DIVERSE PATHWAYS TO THE PODIUM:
A SYMPOSIUM FOR WOMEN CONDUCTORS

JUNE 4-6, 2021
VIRTUAL CONFERENCE
Dear Colleagues and Friends,

It is with great honor and enthusiasm that we welcome you to the inaugural Girls Who Conduct conference – Diverse Pathways to the Podium: A Symposium for Women Conductors. This international virtual event taking place from June 4-6, 2021 serves to connect women and non-binary conductors from all backgrounds and career stages as well as their supporters and allies.

We hope our comprehensive conference – featuring keynote addresses and discussions by leading conductors across a range of musical genres, contemporary research presentations, curated concert programs, and opportunities to fellowship – edifies and inspires all attendees.

Thank you to the dozens of presenters and speakers contributing to our event over the next several days – your experience, guidance, wisdom, generosity, and expertise are invaluable, especially to the youngest of our conference participants whose paths we seek to widen. It is our wish that this conference leaves each attendee energized and encouraged by a deepening of our community connections and shared vision of gender parity on the podium.

With dedication to uplifting our future generations,

2021 ORGANIZING COMMITTEE:
Dr. Kaitlin Bove
(Pierce College; Founder, And We Were Heard)

Dr. Chaowen Ting
(Georgia Institute of Technology; Founder, Girls Who Conduct)

Dr. Carolyn Watson
(University of Kansas; Music Director, La Porte County Symphony Orchestra)

Official website of the conference:
www.girlswhoconduct.org/symposium
Dr. **Kaitlin Bove** is Assistant Professor of Music at Pierce College in Puyallup, Washington where she directs instrumental music ensembles in addition to instructing courses in music theory and music appreciation. She holds a Doctorate of Musical Arts in Wind Conducting from University of Kentucky and a Masters and Bachelors of Music in Education from the University of the Pacific. Kaitlin is founder of the *And We Were Heard* initiative, a volunteer organization that matches underrepresented composers of wind band and orchestral literature with ensembles, generating quality recordings of the music of diverse compositional voices.

Recently named as Music Director of the North America New Opera Workshops, dynamic conductor **Chaowen Ting** is founder and Music Director of Café Momus Contemporary Music Ensemble. She also serves as Conductor of the Georgia Tech Symphony Orchestra. Former positions Ting held includes Music Director of the Cincinnati Sinfonietta, Conducting Fellow of Rochester Philharmonic Orchestra. Outside of the U.S., she has worked with the BBC Concert Orchestra (UK), Lucerne Festival Strings (Switzerland), Südwestdeutsche Philharmonie (Germany), Mihail Jora Bacau Philharmonic (Romania), St. Petersburg Chamber Philharmonic (Russia), and the Orquesta Filarmónica de Honduras (Honduras).

Ting also shares the passion and love for opera. In addition to her fellowship with the Dallas Opera’s [Hart Institute for Women Conductors](#), she has conducted for the [Opera Philadelphia Composer-in-Residence Program](#). An advocate of new music and living composers, Ting is a panelist for *And We Were Heard*, a recording project for works by under-represented composers. She currently serves as Music Director of [NANOWorks Opera](#) and specializes in workshopping new chamber operas. Chaowen is the Founder and President of [Girls Who Conduct](#), an activist organization for women conductors in classical music. Ting is also a five-time performance grant recipient awarded by the [Women’s Philharmonic Advocacy](#) for her commitment to promoting women composers.
Australian conductor Carolyn Watson has led performances with the Austin Symphony, Catskill Symphony, Detroit Symphony Civic Orchestra, Interlochen Philharmonic, Kansas City Ballet, Kansas City Chamber Orchestra and World Youth Symphony Orchestra since moving to the US in 2013. With the 21-22 season she will commence her tenure as Music Director of the La Porte County Symphony Orchestra in Indiana. As Music Director of the Interlochen Arts Academy Orchestra, she won the 2015 American Prize for Orchestral Performance with this ensemble.

