocalise
4. Capullito
Rebecca Coberly, soprano (University of Texas Rio Grande Valley)
Stacy Kwak, piano (University of Texas Rio Grande Valley)

Thread of Providence for solo violoncello (2020) Biljana Bojović
Biljana Bojović, cello

Three Roses Florence Price (1887-1953)
I. To a Yellow Rose arr. by The Music Thief
II. To a White Rose
III. To a Red Rose

The Music Thief
Thomas Wheeler, guitar

After All Is Gone Evgeniya Kozhevnikova
(University of Florida)
Serena Scibelli, violin (University of North Georgia)

Fantasia-Sonata Olga Harris
(Tennessee State University)
Timothy Bonenfant, clarinet (Angelo State University)

Home. Lake. Rake.

Homeland Allison-Loggins Hull
Po jezeru Nina Šenk
to all the geoses i have loved Daria Binkowski
Daria Binkowski, flute

CONCERT NO. 11

- Kwong Song for Clarinet Quartet Elena Kats-Chernin (b. 1957)
May Smith, Clarinet 1, (UNC Charlotte)
Wyatt Stocks, Clarinet 2, (UNC Charlotte)
Gavin Fulker, Clarinet 3, (UNC Charlotte)
Sadie McNair, Clarinet 3, (UNC Charlotte)
Kenan Boswell, Bass Clarinet, (UNC Charlotte)
- To Aspire..... Shayla Blake (Louisiana Tech University)
Shayla Blake, piano (Louisiana Tech University)
- In The City at Night.....Jenni Brandon (b. 1977)
Jessica Haislip, English horn (Mississippi State University)
- Free to Be Hannah Rice (Louisiana State University)
James Zingara, trumpet
- Pleas to Famous Fairies..... Linda Lister
I. Ariel Ambitions
II. Queen Titania
III. Fairy Godmother
IV. Tink
V. Rusalka
VI. Sookie Stackhouse
VII. Fairy Thank You Miscellany
Jordan Dark, voice, soprano
Jonathan Levin, piano
- The Vast Unknowable (2017) Joanne Metcalf
Gray Stone, Green Garden (2018) Anna Meadors
Nicholas Suosso, soprano and alto saxophones
- A Favorite Duett for Two Performers on One Piano Forte or Harpsichord.....Jane Savage
I. Maestoso
II. Larghetto
III. Rondo
Jacob Clark (Lamar University) & Sujung Cho (Lamar University), piano duet

CONCERT NO. 12

5 Miniatures for flute solo (2020) Seong Ae Kim
Rebecca Johnson, flute (Eastern Illinois University)

When I am Dead, My Dearest Liza Lehmann (1862-1918)
Dusk in the Valley
Deborah Popham, soprano (Sam Houston State University)
Ilonka Rus, piano (Sam Houston State University)

QuarTango (2020) for Clarinet Duet..... Elaine Ross (b. 1966)
Amanda Morrison, clarinet (Slippery Rock University)
Lynda Dembowski, clarinet (Towson University)

Song Selections Zina Goldrich & Marcy Heisler
Apathetic Man
Out of Love
Gabriel's List
Love Like Breathing
Dorea Cook, mezzo soprano (Valencia College)
Jonathan Levin, piano

20th Century French Clarinet Works by Women Composers

Ashakiran "Ray of Hope" Meera Gudipati
Kathleen Carter Bell, English horn (Auburn University)

Elvish Forest..... Rushaniya Nizamutdinova
acousmatic composition

Sunrise and Sabbath: Four Songs of Emily Dickinson Traci Mendel
1. Not Knowing When the Dawn Will Come (Troy University)
2. At Last, To Be Identified
3. Some Keep the Sabbath
4. I'll Tell You How the Sun Rose
Christi Amonson, soprano (Augusta University)
Tim Phillip, clarinet (Troy University)

CONCERT NO. 13

Selections from The Sun is Love Gwyneth Walker (b. 1947)

1. Circling the Sun

2. Quietness

6. A Waterbird (Flying into the Sun)

Deborah Popham, soprano (Sam Houston State University)

Ilonka Rus, piano (Sam Houston State University)

Sonata for Cello Olga Harris
(Tennessee State University)

Deidre Emerson, cello (Tennessee State University)

Jonathan Levin, piano

Chansons de la Nature pour la Clarinette..... Jenni Brandon (b. 1977)

I. Les Oiseaux (The Birds)

II. Le Poisson (The Fish)

III. Le Papillon (The Butterfly)

IV. Le Lièvre et la Tortue (The Hare and the Tortoise)

V. L'Etoile (The Star)

VI. Dansez! (Dance!)

VII. Le Serpent (The Snake)

Hilary Lowery, clarinet (Bemidji State University)

Per la più vaga e bella Francesca Caccini

Già la notte s'avvicina Isabella Colbran

Kate Fehan, soprano (Butler University)

Jonathan Levin, piano

Bolts of Loving Thunder Missy Mazzoli

Sandra Coursey, piano (Bowling Green State University)

Night Crossing.....I'ana Sandra Cotton

Heather Killmeyer, English horn (East Tennessee State University)

Lisa Perry, bass clarinet (East Tennessee State University)

Jonathan Levin, piano

What we do with the ashes Hannah Rice

I. Our house is on fire

(Louisiana State University)

II. A movement is only people moving.

III. Rise!

IV. The truth will set you free.

V. We can create transformational action.

Jamie Reimer, soprano (University of Nebraska-Lincoln)

Stacie Haneline, piano (University of Nebraska at Omaha)

CONCERT NO. 14

Four Songs Margaret Bonds (1913-1972)

1. Even in the Moment
2. Feast
3. I Know My Mind
4. What Lips My Lips Have Kissed

Rebecca Coberly, soprano (University of Texas Rio Grande Valley)
Stacy Kwak, piano (University of Texas Rio Grande Valley)

Talking Pictures Amy Quate

- I. Water Dance
- II. Monet
- III. Whirligig

Lisa Perry, clarinet (East Tennessee State University)
Brian Rodesch, soprano saxophone (Simpson College)

Three Studies In Uneven Meters (2011) Vera Ivanova (b. 1977)

1. Bartokagel: and a little bit of Stravinsky
2. Canon á la Piazzolla: descending canon with all voices sustained
3. Scriabinesque: fleeting cycles

Preludio y Estudio No. 3: Homenaje a Jesusa Palancares (2011) Gabriela Ortiz (b. 1964)
from *Estudios entre Preludios*

Kowoon Lee, piano (Cotley College)

The Etherial Oboe: Exploring Soulful Colors through the Music of Musgrave, Fine, and Brandon Niobe (1987) Thea Musgrave

Solo for Oboe (1929) Vivian Fine

Wood Song (2019) Jenni Brandon

Andrew W. Parker, oboe (Oklahoma State University)

Devoid - a musical exploration of being without for euphonium, electronics and piano

Alone Again Florence Anne Maunders (b. 1982)

Tundra Cait Nishimura (b.1991)

Zero G Eris DeJarnett (b.1995)

Danielle VanTuinen, euphonium (University of Florida)

Jesus Has Come at Last Jerry Casey

from *Seven Signs (Song Cycle for Seven Vocalists and Seven Instrumentalists)*

Dana Zenobi, soprano (Butler University)

Ellie Jenkins, horn (Dalton State College)

Capricho Montevideoano (2008) Beatriz Lockhart (1944-2015)

Hsiaopei Lee, viola (University of Southern Mississippi)

Chialing Hsieh, piano (Northwestern State University of Louisiana)

CONCERT NO. 15

Russian soul of Pauline Viardot

Why? Tell me! (poem by A. Koltzov)Pauline Viardot

I cannot sleep (poem by A. Pushkin)

I loved him (poem by A. Koltzov)

You are leaving for faraway lands (poem by A. Pushkin)

Julia Jaffe, mezzo soprano (First Parish Unitarian Universalist Church of Lexington, MA)

Jonathan Levin, piano

Divertimento for Solo Clarinet Gabriela Ortiz (b.1964)

Sadie McNair, clarinet (UNC Charlotte)

Romance in C for horn and piano Fiona Bennett (b. 1962)

from *The New Lady Radnor Suite*

Matthew Haislip, horn (Mississippi State University)

Sophie Wang, piano (Mississippi State University)

Shoe Jazz (four songs by Nikki Giovanni) Gwyneth Walker

1. First Chair

2. No Heaven

3. Shoe Jazz Blue Jazz

4. I Know the Song the Moon Sings

Jamie Reimer, soprano (University of Nebraska-Lincoln)

Stacie Haneline, piano (University of Nebraska at Omaha)

Suite I for clarinet Johanna Beyer

I. Presto

II. Largo

III. Moderato

IV. Rallentando

Kyle Rowan, clarinet

All Your Love For Me Jane Kozhevnikova

I. Did You Never Know

(University of Florida)

II. I Would Live In Your Love

III. When They See My Songs

IV. To Be Free of Myself

Benjamin Schoening, baritone

Vivian Doublestein, piano (University of North Georgia)

Rondo Vittorioso Laura Collier

Ellie Jenkins, horn (Dalton State College)

Jonathan Levin, piano

"Breathing " Vocal cycle.....Olga Harris
Poems by Osip Mandelshtam Tennessee State University

1. Only children's books to read
2. Your tender face
3. My body is given to me -- what for?
4. Your slender shoulders
5. The horn of Soviet cities
6. Life fell like dawn

Julia Jaffe, mezzo soprano (First Parish Unitarian Universalist Church of Lexington, MA)
Jonathan Levin, piano

Umoja: The First Day of Kwanzaa (2003) Valerie Coleman (b. 1970)
Selections from Album des Enfants (1906-1907)Cécile Chaminade (1857-1944)

- Rondeau arr. Erin Cameron/Stephanie Hoeckley/Kristin Leitterman
Rigaudon
Scherzo-Valse
Canzonetta
Air de Ballet

Perian Winds

Stephanie Hoeckley, flute & alto flute (Arkansas State University)
Kristin Leitterman, oboe & English horn (Arkansas State University)
Erin Cameron, clarinet & bass clarinet (Arkansas State University)

FESTIVAL ABSTRACTS

BETKA, ANNA

Lecture Recital: Too Great to Get Published? Kaprálová's Sonata appassionata, op.6

Czech composer Vítězslava Kaprálová composed her only sonata for piano, Sonata Appassionata, op.6, in 1933, and yet it was only published for the first time in 2006. Why? Why did it take nearly a century for one of the most notable Czech piano works of the first half of the 20th century to be published? Kaprálová was a child prodigy, she had the finest musical training, she had notable achievements already at a young age, and she composed two works for Rudolf Firkušný, a renowned 20th-century Czech pianist. In fact, one could argue that she was more accomplished than either Dvořák or Smetana had been at comparable ages. And yet, they became a part of the musical canon, and she did not. Aside from biographical merit, Kaprálová's ingenuity, skill, and talent as a composer, as evident in this sonata, earns her a place among her fellow compatriots. She was a confident, courageous woman who passionately pursued having her musical voice heard. "Even if the times work against me, if everything tries to stop me, nothing will...steer me away from my path". Did this unabashed determination deter those who "[tell] the story" from promoting her oeuvre?

BRADDOCK, BRITTAN

Paper: The Chamber Wind Ensemble Music of Ruth Gipps (1921-1999): Composer, Conductor, and Performer

This presentation will serve to put Ruth Gipps' three pieces for chamber winds, Seascape Op. 53, Wind Octet Op. 65, and Wind Sinfonietta Op. 73 into a larger perspective with consideration to her career, the musical culture of London for 20th century women musicians, and her wind writing based on extensive performance experience on the oboe. It is important to re-introduce these pieces as substantial, quality, and wonderful additions to the chamber wind ensemble repertoire to the profession. This presentation includes unique insight gained from studying the original manuscripts on location at Gipps' former home, extensive interviews with Gipps' family members, and performing and recording these pieces. Part I of this presentation will serve to introduce Ruth Gipps as a composer, conductor, and performer and will give an overview of musical life for women musicians in 20th century England. Part II will give specific biographical insight into the life and career of Gipps with focus on the Royal College of Music, World War II, and the English Renaissance. Part III of the presentation will include discussion and excerpts from her three chamber wind ensemble pieces.

BRISTER, WANDA

Lecture Recital: Cabaret Songs of Madeleine Dring

Vocal recitals often are unrelentingly serious events in languages that are only understood with a translation in hand. Today we take a look at English language repertoire that is not so serious, but it a tremendous source of entertainment. Madeleine Dring (1923-1977) was classically trained at the Royal College of Music from the age of ten. Her father was able to play piano by ear and to improvise and served as great musical influence in her musical life. Her accompaniments always were known for their "colorful" chords. She found herself involved as a contributor to West End musical revues with the likes of Flanders and Swann and quickly adapted her songs to the comical and sarcastic, "sending up" musicians of the time. The recital features songs about music, about composers, and about a woman's plight in the 1950s as well as the topic of women's liberation. They are delightful representations of the 1950s and 60s. Our audiences are ready for some lighthearted repertoire that deserves treatment from talented and well-trained artists.

CHANDLER, CHUCK

Lecture Recital: Penny Rodriguez's Nine Poetic Love Songs: Pedagogy, Inclusivity, and Diversity of Texts

The need for diverse, pedagogically useful vocal repertoire is strong, and literature that fills this need, though growing, is still somewhat limited. Composer, Penny Rodriguez, is primarily a choral and sacred music composer whose Nine Poetic Love Songs are relatively unknown in the vocal music world. They are lush musical settings of among the most famous love poems of Classical Western literature. Analysis of the poetry reveals love as universal, inclusive, and human, not gendered. Rodriguez deftly sets poems in a style and tessitura appropriate for almost any voice, providing inclusive, non-gender specific repertoire. Poems by male and female writers comprising Nine Poetic Love Songs suit almost any singer's perspective on gender identity and sexual preference. Further analysis offers parallels between music and poetry such as balance between bright and dark (chiaroscuro). In Nine Poetic Love Songs, the texts drive the music; their sounds and meter inform the music providing the opportunity to teach students about prosody and text painting. Finally, these songs are lyric and beautiful enough to keep singers' interest while demanding enough of the voice to be pedagogically useful. This lecture recital will explore well-known love poems, Rodriguez's diverse settings of them, and their inclusive pedagogical uses.

COKER, CHERYL

Lecture Recital: Fanny Mendelssohn Hensel and Josephine Lang - Comparisons and Contrasts of Their Lives and Music in the 1800's

Fanny Mendelssohn Hensel (1805-1847) and Josephine Lang (1815-1880) both were prolific as composers of Lieder during the 1830's and 1840's. They also shared communication with Felix Mendelssohn who was Fanny's brother; however, his manner of interaction and level of encouragement differed significantly between the two women. This presentation will examine the education, family dynamics, public exposure and distribution of compositions, and other elements of the lives and music of these two women who were both performers and composers. Selected Lieder will be performed by a student who is a double major in music and science, and a professor of music. Handouts containing selection of texts (poets), lists of Lieder, and other elements of information about both composers will be available for those attending.

Lecture Recital: Six Japanese Songs by Margaret Garwood

Margaret Garwood (1927 - 2015) chose to write primarily operas, developing her musical ideas in a larger scope; however, the shorter works which comprise this collection provide vivid musical pictures for performers and audience alike. Beginning her compositional efforts at age thirty-five, she noted that "composing is a slow process and should not be rushed." She would have been supportive of the Festival of Women Composers had she been living because she had a keen interest in performances of work by women composers. We are planning to make a video-recording of this work prior to the conference to allow for any exigencies of health.

COOK, DOREA

Lecture Recital: 21st Century Crossover/Musical Theatre Songs & Composers for the Classically Trained Singer

This 25 minute lecture recital will introduce new and exciting repertoire to many 2022 Music by Women Festival attendees! As an educator and performer, I have for several years researched art songs by 21st century North American women composers. While the bulk of my research has centered around their classical repertoire, there are a number of composers who are more within the cross-genre or musical theatre styles. This provides many classically trained singers the opportunity to learn a new style of singing and repertoire. My lecture recital will provide a brief overview of 21st century North American woman composers writing in the musical theatre or crossover genres, specifically those who write songs not directly meant for the musical stage. I will conclude with a performance of representative music by the composers Georgia Stitt, Zina Goldrich, Stefania De Kenessey, Elizabeth Alexander, and possibly Masi Asare, Jane Lee, Zoe Sarnak, Rory Michelle Sullivan, and more. The original genesis for this research was presented at the 2019 Music by Women Festival and has continued through 2021 with presentations and performances at state and regional NATS conferences, the 2020 NATS national conference, and in recital throughout the southeast.

CORONA, VICTORIA

Paper: Composer Diversity in Solo Vocal Repertoire Assignments

Throughout history, female composers have been overlooked in favor of their male counterparts to a great degree. By ignoring female composers' contributions, the male dominance in representation in vocal literature continues without correction. Even with plentiful composed selections by females, educators remain close-minded when choosing vocal solos for their students. This paper aims to state the issue of how limited music educators are in assigning repertoire and offer suggestions that can diversify the repertoire being assigned. This paper will demonstrate the lack of female composers represented in the most common published vocal anthology books and vocal solo competition repertoire lists in Texas. Throughout the paper, I will be including discussions with distinguished voice teachers and significant people at the forefront of vocal diversity research. I will also be recommending art songs composed by women for high school and college singers that can function just as well as the traditional male-dominant selections. Results show that female compositions are woefully discounted in the NATS competition list, 38 published anthology books, and the list of vocal piece selections for all 3 classes on the UIL PML list.

COURSEY, SANDRA

Lecture Recital: Twelve Tone Lizzie: An Analysis of Elisabeth Lutyens' Serial Techniques in "5 Bagatelles for Piano" (1965)

Largely credited as the composer who brought serialism to Britain, Elisabeth Lutyens (1906-1983) is no stranger to Schoenberg's 12 tone technique. Given the nicknames "Twelve Tone Lizzie" and "the Mother of British Serialism," Lutyens' variety of serialism is unique to her. While she was inspired by Schoenberg, she also developed her own 12-tone techniques that give her "Five Bagatelles for Piano" (1965) an improvisatory and expressive character. This lecture recital will cover brief biographical and contextual information, but will focus on Lutyens' musical and serial techniques in her 5 Bagatelles for Piano, including examples of tone rows and matrixes as needed. I will then perform the work, as well as play examples of the tone rows during the lecture.