An experienced conductor of opera, 2021 sees Carolyn lead Hansel and Gretel for Amarillo Opera and Fellow Travelers at Des Moines Metro Opera, along with a production of As One. Most recently she conducted ‘And Still we Dream’ for the Lyric Opera of Kansas City, her third engagement for the Lyric in as many years. This production was featured in the Emmy-Award winning PBS documentary, Higher Octaves: Leading Women in the Arts. She was engaged to conduct the world premiere of Gordon Getty’s opera at Festival Napa Valley, and in 2017 Carolyn was one of six conductors selected for the Hart Institute for Women Conductors, where she led the Dallas Opera Orchestra in two public performances.

A committed music educator, Carolyn currently serves as Director of Orchestral Studies at The University of Kansas whilst continuing to enjoy an active freelance career throughout the US, Europe and Australia. Carolyn holds a PhD in Performance (Conducting) from the University of Sydney where she studied under Imre Palló. The subject of her doctoral thesis was Gesture as Communication: The Art of Carlos Kleiber. Check out her website at www.carolyn-watson.com

Our Sponsors
# Schedule

Time zones listed are EDT (New York, USA). For the most updated schedule and events in your local time, please check: [https://girlswhoconduct.org/symposium/symposium-schedule/](https://girlswhoconduct.org/symposium/symposium-schedule/)

## Friday June 4

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
</table>
| 6:30 pm | **Opening Remarks**  
*Conference Organizing Committee:*

Dr. Kaitlin Bove (Pierce College; Founder, And We Were Heard)  
Dr. Chaowen Ting (Georgia Institute of Technology; Founder, Girls Who Conduct)  
Dr. Carolyn Watson (University of Kansas; Music Director, La Porte County Symphony Orchestra) |
| 7:00 pm | **Keynote Speech**  
*Breaking the Sound Barrier: a Case for a More Diverse Tomorrow*  
Afa S Dworkin (President and Artistic Director, Sphinx Organization)  
*pre-recorded with discussions to follow* |
| 8:15 pm | **Cocktail & Concert Hour**  
*Moderator: Hannah Nachman (Conductor, Arts Educator)*  
Roger Zare, *Starry Night*  
Indiana University of Pennsylvania Symphony Orchestra  
*Director: Alexandra Dee*  
Pinar Toprak, Selections from "Captain Marvel"  
Oberlin Arts and Sciences Orchestra  
*Director: Tiffany Chang*  
Jean-Philippe Rameau, *Forêts Paisibles* from Les Indes Galantes - Swing Variation  
Pierce College Hybrid Ensemble  
*Director: Kaitlin Bove*  
Florence Price, *The Old Boatman*  
University of Portland Chamber Orchestra  
*Director: Rebekah Hanson*  
Nicole Piunno, *Beauty Broken*  
Wind Symphony of Clovis  
*Director: Christine Keenan* |
### SATURDAY JUNE 5

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
</table>
| **11:00 am** | **KEYNOTE SPEECH**  
Leading from the Pit  
MODERATOR: Carolyn Watson (University of Kansas)  
Speakers:  
Karen Kamensek (Conductor, The Metropolitan Opera)  
Lidiya Yankovskaya (Music Director, Chicago Opera Theater & Artistic Director, Refugee Orchestra Project) |
| **12:15 pm** | **PANEL DISCUSSION I**  
Leading Professional Ensembles  
MODERATOR: Michelle Rofrano  
(Conductor; Founder and Artistic Director, Protestra)  
Panelists:  
First Lieutenant Elizabeth Elliott (US Army Band Officer)  
Lina Gonzalez-Granados (Conducting Fellow, the Philadelphia Orchestra & Seattle Symphony)  
Susie Seiter (Film Conductor)  
Meg Zervoulis (Associate Music Director, West Side Story Broadway) |
| **2:00 pm** | **PANEL DISCUSSION II**  
Maestro as Professor  
MODERATOR: Dr. Cynthia Johnston Turner, D.M.A.  
(Dean/Professor of Music, Wilfrid Laurier University)  
Panelists:  
Dr. Tiffany Chang (Assistant Professor of Conducting, Oberlin Conservatory & Associate Professor, Berklee College of Music)  
Christin Reardon MacLellan (Director, University of British Columbia Concert Winds & Associate Conductor, Pacific Symphonic Wind Ensemble)  
Nyadia Thorpe (Director of Choral Activities, Navarro College) |
| **2:00 pm** | **COFFEE BREAK** |

Girls Who Conduct  
2021 Symposium  
Schedule
**SATURDAY JUNE 5 (CONT'D)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Panelists</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:30 pm</td>
<td><strong>Panel Discussion III</strong></td>
<td><strong>At The Intersection of Gender and Race</strong></td>
</tr>
<tr>
<td></td>
<td>MODERATOR: B.E. Boykin (Georgia Institute of Technology)</td>
<td><strong>Panelists:</strong> <strong>Lily Ling</strong> <em>(Music Director/Conductor, Hamilton)</em>&lt;br&gt;<strong>Tonya Mitchell-Spradlin</strong> <em>(Director of Wind Band Studies, The Pennsylvania State University)</em>&lt;br&gt;<strong>Dr. Kiernan M. Steiner</strong> <em>(Public Academic)</em></td>
</tr>
<tr>
<td>4:00 pm</td>
<td><strong>Panel Discussion IV</strong></td>
<td><strong>Arts &amp; Technology</strong></td>
</tr>
<tr>
<td></td>
<td>MODERATOR: Dr. Chaowen Ting (Georgia Institute of Technology; Founder, Girls Who Conduct)</td>
<td><strong>Panelists:</strong> <strong>Sarah Fernández</strong> <em>(Music Director &amp; Artistic Director, Manhattan Wind Ensemble)</em>&lt;br&gt;<strong>Dr. Natalie Groom</strong> <em>(Arts Laureate Manager &amp; Affiliate Artist of Clarinet, the University of Maryland, Baltimore County)</em>&lt;br&gt;<strong>Alex Shapiro</strong> <em>(Composer)</em></td>
</tr>
<tr>
<td>4:30 pm</td>
<td><strong>Conducting Symposium – “Hot Seat” Edition</strong></td>
<td><strong>Master Teachers:</strong> <strong>Dr. Kaitlin Bove</strong> <em>(Director of Instrumental Ensembles, Piece College)</em>&lt;br&gt;<strong>Dr. Mariana Farah</strong> <em>(Director of Choral Activities, University of Wisconsin-Madison)</em>&lt;br&gt;<strong>Dr. Carolyn Watson</strong> <em>(Director of Orchestral Activities, University of Kansas)</em></td>
</tr>
<tr>
<td></td>
<td><strong>Participating Conductors (in alphabetical order):</strong></td>
<td><strong>Alexandra Charney</strong>&lt;br&gt;<strong>Amy Gillingham Culligan</strong>&lt;br&gt;<strong>Hannah Greer-Young</strong>&lt;br&gt;<strong>Mikayla Golka</strong>&lt;br&gt;<strong>Stefanie Smith</strong>&lt;br&gt;<strong>Maria Lorena Suarez Molina</strong>&lt;br&gt;<strong>Sydney Surajram</strong>&lt;br&gt;<strong>Alfonsina Torrealba Valdes</strong>&lt;br&gt;<strong>Jolene Wong</strong></td>
</tr>
</tbody>
</table>
### SATURDAY JUNE 5 (CONT'D)