FILLMORE, MOLLY

Lecture Recital: Juliana Hall's Cameos and the Female Visual Artist as Muse – From Inspiration to Creation and Beyond

Francis Poulenc's *Le travail du peintre* showcases seven male visual artists – one for each song of the set. Juliana Hall's *Cameos* (2018) draws its inspiration from this staple of the literature, showcasing six American female visual artists, as a parallel work to Poulenc's established masterwork. In this proposed lecture-recital, not only will these fascinating and diverse female visual artists be discussed (with samples of their work to view), but also the process by which the art song cycle was created, from idea through publication and commercial recording (2021). The lecture will culminate in a performance of the work by the duo who premiered it. The visual artists who served as muses for the songs are: Sarah Albritton, self-taught artist from Louisiana; Kay WalkingStick, member of Cherokee Nation whose paintings incorporate patterns of Southwest Indigenous art; Nellie Mae Rowe, self-taught painter and multi-media artist from Georgia; Alice Dalton Brown, an exquisite painter of light; Agnes Pelton, painter of both desert landscapes and abstract images; Corita Kent, a former nun who was a standout figure of the pop art wave. *Cameos* 1. Sarah Albritton 2. Kay WalkingStick 3. Nellie Mae Rowe 4. Alice Dalton Brown 5. Agnes Pelton 6. Corita Kent

HARRIS, OLGA

Lecture Recital: Opera the Journalist

Aria from the opera "Journalist" written in the summer of 2021 for a joint project of 16 women. It is a 100% female project: producers, librettist, conductor, musicians, painters, and stage workers are women. In the opera "Journalist," an aspiring woman journalist finds herself in the editorial office of a popular newspaper, understanding that sensational articles and scandalous blogs about crime incidents lead to new murders of women. The journalist wants to stop the killings and decides to act. Will it be possible to change society?

HOCH, MATTHEW

Lecture Recital: Ellen Taaffe Zwilich's Einsame Nacht: Sonic Depictions of Existential Loneliness

Einsame Nacht was written by Ellen Taaffe Zwilich (b. 1939) in 1971 while she was enrolled as the first-ever woman DMA student at the Juilliard School. The short cycle sets six lyrics by the German poet Hermann Hesse (1877-1962). The result is a series of dark monologues composed in an atonal style that perfectly complements the unifying poetic theme of existential loneliness. This lecture-recital will give an overview

and analysis of *Einsame Nacht*, focusing on its genesis, Zwilich's compositional process, unifying motives, and formal concerns. Excerpts from an interview with Zwilich will also be shared and discussed. The presentation will end with a complete performance of *Einsame Nacht*, a cycle that has never been recorded in its entirety.

HOLDER, CREIGHTON

Paper: The Published and Unpublished Choral Compositions of Margaret Vardell Sandresky: An Examination of Style and Conductor's Guide

Margaret Vardell Sandresky is an award-winning American composer, organist, music theorist, and professor emeritus. Her compositions, most notably her organ works, hold prominence in the modern music canon. Although her instrumental works encompass most of her compositional output, her choral works are an intriguing collection that offer intimate insight into her life and the place she calls "home." Her compositional style can be described as a union of the new, innovative techniques of the twentieth century and the established writings of the early composers. Sandresky's compositional style for instrumental literature is often challenging to perform; she continues to employ these high standards for the musicians performing her choral pieces. The combination of these characteristics demands that a scholarly resource be developed to assist choral conductors in navigating the rich catalogue of Sandresky's works and her contributions to choral music. Although providing a central resource is the ultimate purpose of this paper, the author hopes that musical details will offer insight into the unique qualities of Sandresky's writing. Along with a biography, interview, and discussion of her compositional style, this presentation examines all choral works and provides rehearsal and performance considerations for future conductors.

KYRIAKOS, MARIKA

Lecture Recital: Let's be mono-dramatic! - Mary Magdalene at the Tomb

Collaboration involving writing and producing a new composition specifically for a particular artist can be very exciting, especially when the process is entirely remote until the premier. In fact, these collaborators will not meet until the festival, if selected, and the journey would be revealed in the form of a mini lecture-recital. 'Mary Magdalene at the Tomb' is an unaccompanied monodrama for soprano. Discussion will commence with the selection of genre and move to melodic implementation with the performer's best attributes in mind. The composer will share the use of various techniques to convey the subject as well as considerations and modifications regarding the collaborative project. Further collaborative explorations will be revealed with the demonstration of various/optional performance formats and venues for the ultimate product(s). Multiple possibilities include a theatrical setting, a format enhanced with creative media and finally perhaps a video in a real setting. This cross-disciplinary work in deciphering and producing the appropriate experience for the audience will support if not enhance the intent of the composer.

LEITTERMAN, KRISTIN

Lecture Recital: Mary Chandler and her works for oboe

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

LOPEZ, AMMI

Lecture Recital: "Tres for Trois: Flute Trios by Three Mexican Female Composers"

The purpose of this lecture recital is to present to a wider audience five flute trios by three living Mexican female composers: Marcela Rodríguez, Gabriela Ortiz, and Ana Lara. These compositions were commissioned and recorded by the Trio d'Argent, a French flute trio founded in 1985 to further this combination of instruments through performance of original works. The objectives of this lecture are to introduce these compositions to a wider audience and to offer flutists five nontraditional works outside of the Western canon. To achieve these objectives, the lecture will include an analytical overview of each trio, an introduction to the nontraditional sounds found in the pieces, commentary from interviews with the composers, and supplementary recorded material by the Trio d'Argent.

MASTERSON, SARAH

Lecture Recital: Reconstructing Philippa Schuyler's "Seven Pillars of Wisdom"

Born to an African-American writer and the white daughter of a Texas oil baron, Philippa Duke Schuyler (1931-1967) was a child prodigy in music and academics. By the time she was twenty-three, she had toured as a pianist in thirty-five countries, performing her own compositions along with classical repertoire. As an adult, Schuyler led a troubled life, often in the public eye. Much of her time was spent outside the United States, performing and working as a freelance writer. In May 1967, she was killed in a helicopter crash in Vietnam, while helping to evacuate students from Bien Hoa High School. Written in 1964-65, *Seven Pillars of Wisdom* has remained scattered amongst archive boxes since Schuyler's untimely death. For this project, the pages were reassembled and transcribed, using Schuyler's combination of handwritten musical notation and performance instructions. Inspired by T. E. Lawrence's memoir, this complex work explores challenging ideas about conflict, violence, and faith through interwoven themes spelled with Schuyler's own musical alphabet, along with introductory quotations from Lawrence's book. This lecture-recital will describe the process of recreating *Seven Pillars* and also provide a brief introduction to the musical themes used to depict the plot of this programmatic work.

MILIUS, EMILY

Paper: Bikini Kill's "Liar": Trauma, Screams, and Embodied Confusion

[CW: sexual assault, rape] As the face of Riot grrrl punk, Kathleen Hanna (of Bikini Kill) sings about violence against women and sexual assault/rape. Using timbral and trauma studies, I examine the juxtaposition of Hanna's "sweet" timbre against guttural screams in "Liar," showing how embodiment of these sounds can mirror trauma responses. Trauma rewires the brain, hyperactivating the amygdala. Triggers can send survivors into a hyper-arousal zone, causing fight (rage) or flee (avoidance) responses, or a hypo-arousal zone, causing freeze responses (dissociation) (Mischke-Reeds 2018). The amygdala, and fear/danger processing, is also activated by screams because they indicate danger (Arnal et al 2015). "Liar" responds to Hanna's friend's rape. The song mostly contains aligned lyrical and musical intensities, yet in one section Hanna gently sings "all we are saying is give peace a chance" while guttural screams occur. These timbres clash, activating opposite embodied responses concurrently. When non-dangerous stimuli trigger survivors, it causes confusion and intense fear without logical reasoning. I argue this portrays both arousal zones, creating bodily confusion which does not operate between zones, but simultaneously at both extremes. In doing so, I emphasize how the voice's power provides deeper understanding of vocal expression and trauma in popular music.

MOMAND, ELIZABETH

Lecture Recital: Nueve Canciones by Gisela Hernández Gonzalo: A Picturesque Synthesis of Words and Music

The music of Cuban composer Gisela Hernández Gonzalo (1912-1971) clearly reflects compositional influences of the French impressionists, Hindemith, Bartok, and Stravinsky. However, at the core her compositions are distinctively Cuban. Although she was a founding member of the Musical Renewal Group, a group that sought to shift Cuban compositions towards European models, in her later compositions, Hernández Gonzalo sought to incorporate Afro-Cuban sounds into traditional Western musical forms. Through her song compositions, she perfectly achieves this goal. *Nueve Canciones* represents a skillfully crafted amalgamation of sound, imagery, emotion, and poetry that makes her music enjoyable for the audience and the singer. This lecture recital will provide a brief overview of the life and music of Gisela Hernández Gonzalo and an examination of her *Nueve Canciones* from a pedagogical perspective.

Paper: The Female Hit Parade: Acknowledging the Women Jazz Song Composers of the 1930 and 40s

Since jazz became an established musical form of expression in American popular music in the 1920s, it has largely been a male-dominated art form. Yet even in the Jazz Age of the 1920s, and continuing in the 30s and 40s, there were a number of women who found success in jazz song composition and whose hits were included on the iconic *Hit Parade*. During this time women would sometimes use male pseudonyms instead of their own names, and others would collaborate with well-known male band leaders, lyricists, and performers as a way to establish themselves in the jazz world. Irene Higginbotham's "Good Morning Heartache," Ann Ronnell's "Willow Weep For Me," Maria Grever's "What A Difference A Day Makes," Bernice Petkere's, "Lullaby of the Leaves," and Consuelo Velazquez's "Besame Mucho" are all hits from the 1930s and 40s. Yet the songs are most often known by the artists who performed them instead of the women that composed them. This paper presentation will examine the lives and works of selected women song composers of the 1930s and 40s whose works are still part of the jazz standard canon and are frequently performed, but whose names are not often associated with their compositions.

MUNRO, DAVID

Lecture Recital: Open Spaces: The Unique Compositional Language of Priaulx Rainier's Pastoral Triptych

Priaulx Rainier's Pastoral Triptych is a work for unaccompanied oboe in three movements. Although it was written for a prominent female English oboist of its time, Janet Craxton, it has largely been forgotten, with few performances and no professional recordings. However, it exhibits a unique approach to the unaccompanied oboe genre brought out by Rainier's idiosyncratic compositional language defined primarily by a consistent use of successive large intervals in its themes and melodies. These large intervals are unconventional for the oboe, an instrument typically thought of as lyrical rather than vertically agile. Through theoretical analysis, including some set class analysis, I will demonstrate how Rainier organizes her musical material in the first movement through clear formal structures defined by phrasing, contour, and pitch space while also connecting these structures by organically weaving similar musical ideas throughout the work. I will also compare the third movement to movement one, showing how although on the surface the movements appear quite similar, Rainier develops a distinct musical identity for the third movement that I describe as a more exaggerated variation of the first. I will also perform the two movements for a demonstration of this unique instrumental sound and texture in action.

OSBORNE, TYLER

Paper: Ma(he)ne?: Posthumanizing Female Vocal Aesthetics in 2000s Electronica

Since the 1960s, technological advances in music production have allowed the human voice--particularly the female voice--to become a vehicle for sonic experimentation. Pioneering women in early electronic music (e.g. Ruth White) manipulate their own voices to blur partitions between organic human and synthetic "other." As technology progresses, becoming more accessible, organic and synthetic boundaries are further obscured, creating musical moments--or genres--that challenge perceptions of the human voice ends and the mechanized other begins. In this presentation, I utilize philosophies of cyberfeminism and posthumanism in tandem with music theory and embodiment to examine how the boundaries between the female voice and machine have eroded over the last two decades. I focus my repertoire on female-fronted electronica where the vocal treatment questions not only the relationship between organic and synthetic, but also the vocalist's gender and humanness. Such approaches to recent electronic music reveal posthumanist qualities that lead one to reconsider Cartesian-based humanist dualisms including organism/machine, physical/nonphysical, and cognizant/incognizant. From a posthumanist evaluation, as the female voice becomes inextricably blended into the musical machine, the persona's identity is not compromised, but is instead allowed to ascend beyond conventional Western Enlightenment binaries substantiated on patriarchal systems.

Paper: Women Composers as Poets: Reordering and Omission in 19th-Century Lieder Texts

Romantic-era poetry utilized in German Lieder regularly features themes centered in idyllic descriptions of nature, longing for a lost love or distant lands (Sehnsucht), or exercises in ironic twists (e.g. the Stimmungsbruch of Heinrich Heine). These topics create complete, causal, and temporally-logical plots that immerse the reader in full narratives that embrace Wilhelm Schlegel's notion that the romantic artwork is isolated from the surrounding world and complete in itself. Schlegel's romantic ideal advocates for an adherence to the immutability and form of the artwork, suggesting that the author's original narrative is absolute. Yet instances where immutability is not absolute forms the foundation for my presentation. Using literary theory, music theory, and historical feminist writings, I explore ways in which composers reorder or omit verses to dramatically transform the poetic narratives that they set to music. Specifically, I examine Lieder written by Fanny Hensel, Clara Schumann, and Josephine Lang, and illustrate how their use of omission and reordering alters the musical-poetic plot. These case studies demonstrate how women engaged with--and transformed--romantic-era philosophical/aesthetic ideals, and when observed in tandem with the music that accompanies these changes, exhibits how their authorship creates an entirely new, complete-in-itself work of art.

VOGEL, JILLIAN

Paper: Ruth Crawford: Prestige and Discrimination

Ruth Crawford's Diaphonic Suite is set in four movements, each portraying a post-tonal composition technique. While the first and fourth movements share similar compositional styles, the second and third movements are vastly different. The first and fourth movements both feature fundamental set classes that unite the movements, while the second movement is rooted in transformations of contours, and the third movement is centered in groups of six pitches moving through rotation symmetry. Despite the compositional techniques being different, each movement is linked through Crawford's preference for chromatic collections. Despite being an exemplary composition, due to gender discrimination, her work is often left out of the canon for music studies. This presentation will examine how gender has influenced Crawford's success in her career and present an analysis of her work, Diaphonic Suite, to demonstrate why it should be included in the canon and taught in the post-tonal music theory curriculum.

ZACHARELLA, ALEXANDRA

Lecture Recital: Slip Sliding Away, decoding the mystery of trombone legato using the vocalises of Mathilde Marchesi

The art of trombone legato is perhaps one of the most important pedagogical topics among trombonists. For almost one hundred years, trombone legato has been taught through the study of Joannes Rochut's transcriptions of Marco Bordogni's vocalises. This lecture recital will breathe new light into the trombone canon by discussing the study and art of legato playing using the vocalises of Mathilde Marchesi. Marchesi has been credited for bringing the bel canto style of singing into the 20th Century. During Marchesi's lifetime, she was a prominent vocal pedagogue, composed multiple series of vocalises and vocal method books and taught at conservatories in London, Vienna, Cologne, and Paris. Marchesi studied with famed vocal pedagogue Manuel García II a contemporary of Marco Bordogni. Marchesi, in her writings commented on being inspired by Mr. Bordogni himself to compose vocalises. This lecture recital will discuss Marchesi's vocalises Twenty-Four Vocalises Op. 2 for Soprano or Mezzo-Soprano and Thirty Vocalises Op. 32 for Mezzo-Soprano, that have been transcribed and arranged for tenor/bass trombone. The lecture recital will delve into the practical application of Marchesi's exercises geared to help the trombonist decode legato and slurred musical passages, for developing lyrical playing on the tenor and bass trombone.

Paper: The Incomparable Helen May Butler and her Ladies Military Brass Band

Helen May Butler (1867-1957) was born on a farm in New Hampshire and began the study of violin at an early age. She studied with the principal violinist of the Boston Symphony and became an accomplished cornetist. Butler billed herself as Directress of her Ladies Military Bands and directed an all-women traveling military band from 1898 to 1913. Her first band was named the U.S. Talma Ladies' Military Band to play in public venues, because at this time there were no such female concert bands. The band performed from coast to coast and achieved a high level of success that rivaled the best bands of the day. Butler became known as the "Female Sousa" and one of the band's mottoes was "Music for the American people, by American composers, played by American girls". This paper will explore the life of Helen May Butler, her rise to fame, how her composition Cosmopolitan America March became the official Republican party campaign march during Theodore Roosevelt's presidential campaign of 1904, her being a pioneer as a Conn artist by having C.G. Conn endorse her ensemble with Conn instruments and to Butler announcing candidacy for a U.S. Senate seat in 1936.

ZENOBI, DANA

Lecture Recital: Margaret Bonds Sets Edna St. Vincent Millay: Two Brilliant Artistic Minds

This lecture recital explores the compelling musical results of the combined artistic efforts of composer Margaret Bonds (1913-72) and poet Edna St. Vincent Millay (1892-1950). These six virtuosic settings of Millay's brilliant poems on themes of love, desire, and heartache were left in manuscript form, like much of Bonds' compositional work, at the time of her passing. They have recently been rediscovered through the work of scholars including musicologist John Michael Cooper and soprano Louise Toppin, and became available to singer/pianist pairs in spring of 2021 via two new critical editions from Hildegard Publishing Company and Videmus Press. The final two Bonds/Millay settings were performed at the Music by Women Festival in 2020, and this presentation introduces listeners to the rest of the set. Informed by the recent scholarly work by Toppin, Cooper and others, the lecture portion will frame performances of the newly available songs by discussing thematic elements in the Millay poetry and stylistic elements of Bonds' settings, and by drawing attention to the musical connections that weave some of the songs together into larger musical units.

PARTICIPANT BIOGRAPHIES

ABERDAM, ELIANE. Eliane Aberdam studied the piano, ear-training and harmony at the Conservatoire National de Region in Grenoble, France. She studied composition at the Rubin Academy of Music and Dance in Jerusalem and continued at the University of Pennsylvania where she studied with George Crumb, and obtained her MM in 1992. She completed her Ph.D. in Composition at U.C. Berkeley. In 1998-1999, she taught composition, theory and Music Technology at the University of Northern Iowa. Her works are performed in Israel, Europe and the US. She attended music festivals such as The Bartok Seminar in Hungary, June in Buffalo, the Académie d'Été in Paris, and Voix Nouvelles in Royaumont (France). In 1995, she was selected by IRCAM for the Annual Course in electronic music, and for the commission of "PaRDeS", an electro-acoustic work for chamber ensemble and electronics. In 2000, the Ensemble Intercontemporain (Paris) commissioned and premiered the chamber orchestra piece "Quoi? Ce point". She has written three operatic works and is currently working on an orchestra piece on the theme of climate change and the dangers our planet faces. She is teaching composition and theory at the University of Rhode Island since 2001.

BALLIO, EMANUELA. Emanuela Ballio (Milan-Italy) graduated in composition from "G.Verdi" Conservatory in Milan under Rotondi's guidance. She studied electronic and film music, and was awarded an advanced degree in composition with Donatoni at the "Accademia Nazionale di Santa Cecilia" in Rome. Her curiosity led her to write for orchestra, choir, solo instruments and unusual ensemble, such as accordion quartet, recorder ensemble and military band. Her compositions have been used for two theatre performances. She has won many awards in national and international composition competitions. Her compositions have been played in concerts and festival all over the world, in important cities like Boston, Los Angeles, New York, Hartford, Buenos Aires, Rosario, Kiev, Odessa, Tallin, Melbourne, Tokyo, Madrid, Santander, Las Palmas De Gran Canaria, Corfu', Malta, Basel, Paris, Bruxelles, London, Munich, Heidelberg, Karlsruhe, Bucharest, Athens, Belgrade, Milano, Roma, Venezia, Trieste, Padova, Brescia, Bergamo, Como, Novara, Alessandria, Bologna, Livorno, Siena, Perugia, Bari, Forli', Napoli, Avellino. Her works are published by Aldebaran Editions, Berben, Casa Musicale Eco, Curci, Edi-Pan, Fonè, Sconfinate, Taukay, Wicky, Gavino de Franchy Editores, MAP Musicisti Associati Produzioni, Aliamusica Records, QTR Productions, McHarmony, Centro Musica Contemporanea, Acadia Recording, Progetti sonori. She teaches Composition at "G.Cantelli" Conservatory of Novara.

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

BEERS, DEBORAH YARDLEY. Deborah Yardley Beers is a composer, pianist, and teacher. Her compositions have been performed previously at the Music by Women Festival, at the Women Composers Festival of Hartford, on the Seminar on Contemporary Music for the Young at Rivers School Conservatory (where she teaches piano), and on Modern American Music recitals at the Longy School of Music. They have also been performed at the Berklee College of Music in a festival sponsored by the International Association of Women in Music and Feminist Music and Theory 15, as well as on a Faculty Artist Recital at Central Michigan University. Composers, Matthew Aucoin, a MacArthur "genius" grant winner, and Libby Larsen, a Grammy Award winner, have both called music of Deborah's "eloquent". Improvisation classes with Eloise Ristad and from different Dalcroze Eurhythmics instructors have played a role in the development of her compositional process. Deborah has performed as solo pianist with five orchestras, including the Atlanta Symphony, Denver Symphony, and the Kansas City Philharmonic Orchestra. She holds a Doctor of Musical Arts degree in piano from the University of Colorado. More information about her music is available on her website, www.deborahyardleybeers.com

BETKA, ANNA. Anna Betka is a dynamic pianist, coach, and communicator. In North America, Dr. Betka has performed in diverse venues such as Roy Thompson Hall, Lincoln Center, and the National Sawdust. Dr. Betka has also appeared in concert in Germany, France, the Czech Republic, the Netherlands, and the UK. As a chamber musician, Dr. Betka has performed, premiered, and recorded many contemporary works both in the USA and in Canada. She is an alumna of the University of Toronto and the State University of New York at Stony Brook. In New York, she served as Adjunct Professor at Adelphi University, Music Director at St. James Episcopal Church, and Assistant Coach at The Glimmerglass Festival. She maintains a virtual studio of private students, offers diction coaching in Czech, and also offers her expertise in copywriting and editing. Currently, her research focuses on the works of Czech women composers of the early 20th century, including Vitězslava Kaprálová, Ilse Weberová, and Geraldine Mucha, and explores themes of belonging and displacement within the historical context of the female voice.

BICKHAM, THERESA. Soprano Theresa “Teri” Bickham is praised for her “fine piano nuances” and “expressive legato line.” Her career has taken her to Italy, Austria, and prestigious houses in the United States. She has performed a diverse repertory of operatic roles that include a specialization in Mozart heroines (Donna Anna, La Contessa, Fiordiligi), Italian opera (Adina, Violetta, Musetta), German operetta (Rosalinde, Hanna Glawari), and contemporary American opera. In addition, she has placed in prestigious competitions including The Metropolitan Opera National Council Auditions, Palm Beach Opera, Shreveport Opera Singer of the Year, and the Concorso Lirico Internazionale per Cantanti lirici Rosa Ponselle. Dr. Bickham regularly performs with orchestras throughout the country and is an avid recitalist and scholar of female composers, poets, and performers. She earned degrees from the University of Maryland College Park (DMA), the University of Houston (MM), and Towson University (BM). Dr. Bickham’s debut album was released by Albany Records in 2021 and she is an Assistant Professor of Voice at the University of North Carolina Greensboro. Her performance experience has culminated in her passion for training young professionals and her students have been recognized for their polished performances and exemplary teaching.

BINKOWSKI, DARIA. Daria Binkowski is a flutist, (toy) pianist, composer and musical adventurer. Binkowski is part of Figmentum, an ensemble specializing in works for toy pianos and assorted other instruments. Figmentum has appeared at the Florida International Toy Piano Festival, the CMS Conference (Pacific Southwest Chapter), and the San Diego Toy Piano Festival. Binkowski also created the Toy Piano Library, an online, ever growing catalogue of works featuring toy piano. When not playing with toy pianos, Binkowski spends their time as an accomplished flutist, having performed at the Music by Women Festival, SEAMUS, Darmstadt International Summer Courses for New Music, Newport Jazz Festival, Beijing Modern Music Festival and the Audio Art Festival in Krakow, among many others. Past ensembles include the Liminal Project, Inverted Space Ensemble, and the Talea Ensemble. Binkowski holds degrees in music performance (Eastman School of Music and McGill University) and arts administration (Seattle University), and remains a doctoral candidate at the University of Washington in perpetuity.

BLAKE, SHAYLA. Shayla Blake studied at Stetson University and Texas Tech University in the studios of Geoffrey Gilbert, flute and William Westney, piano. She attended Stetson University’s Summer Orchestral Institute, and was a winner in Texas Tech University’s Concerto Competition. She completed her Bachelor’s and Master’s Degrees in piano performance, placed 1st Runner-up in the Texas Tech University Graduate Concerto Competition and was awarded the job of Graduate Teaching Assistant. Currently, at Louisiana Tech University, she teaches piano, flute, songwriting, Choral Arranging and is a staff accompanist. She has also served at the University of Louisiana at Monroe as collaborative pianist and taught piano and flute in private studio. Shayla Blake has conducted and accompanied choirs and instrumental ensembles of all ages. As a composer/arranger, her choral and piano compositions are published by Lorenz, Shawnee Press, Hal Leonard, Easy Choir Music.com and Fred Bock music and have been featured at TMEA and performed internationally, including the Vatican. In 2020, Shayla was awarded a Fellowship at Hambidge Center for the Arts and has served as a past volunteer Coordinator for Nashville Songwriters Association, is a member of the National Flute Association and ASCAP.

BOGDAN, VALENTIN. Valentin Bogdan is Professor of Music at Mississippi University for Women. He has won awards at national and international competitions, including the Ellis Two Piano Competition (2017), Varna International Piano Competition (2008), Wayne State Concerto Competition, and many more. He has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He has performed on stages and festivals throughout the world: the Oregon Bach Festival, Festival Miami, American-Romanian Festival, National Association of Composers USA Festival, and many more (including concerts at the Russian Union of Composers (Moscow, Russia)), Prokofi-

ev Museum (Moscow, Russia), at Spectrum Festival (Kazan, Russia), Aula Sergiu T. Chiriacescu (Transilvania University, Romania), Sala Patria (Brasov, Romania) and Assisi Performing Arts in Italy He was a soloist with the Starkville Symphony Orchestra, Assisi Performing Arts Orchestra, Wayne State Symphony Orchestra. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. He has recorded and release three solo piano albums, and two duo-piano albums.

BOJOVIC, BILJANA. After graduating from music high school in Bitola, North Macedonia, Biljana Bojović continued her studies at Interlochen Arts Academy in Michigan, completed her undergraduate studies at West Virginia University in Morgantown and graduate studies at Butler University in Indianapolis. She studied cello with William Skidmore and William Grubb, and music composition with John Beall, Frank Felice, and Michael Schelle. Biljana has participated in composition masterclasses with William Bolcom, Eric Ewazen, Seymour Barab, Elvis Costello, Paul Chihara, Elliott Schwartz, etc. Biljana's compositions have been performed at the 33rd International Summer Festival Imago Slovenia, 5th International Music by Women Festival (virtual edition), Illinois Modern Ensemble Concert Series, Champaign-Urbana, Illinois, Indiana State University-40th Contemporary Music Festival, Finger Lakes Summer Chamber Music Festival, New York, at several of the Society of Composers, Inc. (SCI) conferences with most recent one being the 2021 Society of Composers Online National Conference, at the International Double Reed Society Conference (2009), Birmingham, England, and at many other concerts in the US, Czech Republic, Slovenia and North Macedonia. Her works are written mostly for solo instruments and chamber ensembles, and often draw inspiration from Balkan folk and Orthodox church music. She currently lives and creates in California.

BONENFANT, TIMOTHY. Dr. Timothy Bonenfant is Professor of Single Reeds at Angelo State University. He is a member of The Mesquite Trio, The Batik Quartet and the West Texas Jazz Orchestra. He holds three degrees from UNLV and a master's degree from CalArts. With multiple recording credits, Bonenfant's solo album, *Multiple Personae*, features music by Virko Baley. It uses seven different members of the clarinet family. He has premiered over thirty works, many written especially for him, including Virko Baley's *Partita No. 4* for clarinets and piano, and Stephen Emmons' *Seaside*. Bonenfant's ensemble credits include Nevada Symphony Orchestra, the Las Vegas Philharmonic, the Houston Symphony Orchestra, Abilene Philharmonic, San Angelo Symphony, Boise Symphony, Nevada Opera Theater, and various groups on the Las Vegas Strip. Timothy Bonenfant has developed an international reputation as an extremely versatile clarinetist. He has performed at multiple International Clarinet Association ClarinetFests, at the Society for Electro-Acoustic Music, at the International Double Reed Society Conference, the American Single Reed Summit. and presented performances and panel sessions at the National Association for College Wind and Percussion Instructors Conference. His major teachers include Alberto Asercion, Felix Viscuglia, William Powell, Raphael Sanders, Marina Sturm and Michele Zukovsky.

BOONE, RACHEL. Rachel Boone is a mezzo-soprano from Grove Hill, Alabama. She graduated with a Bachelor of Arts from Auburn University. While at Auburn, Rachel was a member of the Auburn University Women's Chorus and performed with the AU Opera Workshop. One of her very first roles was as the spirit in *Dido and Aeneas*. Rachel's partial roles include Dorabella in *Così fan tutte* and Marcellina in *Le nozze di Figaro*. She also played the Sandman in scenes from *Hansel and Gretel* by Engel Humperdinck. In addition to opera and choir, Rachel was also a founding member of the Auburn University women's acapella group, MeLAU-dic. After graduating she has performed with the Auburn Area Community Theater and continued to take voice lessons, and sings alto in the choir at Holy Trinity Episcopal Church in Auburn. Rachel plans to attend graduate school in the fall of this year and pursue a master's degree in vocal performance and pedagogy.

BRADDOCK, BRITTAN. Dr. Brittan Braddock is visiting assistant professor of music education and director of bands at the University of West Florida. She conducts the UWF Symphonic Band and teaches courses in instrumental music education, wind band literature, conducting and applied clarinet. In her time at UWF, she founded the UWF High School Honor Band, redesigned the Bachelor of Music Education curriculum to include specialization tracks, and increased enrollment in the band and music education programs. Braddock is in demand as a guest conductor, clinician and presenter. Her research into the wind ensemble repertoire of Ruth Gipps and the Portia Wind Ensemble is gaining momentum in national and international presentations and performances. In March of 2021, she was a guest panelist for *Ruth Gipps: a Centennial Symposium*, a presentation hosted by Kingston University in London. Prior to her appointment at UWF, Braddock completed her doctoral studies at the University of Colorado Boulder. She was featured as a guest conductor with the CU Wind Symphony, Symphonic Band and Concert Band. In June of 2018, she traveled to London, England as a J.D. Ogilvy Travel Fellow through the British and Irish Studies department.

BRISTER, WANDA. Wanda Brister is a professor of voice at Florida State University where she has taught since 2003. She discovered the music of Madeleine Dring in 2000 and since that time has been a champion dedicated to the dissemination of information and music of Dring. In that time she has published a dissertation, a biography, and several articles about Dring's vocal music as well as overseeing recordings of 86 selections. She worked with Glendower Jones to publish all of the music that could be found and catalogued as of 2016, as well as her opera, *Cupboard Love*. Brister's biography has received steady positive commentary, assuring it to be the most comprehensive report of Dring's life. Brister has performed throughout the United States, in Austria, Bulgaria, Canada, England, Germany, Hungary, Italy, Lithuania, Poland, Russia and Ukraine. In the US, she has performed as a soloist at Carnegie Hall in Oratorio, Opera, and Recital, as well as a recital at Weill Recital Hall, Alice Tully Hall, and at Philharmonic Hall.

CAMERON, ERIN. Erin Cameron enjoys a diverse career as a clarinetist, composer, and educator. She serves as Assistant Professor of Clarinet at Arkansas State University in Jonesboro, Arkansas. Cameron has worked with young musicians and artists at the Arkansas Governor's School, The Walden School in Dublin, New Hampshire, and as a Teaching Fellow at the University of North Texas. An avid proponent of new music, she has performed over 30 world and regional premieres of new works. Her compositions have been performed in collaboration with the International Contemporary Ensemble, Chicago's Zafa Collective, and Pittsburgh's Kamratōn. In July 2021, she was featured at the International Clarinet Association Virtual ClarinetFest Conference as both a performer and composer. In fall 2021, she presented a recital in Victoria, Texas as winner of the Victoria Bach Festival Emerging Artists Competition. Cameron holds degrees from the University of North Texas, Bowling Green State University, and Northwestern University.

CARTER BELL, KATHLEEN. Dr. Kathleen Carter Bell, Auburn's Oboe Lecturer, is a passionate performer of solo, chamber, and orchestral repertoire. Dr. Bell has given masterclasses and presentations across the country and serves on faculty for IU's Summer Music Clinic. Kathleen represented Indiana University at Seoul National University's 2019 Chamber Music Festival and performed with the Elicio Winds at the 2021 CMS National Conference in Rochester, NY. As a passionate performer of new music, Kathleen recently commissioned several new works for oboe, including five woodwind trio pieces which each feature a unique cultural aspect of Alabama. Fascinated by the interdisciplinary arts and music's place within the broader context of art and culture, her current research interests include how the ancient Greek aulos influenced Wagner's use of the oboe in his operas. Kathleen earned her DM degree from IU and was one of six graduate recipients of the 2012 Barbara and David H. Jacobs Fellowship, granted for "excellence and leadership in the world of music."

CASEY, JERRY. Jerry Casey, Naples, Florida, composes music in all genres. She received an Honorable Mention in the Choral (shorter works) category of The American Prize, 2020-2021. A scene from her chamber opera, *Pilate's Wife*, was performed at the 2017 SCI Region VI Conference. Mrs. Casey released a CD, *Yet, I Will Rejoice*, featuring her choral/vocal chamber music Tracks from this were featured on two Virtual Conferences of CFAMC (Christian Fellowship of Art Music Composers) as well as a Virtual Conference of the Dallas Chapter of NACUSA. Seven (A Suite for Orchestra) and *Gli intrighi d'amore* (The Intrigues of Love) for Woodwind Quintet/Narrator were released on an MMC CD. Awarded the 2009 Marilyn Etzel Piano Commission by Iowa Composers Forum, *Out of the Depths* premiered at Clarke College, Dubuque, Iowa. Her compositions have been performed in the U.S.A., England, China, Slovakia and Spain. She has received the ASCAPLUS Award for over 20 years. Mrs. Casey has degrees from Texas Woman's University and Gateway Baptist Theological Seminary. She is a former faculty member at University of the Columbians, Williamsburg, Kentucky, and a former adjunct teacher at Florida Southwestern State College, Ft. Myers, Florida.

CHANDLER, CHUCK. Chuck Chandler is an award winning teacher and has garnered acclaim as a frequent recitalist, master clinician, and presenter at conferences in the U.S. and abroad with recent engagements in Sweden, Italy, and at Carnegie Hall, as well as colleges and universities throughout the US. He is recently published on fitness training and the singing voice in the National Association of Teachers of Singing Journal of Singing, and presents on this topic as well as the influence of film in opera at conferences including National Opera Association, College Music Society, and others. His upcoming schedule will take him across the US to 5 states for performances, and to Vienna, Austria to present two sessions at the International Congress of Voice Teachers 2022 conference. Equally comfortable with opera and oratorio, Chandler has extensive performance credits in venues both nationally and internationally. His students have won competitions including the Metropolitan Opera National Council Auditions and have appeared with the Lyric Opera of Chicago, the Metropolitan Opera, Santa Fe Opera, Houston Grand Opera and others. He holds a Doctorate from University of Kentucky and serves on faculty at DePaul University and at Red River Lyric Opera's young artist program.

CLARK, LAUREN SCHACK. Lauren Schack Clark is Chair of the Music Department and Director of Keyboard Studies at Arkansas State University. She has performed as soloist and collaborative pianist throughout the US, Europe, and China. In October 2017, she performed as soloist with the New York Classical Players. In Summer 2021, she performed a virtual chamber recital at the FIMUS Music Festival in Brazil. Dr. Clark has performed at the International Double Reed, Horn, Tuba/Euphonium, and Trumpet Guild Conferences, and at the American Viola Society Conference. She has presented at the World Piano Conference and at the MTNA National Conference, and at several state music teachers conferences. She has recorded on the Centaur, Vienna Modern Masters, and Emeritus labels. She has served on the faculty of the Saarburg International Music Festival and School in Germany and the Classical Music Festival in Eisenstadt, Austria. She has adjudicated for several local, state, regional, and national piano competitions, and her students have won many awards. She is an MTNA Foundation Fellow, in March 2022, she will be the MTNA South Central Division Director. She holds degrees from Boston University, Northwestern University, the Longy School, and The Hartt School. Her website is www.laurenschackclark.com.

CLARK, RACHEL. A pianist from Lumberton, Texas, Rachel Clark is working towards her Master of Music in Piano Performance at Lamar University, where she studies under Dr. Jacob Clark. In addition to maintaining a private studio, Rachel has worked as a pianist and organist at numerous east Texas churches, including First United Methodist Church Lufkin and St. Andrew's Presbyterian Church in Beaumont. Although her primary instrument is piano, she has also enjoyed some success as a harpist: in 2017, she won first place in the Symphony of Southeast Texas Concerto Competition. As a collaborative pianist, she has premiered and performed numerous new works, including at the Society of Composers International Region VI conference.

COKER, CHERYL. Cheryl Coker has been on the faculty of Millsaps College since 1984 teaching voice, Vocal Pedagogy, Vocal Literature and a course of Women and Music. Prior to joining the faculty at Millsaps she taught private studio voice and piano in addition to directing Children's Choirs for over thirty years. Degrees in Music Education (1969) and a Master of Music in Vocal Performance (1982) from the University of Southern Mississippi were augmented with a DMA in Vocal Performance from the University of Minnesota (2001). A three-day conference named Voices of Women in the Arts was co-chaired by Dr. Coker at Millsaps in 2002 during which she premiered duets written for her and mezzo Lester Senter by composer Judith Lang Zaimont. She has served as Mississippi Chapter President (1993-1995), Mississippi Governor (2007-2012), and as Registrar and Secretary for Southern Region NATS (2006-2020). She has presented and performed during a National NATS Conference, Southern Regional NATS Conferences, Mississippi State NATS Conferences and in concert during a summer NATS Workshop in Minnesota. She was Collegiate Vocal Area Chair for Mississippi Music Teachers Association (1989-1992 and 2005-2007), giving presentations for State and National conferences.

COLLIER, LAURA. In 2015 Laura Collier graduated with a master's degree in music composition from George Mason University where she studied under Mark Camphouse and Jesse Guessford. Recent accolades include winning the NED Ensemble Call for Scores for Voice and Piano, being selected as a finalist in the Sorodha 7th International Composition Competition, and receiving an honorable mention in the 2019 Arcady Emerging Composer Competition. Recently, her piece "Tarantella" was chosen for the "Prayers for a Feverish Planet" concert series by Ann DuHamel.