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
</table>
| **4:30 pm** | **PRESENTATION I:**  
MODERATOR: Dr. Chaowen Ting  
(Georgia Institute of Technology; Founder, Girls Who Conduct)  
**Presenters:**  
Perpetuating “Boy-Sopranohood”: implications in Cultivating an Inclusive Choral Space  
*Sarah Kaufold (Artistic Director of Consonare Choral Community)*  
Crowdfunding and Commissioning  
*Dr. Carrie Blosser and Ashley Killam (Diversify the Stand)*  
Occupational Segregation: Shared Experiences among Queer Conductors  
*Dr. Thomas Dickey [he/him/his] (Director of Orchestral Studies, Oklahoma State University)*  
Effect of Conductor Gender on Musical Performance Assessments  
*Dr. Julia Baumanis (Assistant Director of Bands, Rutgers University)*  
See A Need – Create an Opportunity  
*Ingrid Martin (Founder, Conducting Artistry)* |
| **6:00 pm** | **DINNER / AFTERNOON TEA BREAK** |
| **7:30 pm** | **COCKTAIL & CONCERT HOUR**  
MODERATOR: Hannah Nachman (Conductor, Arts Educator)  
Saint-Saens, Symphony No. 3 in C minor Op. 78 “Organ,” mvt. III  
Brisbane Philharmonic Orchestra  
*Director: Stefanie Smith*  
Hilary Purrington, The Treachery of Images - Five Movements for Wind Octet  
Ball State University Wind Symphony  
*Director: Caroline Hand*  
Florence Price, Adoration [arranged by Chris Kim]  
Cornell Orchestras  
*Director: Chris Kim*  
Bandanna Sketches, Four Negro Spirituals, I  
Oklahoma State University Symphony Orchestra  
*Director: Dr. Thomas Dickey*  
Franz Schreker, Intermezzo for strings, Op. 8  
Philharmonia Orchestra  
*Director: Renee Gilliland*  
Viet Cuong, Moth  
Queensland Conservatorium Wind Orchestra  
*Director: Rachel Howley* |
<table>
<thead>
<tr>
<th>Time</th>
<th>Presentation II:</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:30 am</td>
<td>MODERATOR: Dr. Chaowen Ting (Georgia Institute of Technology; Founder, Girls Who Conduct)</td>
</tr>
<tr>
<td></td>
<td>Presenters:</td>
</tr>
<tr>
<td></td>
<td>Building Community in Your Organization</td>
</tr>
<tr>
<td></td>
<td>Nicole Baxter (Director of Bands, Lubbock-Cooper ISD)</td>
</tr>
<tr>
<td></td>
<td>The Feminization of Orchestra Conducting: Challenges of a Gendered Pipeline</td>
</tr>
<tr>
<td></td>
<td>Bianca Maretti (Doctoral Candidate – IReMus, Sorbonne University)</td>
</tr>
<tr>
<td></td>
<td>Using Code-Switching to Navigate a Gendered Podium: A Case Study of a Woman Band Director</td>
</tr>
<tr>
<td></td>
<td>Margaret J. Flood (Coordinator of Music Education, Florida Southern College and Doctoral Candidate, Frost School of Music, University of Miami)</td>
</tr>
<tr>
<td></td>
<td>Can You Have It All? Balancing Family and a Career in Conducting</td>
</tr>
<tr>
<td></td>
<td>Christine Keenan (Conductor, Wind Symphony of Clovis)</td>
</tr>
</tbody>
</table>

| Presentation III:                                   |
| MODERATOR: Dr. Michelle Di Russo (Interim Director of Orchestra, Cornell University) |
| Presenters:                                         |
| Blending Pedagogy and Conducting Instruction for Undergraduate Music Education Majors |
| Melody Causby (Assistant Professor of Music Education, The University of Southern Mississippi) |
| Conductor as Changemaker: Enhancing Repertoire Diversity through Authentic Collaboration |
| Rachel Howley (Director of Grace Academy, Grace Lutheran College and DMA – Conducting Candidate, Queensland Conservatorium Griffith University) |
| “Don’t be Sheepish”: Gender and Hiring Practices for High School Band Positions |
| Dr. Colleen Sears (Chair and Associate Professor of Music, Department of Music, The College of New Jersey) |
### SUNDAY JUNE 6 (CONT’D)

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
</table>
| 12:15 pm | **Panel Discussion V**  
Cultivating a Diverse and Inclusive Tomorrow  
Moderator: Dr. Kaitlin Bove  
(Pierce College; Founder, And We Were Heard)  
Panelists:  
*Angelica Durrell* (Founder and Executive Director, INTEMPO)  
*Dr. Anna Edwards* (Music Director, Seattle Collaborative Orchestra)  
*Sarah Williams* (Director of New Works & Creative Producer, Opera Philadelphia) |
| 2:00 pm | **Closing Remarks**  
Conference Organizing Committee and Co-Creators of Girls Who Conduct:  
*Dr. Kaitlin Bove* (Director of Instrumental Ensembles, Pierce College; Founder, And We Were Heard)  
*Tanatchaya Chanphanitpornkit* (Conductor, Manhattan School of Music Precollege & doctoral candidate, Teachers College, Columbia University)  
*Dr. Michelle Di Russo* (Interim Director of Orchestra, Cornell University)  
*Hannah Nacheman* (Conductor & Arts Educator)  
*Michelle Rofrano* (Conductor, Founder and Artistic Director, Protestra)  
*Dr. Chaowen Ting* (Director of Orchestral Studies, Georgia Institute of Technology & Founder, Girls Who Conduct)  
*Dr. Carolyn Watson* (Director of Orchestral Studies, University of Kansas; Music Director, La Porte County Symphony Orchestra) |
KEYNOTE SPEECH
BREAKING THE SOUND BARRIER: A CASE FOR A MORE DIVERSE TOMORROW
Friday June 4, 7:00 pm EST