COOK, DOREA. Dorea Cook is known for her clear, vibrant sound, and flexibility within diverse styles from solo operatic roles to oratorio, chamber, and contemporary repertoire. Recent performances include the title role in Massenet's Cendrillon with Valdosta State University Opera, staged excerpts from Der Rosenkavalier, Southeastern premieres of music by John Moody, Emma Lou Diemer, and Stefania De Kenessey, and chamber music by Bellini, Mahler, Brahms, and Ravel. Dorea has presented her research on 21st century North American women composers at the 2019, 2020, and 2021 Music by Women Festivals, the 2019 and 2021 Southeastern Regional NATS conferences, and the 2020 NATS national conference. Upcoming plans include performances in the Orlando area, a poster presentation at the NATS 2022 national conference, and more. Dorea has soloed with the Houston Chamber Choir, Conspirare Chamber of Voices, Conspirare Symphonic Choir and the Austin Symphony Orchestra, and more. Formerly an Assistant Professor of Music at Valdosta State University (GA), Dorea is a Visiting Professor of Music Theory at Valencia College and a private instructor and freelancer in the Orlando area, where she performs with Orlando Sings and the Solaria Singers. She received her Doctorate of Musical Arts from the University of Texas at Austin.

CORONA, VICTORIA. Victoria Corona is an undergraduate student at Texas A&M University-Kingsville (TAMUK) pursuing a Bachelor of Music degree specializing in Vocal Music Education. Her principal teacher and mentor is Dr. Melinda Brou, Professor of Voice and Opera at TAMUK. Victoria is a McNair scholar and as such has presented her research at the National Diversity in STEM conference, and at the TAMUK McNair Scholars Research Symposium. She won an award for Outstanding Research Presentation in the year of 2021 at the National Diversity in STEM Conference and continues to act upon her research titled, "Composer Diversity in Solo Vocal Repertoire Assignments." Ms. Corona's goals include pursuing her masters and doctorate in music administration, in order to work as a Fine Arts Director for a public school district.

COURSEY, SANDRA. Sandra Coursey is a solo pianist, collaborative pianist, and piano teacher. As a performer, her repertoire choices aim to support the performance of living and underrepresented composers. A dedicated and in-demand teacher, Sandra currently teaches collegiate piano courses as well as private lessons to students of all ages. She is currently working on her Doctorate in Contemporary Music Performance under the direction of Dr. Solungga Liu.

CRIPPS, CYNTHIA. Cynthia Cripps has taught at University of Texas Rio Grande Valley since 2006. She teaches saxophone and saxophone ensembles, serves as graduate advisor and on many other department and university committees. She organizes and directs UTRGV's Summer Saxophone Ensemble which in 2019 registered 70 saxophonists from across deep South Texas. Dr. Cripps has presented solos, chamber music, and lectures in numerous North American Saxophone Alliance (NASA) Biennial and Regional Conferences and World Saxophone Congresses in Croatia, Slovenia, and the US. She has performed and presented workshops in Costa Rica, Panama, Guatemala, and locally. She continues to perform on saxophone, bassoon, flute, and clarinet in local chamber and large ensembles. Dr. Cripps received degrees from Central Michigan University (BME), Ball State University (MM), and the University of Miami (DMA).

DARK, JORDAN. Jordan Dark is a soprano from Dadeville, Alabama. She graduated from Auburn University in 2020 with a Bachelor's in Vocal Performance. During her time at Auburn, Jordan was a member of the Auburn University Chamber and Women's Choirs and participated in the Auburn University Opera Workshop. Jordan's full roles include Belinda in Dido and Aeneas and Barbarina in Le Nozze di Figaro. Her partial roles have included Despina in Cosí fan tutte, Countess from Le Nozze di Figaro, and Pamina in Die Zauberflöte. Jordan also participated in the first International Music Festival at the American University of Sharjah, UAE and has placed first in the classical and musical theatre categories of ALANATS three times. She is currently taking a break from school and is singing in the choir at Holy Trinity Episcopal Church in Auburn. Jordan plans to attend graduate school in the fall of this year to pursue a master's degree in vocal performance.

DARLING, STEVEN. Dr. Steven Darling serves as Assistant Professor of Tuba and Euphonium at the University of Tennessee at Martin. Darling has garnered recognition at many competitions including the Falcone Festival Tuba Artist Competition, International Tuba-Euphonium Association Euphonium Artist Competition, and the American Prize in Instrumental Performance. A Performing Artist for Eastman Winds, Darling has released two award-winning albums: Dualities, in 2018 and American Landscape, in 2020. Darling fields frequent residencies and invitations at Regional and International Tuba-Euphonium Conferences, as a soloist with large ensembles, and at universities throughout the United States. In 2019 Darling premiered his work At the Mountains of Madness for tuba and string orchestra with the Wright State University Chamber Orchestra and made his solo Carnegie debut at the Weill Recital Hall. An active composer and pedagogue, Darling has published numerous works, including Oskar Böhme's 24 Melodic Studies. Darling's students enjoy a variety of successes, working as educators throughout the Midwest and South, serving in the U.S. Army Bands, and gaining admittance to prestigious graduate programs. Dr. Darling studied with Timothy Northcut, Jason Smith, and Martin Erickson.

DE KENESSEY, STEFANIA. Composer STEFANIA DE KENESSEY works in a variety of genres and venues, from Carnegie Hall to Joe's Pub. In her radical operatic reimagining of Tom Wolfe's classic novel "The Bonfire of the Vanities" (2015), she created a leading role for a Black female defense attorney and updated the story of greed and corruption to the collapse of the New York Stock Exchange. Described as "caustically witty" by the Financial Times, it was recently released by House of Film, with permission from Warner Bros. Entertainment. She collaborates regularly with the all-female Ariel Rivka Dance company. Her "Unorthodox" (2020), a Klezmer-inspired electronic score - adapted in 2021 for the Orchid Trio as "Unorthodox Redux," with live strings - is modeled on the Emmy-nominated Netflix series of the same name. De Kenessey's "Menstrual Rosary" (2021), a theater-performance piece for two singers dressed as nuns, launched the Gender and Sexuality Studies Institute at The New School; it features a text by feminist

philosopher Chiara Bottici and poet-provocateur Vanessa Place. De Kenessey is also the founding president of the International Alliance for Women in Music. Further information: www.stefaniadekenessey.com and dekenessey@gmail.com

DEMBOWSKI, LYNDA. Lynda Dembowski is Adjunct Professor of Clarinet at Towson University and Anne Arundel Community College. At AACC, she is Director of the Clarinet Choir and Assistant Director of the Concert Band. Dembowski has been a featured soloist with multiple ensembles in Maryland and Virginia. She is Principal Clarinetist of the Londontowne Symphony Orchestra, Second Clarinetist of the Shenandoah Valley Bach Festival Orchestra, and has also performed with Mid-Atlantic Symphony Orchestra, Baltimore Choral Arts Society, and Roanoke Symphony. She is a member of the United States Naval Academy Band, serving as Principal Clarinet of the Concert Band for the bulk of her 22-year career. Dembowski formed the Milano Duo with Dr. Amanda Morrison in 2018 with the inspiration to expand the repertoire for two clarinets. The duo has premiered four commissioned works at the Music by Women Festival, including Dr. Elaine Ross's *Quartango* for this year's festival. The Milano Duo has performed at the International Clarinet Association ClarinetFest in 2019 and 2021, and will premiere a new work by Eric Mandat at the 2022 event in Reno, Nevada. Dembowski holds a Doctor of Musical Arts degree from the University of Maryland.

DOUBLESTEIN, VIVIAN. Vivian Doublestein began her study of the piano at age three and by the age of twelve, was actively accompanying various choral groups, instrumentalists and summer theater productions. A graduate of the College of Wooster in Wooster, Ohio, with a degree in piano performance, she continued her studies at Michigan State University where she studied with Ralph Votapek, winner of the first Van Cliburn Competition. There she earned her masters degree in chamber music and accompanying. A huge proponent of arts education, Vivian created The Master's Academy of Fine Arts, a fine arts school for home-schooled children based on the six historical time periods of the arts. After serving as Founder and Executive Director for twenty years, and overseeing 35 schools around the country, she returned to her first love of collaborative piano. Mrs. Doublestein currently serves as a part of the Collaborative Piano faculty at the University of North Georgia, and as a freelance accompanist in the greater metro Atlanta area. This is her fifth year of performance at the Music By Women Conference

EMERSON, DEIDRE. Deidre Vaughn Emerson first started playing cello at the age of five. She received her Bachelor's of Music in Cello Performance magna cum laude at Birmingham Southern College, and her Masters in Cello Performance at University of Houston in the studio of Vagram Saradjian. She has had the opportunity to study and perform at a number of music festivals throughout the United States and Europe. Deidre performs and teaches in multiple genres. She has led many master classes and clinics and as a cellist and conductor. She has taught university classes in Orchestra, Applied Cello, Cello Ensemble, String Ensemble, String Methods, Theory, Ear Training, Aural Skills, and Sight Singing. She has been honored as guest artist and guest lecturer for a number of colleges, universities, and professional musicians' organizations. Currently she resides in Nashville, Tennessee with her husband and two children. Here she teaches at a number of schools and studios and also maintains her own private teaching studio. She also does recording and performance work in this city's vibrant industry, and is involved in many full-time ensembles. She is currently the Professor of Cello at Tennessee State University, Nashville State Community College, and Trevecca Nazarene University.

FERENZ SPULLER, AMBER. Amber Ferenz is a Walks Between nonbinary bassoonist and composer. Inspired deeply by the magic and mystery of the natural world, Amber writes pieces that weave together melodies and healing songs gifted by Nature. Most recent compositions include "Tales From the Grove" and "Unfinished Conversations" for bassoon and piano, "Wood, Water, and Roses: Women's Medicine for Difficult Times" for solo bassoon, and "Tall Tales" for bassoon quartet. "These Four Directions" was commissioned by Elektra Winds and is their first piece for wind quartet. TrevCo Music publishes all of Amber's work.

FILLMORE, MOLLY. Described by Gramophone as "a compelling interpreter", Molly Fillmore made her Metropolitan Opera debut as Helmwige in *Die Walküre*, which won a Grammy award for Best Opera Recording. During her seven seasons at the Met, she also appeared as Mrs. Naidoo in *Satyagraha*. Fillmore made her solo operatic debut with the Washington National Opera while a sophomore at American University. By the completion of her MM degree from the University of Maryland, she had sung six additional roles with the WNO at the Kennedy Center, and within a year of her graduation was named principal mezzo-soprano soloist with Oper der Stadt Köln (Cologne Opera), where she sang over 20 roles. As a soprano, Ms. Fillmore's roles include the title role in *Salome* (San Francisco Opera and Arizona Opera), and *Marietta* in *Die tote Stadt*

(Theater St. Gallen). This she achieved alongside her activities as a faculty member at Michigan State University, then University of North Texas. Highlights as a concert soloist, both as a mezzo-soprano and a soprano, include singing with the Boston Symphony Orchestra, Seattle Symphony, Detroit Symphony Orchestra, and at Carnegie Hall, Avery Fisher Hall, the Kennedy Center, Spoleto Festival, and Tanglewood Festival.

GAINNEY, DENISE. Denise Gainey is Professor of Clarinet and Instrumental Music Education and Associate Chair of the Department of Music at the University of Alabama at Birmingham. She is a Backun Artist/Clinician and a Légère Reeds Endorsing Artist, and serves as President of the International Clarinet Association. An avid chamber musician, Gainey is sought after as a clinician and performer throughout the United States and abroad, performing with the Amicitia Duo, and the UAB Chamber Trio, with recordings available through Naxos, Ravello Records, and Potenza Music. She has compiled and edited a collection of clarinet solos, *Solos for Clarinet*, published by Carl Fischer and published a book on master teacher Kalmen Opperman, *Kalmen Opperman: A Legacy of Excellence*, with Carl Fischer, New York, in 2018. Gainey holds degrees from the Florida State University, the University of North Texas, and the University of Kentucky.

GIANNINI, LAURA. Laura Giannini is an Italian classically trained violinist based in New York City. She has been awarded in duo and piano trio competitions throughout Europe while already performing for Accademia dei Cameristi, A.Gi.Mus. Roma, and Deutscher Tonkünstlerverband, among others. In 2006 Laura was featured in the Ensemble Méditerranée's recording of R. Gervasio compositions in a CD produced by the DAD Records. Ms. Giannini has performed in duo, chamber ensembles, and orchestras at prestigious venues across Europe, the USA, and Asia, including Carnegie Hall, Die Glocke, Temple du Foyer de l'Âme, Shinmin Art Center, and Auditorium Parco Della Musica. Her playing has also been featured on Deutschland Radio Kultur during the Kammerensemble Nordwind live broadcast of Schönberg's *Pierrot Lunaire* and recently on the WVOX radio of NY in a musical interview about South-Italian composers. At present, she performs with Semplice Players at Bargemusic, the Connecticut-based New Britain Symphony Orchestra, Ensemble Leonarda, and the co-founded QueensSound Ensemble and OLLA Rhapsody violin duo. Ms. Giannini is also a teaching artist for YOSL, the youth orchestra program of the Orchestra of St. Luke.

GOH, SOO. Soo Goh is an Assistant Professor of Clarinet at Appalachian State University. He is one of the first few musicians from Penang, Malaysia to further his studies on the clarinet. Soo holds a B.A. in Music and Computer Science from Luther College, a M.M. from Bowling Green State University, and a D.M.A from the University of North Carolina at Greensboro. His primary teachers have been Michael Chesher, Kevin Schempf, and Kelly Burke. Previously, he was an Associate Professor of Music at Kutztown University of Pennsylvania. While at Kutztown, Soo was the Music Admissions and Outreach Coordinator. He firmly believes in mentorship and advocacy for students who may otherwise not have access to quality music education. He has performed with the Asheville Symphony Orchestra, Western Piedmont Symphony Orchestra, Symphony of the Mountains, Carolina Philharmonic, Greensboro Symphony Orchestra, and others. Soo has adjudicated for the International Clarinet Association and the MTNA. He has presented and performed in conferences such as the NCMEA, PMEA, ClarinetFest, Society of Composers, Inc., College of Music Society, Music by Women Festival, NACWPI, and others. Additionally, he has performed and taught masterclasses in Malaysia, Singapore, Austria, and Jordan.

GORBUNOVA, TATIANA. Russian pianist Tatiana Gorbunova is an active soloist, teacher, chamber musician and adjudicator. Recent performances include solo, chamber, lecture recitals, and masterclasses across the United States and Mexico. In summers of 2018 and 2019 she was featured as a Guest Artist/Clinician at the Carmel Klavier International Piano Competition and Festival in Carmel, Indiana and was on adjudication panel for Planet of Art International Competition in Washington D.C. As a chamber musician, Gorbunova has performed with members of the Detroit Symphony Orchestra, Sichuan Symphony Orchestra, Handel and Haydn Society, Mobile Symphony Orchestra, Tallahassee Symphony Orchestra and Nizhny Novgorod Philharmonic orchestras. Gorbunova was appointed in the fall of 2018 to the piano faculty of Texas A&M International University in Laredo, Texas.

GRAVES, KEN. Ken Graves is currently the Principal Clarinetist of the Mississippi Symphony Orchestra. In addition, he performs frequently with the Meridian, Gulf Coast and Pensacola Symphony Orchestras. Ken is on faculty at Millsaps College and Mississippi College and enjoys maintaining an active clarinet studio in the Jackson, MS area. Ken enjoys performing chamber music and collaborating with other artists. He has appeared on the Sclater Chamber Music Series, Music in the City, and St. Paul's Music Series. He performs with the Mississippi Opera, Mississippi Chorus, and has been a featured soloist with the Mississippi Symphony Orchestra. During the summer, Ken enjoys participating in FestivalSouth events and concerts in

Hattiesburg, MS. Ken received his Bachelor of Music from the University of Cincinnati-College Conservatory of Music where he was a student of Richie Hawley. He received his Master of Music degree from the University of Southern California and completed additional studies at the Colburn School where he was a student of renowned clarinet professor Yehuda Gilad.

GROOM, NATALIE. Dr. Natalie Groom teaches clarinet and chamber music at the University of Maryland, Baltimore County, performs as a co-founder of Whistling Hens, works as Manager of Advancement Operations and Analytics at Washington Performing Arts, and is a voting member of the GRAMMY Recording Academy. She's performed at The Kennedy Center, New World Center, Phillips Collection, Austrian and Spanish Embassies, and Goethe-Institut. She toured China with the Fred Fox Quintet and performed with the Berlin Philharmonic Wind Quintet, Baltimore Symphony Youth Ensemble, Annapolis Symphony, Annapolis Opera, and Tucson Symphony. In September 2022, she'll be releasing her debut album with Whistling Hens duo partner soprano Jennifer Piazza-Pick. As a composer/arranger, her music has been performed at the Mississippi Music by Women Festival, The Anthem, and the Smithsonian American History Museum. In 2022, two pieces written for Classically Dope + University of Maryland Wind Orchestra will be premiered, and one of her solo clarinet works will be featured in the International Clarinet Association Journal. Her publications include three reports in The Clarinet journal and five sheet music publications, and she is the co-inventor of the new single reed micrometer, Reed Mapper. Learn more at www.nataliegroom.com.

GUDMUNDSON, PAULA. Dr. Paula Gudmundson, Associate Professor of Flute at the University of Minnesota Duluth, focuses on centering her work around collaboration, community engagement and bringing voice to the absent narratives in the arts. Gudmundson has performed at numerous music festivals and events, including regional and national conferences of the College Music Society, National Flute Association conventions, Minnesota Public Radio's Class Notes Artist, International Flute Festival of Costa Rica, and La Côte Flûte Festival. Recordings include La Flauta of Buenos Aires (2012) and Breaking Waves (2019) Melodies of the Forest (2022) www.paulagudmundson.com

GWOREK, NATHANIEL. Nathaniel Gworek is an Assistant Professor at Point University where he is the Assistant Band Director and Percussion Instructor. He continues to work with the percussion community commissioning new music and performing recitals and clinics in the area. He is a member of the Percussive Arts Society Health and Wellness Committee, the Georgia PAS Vice President, and has previously served on the Board of Directors for the Women Composers Festival of Hartford. He has had the pleasure to play with the Tuscaloosa Symphony Orchestra, Finger Lakes Symphony Orchestra, UConn Opera Company, and the Hartford City Singers. Interested in playing many different styles of music, he has toured the Northeast with Percussion Ensembles, Orchestras, Wind Ensembles, Rock and Jazz bands, Mexican and African music groups, and a Renaissance Music Ensemble. He has studied with Keith Aleo, Kay Stonefelt, a female pioneer on Broadway, and Jim Tiller of the Rochester Philharmonic. Dr. Gworek has previously worked as an instructor at Georgia College, Stephen F. Austin State University, Manchester Community College, and as a student, was a Teacher's Assistant at the University of Connecticut, SUNY Fredonia, the New York Summer Music Festival, and the Interlochen Center for the Arts.