Afa S Dworkin (President and Artistic Director, Sphinx Organization)

Kennedy Center’s Human Spirit Award recipient, Musical America’s Top 30 Influencers and Detroit Crain’s 40 Under 40, Afa S. Dworkin is a musical thought leader and cross-sector strategist driving national programming that promotes diversity in classical music. She serves as President and Artistic Director of the Sphinx Organization, the nation’s leading organization transforming lives through the power of diversity in the arts. In this role, she architected and built Sphinx’s programming since its inception, which included creating more than 100 partnerships worldwide. A frequent speaker and writer on the topics of racial equity in the arts, Ms. Dworkin has been a contributing writer to the New York Times, Strings Magazine, and a speaker for the League of American Orchestras, Chamber Music America, National Association for Schools of Music, and ICSOM, among others. A trained violinist, she is on faculty at Roosevelt University for their Master’s in Administration program.
COCKTAIL & CONCERT HOUR
Friday June 4, 8:15 pm EST

Moderator: Hannah Nacheman (Conductor & Arts Educator)

Bring a drink to our virtual concert with ensemble performances from around the country, whether recorded as virtual or live performances.

Participating Ensembles:

Roger Zare, Starry Night
Indiana University of Pennsylvania Symphony Orchestra
Director: Alexandra Dee

Pinar Toprak, Selections from "Captain Marvel"
Oberlin Arts and Sciences Orchestra
Director: Tiffany Chang

Jean-Philippe Rameau, Forêts Paisibles from Les Indes Galantes - Swing Variation
Pierce College Hybrid Ensemble
Director: Kaitlin Bove

Florence Price, The Old Boatman
University of Portland Chamber Orchestra
Director: Rebekah Hanson

Nicole Piunno, Beauty Broken
Wind Symphony of Clovis
Director: Christine Keenan
PROGRAM NOTES

ROGER ZARE, STARry NIGHT
Taking its name from Vincent van Gogh’s famous painting, this nocturne for string orchestra features sweeping melodies and lush, expansive harmonies. Throughout the piece, an almost incessant pulsation pervades, its louré bowings an analogue to van Gogh’s repetitive brush strokes which create his mesmerizing work. Surrounding this pulsation is a yearning, haunting melody that is passed around the orchestra. This work alternates between capturing the still tranquillity of the night and the infinite depth and beauty of the night sky. As the work proceeds, the each iteration of the haunting melody builds upon itself further and further until one final passionate outburst. Spent, it fades back into darkness, resolving pent up harmonic tension only in the final chord.

INDIANA UNIVERSITY OF PENNSYLVANIA SYMPHONY ORCHESTRA
The Indiana University of Pennsylvania Symphony Orchestra provides students from across the university with experience performing a broad range of orchestral repertoire, from standard symphonic literature to new and unusual works by a diverse array of composers. The orchestra frequently collaborates with IUP faculty soloists as well as other IUP ensembles and the Department of Theater and Dance, presenting choral, operatic, musical theater, and dance performances. The orchestra has performed at Symphony Space in New York City and in a side-by-side with the Pittsburgh Symphony Orchestra. Current projects include an on-going recording project with the Blue Dot Collective composers.