HAI SLIP, MATTHEW. Matthew Haislip serves as Assistant Professor of Horn at Mississippi State University and Principal Horn of the Starkville Symphony. During the summer months, he teaches at Blue Lake Fine Arts Camp in Twin Lake, Michigan. He serves the International Horn Society as the Mississippi Area Representative and the Media Reviews Editor for the organization's journal. His recent book, *Dueling Fundamentals for Two Horns*, was released in 2019 by Mountain Peak Music and has been praised by leading hornists across the world. As a performer, he is a founding member of Quintasonic Brass and he is Third Horn of the North Mississippi Symphony. He was previously Co-Principal Horn of the Midland-Odessa Symphony and has performed with dozens of professional ensembles, including the Cincinnati Opera, Opera Naples, Omaha Symphony, Huntsville Symphony, and the Mississippi Symphony. He has appeared as a soloist with the Mississippi State University Wind Ensemble, Angelo State University Wind Ensemble, and the Wills Point High School Band. He holds degrees from the University of Missouri-Kansas City, University of Cincinnati, College-Conservatory of Music, and Texas A&M University-Commerce. His personal website may be found at www.matthaislip.com. Matthew is a Yamaha Performing Artist.

HALBERT, KATEY. Hornist Katey J. Halbert's vibrant personality and passion for music inspire both as a teacher and performer. Residing in Northwest Arkansas, she is currently the Visiting Assistant Professor of Horn at the University of Arkansas in Fayetteville. In addition to maintaining the studio and running studio class, she also performs with the faculty wind quintet, Lyrique Quintette, and the faculty brass quintet, Arkansas

Brassworks. Previously, she has served on the faculty of Grand View University, Central College, Muskingum University, Marietta College, and Mount Vernon Nazarene University. She spends her summers on faculty at Blue Lake Fine Arts Camp in Twin Lake, Michigan and is also a member of the Wild Prairie Winds, a nonprofit wind quintet.

HARRIS, OLGA. Olga Harris was born Moscow, Russia. She received her Master degree as a composer from Moscow Conservatory and a Doctorate from the Moscow Arts Academy. She studied composition with the famous Composer Aram Khachaturian. Mrs. Harris specializes in Chamber Music and has composed three symphonies, two Piano Concertos, two Quartets, two trios, four Sonatas for piano, clarinet, violin and cello, two cantatas, five vocal cycles, many songs and over 600 pieces for piano and chamber instruments. She has also written music for two animated movies and music for Drama Theater and TV. Her music has been performed at many festivals and concerts, such as Moscow Autumn in Russia, Russian Avant garde in Heidelberg, Germany. She has performed many concerts in Moscow, St. Petersburg, Nizhniy Novgorod, Kiev, Riga, Germany, Spain and France. Olga Harris is a Professor of Music in Tennessee State University. She was chosen by Tennessee Music Teachers Association as Composer of the year 2007 and Mississippi Music Teachers Association as Composer of the year 2020. Her music has been performed in Aspen Colorado, Interlochen Michigan, Purchase New York, Hamburg and Munich Germany, Assisi Italy, Moscow Russia, Malaga Spain, Varna Bulgaria and Nashville Tennessee.

HEAD, RHONDA. Eight-time international award-winning Mezzo-Soprano vocalist Rhonda Head is the official recipient of two Global Music Awards for a pair of her most celebrated songs. Judged by Emmy and Grammy Award – winning artists, Head’s impactful anthem, 500 Years received a Bronze Medal in the Protest Music category, moving through the pain of being an intergenerational Residential School Survivor. Recorded with the Prague Orchestra, Head’s fan favorite Kisahkihitin I Love You, also landed a Bronze Medal in the Contemporary Classical category. This recognition adds to her length list of milestones including singing at New York’s Carnegie Hall (2016) and Lincoln Center (2014), judging the Grammy Awards regional roots category and attending the Los Angeles award show (2020) and sitting as a Board Member at Canada’s largest rights management organization, SOCAN.

HEATON ADHIKARI, HANNAH. Hannah Heaton Adhikari (b. 2000) is a pianist, composer, and private piano teacher in the Columbus, MS area. She began playing the piano at age 8, composing at age 11, and teaching piano full time at age 20. She has been an active member of BMI and NACUSA since 2019 and even during the COVID-19 Pandemic through Virtual Performances. In 2021, Hannah was named MTNA’s Young Artist Composer in the state of Mississippi for the third year in a row since 2019. She also won 1st place in the MTNA’s Regional Southern Division for her tenor saxophone and violin duet “For Serena” in 2020. Her violin solo, “Around Me,” was featured in Serena Scibelli’s album, “Reflections,” to bring awareness to musicians during the COVID-19 Pandemic; the album, “Reflections,” was released in 2021. Learn more about Hannah and her music from her website: <https://hannahehmusic.wixsite.com/pianist>.

HOCH, MATTHEW. Matthew Hoch is professor of voice at Auburn University. He has appeared as a soloist with the Oregon Bach Festival, the Santa Fe Desert Chorale, the Vox Consort, Harmonie Universelle, the Hartford, Rome, and Nashua Symphony Orchestras, the Atlanta Baroque Orchestra, the Chattanooga Bach Choir, Griffin Choral Arts, and the United States Coast Guard Chamber Players. Hoch is the author, coauthor, or principal editor of eight books and peer-reviewed articles in over a dozen different professional and academic journals. Hoch is the 2016 winner of the Van L. Lawrence Award, presented jointly by the Voice Foundation and NATS. He holds a BM from Ithaca College, an MM from the Hartt School, a DMA from the New England Conservatory, and the Certificate in Vocology from the National Center for Voice and Speech. In 2018, he presented performances and master classes in the United Arab Emirates as was awarded the Auburn University College of Liberal Arts Teaching Excellence Award. In addition to his academic life, Hoch also serves as choirmaster and minister of music at Holy Trinity Episcopal Church in Auburn, Alabama.

HOLDER, CREIGHTON. Creighton Holder currently serves as Director of Music (Organist/Choirmaster) at the First Presbyterian Church of Oxford, Mississippi. Creighton is a graduate of the University of Southern Mississippi where he earned the Master of Music in Choral Conducting and the Bachelor of Music in Piano Performance. His primary instructors were Dr. Gregory Fuller and Dr. Ellen Price Elder. Through his work as a collaborative artist, he has participated in multiple world premieres by award-winning composers including Mack Wilberg, James Quitman Mulholland, Richard Burchard, Tõnu Kõrvits, and Galina Grigorjeva. He has taught as an instructor through the Southern Miss Piano Institute and has presented sessions on sacred

music for the Mississippi and North Carolina ACDAs and the Mississippi Music Teachers Association. He recently studied Injury-Preventive Keyboard Technique at Salem College (Winston-Salem, North Carolina) under Dr. Barbara Lister-Sink and continues to focus research and performance on women composers of sacred music. Creighton is active in the music community of Oxford, serving as a collaborative pianist for the Ole Miss Department of Music and as Co-Director of the Oxford Civic Chorus.

HUMBERD, AMY. Amy Humberd has appeared throughout the United States and Europe as a soloist and chamber musician. In November of 2017, she presented her Carnegie Hall debut as the second prize winner of the Concert Artists International Virtuoso Competition. Outside of the performance hall, Humberd is an accomplished teacher. Currently, she serves as the Artist Affiliate of Clarinet at Berry College and the Adjunct Instructor of Clarinet at Lee University. In 2019 she was appointed to the faculty at Blue Lake Fine Arts Camp, where she taught and performed with the faculty ensembles. In addition, she has presented clinics and masterclasses throughout Tennessee. An advocate for the arts, Humberd is on the planning committee for the American Single Reed Summit, where she holds the social media coordinator position. Previously Humberd volunteered as a coordinator of Classical Revolution - Tallahassee, an organization dedicated to presenting free classical music concerts in community and neighborhood venues. Amy is clarinetist for Civitasolis Reed Quintet, a nonprofit ensemble that is dedicated to promoting new music by and for underrepresented communities and engaging audiences through creative programming and community outreach. Her former teachers include Jonathan Holden, Deborah Bish., Howard Klug, Eric Hoeprich, Peter Cain, and David Shaffer.

HURLEY, SUSAN. Dr. Susan Hurley is Assistant Professor of Voice at the Mississippi University for Women Department of Music where she teaches Applied Voice, Opera Workshop, Voice Pedagogy, and Music Literature. A prizewinner at the 2002 international Meistersinger competition, she has performed 25 principal operatic roles throughout the United States and Germany and has soloed with numerous orchestras in the U.S. and abroad. Her current and former students have won top competition prizes. Dr. Hurley is the founding Artistic Director of Phoenix Arizona's AIDS Quilt Songbook (AQS) concert series, an annual event now in its ninth year. She has presented lecture-recitals, masterclasses, and talks on the songs comprising the AQS at conferences and universities throughout the South. In summer 2022, she will perform a lecture recital on AQS at the International Congress of Voice Teachers in Vienna. Additionally, Dr. Hurley has presented lectures on Tomatis listening at the International Congress of Voice Teachers (Stockholm, Sweden), at NATS chapter conferences, and the Mississippi Music Teachers Association. Her writing on the impact of Tomatis listening for singers appeared as a chapter in the book, "So You Want to Sing with Awareness," published by Rowman and Littlefield in 2020.

HURST-WAJSZCZUK, KRISTINE. Soprano Kristine Hurst-Wajszczuk "possesses a sizable, colorful voice with a distinctive shimmer" (Journal of Singing). She appeared as Dido in "Dido and Aeneas" with Bourbon Baroque and the title role in Cavalli's "Erismena" with Amherst Early Music Festival. Other solo performances include the Alabama Symphony, the Tuscaloosa Symphony, the Boulder Bach Festival, and several appearances with Opera Birmingham. The world premiere recording of Lori Laitman's "The Secret Exit," composed for Kristine and clarinetist Denise Gainey, was released by Naxos in 2020. Sakira Ventura of SVMusicology.com praises "the perfect articulation of the soprano, who seems to sculpt each of the syllables of the text." Colin Clarke of Fanfare notes that they "feel each and every nuance." Kristine's solo CD of Dowland lute songs was released in 2008 by Centaur. Kristine is the only certified teacher of Koru meditation in Alabama, and her workshops have taken her throughout the United States and Europe. An accomplished opera stage director, her operas have won three awards from the National Opera Association. She is Professor of Voice and Associate Dean of the Honors College at the University of Alabama at Birmingham. Please visit www.kristinehurst.com for more information.

JAFFE, JULIA. Julia Jaffe, mezzo-soprano, was born in Minsk, Belarus where she attended a specialized music school. She immigrated to the USA as a teenager and studied voice and literature at the University of Utah. In Boston Julia had a career as a linguist and pursued post graduate studies in voice at the New England Conservatory of Music. She had performed as a soloist with the Lowell House Opera and Commonwealth Lyric Theatre as well as an ensemble member of Utah Opera, Opera Tampa and the Odyssey Opera. Julia is a soloist/section leader at the First Church UU in Lexington where she has had opportunities to sing music of dizzying variety under the leadership of Rip Jackson. Julia has found her niche in creating the original thematically organized programs. She performs as a guest soloist throughout the USA and became a featured artist at the 2019 Assisi Music Festival in Italy. Julia -- with Olga Harris and Julia Mortyakova -- opened the 2019 "Spectre" music festival in Moscow. The organizer -- Rushania Nizamudtinova -- praised the performance as "The best opening concert in 10 years since the commencement of the festival".

JEAN, CHAN MI. Chan Mi Jean is the Lecturer in Collaborative Piano at the University of Tennessee at Martin. Jean is an emerging solo pianist, chamber musician, and opera coach who has made her international appearances including performances in Austria, Canada, China, Czech Republic, Italy, Thailand, and the United States. As an active chamber musician, Jean has performed with various musicians on a wide range of repertoire and appeared in music festivals including Aspen Music Festival, Oberlin in Italy, Napa Valley Music Festival, and Vancouver International Song Institute. During her doctorate studies in Madison, WI, Jean was selected as the pianist for the prestigious Perlman Trio in 2016-17. Jean was the winner of the Irving Shain Woodwind-Piano Duo Competition with Oboist Dr. Emily Knappen and has received an Honorable Mention in the American Prize Instrumental Solo Competition for her recent recording with UT Martin tuba professor Dr. Steve Darling. A native of Seoul, Korea, Jean has received her D.M.A. in Collaborative Piano from the University of Wisconsin-Madison; M.M. and P.D. in Piano Performance from Indiana University; and B.A. in Music Performance from Asbury University.

JENKINS, ELLIE. A native of coastal Georgia, Ellie Jenkins (horn) joined the faculty at Dalton State College in 2010, and is an Affiliate Artist in horn at Berry College. An active performer, she is principal horn in the Carroll Symphony and the Chamber Players of the South, and second horn with the Rome Symphony. She performs in Austria most summers with the Classical Music Festival in Eisenstadt, and performed on the first two seasons of Chamber Music Montana in the Missoula area. She has also performed with the Chattanooga Symphony Orchestra, and toured Taiwan with the Atlanta Pops Orchestra. She has been an invited presenter at the International Horn Workshop, where she outlined her research on women as professional horn players August 2018. She also edits a regular column in *The Horn Call*, the journal of the International Horn Society. Dr. Jenkins holds degrees from the University of Wisconsin - Madison (DMA), University of Wisconsin-Milwaukee (MM) and the University of Miami (BM). She has performed in Europe, South America, and Asia as an orchestral and chamber musician and as a soloist. Dr. Jenkins resides in north Georgia, with her husband and three dogs.

JOHNSON, REBECCA. Flutist Rebecca Johnson is Assistant Professor of Flute at Eastern Illinois University, where she has taught since 2007, and is 2nd flutist of the orchestra Sinfonia da Camera. Internationally, she has regularly performed and taught at the Convención Internacional de las Flautistas in Quito, Ecuador, since 2009, and was a featured artist at the 2018 Festival Internacional de Flautistas in São Paulo, Brazil. Dr. Johnson enjoys collaboration with friends and colleagues. In 2021, she presented collaborative performances at the Music by Women International Festival, the National Flute Association's annual convention, and the College Music Society's National Convention and returned to orchestral playing with the Heartland Festival Orchestra and Sinfonia da Camera. She served the National Flute Association as the Program Chair for the 2019 NFA convention and is currently the organization's Vice-President/President-Elect. Dr. Johnson was a Rotary International Ambassadorial Scholar to the Royal Northern College of Music in Manchester, England. She holds degrees from the University of Illinois (DMA), the University of Louisville (MM), the Royal Northern College of Music (PGDip, PPRNCM) and the University of Northern Iowa (BM).

KIEC, MICHELLE. Michelle Kiec, Interim Vice Provost for Extended and Lifelong Learning and Dean of Graduate Studies at Kutztown University, merges a career as an academic administrator with performances as a clarinetist. Dr. Kiec has presented at conferences including the International Clarinet Association, College Music Society, National Association of College Wind and Percussion Instructors. She has performed with the Harrisburg Symphony and Opera, West Virginia Symphony, Kentucky Symphony Orchestra, Opera Lancaster, Aspen Music Festival, and Breckenridge Music Festival. An advocate of newly composed classical music, she is delighted to perform chamber music as a member of the Batik Quartet, Synergy 78, and Kadi-gan. She earned degrees from Peabody Conservatory of Music and University at Buffalo.

KILLMEYER, HEATHER. Heather Killmeyer serves as Associate Professor of Double Reeds at East Tennessee State University. An enthusiastic advocate for introducing oboe to new audiences, her performances range from the traditional to the unconventional. Her orchestral experience includes the Los Angeles Philharmonic, Symphony Silicon Valley, Las Vegas Philharmonic, Reno Philharmonic, San Antonio Symphony, Corpus Christi Symphony, Victoria Symphony, Mid-Texas Symphony, Knoxville Symphony, and the Nimbus Ensemble. She created Dada Cabaret, an experimental chamber ensemble blending eclectic contemporary art music with spoken narrative and elements of theatre, and is a member the Classical Appalachia chamber ensemble. Killmeyer has performed at International Double Reed Society conferences stateside and abroad and at the Australasian Double Reed Society conference. Summer engagements have included the Hot Springs Music Festival, National Music Festival, Mozart Festival Texas, the Classical Music Festival in Austria, and IFC3. She has worked with artists as diverse as Christopher O'Riley, Elizabeth Pitcairn, Anne-Marie

McDermott, David Benoit, and Don Vappie and the Creole Jazz Serenaders. She has participated in numerous commissions and premieres of new works for oboe. Heather Killmeyer received her degrees from the Cincinnati College-Conservatory of Music, the University of Nevada Las Vegas, and the University of Southern California.

KIM, APRIL. Dr. April Ryun Kim has given numerous performances as a soloist, collaborative pianist, and chamber musician. As an advocate for new music, she has performed in various new music ensembles including the St. Olaf Faculty Chamber Ensemble, and is a regular performer in 10th Wave Chamber Collective, a Twin Cities-based ensemble. In 2018, she commissioned and gave the world premiere of “가위 (Scissors): Fantasia Toccata,” written by composer Jiyoun Chung. In addition to teaching and performing, Dr. Kim has been invited to present at numerous conferences including the CMS Regional Conferences, the 2019 Music By Women Festival, and the 2019 Women Composers Festival of Hartford. Furthermore, she has presented at the 2019 CMS International Conference held in Belgium, the Third Compositions in Asia Symposium and Festival, and the 2021 National Conference on Keyboard Pedagogy. A native of Minnesota, Dr. Kim completed a B.M. in piano performance with a collaborative emphasis from St. Olaf College, M.M. in solo and collaborative performance from the Cleveland Institute of Music, and D.M.A. in piano performance from the University of Missouri - Kansas City. She is currently Visiting Assistant Professor of Music at St. Olaf College.

KIM, HYOJUNG HELENA. Hyojung Helena Kim has been an active performer as a pianist, organist, and conductor. She recently received a DMA in organ performance at the Mason Gross School of the Arts at Rutgers University and was awarded the Elizabeth Wyckoff Durham Award. Ms. Kim is a Music Director at the St. Aloysius Roman Catholic Church in Great Neck, NY. She participated in various productions of the New York Grand Opera under the direction of late Maestro Vincent La Selva and studied orchestral conducting under his tutelage. In 2019, Ms. Kim was the Music Director of the Gilbert and Sullivan Light Opera Company of Long Island conducting the opera “The Gondoliers” with great success. Hyojung Helena Kim has performed extensively on the piano in various recitals in New York City and New Jersey. Currently, she is the pianist of the QueensSound Ensemble.