DIRECTOR: ALEXANDRA DeE
Alexandra Dee is the Director of Orchestral Studies and Assistant Professor of Violin and Viola at Indiana University of Pennsylvania. Her previous positions include Director of Orchestral Activities at the University of St. Francis in Joliet, Illinois, where she was music director and conductor of the Joliet Symphony Orchestra; music director and conductor of Chicago’s South Loop Symphony Orchestra; and a cover conductor for the Joffrey Ballet, with whom she debuted in 2017. Also at home in the opera pit, she has led performances with the Northwestern University and IUP Opera Theaters and is a frequent guest conductor at Manitoba Underground Opera (Winnipeg). Dr. Dee completed her doctoral studies in orchestral conducting at Northwestern University, where she studied with Victor Yampolsky. She also attended Florida State University, where she earned a Master of Music in Orchestral Conducting and a Bachelor of Music Education. While at FSU, Dr. Dee studied conducting with Alexander Jiménez, choral conducting with André Thomas, and violin with Corinne Stillwell. Her conducting positions at FSU included founding music director and conductor of the Campus Orchestra. A consistent advocate for contemporary music, Dr. Dee has performed and premiered numerous works by living composers.
Pinar Toprak, Selections from "Captain Marvel"
Turkish-American composer Pinar Toprak made headlines as the first female composer to write original music for the Marvel franchise. This performance features 3 selections from the soundtrack of Captain Marvel (2018), arranged by Tiffany Chang (2020). This performance is a collaboration between the Oberlin Arts and Sciences Orchestra and the University of Rochester Orchestras conducted by Tiffany Chang and Rachel Waddell. It is a digitally immersive performance designed for the COVID-era and a revolutionary vision for the digital stage. Video edited by Tiffany Chang with audio by Grammy-winning Stephen Roessner. First premiered on December 15, 2020 in a YouTube Premiere program along with works by David T. Little and Beethoven.

Oberlin Arts and Sciences Orchestra
The Oberlin Arts and Sciences Orchestra aims to bring the Oberlin Conservatory experience to all musicians who yearn to excel at performance, are hungry for new experiences, and are eager to challenge the status quo and feel belonging to the world of music. It includes Oberlin students of all majors, faculty, staff, and musicians from the wider Northeast Ohio community. Led by Boston-based conductor Tiffany Chang, Assistant Professor of Conducting at Oberlin.

Director: Tiffany Chang
Conductor Tiffany Chang is recognized internationally as a leading artist with exceptional artistry, formidable versatility, and unshakable integrity. Awarded a 2020 Solti Foundation U.S. Career Assistance Award, she offers visionary leadership at Oberlin Conservatory and Berklee College of Music. Her innovative creativity, service-oriented philosophy, and determination to help others pursue purpose radically transform ensemble culture and bring refreshing perspectives to every organization she encounters. Garnering significant attention at The Dallas Opera’s Hart Institute, Chang served nine seasons as Music Director/Conductor for the North End Music and Performing Arts Center’s Opera Project in Boston. She has also been engaged by BlueWater Chamber Orchestra, OperaHub, Pro Arte Chamber Orchestra of Boston, Brookline Symphony Orchestra, among others. Chang’s other notable awards include The American Prize in Opera Conducting and the Kahn Career Entry Award. She holds a DMA in orchestral conducting from Boston University and degrees in cello performance, music education, composition, and music theory from Oberlin.
University of Rochester Symphony Orchestra

Formed in 1956, The University of Rochester Symphony Orchestra (URSO) continues a tradition of joyful performances of masterworks of the symphonic repertoire. Numbering 100 members, the Symphony Orchestra is a blend of university undergraduate and graduate students as well as talented community musicians from the greater Rochester area. Conducted by Dr. Rachel Waddell, Assistant Professor & Director of Orchestral Activities at University of Rochester.

Director: Rachel Waddell

Known for her infectious energy and adventurous programming, American conductor Rachel Waddell proves an unabashedly passionate ambassador for classical music. As Co-Founder of the non-profit Conductors for Change, Waddell puts her passion for community involvement into action, serving as an advocate for equity, education, and engagement. Currently she is a Music Director Candidate for the Southwest Michigan Symphony Orchestra. She has conducted orchestras across the country including the Rochester, Las Vegas, and Fort Wayne Philharmonics. Previously she served as the Associate Conductor of the Canton Symphony Orchestra. She is a student of Ennio Nicotra, Italian conductor and famed Musin Technique pedagogue, and has attended numerous conducting workshops and institutes including the Dallas Opera’s prestigious Hart Institute for Women Conductors (2019). Waddell currently serves as Music Director for the University of Rochester Orchestras in New York. Lauded as, “a conductor of creativity and courage,” she placed second (2019) and third (2020) in the American Prize’s Vytautas Marijosius Memorial Award in Orchestral Programming for her work with the UR Orchestras. Waddell holds a DMA in Orchestral Conducting from the University of Nevada, Las Vegas.
JEAN-PHILIPPE RAMEAU, FORÊTS PAISIBLES FROM LES INDES GALANTES - SWING VARIATION