KIM, SEONG AE. Seong Ae Kim is a Korean-born composer based in New York City. Her recent works spanning the past 5 years have been acutely focused on amplifying self-truth and voicing social justice concerns. As an advocate for social justice, she collaborated with fellow artists and ensembles to address and confront today’s practitioners of social injustice in our society – those who oppress others through acts of racial discrimination and immigrant scapegoating. Recent commissions include Left Coast Chamber Ensemble, Amanda Gookin of Forward Music Project, Parhelion trio, Hypercube, Ensemble mise-en and Popebama among others. Kim’s works have been presented at June in Buffalo, Composer’s Conference, Composers Now Festival, Women Composers Festival of Hartford, New York Women Composers Inc. Festival, IDRS conference in Tokyo-Japan, and ATM Festival in Seoul-South Korea. Her works have been performed by various ensembles and artists as Andrés Orozco-Estrada, James Baker, Er-Gene Kahng, the Köhne Quartet, Ensemble Ipse, and the Krechkovsky-Loucks Duo among others. She holds a PhD in composition from Stony Brook University and an MA and BA both in composition and conducting from University for music and performing arts in Vienna, Austria. www.seongaekim.com

KING-BENNETT, ELIZABETH. Beth King-Bennett is a passionate performer, educator, and advocate for new music. She has presented performances across the United States as a soloist and chamber musician, including premiers and commissions for solo saxophone, mixed duos, saxophone quartet, reed quintet, and saxophone ensemble. In 2016 she was a guest artist at the Hong Kong International Saxophonist’s Symposium and at the Szechuan Conservatory in Chengdu, China. She was recently featured as a guest artist with H2 Quartet on their performance of Urban Requiem by Michael Colgrass. Beth currently serves as Adjunct Instructor of Woodwinds at Chipola College in Marianna, FL. She maintains an active teaching studio and serves as a clinician and adjudicator, and she has taught at summer camps and festivals including Florida State University Band Camps and Great Plains Saxophone Workshop. Beth is the saxophonist for the Civitasolis Reed Quintet, a nonprofit ensemble that is dedicated to promoting new music by and for underrepresented communities and engaging audiences through creative programming and community outreach. Beth received her Doctor of Music at Florida State University, where she was a saxophone Teaching Assistant, her Master’s from the University of Iowa, and Bachelor of Music Education from DePauw University.

KOZHEVNIKOVA, EVGENIYA. Jane K (Evgeniya Kozhevnikova) is a composer, pianist, and educator. Her works have been performed at regional, national, and international level music events. Jane composes in various styles and genres, from classical to jazz and tango, tastefully blending them. In 2020, she released a jazz-tango album *Tango Avenue* with her original works. In 2019, Jane received a *DownBeat Magazine* Outstanding Performance award in the Latin jazz category with her original jazz-tango compositions. In 2019, she became one of the winners of the "Music Now" contest, a part of Indiana State University Contemporary Music Festival. Jane became a runner-up at the University of North Carolina Greensboro Call for Scores and Competition. Her choral works were awarded the 1st Prize and a Special Prize at the 2020 International Composers' Competition *Opus Ignatum* (Czech Republic). In 2021, she was awarded 2nd Place of the American Prize in Chamber Vocal Composition (student division). Jane holds two master's degrees, in Music Composition and Music Performance, from Western Michigan University. She is working on her doctorate degree in Music Composition at the University of Florida.

KYRIAKOS, MARIKA. Lyric coloratura, Marika Kyriakos enjoys exploring innovative ways to connect to a variety of audiences, no matter what the genre or style of vocal literature. With degrees both in piano and voice performance, Kyriakos completed her doctorate at the University of Texas. After teaching at Tarleton State University for nine years, she joined the music faculty in 2008 at Arkansas State University. Kyriakos has worn several hats at A-State as voice teacher, opera director, musical director, chair of music and theatre, and assistant dean. As of 1 July 2022, she is celebrating her return to the sole position of Professor of Voice, focusing on teaching and devising unique, sometimes cross-disciplinary collaborative performances to cultivate audience entertainment and enlightenment. Kyriakos also enjoys traveling and plans to resume endeavors involving study-abroad for students. Recent international performing excursions include Opera-Maya festivals in Mexico, and College Music Society conferences in Buenos Aires and Sydney.

LARSEN, JOSQUIN. Josquin Larsen, violist, has engaged with audiences throughout North America and Europe. As an orchestral musician he plays with and has held leadership positions with groups such as the Arkansas and Shreveport Symphonies, the Utah Festival Opera Orchestra, and the Orchestre du Creusot in France. Chamber music has allowed him to connect with diverse audiences across the US and abroad – from chamber music series in the Mid-South, to the 2018 American Viola Society Festival in Los Angeles. In recital, Josquin is committed to putting into dialogue the works of marginalized and underrepresented composers with the traditional repertoire. www.josquinlarsen.com

LEE, GUI SOOK. Gui Sook Lee received her doctoral degree from Ohio State University, and won the prizes for chamber and orchestral works in two of Korea's most prestigious competitions, the Ahn Eaktai Composer's Competition and the Han-Min-Jok Competition. She has served as a guest composer in residence at the University of South Florida and an invited composer at California Polytechnic University, etc. Her CD, *The Music of Lee Gui Sook*, was released by Ravello Records. Dr. Lee was also named Grand Prize Winner of the 2013 Korea Composition Award in the category of Korean Traditional Music. She is focusing on the globalization of Korean traditional music and also working hard on creating Korean contemporary music that incorporates contemporary ideas into Korean traditional musical expression, and especially devoting to the "Sanjo" project. She currently serves as professor at Korea National University of Arts.

LEE, KOWOON. Dr. Kowoon Lee debuted as a concerto soloist at age 16, and has since performed internationally with many orchestras and ensembles. As a strong advocate of new music, she has worked with many renowned living composers, such as Chen Yi, Gabriela Ortiz, James Mobberley, Juri Seo, Karan Tanaka, and Vera Ivanova, to name a few. She co-founded Duo Confluence, a flute and piano duo that performs newly commissioned pieces. Dr. Lee specializes in music by women composers. Duo Century, a women's trumpet-piano duo that she co-founded, promotes music by women composers. Duo Century has been selected to perform at the 2022 International Women's Brass Conference. She presented her lecture-recital "21st Century Music for Solo Piano by Living East Asian Women Composers" at several international conferences. Her doctoral research project involved piano music written by women composers, and included an original research paper and a recording. She studied at University of Missouri-Kansas City, Indiana University, and Sookmyung Women's University. Dr. Lee now teaches at Cottey College, and serves as a committee member for the Puerto Rico Center for Collaborative Piano.

LEITTELMAN, KRISTIN. Dr. Kristin Leitteman defies modern convention as a solo artist of oboe and voice, bringing exciting and unusual programs to audiences. She makes it her responsibility to commission works for oboe/voice, with works by Michael-Thomas Fomai, Whitney George and Lyle Davidson. Dr. Leitteman is dedicated to bringing music to the younger generations. Currently she is the Assistant Professor

of Oboe at Arkansas State University. In addition to teaching oboe, her duties include Double Reed Techniques, Fundamentals of Music, and coaching small chamber ensembles. She is also the Director of the Lucarelli Oboe Master Class, a weeklong immersive oboe master class founded by Bert Lucarelli. She holds degrees from the City University of New York's Graduate Center, the Hartt School, New England Conservatory, and the University of Missouri Kansas City Conservatory of Music and Dance. Her teachers include Humbert Lucarelli, Mark McEwen, Barbara Bishop, and Amy Burton.

LEVIN, JONATHAN. Praised by the New York Concert Review as “much more than a pianist, but a musician with a fine mind and enormously promising creative energy”, Jonathan Levin has established himself as a compelling pianist, composer, concert producer and music entrepreneur, creating innovative programs and and cross cultural events which reach diverse audiences throughout the world. Jonathan performed Gershwin's Rhapsody in Blue at the Grand Kremlin Palace in Moscow, Russia as a part of the 4th Melody of Generations Festival with the Presidential Symphony Orchestra of the Russian Federation, and has made solo appearances in major venues across the US including Carnegie Hall, The Kennedy Center and Beneroya Hall. He has been a laureate of many competitions and prizes including the National Stillman-Kelley Award, 2nd Prize at the 2012 Los Angeles International Liszt Competition and recipient of the Alan Walker Award from the American Liszt Society. Jonathan is Artistic Director and Founder of Clayton Piano Festival in Clayton, NC which is now in its 10th season of concerts, public classes, school outreach and other community events. The festival creates accessible, educational, world-class concerts and music presentations that uniquely enrich the cultural life of the region.

LITTLE, DEANNA. Deanna Little is Professor of Flute at Middle Tennessee State Univ. Her BME is from the Univ of N Iowa and her MM and DM are from Indiana Univ. She was a student of Angeleita Floyd, Kate Lukas, Peter Lloyd, Trevor Wye and Jim Scott. Little is an Altus Artist. Listen to Diamonds Uncovered (2009) and Inspirations from Tennessee (2019) on Apple Music. Visit www.mtsu.edu/flute for more.

LÓPEZ, AMMI. Ammi López began her flute studies at the age of nine in her home city of Xalapa, Mexico. She completed her Bachelor of Music degree at the University of Pennsylvania under the tutelage of Dr. Naomi Seidman. López then served as a Teaching Assistant at the Longy School of Music and at the University of Arkansas where she completed both the Master of Music and Graduate Certificate in Advance Performance as a student of Dr. Ronda Mains. She has performed with the Boston Opera Collaborative, Sequoya Woodwind Quintet, Longy Conservatory Orchestra, and the Penn State Philharmonic Orchestra. Her music industry employment includes Blue Lake Fine Arts Camps, University of Arkansas Summer Band Programs, Wildwood Park for the Arts, Summer Academy, and the National Take a Stand Festival at Bard College. She has performed in masterclasses with Marina Piccinini, Ransom Wilson, Leone Buyse, Nina Assimakopoulos, Marco Granados, and Susan Milan. Miss López is currently pursuing a Doctorate in Music and Arts at the University of Alabama with Dr. Diane Boyd Schultz, where she holds the flute assistantship and performs with the Huxford Woodwind Quintet and Huxford Symphony Orchestra.

LOVELACE, COREY RAQUEL. Corey Raquel Lovelace hails from Chicago, but happily resides in Alexandria, Virginia. Mrs. Lovelace is the founder and artistic director of Feminine Lyrique Ensemble, an arts organization dedicated to performing musical works by women-identifying composers and musicians. Mrs. Lovelace returned to the operatic stage this summer singing the role of Mimi in *La Boheme* with Opera North. Early in the 2020 season she made her debut with Opera Carolina in the role of Masetta. Mrs. Lovelace had the pleasure of serving as a young artist with Opera Delaware and preparing the role of Drusilla for the then cancelled, due to Covid, production of *L'incoronazione di Poppea*. Recent seasons include performances of *Cendrillon* in *La Cendrillon*, *Rosalinde* in *Die Fledermaus*, *Lady Billows* in *Albert Herring* and *Donna Anna* in *Don Giovanni*. As a featured soloist, she had the pleasure of performing in China with the iSING! International Festival during the summer of 2019. Mrs. Lovelace received the First Place Award from the Opera Guild of Charlotte's 2018 Opera Competition.

LOWERY, HILARY. Dr. Hilary Lowery is the Assistant Professor of Single Reeds at Bemidji State University. She holds performance degrees from the University of Oklahoma and the University of Kansas. Dr. Lowery has a passion for exploring a wide range of new music and exposing her students to a variety of musical styles and composers, especially those from diverse backgrounds. She is set to release her first album, entitled “Conjuring the Numinous,” this spring. As a performer, Dr. Lowery has performed in Belgium, Austria, Czech Republic, Germany, and throughout the United States. She has recently performed with the Classical Beat Festival 2019, touring in cities across Germany. Dr. Lowery worked considerably as a chamber musician, performing with the Virago Quartet and Trio Soave. She is looking forward to her upcoming performance at ClarinetFest 2022 in Reno, Nevada where she will be premiering multiple works.

LUCHSINGER, BRENDA. Brenda Luchsinger teaches applied horn, musicianship courses, and brass methods at Alabama State University. She is a native of Manitowoc, Wisconsin and graduated Magna Cum Laude with BM degrees in Applied Horn and Instrumental Music Education from the University of Wisconsin-Stevens Point, an MM in Horn Performance from the University of Florida, and completed her DMA in Horn Performance from the University of Alabama. Dr. Luchsinger performs with symphony orchestras in Tuscaloosa, Montgomery, LaGrange (GA) and Destin (FL). International performances include concerts, solo recitals and chamber recitals in Australia, Japan, Singapore, Russia, Spain, France, Norway, Sweden, Denmark, and Canada. In July 2018, she became one of the first horn players certified to teach the Suzuki Method for horn. She serves on the Brass Committee for the International Suzuki Association. Dr. Luchsinger is a frequent lecturer, performer, and adjudicator at workshops and competitions. Lecture topics include the Suzuki Brass Method, unaccompanied horn repertoire, and techniques for musicians with temporomandibular joint and muscle disorders. She currently serves as the International Horn Society's Area Representative for Alabama and News Editor for *The Horn Call*. Her teachers have included Charles Snead, Paul Basler, and Patrick Miles.

MASTERSON, SARAH. Dr. Sarah Masterson is currently Associate Professor of Piano and Music Theory at Newberry College in Newberry, South Carolina, where she serves as the Coordinator of Music Theory, Director of Department of Music Social Media, and the founding Artistic Director of the W. Darr Wise Piano Competition. Dr. Masterson's research focuses on the work of 20th-century American women composers, and she maintains an active schedule of related performances, lecture-recitals, and presentations. Dr. Masterson's recording of Philippa Schuyler's unpublished piano work "Seven Pillars of Wisdom" will be released in April 2022 on Centaur Records.

MATUS CANCINO, SOFÍA. Sofía Matus Cancino is a composer and digital artist based in Mexico City. Her work deals with the dialectical relationships between visual and auditory phenomena, studying the aesthetic characteristics of their different levels of meaning and emerging classification theories. Matus Cancino's artistic work incorporates different approaches to audiovisual creation; individual and collective, within electroacoustic music, video art, video music and short fiction. Her works have been presented in many cultural spaces in Mexico, the United States, Canada, Spain, Germany and Japan. She is a graduated pianist from the Conservatory of Music of the State of Mexico and has a Bachelor degree in Digital Art from the UAEMex. Currently, Sofía continues her professional education in the Master of Music (Musical Technology) of the National Autonomous University of Mexico.

MILIUS, EMILY. Emily Milius is currently working towards her PhD in Music Theory at the University of Oregon. Previously, she taught Music Theory and Aural Skills at Stephen F. Austin State University in East Texas. In her dissertation, she will examine vocal timbre as an expression of sexual trauma in women's popular song. Recently, Emily has also been very interested in music theory pedagogy, specifically in order to learn and implement ways to be more actively antiracist and trauma-informed in the music theory classroom.

MOREAU, DANIELLE. Danielle Moreau is a percussionist, educator, and arts entrepreneur based in Gainesville, Florida. She currently serves as adjunct faculty at the University of Florida and maintains a private studio throughout north-central Florida. Danielle has been featured as a soloist at several international festivals, including the North American Brass Band Association, the International Alliance for Women in Music, and the Percussive Arts Society International Convention. As percussionist of the Moreau | VanTuinen Duo, she has performed at conferences throughout the United States and Europe and regularly presents at universities discussing career development for 21st-century musicians, authenticity in the performing arts, and professional chamber playing. At the onset of the COVID-19 lockdown, the duo initiated a Call for Miniatures Project aimed at fostering remote music collaborations. It resulted in 84 newly composed works from 50 different composers, representing 10 countries around the world. As a strong proponent for new music, she has expanded contemporary percussion repertoire through commissioning projects with composers such as Annika Socolofsky, Steven Snowden, Kevin Day, Ivan Trevino, and Emma O'Halloran. Danielle earned a DMA in Music Performance from Arizona State University and is an endorser of Black Swamp Percussion, Innovative Percussion, and Marimba One.

MORRISON, AMANDA. Dr. Amanda Morrison is on faculty at Slippery Rock University of Pennsylvania, teaching applied clarinet and directing the SRU Clarinet Choir. Morrison is also a Vandoren Artist-Clinician and private studio instructor in Pittsburgh, PA. She is the co-founder of chamber groups, the flute/clarinet duo The PM Woodwind Project and Milano Duo clarinet duo. Committed to community engagement, Morrison is

the founder and event director of Steel City Clarinet Day, an event designed to bring the western Pennsylvania clarinet community together for a day to share in music making and learning. Dr. Morrison earned a BM from Duquesne University and a MM and DM from Florida State University under Mark Nuccio, Dr. Deborah Bish, and Dr. Frank Kowalsky.

MORTYAKOVA, JULIA. Pianist Julia Mortyakova maintains an international performing career. She is the recipient of the 2021 Performing Arts Fellowship from the Mississippi Arts Commission and is the 2017 Mississippi Honored Artist. The Mortyakova/Bogdan Piano Duo are the Second Prize winners of the 2017 Ellis Duo Piano Competition. Julia is a laureate of the 2014 American Prize for her performance Cécile Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. Julia's research focuses on the existentialism of Jean-Paul Sartre and the life of Cécile Chaminade. She has presented her research at numerous conferences. Dr. Mortyakova serves as Professor and Chair of the Department of Music at the Mississippi University for Women and is the Founder/Artistic Director of the Music by Women Festival. She is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. Julia is President of the College Music Society Southern Region and serves on the National Association of Schools of Music Board of Directors as Chair of Region 8 and on the Board of the IAWM. She is an on-site evaluator on behalf of the NASM Commission on Accreditation.

MUNRO, DAVID. Oboist David Munro is a bold and versatile performer who builds upon tradition while embracing contemporary, avant-garde, and electro-acoustic music, engaging audiences through thoughtful and innovative performances. David thrives in collaborative environments, performing regularly with Diverge Trio and Newphonia Ensemble. David has been featured in multiple chamber performances at the 2021 Bowling Green State University New Music Festival, including a performance of Adam Har-zvi's award-winning Yeats Songs with Newphonia. He performed in the 2019 Nief Norf Summer Festival as a Performance Fellow, exploring contemporary chamber performance on works like Ellen Reid's Push/Pull. Upcoming performances include the conclusion of Newphonia's residency at the Interlochen School for the Arts, where the quintet will perform new works written for the ensemble by young student composers. David is currently pursuing his Doctor of Musical Arts in Contemporary Music at BGSU. He received his MM from BGSU in 2020 and his BM from Virginia Commonwealth University in 2015. His primary teachers include Nermis Mieses, Shawn Welk, and Grace Shryock. When he's not oboeing, David loves ambient music, Taiwanese films, hiking, anime, meditation, Björk, and his and his partner's two cats, Zeus and Hera.

OSBORNE, TYLER. Tyler Osborne received his Ph.D. in music theory from the University of Oregon in 2019 after completing his dissertation titled Defining the "Lovely Harmonic Disorder" in Fanny Hensel's Musical Language. He actively researches topics including the music of nineteenth-century women composers, Formenlehre, and Posthumanist applications in popular music. His publications have appeared in Oxford University Press's The Songs of Fanny Hensel, and Music Theory Online. He currently manages a cocktail bar in Eugene, OR.

OSTERMAN, EURYDICE. Eurydice V. Osterman, a Fulbright scholar, is a published author and composer whose works have been read and performed around the world. A listing of her works is cited in the book, Music by Black Women Composers: A Bibliography of Available Scores by Helen Walker-Hill, CBRM Monographs, No.5, 1995. She is the featured composer in the dissertation of Angelique Clay, "The Life and Music of Eurydice V. Osterman, and the author of two books, What God Says About Music and Worship: From Praise Him to Praise Hymn. Formally the Dean of the Greater Huntsville Chapter of the American Guild of Organists, she was commissioned by the AGO to compose a piece for the 2024 national convention. Dr. Osterman earned the Bachelors and Masters degrees from Andrews University, and the Doctor of Musical Arts degree in Composition from The University of Alabama. She retired from Oakwood University, a former chaired the Department of Music at Northern Caribbean University in Jamaica. Dr. Osterman has conducted music seminars throughout the United States, Europe, the Caribbean, South America, and Africa. She is the recipient of many awards and holds membership in several professional organizations, including Phi Kappa Lambda, a national honor society.

PARK, EUN-HEE. Praised by The New York Concert Review for "a solid foundation of fluent pianism" after her debut at Carnegie Hall's Weill Recital Hall, Korean pianist Eun-Hee Park enjoys a diverse career as soloist, chamber musician, and educator. She has given numerous concerts throughout the United States, South Korea, Japan, Italy, Brazil, and Costa Rica. As a recording artist, she has released albums on the Naxos, Emeritus, MSR Classics, Navona Records, and Capstone labels. The Naxos album Gulfstream was selected as BBC Music Magazine's Music US Choice, MusicWeb International's "CD of the Month," and Naxos Critics'

Choice. Concerning this particular album, Gramophone stated, “[p]ianist Eun-Hee Park's fast, light-fingered touch...provides numerous moments of purely physical delight.” Currently, Dr. Park is an Assistant Professor of Music and Head of the Keyboard Area at the University of Montevallo. Her previous appointments include the University of Southern Mississippi, Southern Mississippi Piano Institute, Westport School of Music, Music in the Mountains Conservatory, the Hartt School, and the Chapel Hill Chamber Music Workshop. Park holds degrees from Florida State University (D.M.), Oklahoma City University (M.M.), and Colorado Mesa University (B.A.).

PAVLENKO, SOPHIA. Sophia Pavlenko was born in Siberia on the far shore of Lake Baikal in Ulan-Ude, Buryatia. While Sophia was still only a couple of months old, her family moved back to Kiev, Ukraine where she was raised on the top floor of the Musicians' Residence in downtown Kiev. A child prodigy, whose parents were both noted musicians, she began to play the piano at age 4 and wrote her first composition at age 5. She attended a special music school for Ukraine's most gifted young children, the Lysenko Conservatory, from the time she was 7 until she was about 16. Then, she attended the premier music conservatory in Ukraine, the famous Gliere Conservatory, that has trained some of the world's finest musicians and pianists such as Vladimir Horowitz. There she studied under the world renowned master piano teacher Lidia Nikolayevna Kivituhka. At present, she has over 400 compositions to her credit and some, including her astounding 1st and 2nd Piano Concertos have been featured regularly on programs of the Kiev Symphony and Chorus and the Raleigh Symphony Orchestra. Her music has been regularly featured in orchestra concerts and recitals all across the U.S., Canada, and Europe.

PERRY, LISA. Lisa Perry is the Assistant Professor of Clarinet at East Tennessee State University. Dr. Perry has appeared with the North Carolina Symphony Orchestra, the Symphony of the Mountains, the Stamford International Chamber Music Festival (UK), and has recorded for Minnesota Public Radio (MPR). During the summer, Dr. Perry has assisted at the Interlochen Center for Arts Clarinet Academy and has been on faculty at Blue Lake Fine Arts Camp (MI), the Minnesota Clarinet Academy (MN), the International Music Camp in North Dakota/Canada, and has served on faculty and adjudicated for the International Clarinet Workshop and Competition (ICW) in Mizra, Israel. Dr. Perry earned her doctor of musical arts degree in clarinet performance at the University of Minnesota. She received her master of music degree in clarinet performance at Florida State University and holds a bachelor of music degree in clarinet performance from East Carolina University. Her teachers include Janice Lipson, Michael Cyzewski, Anne Dervin, Christopher Grymes, Frank Kowalsky, and Alexander Fiterstein.

PETROSYAN, SUREN. Dr. Suren Petrosyan holds degrees in Orchestral Conducting and Cello Performance from Michigan State University and the Yerevan State Conservatory. Originally from Armenia, he began music lessons at the age of five and has dedicated his life to music as an active cello performer, teacher, and conductor. As a cellist, he has won numerous competitions and awards, and has performed throughout the United States, Armenia, and in Europe, including performances in France, the Netherlands, and Russia, and most notably at the Bach International Festival in Leipzig. He is an active performer and serves as Principal Cello of the Delta Symphony. He has also played with the Jackson and Texarkana symphonies, the Lansing, Jackson, Alma, and Midland Symphonies in Michigan, as well as with the Sioux City Symphony and the Omaha Symphony. As a teacher, Dr. Petrosyan has extensive experience both in Armenia where he received the special award “Best Teacher of the Year,” and at Blue Lake Fine Arts Camp where he has conducted youth orchestras, faculty ensembles, the Blue Lake Opera, and Festival Orchestra, and taught cello since 2006. Dr. Petrosyan currently serves as Director of Orchestral Activities and Instructor of Cello at Arkansas State University.

PIAZZA-PICK, JENNIFER. Soprano Jennifer Piazza-Pick has performed with the Nationaltheater Mannheim, Germany as well as with US military bands in Belarus, Latvia, and Lithuania. In the US, she has performed with the Princeton Festival, Ithaca Opera, the Charlottesville Symphony, the Richmond and Alamo City Ballet companies, and Oregon Bach Festival, among others. Known for her expressiveness as a performer, Jennifer focuses on engaging audiences with concert experiences that resonate in the imagination. The winner of Hawaii Public Radio's art song contest, Dr. Piazza-Pick was also the winner of the George Cortes Award for Classical Singing by the Artist Foundation of San Antonio. Her work has been featured on NPR and the TV show Virginia Currents. Jennifer's musical curiosity has led to research on women composers, which has been presented at the Music by Women Festival, Darkwater Womxn in Music Festival, the Women Composers Festival of Hartford, the Mid-Atlantic Flute Convention, and the American Library Association National Convention. Her love of artistic collaboration led her to co-found Whistling Hens, a chamber music

ensemble that performs only music by women composers. Dr. Piazza-Pick is currently Lecturer of Voice and Aural Skills at Georgia College and State University.

PIRITORE, ROSITA. Rosita Piritore (Agrigento, 1996) is an Italian pianist and composer. In 2019 she achieved the piano master's degree with top marks, honors and honorable mention at the Conservatory A. Boito in Parma. She performs a heterogeneous concert activity as a soloist and with numerous ensembles and orchestras, with repertoire ranging from classical to modern-contemporary and improvised music in various European cities. She was awarded in international piano and composition competitions such as Pjeter Gaci Competition, Composition Competition City of Barcelona P.G., Composition and Transcription Competition A.Gi.Mus, Concours International Leopold Bellan, Women's Composition Competition Femfestival, Composition Competition Il Casale di Riardo, Golden Classical Music Awards etc. As an artist, she collaborated with European Opera Academy (Maastricht, Vilnius and Porto), Objet-Trouvé Project (Modena), Eparm (London), GATM 2021 (Rimini) and many others. Her works have been performed and presented in Europe, America and China in seasons such as Music by Women Festival (Columbus), Art.9 (Hong Kong), LunART Festival (Madison), I concerti del Boito (Parma), Voices Raising Voices (New York), Incontri al pianoforte (Caltanissetta), Verdi Off Festival (Parma), Performing Media Festival [PMF~2021] (South Bend), Genesis: The Beginning of Creativity (New York), PREview Festival (Porto).

POPHAM, DEBORAH. Deborah Popham currently serves as the Associate Director of the School of Music at Sam Houston State University, where she is also a member of the vocal area faculty. She has presented her research on both vocal repertoire and voice pedagogy nationally and internationally, including ICVT, NOA, and CMS. Having made her Carnegie Hall debut in a solo recital in 2015, she is a champion of art song and a frequent performer of new works and living composers. She earned a Bachelor of Music degree in voice performance, and two Bachelor of Arts degrees in English and Philosophy from University of Akron. She concluded her studies at Arizona State University, where she earned a Master of Music in Music Theater Performance (Opera) and her Doctor of Musical Arts degree in Voice Performance. Dr. Popham is an NCVS-trained Vocologist.

PRIMIANI, LEANNA. Leanna Primiani is an award-winning composer who aims to bring together the collective experiences of the many for greater understanding. Her music asks listeners to consider deep issues related to the female experience, as she believes that connection and thoughtful participation can catalyze powerful change. Starting out as a conductor, with credits including the National Symphony and LA Opera, she never imagined that composition would take over her life. Leanna channels her kinesthetic experience of music-making as a conductor into her writing. Leanna recently won a Toulmin Commission from the League of American Orchestras and The ACO to compose a work for ROCO in Houston, with her music being championed by the Rochester Philharmonic, Bang On A Can at MASS MoCA, the Nashville Symphony, American Composers Orchestra, Aspen Music Festival, Wheeling Symphony, Imani Chamber Music Festival, Harvard Women's Choral Festival, Atlanta Chamber Players, Vox Musica, and the Hear/Now Festival in LA.

QUEENSSOUND ENSEMBLE. Award-winning ensemble founded in 2019 by three Queens/NYC resident female performers: Linda Teixeira – soprano, Laura Giannini – violin, and Helena Kim – piano/organ, QueensSound mainly takes the form of a trio or a duo. It strives to combine the sonorities of voice and instruments in various chamber music geometries, always delivering a new story to the audience. Concert programs are a blend of music from the past and new, original and arranged, with musical theatre, pop, and jazz influences. QueensSound Ensemble performs classical, contemporary, and works in various styles written by living composers.

RALEY, LYNN. Pianist Lynn Raley has performed across the US, Canada, The Netherlands, Thailand, and Taiwan. His commitment to new music has brought him engagements at the Santa Fe and Florida international festivals of electro-acoustic music, the NewMusicNewCollege series (Sarasota FL), and contemporary music festivals in Texas, Florida, Alabama, and Tennessee. Raley was a Fulbright Senior Scholar at the National Chiao Tung University's Institute of Music in Taiwan during 2012-13. His solo recital of American music at the Taipei International New Music Festival, was followed by a tour around the island performing new works by Taiwanese composers, sponsored by the International Society for Contemporary Music. Raley can be heard on the Leonarda, Capstone, and Nimbus labels. BBC Music Magazine called his 2018 solo CD Maëlstrom "thoughtfully compiled and skillfully performed," and "a highly commendable release, offering rich insight into contemporary American music for piano."

RICE, HANNAH. Hannah Rice is a Louisiana-based composer and coloratura soprano currently pursuing a dual B.M. degree in composition (Dr. Mara Gibson) and vocal performance (Dr. Lori Bade) at Louisiana State University. She was recently named LSU's 2021-22 Presser Scholar and was 1 of only 10 composers nationally selected by the National Association of Teachers of Singing (NATS) to be a part of their 2021-22 Composer Mentorship Program. In January of 2021, her choral piece "To Fly a Plane" from Dear World was published by Hal Leonard under the Craig Hella Johnson series. In addition, four of Hannah's tracks have been published by APM Music's sound library, MPATH. This April, her piece "Prog for Pierrot" will be performed at Carnegie Hall by the Constantinides New Music Ensemble. Hannah is also an active performer, having received numerous vocal awards. She is excited to be singing in the premiere of her new chamber opera and Honors Thesis "Seneca Falls" this spring. Not only is Hannah passionate about new music, but she is also passionate about uplifting historically underrepresented composers and performers, and she is thrilled to be a part of the 2022 New Music by Women Festival!

RODESCH, BRIAN. A dynamic performer and educator, Dr. Brian Rodesch is an emerging voice in concert and jazz saxophone performance and pedagogy. Comfortable in an array of genres and educational settings, Rodesch has presented performances and clinics at institutions throughout the United States. As an advocate for new music and a founding member of the Nexus Duo (saxophone & clarinet), Rodesch has emphasized commissioning and presenting works that focus on creating engaging musical experiences for young audiences. Rodesch currently serves as Assistant Professor of Music at Simpson College (Indianola, IA), where he teaches saxophone and directs the jazz ensemble. He also serves on faculty at Blue Lake Fine Arts Camp and has previously taught at the University of Minnesota-Morris, MacPhail Center for Music, and served as a director with the Minnesota Youth Jazz Bands (MYJB). He holds a Doctor of Arts degree in Saxophone Performance and Jazz Pedagogy from the University of Northern Colorado, and additional degrees from East Carolina University (M.M.), and the University of Minnesota (B.M.E). Rodesch is a Conn-Selmer and Dahlke Mouthpiece performing artist.

ROEDER, SCOTT. Dr. Scott Roeder is Professor of Tuba and Euphonium at the University of Texas Rio Grande Valley where he teaches applied tuba/euphonium and conducts UTRGV Tuba/Euphonium Ensemble. Previously Dr. Roeder served for 4 years as Principal Tubist with the Midland-Odessa Symphony and Lone Star Brass Quintet. Currently he serves as Principal Tuba with the Valley Symphony Orchestra. Additional orchestral performances include the Texas Music Festival Orchestra, the Wisconsin Chamber Orchestra, Xalapa Symphony Orchestra, Canton Symphony, Illinois Symphony and many other professional orchestras throughout the country. Dr. Roeder is a Buffet Group USA Artist performing exclusively on B&S Tubas and Meinl Weston tubas. As a soloist Dr. Roeder has performed recitals at conservatories and universities around the United States, Spain, and Mexico and has been a featured artist at multiple ITEA Regional Tuba Euphonium Conferences as well as a guest artist at International Tuba Euphonium Conferences in the United States, Hungary, and Austria. Additionally, he has been a featured soloist with the Midland-Odessa Symphony, Valley Symphony Orchestra, University of Akron Symphony, Odessa College Band, and the UTRGV Wind Ensemble and UTRGV String Orchestra.

ROSS, ELAINE. Dr. Elaine Ross is the President and CEO of The Southern Atlantic Conservatory of Music, a newly founded higher education institution intending to launch its inaugural curriculum in the Fall of 2025. She also currently serves on the faculty of both Charleston Southern University and College of Charleston. Dr. Ross recently served as head of aural skills and instructor of music theory at Morgan State University. Prior to this appointment, Dr. Ross was on the theory faculty at Towson University, Ohio University, served as chair of music theory at the Colburn Conservatory, and was the coordinator of music theory/composition at Central Washington University. Dr. Ross is a sought-after collaborative pianist. She has performed with such artists as Toby Oft, principal trombone of the Boston Symphony, Harry Watters, premiere jazz trombonist of the army blues(ret.), world renowned clarinetist Fred Ormand, and internationally acclaimed hornist Frank Lloyd, to name a few. Dr. Ross is published by Southern Music Company, Sistra Press, and Triplo Press and has had performances in France, Germany, Israel, and has numerous upcoming performances throughout the world. A complete catalogue of works can be found at www.elainemross.com.

RUS, ILONKA. Transylvanian born pianist Dr. Ilonka Rus is the Director of Keyboard Studies and Professor of Piano at Sam Houston State University in Huntsville, TX. She began her piano studies with her mother at the age of five in Romania. By the age of ten she had given her first public performance and won her first award at the International Piano Competition "Citta di Marsala" in Italy. In 2007, as a chamber musician, Dr. Rus has appeared in concert with her Romanian Trio (Rodica Oancea Gonzalez and Mihaela Oancea Frusina, Houston Symphony violonists) at Carnegie Hall, in New York. In the summer of 2008, Dr. Rus gave her Car-

negie Hall recital debut in New York and continues to perform and teach piano solo and chamber music master classes in US, Romania, Colombia and Mexico. Since 2009 Dr. Rus has been a regular guest teacher and recitalist at the International Music Festival in Medellin, Colombia. She continues to perform clinics and adjudicate national and international competitions and is the Vice President of the World Piano Teachers Association-Texas Chapter. In the fall of 2021, Dr. Rus received the prestigious Kawai Educator Medallion Award and became a Shigeru Kawai Artist.

SARVELA, KRISTIN. Dr. Kristin Sarvela joined the faculty of Sam Houston State University as Assistant Professor of Oboe and Music Theory in Fall of 2021. Previous appointments include Instructor of Oboe and Music Theory at Eastern Illinois University and Instructor of Oboe at the University of Illinois at Springfield. She earned a Bachelor of Music in Oboe Performance from the University of Illinois with a Minor in Mathematics, a Master of Music in Oboe Performance from the Jacobs School of Music at Indiana University with a Masters Minor in Music History, and a Doctor of Musical Arts degree in Oboe Performance and Literature from the University of Illinois with a Cognate in Musicology. Sarvela has an active performing career and has held many positions in orchestras around the Midwest, including principal oboe of the Danville Symphony Orchestra, second oboe in the Sinfonia da Camera, English horn in the Heartland Festival Orchestra, and oboe and English horn in the Southern Illinois Symphony Orchestra.

SAYWELL, MARTHA. Martha Saywell joined the faculty of Texas A&M University-San Antonio in 2016 where she oversees the music curriculum of the Creative Arts and Performance Studies program. She also served as music curriculum architect for College Credit for Heroes, a specialized online program created in partnership between A&M-SA and the Texas Workforce Commission to provide a more accessible and streamlined pathway to college graduation for American military veterans. She directs the all-volunteer University Voices choral ensemble, advises the Jaguar Music Student Organization, and serves as faculty liaison and host to the San Antonio Community Wind Ensemble. In demand as a collaborative pianist, Dr. Saywell has been seen on stages in Germany, Austria, Hungary, the Czech Republic, and across the United States. As a strong advocate for music by women composers, she is a regular performer at the annual Music by Women Festival at Mississippi University for Women. She holds a Bachelor of Arts in Keyboard Studies degree from Murray State University, and Master of Music and Doctor of Musical Arts degrees from University of Wisconsin. She is a member of the College Music Society, International Alliance for Women in Music, and American Association of University Professors.

SCHOENING, BENJAMIN. American lyric baritone, Benjamin Schoening has enjoyed much success as a vocalist throughout the United States, Europe, and South & Central America. Having started his career as a Horn player and orchestral conductor, he possesses a distinctive combination of talents and abilities that have allowed him to gain a unique insight into the music he performs. Benjamin has garnered a reputation for his performances of Art Song in the English language and is a champion of the American repertoire. In addition to his song recital performances, Benjamin has made appearances with the Symphonia da Camerata (Illinois), and White Mountain Symphony Orchestra (Arizona), and Northeast Georgia Chamber Symphony as a vocal soloist. He has been active in opera, most recently as Papageno in Mozart's *Die Zauberflöte*, Falke in Strass' *Die Fledermaus*, and the Sacristan and Sciarrone in Puccini's *Tosca*. In addition to performing, Benjamin is a devoted teacher. He has served as a guest clinician for many events in the Midwest, Southwest, and Southeast United States. He is presently Head of the Department of Music at the University of North Georgia where is also a Professor of Music and Director of Vocal Studies.

SCIBELLI, SERENA. Serena Scibelli is faculty at University of North Georgia. She has presented masterclasses and performed in the United States, Europe, Russia, South America and Arab countries in theaters such as Wiener Musikverein, and La Scala. She has performed as a soloist and Concertmistress with orchestras such the Athens Symphony and the Venice Symphony. Passionate about research and contemporary music for years, Dr. Scibelli is an active participant in international conferences such as the Music by Women Festival, writes articles such as the one on Tania León published by *Quinte Parallele*, and collaborates with composers performing and recording new pieces for violin. As a musician, she aims to bridge the gap between classical music and today's life by considering music a need, not just entertainment. An enthusiastic supporter of education, arts and interculturality, she is member of the Athens Institute for Contemporary Art and the Athens Cultural Affair Commission. She graduated from the Florence Conservatory at the age of 19 and continued her studies with a MM at the Steffani Conservatory, IT, and a MM at UGA where she obtained a DMA in 2018. In 2021 she completed a MM in Cultural Diplomacy for International Relations and Global Communication.

SHANSKY, CAROL. Carol Rena Shansky has been described by critics as “smooth, legato flute tones... performed with skill and understanding” (Rockland Journal-News), “...produces a lovely tone with a large palette of colors and timbres, her breath control allows her to spin out endless phrases without losing pitch or quality” (Edith Eisler, New York Concert Review). She has performed at the British Arts Center, Weill Recital Hall, Tanglewood Little Theatre, and the Bruno Walter Auditorium (Lincoln Center) and conventions and conferences of the National Flute Association, College Music Society, American Single Reed Conference, International Clarinet Association, NACWPI and International Alliance of Women Musicians. She performs with Synergy 78, the Katigan Trio and is principal flute of the Bergen Philharmonic Orchestra. Carol has been interviewed and performed live on New York Public Radio and North Jersey Public Radio. Dr. Shansky is Coordinator of the Music Education Program and Assistant Professor of Music at New Jersey City University where she teaches Applied Flute. She received her DMA and MM from Boston University where she studied under Leone Buyse, and her BM from Ithaca College. Other teachers and coaches include Frances Blaisdell, Samuel Baron, and Tom Nyfenger.

SHERMAN, SAMANTHA. Samantha Sherman is a senior at Millsaps College pursuing a Bachelor of Arts in Music with a certificate in Vocal Performance, as well as a Bachelor of Science in Biology with a minor in Chemistry. She is involved with the Music Department at Millsaps as a member of the Millsaps Singers and Chamber Singers, which is the leading choir on campus that travels to schools and Methodist churches in the region. She enjoys singing and playing piano and has performed in several productions, including an upcoming role as Young Violet in the musical *Violet* this coming March. She is currently collaborating with composer Jerry Casey and will be performing an original piece, *The Key-Note*, this April. In addition to music, her interest in Biochemistry inspired her to pursue a research project with the Honors Program at Millsaps studying membrane transport proteins in *E. coli* bacteria. Recently, Samantha was accepted into the University of Mississippi School of Medicine and plans to become a physician.

SMITH, MAY. May Smith is a sophomore at the University of North Carolina at Charlotte. They are currently working towards a Bachelor of Music in Instrumental Performance. Smith is a performing member of UNC Charlotte's Wind Ensemble, Orchestra, and Clarinet Choir. During their high school education, Smith performed as a part of the North Carolina South-Central All-District band, the North Carolina Southeastern All-District band, and the UNC Charlotte Youth Wind Ensemble for two years. Smith was recognized as an Honorable Mention in the 2021 North Carolina MTNA Young Artist Woodwinds Competition. Smith is currently studying under Dr. Jessica Lindsey.

SONG, CHI YOUNG. Winner of the coveted Seoul-Asia International Music Competition amongst other major international competitions, Chi Young first came to the attention of music critics at the age of sixteen while competing at the Menuhin International Violin Competition. His successful performance of Brahms' Violin Concerto in Berlin, Germany led to recital performances in major concert halls in France, England, and Denmark. As a devoted orchestral player, Chi Young has held positions with the Boston Chamber Orchestra, the Rundfunk-Sinfonieorchester Berlin, and the Konzerthausorchester Berlin and has worked with conductors such as Daniel Barenboim, Krzysztof Penderecki, and Marek Janowski. In chamber music, he has collaborated with members of the Boston Symphony Orchestra, Minnesota Orchestra, and the Conservatoire national supérieur de musique et de danse de Paris. Chi Young received his degrees in Violin Performance from The Boston Conservatory under the tutelage of world renowned Joseph Silverstein, Roman Totenberg, and Ronan Lefkowitz. He currently holds the position of Coordinator of Strings/Assistant Professor of Violin and Viola at Arkansas State University.

STOCKS, WYATT. Wyatt Stocks is a sophomore at the University of North Carolina at Charlotte where he is pursuing a Bachelor of Music in Performance; he currently maintains a 4.0 GPA and is on the Chancellor's List. He has performed in the UNC Charlotte Wind Ensemble, Orchestra, and Clarinet Choir. During his high school education at Northwest Cabarrus High School, he performed in both the Cabarrus County All-County band and the North Carolina South Central All-district band for three years. In addition to playing the clarinet, Mr. Stocks currently holds the position of pianist/organist at St. John's Reformed Church and for many years he has sung in the choir there. In his clarinet studies with Dr. Lindsey, he enjoys enhancing his clarinet playing by learning more about clarinet pedagogy and extended techniques in clarinet performance.

SULLIVAN, EMILY JOY. Emily Joy Sullivan (b. 1987) writes music animated by the spirit of song, dance, and storytelling, grounded in a deep respect for vernacular traditions and their immense communicative potential. Her works have been performed in New York, Chicago, Memphis, Melbourne, Vancouver, Valencia, and

Cape Town. She holds a Master's Degree in Music Theory & Composition from SUNY Fredonia and a BA in Music from Amherst College, where her feminist musicology thesis was "Envoicing Eve: Femmes Fatales in Carmen, Salome, and Lulu." She also holds a Master's degree in Early Childhood and Childhood General Education, and she is active as an educator and choral-community-maker, in addition to her composing. Sullivan is currently pursuing a PhD in Music Theory & Composition at UC Davis, where she researches emotional prosody and confessional singer-songwriters. Her greatest passion is writing for the voice - be it lyrical art song, community-focused choral works, or a musical drama retelling fairy tales from the heroines' points of view.

SUOSSO, NICHOLAS. Saxophonist Nicholas Suosso enjoys a career as a performer, educator, and administrator in the Arkansas River Valley. A dedicated performer, Nick has presented solo and chamber recitals at regional NASA Festivals, SPLICE Festival IV, the Mostly Modern Festival, Penn State Single Reed Summit, Music by Women Festival at the Mississippi University for Women, and the New England Saxophone Festival. An advocate for new music, Mr. Suosso has premiered works by Guggenheim Fellow Felipe Salles and Christine Delphine Hedden and been a commissioning member of works by Shelley Washington, Andrew Noseworthy, and Gillian Rae Perry. He currently works as an administrator at the University of Arkansas Fort Smith's Department of Music and Theatre. His mentors include Jonathan Hulting-Cohen and Nathan Jorgensen.

TEIXEIRA, LINDA. Linda Teixeira is thrilled to be a member and co-founder of the QueensSound Ensemble. Linda is an accomplished New York based soprano and music educator. She has performed abroad with Amalfi Coast music festival and with Dicapò Opera in Szeged, Hungary. She has appeared as a guest soloist with the West Islip Orchestra and Long Island Guitar and Mandolin Orchestra. Regionally, she has performed with Opera Night Long Island, dell'Arte Opera Ensemble, Regina Opera, Rockland Opera, and Garden State Opera. Linda maintains a flourishing career in sacred and liturgical music. Equally passionate about teaching, Linda is an NYS Certified Music Educator K-12. She is also the co-creator and co-star in the children's music education web series, Maestro's Magical Music Box.

VAN KLOMPENBERG, MARTIN. Originally from Holland, Michigan, Martin J. Van Klompenberg has been a bassoonist with the United States Army Bands since 2013. Currently, he performs with the 101st Airborne Division "Air Assault" Band out of Fort Campbell, Kentucky. He previously performed with 323rd Army Band "Fort Sam's Own," at Fort Sam Houston, Texas, the 282nd Army Band at Fort Jackson, South Carolina, and the United States Air Force Band of the West. Prior to joining the ranks of military musicians, he attended the University of Arizona, where he obtained the Doctorate of Musical Arts degree, studying with William Dietz. He also earned degrees from Arizona State University and Western Michigan University, studying with Albie Micklich and Wendy Rose, respectively. A proponent of new music, Martin is active in commissioning projects for new works for bassoon, working with composers such as Jamie Leigh Sampson, Dylan Findley, Rob McClure, and Brian Bunker. In 2021, he premiered "As You Speak" for alto flute and bassoon by Malaysian composer, Shao Fern Teo, along with flutist Danielle Breisach.

VANTUINEN, DANIELLE. Danielle VanTuinen is a performer, educator, and entrepreneur based in Gainesville, Florida. She currently serves as Assistant Professor of Tuba and Euphonium and Director of the University of Florida Brass Band at the University of Florida. Prior to her current appointment, Danielle served as Lecturer of Music at Plymouth State University. She also served as low brass faculty at the Portland Conservatory of Music, adjunct staff for the marching band at the University of New Hampshire, private lesson instructor throughout northern New England, and low brass instructor for the Phoenix Youth Symphony. She has been invited to adjudicate at a variety of festivals, including the New Hampshire MEA Solo & Ensemble Competition, the Paul I. Willwerth Brass Competitions, the International Women's Brass Young Artist Competition, and the AETYB Young Artist Competition in Madrid, Spain. As a co-founder of the internationally acclaimed Moreau | VanTuinen Duo she has been invited to perform at the Spanish Association of Tubas and Euphoniums, Northern Arizona University, Ithaca College, the Miraphone Academy of the Southwest, the United States Pershing's Own Army Band Tuba-Euphonium Workshop, and the International Women's Brass Conference.

WALDECKER, TODD. Todd Waldecker joined the faculty of the Middle Tennessee State University School of Music in 1998 where he teaches clarinet, pedagogy and chamber music. He holds degrees from the Indiana University Jacobs School of Music, Yale University, and the University of Missouri. He has also served for over twenty years on the faculty of the Tennessee Governor's School for the Arts. He has performed across the United States, Europe, Asia and South America and has appeared by invitation at several conventions of

the International Clarinet Association. He is a frequent performer with the Nashville Symphony Orchestra and Nashville Opera, and can be heard on commercial recordings for film, television and video games. Waldecker's current and former students enjoy careers as university professors, public school teachers, orchestral and military band performers, and in the fields of music publishing, sales, marketing and instrument repair. His students have been semi-finalists and finalists in the International Clarinet Association Competitions and regularly attend summer music festivals around the globe.

WHEELER, THOMAS. Thomas a.k.a. The Music Thief (b. 1995) is a guitar arranger, pedagogue, and visionary. Thomas believes in the importance of guitar arranging, applying it to every facet of his work. He created the largest guitar arrangement of the 21st century, Gustav Holst's The Planets Suite for solo guitar. The UK-based Holst Society says, "Wheeler has in a sense re-imagined Holst's score...His transcription and playing work at a deeper and to my mind a more powerful level. He deserves a wide audience." As an advocate for diversifying the guitar repertoire, he made first-of-their-kind arrangements of music by Florence Price, Henry Cowell, and Alfred Schnittke. An avid multi-instrumentalist, Thomas is redefining the guitar quartet with the creation of a new plucked string quartet that plays his electronic music arrangements on acoustic instruments. He has many arrangements of baroque lute music, even some for harp guitar. Thomas has arranged music for free-to-the-public guitar orchestras, private and community music schools, and the prestigious Romero Institute. Currently a co-host on the Guitar Arrangers Podcast, he leads an online community called the Guitar Arrangers' Collective.

WHISTLING HENS. Whistling Hens was founded by Jennifer Piazza-Pick (soprano) and Natalie Groom (clarinet) with a vision to celebrate and advance the artistic accomplishments of women through an ensemble performing all female-composed music. Inspired by a quote from a male music critic who said of Lili Boulanger, "women composers are at best whistling hens," the Whistling Hens duo was hatched. The ensemble performs only music by women and commissions works by female composers to expand the soprano/clarinet repertoire. In 2021, Whistling Hens was the Darkwater Womxn in Music Festival's Ensemble in Residence, recording the premieres of the finalist pieces from the call for scores competition. In 2020, the Hens were awarded Chamber Music America's Residency Partnership Program grant, a grant from Awesome Without Borders/The Harnisch Foundation, and the M-Cubator Grant for Entrepreneurial Projects to bring a series of interactive and socially conscious programs to seniors at Collington Retirement Community during the pandemic. Whistling Hens is recording their debut album, a collection of world premiere recordings of nine pieces by living American women, five of which are commissions. This project is funded by Georgia College & State University's Faculty Research Grant and Women's Giving Circle.

WILLIAMSON, PATRICIA. Patricia Williamson has worked as a music educator and solo/collaborative pianist in the Beaumont, TX area for over 20 years. Raised in Houston, she studied piano under Barry Oser and Geraldine Sharpley, receiving her BM in piano performance and mus. ed. (magna cum laude) from Lamar University. She enjoys performing piano, euphonium, and voice with a variety of ensembles including the Beaumont Interfaith Choral Society, currently serves as principal keyboardist of the Symphony of Southeast TX, and directs a church youth a cappella chorus. In 19 years as an educator she has taught band, choir, piano, and elementary music, and is currently working as a graduate asst. toward a MM in piano performance from Lamar University. She is also a mother of five.

WILTON, AMANDA. Dr. Amanda Wilton performs frequently as soloist, chamber musician, and orchestral player and has performed with the Arkansas Symphony, Omaha Symphony, Lincoln's Symphony, and as soloist in Mozart's Sinfonia Concertante and Bruch's Romanze with the Mason Symphony. She was Principal Viola of the Brazos Valley Symphony and Cedar Rapids Symphony, and has played with the Symphony of Southeast Texas, Sioux City, Dubuque, Quad City, Delta, Jackson and Texarkana symphonies. She has performed extensively in Spain, Switzerland, and Germany, in recital in Houston, Chicago, Omaha, and West Michigan both as soloist and in chamber ensembles. Dr. Wilton has presented lecture-recitals at three American Viola Society Festivals, the College Music Society National Conference in Louisville, and at the Music by Women Festival. Dr. Wilton holds degrees in violin and viola from the University of Houston, University of Maryland, University of Missouri-St. Louis, and Escola Superior de Música de Catalunya in Barcelona, Spain where she studied as a Fulbright Researcher. She has taught at the University of Idaho, Creighton University, and Lone Star College-Tomball, and is currently on the string faculty at Louisiana Tech University and during the summer at Blue Lake Fine Arts Camp.

YEUNG, AMY. Dr. Amy Yeung, soprano, Professor of Music, teaches applied voice and directs lyric opera theatre at the University of Tennessee at Martin, and is a recipient of the university's Coffey Outstanding Teacher Award for 2020-2021. A native of Hong Kong, Yeung has performed extensively in recitals and concerts on three continents. She is particularly active in recitals of art songs and chamber music. She founded the Trio Sonoritas (flute, soprano, and piano) in 2018. Her debut art song CD with pianist Jung-Won Shin, released by Centaur Records, was supported by the Tennessee Arts Commission's Individual Artist Fellowship in Music. Yeung holds a DMA in voice performance and an MM in music theory from Michigan State University, an MM in voice performance from Texas State University, and a BA in voice performance from Hong Kong Baptist University. She is an active member of the CMS, and NATS, and is currently the treasurer and board member of the Tennessee State chapter of NATS. She is also a member of Phi Kappa Phi. In collaboration with pianist Chan Mi Jean, Yeung has recently embarked on series of art song recitals by female composers from various periods and countries.

ZACHARELLA, ALEXANDRA. A native of New Jersey, Alexandra Zacharella is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds a Doctor of Musical Arts in performance with minors in conducting, music education, jazz studies from the University of Southern California, Master of Music degree from The University of Michigan and a Bachelor of Music and Music Education from The Hartt School. Zacharella has presented at the 65th and 70th Annual Midwest Clinic in Chicago, Illinois and gave the plenary paper at the CMS International Conference in Sweden. Zacharella has performed at the International Trombone Festivals in Spain, France, Georgia with the All-American Trombone/Cramer Choir and presented at ITF Festivals in Georgia. Zacharella has presented over 56 peer reviewed presentations, papers, performances/recitals, lecture recitals and poster sessions on trombone, euphonium, conducting, music education/pedagogy at the International Conference of CMS in Belgium, Australia, Sweden, Argentina and South Korea and at National and Regional CMS Conferences throughout the United States, the Music by Women Festival, the International Women's Brass Conference, College Band Directors National Association Southwestern Regional Conference, National Association of College Wind and Percussion Instructors and various state MEA Conferences.

ZENOBI, DANA. Dana Zenobi has earned national recognition as an interpreter of Art Song by women. She has also garnered operatic success in roles ranging from Mozart and Verdi to Mark Adamo and Philip Glass, appearing with Austin Opera, Lyric Opera Cleveland, The Living Opera, Opera in the Heights, line upon line percussion ensemble, and the Austin Civic Orchestra. Both her performing and her studio teaching have received accolades from The American Prize. At Butler University, she teaches studio voice, pedagogy, diction, and vocal literature courses, and directs the Butler University Vocal Competition. A grateful recipient of the 2020 National Association of Teachers of Singing (NATS) Vocal Pedagogy Award, Dr. Zenobi has presented at conferences and festivals including NATS, the International Music By Women Festival, the Voice Foundation, the Pan American Vocology Association (PAVA), Bel Canto Boot Camp, and the Associated Colleges of the South Gender Studies Conference. A native of Northport, NY, she earned both DMA (Voice Performance & Pedagogy) and MM (Opera Performance) from The University of Texas at Austin. She holds a dual Bachelor's degree in Music and Women's Studies from Duke University. www.danazenobisoprano.com

ZINGARA, JAMES. Dr. James Zingara has performed throughout the United States as well as Canada, England, Germany, the Czech Republic, Denmark, China and Singapore. Currently he serves as Associate Professor of Trumpet at the University of Alabama at Birmingham where his responsibilities include applied trumpet and brass methods, coaching and conducting brass ensembles, performing with the UAB Faculty Brass Quintet and UAB Chamber Trio, and coordinating the annual Brass Symposium. Former positions include Associate Professor of Trumpet at Troy University, and principal cornet/trumpet soloist with the USAF Heritage of America Band. He has held positions with the Northwest Florida Symphony, National Symphonic Winds, Sinfonia da Camera, Illinois Symphony, Virginia Symphony, Wisconsin Chamber Orchestra, Pensacola Symphony and the Cheyenne Symphony. He has recorded on the Ravello, Telarc, Zephyr, Capstone and Mark labels, and his recording of modern works for trumpet entitled Textures was released on the Ravello label. Dr. Zingara holds degrees from the University of Wisconsin-La Crosse, East Carolina University, and a Doctor of Musical Arts degree in trumpet performance with a minor in wind conducting from the University of Illinois. Dr. Zingara currently represents Bach Trumpets as a performing artist/clinician.

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