The Rameau Project is the Pierce College Hybrid Ensemble’s response to our virtual and distance-learning Fall 2020 season. The music is a four-part arrangement of "Forêts Paisibles" from Jean-Philippe Rameau’s 1735 opera, Les Indes Galantes. Wind and string musicians recorded parts remotely in their home environments. Each variation has been developed by a different percussionist in Hybrid Ensemble informed by various musical genres. This project was inspired by Bintou Dembélé’s krump choreography in the 2017 Paris Opera staging of the oeuvre. Our audio was assembled and produced by the talented folks at Arts Laureate. This swing variation was inspired by the big band era of the 1930’s and created by Pierce College students Hannah McVay (drum set) and Kenny Ritchie (keyboard). The dancer/choreographers are Katina Vallens and Ted Stanley, two members of the Los Angeles, California Lindy Hop community. Check out the other variations and the entire series at this YouTube link.

PIERCE COLLEGE HYBRID ENSEMBLE

The Pierce College Hybrid Ensemble is a contemporary music ensemble based out of Pierce College in Puyallup, Washington. Members of the Hybrid Ensemble are pulled from the traditional large ensemble Concert Band and String Orchestra to develop skills in contemporary chamber music, works for flexible instrumentation, and other 21st century music and entrepreneurial skills. The ensemble has a flexible instrumentation including winds, strings, and percussion, and the majority of are college-age and concurrently enrolled high school students. The Hybrid Ensemble repertoire consists of works for open instrumentation, flexible instrumentation, custom arrangements and original pieces for our fluid roster, and works arranged or composed by members of the ensemble. We consider this group a musical training ground to stretch our skillset and prepare us for adaptability and innovation in the modern musical landscape.

DIRECTOR: KAITLIN BOVE

Dr. Kaitlin Bove is Assistant Professor of Music at Pierce College in Puyallup, Washington where she directs instrumental music ensembles in addition to instructing courses in music theory and music appreciation. She holds a Doctorate of Musical Arts in Wind Conducting from University of Kentucky and a Masters and Bachelors of Music in Education from the University of the Pacific. Kaitlin is founder of the And WeWereHeard initiative, a volunteer organization that matches underrepresented composers of wind band and orchestral literature with ensembles, generating quality recordings of the music of diverse compositional voices. She is also co-founder of Girls Who Conduct, a mentorship program that supports gender parity on the conducting podium.
FLORENCE PRICE, THE OLD BOATMAN

Born in 1887, Florence Price was the first black, female composer to have her symphonies performed by a major orchestra in the United States. She graduated with honors from New England Conservatory as a performance and education major and was allowed to attend because her light skin color helped her pass as Mexican. Even with the many barriers placed before her, Florence Price composed over 14 works for symphony orchestra, and several hundred works for voice, piano, organ, and small chamber ensembles. Being a committed Christian, she frequently incorporated elements of African-American spirituals, emphasizing the rhythm and syncopation of the spirituals rather than just using the text. Her melodies were blues-inspired and mixed with more traditional, European Romantic techniques. She has become a beloved composer of the 20th Century and we hope you take some time to explore her music. In this performance video each member of the chamber orchestra recorded their part on stage, alone. We then compiled the video and audio recordings to give the appearance of us performing together. It has been a difficult year for many and this is our reminder that music brings us a sense of community and belonging, regardless of the inability to play in person.

UNIVERSITY OF PORTLAND CHAMBER ORCHESTRA

The University of Portland Chamber Orchestra is an inclusive community of musicians seeking opportunities to inspire and enrich lives through engaging with a diverse selection of orchestral works. We encourage students to become leaders and life-long learners, giving them the tools to experience, explore, and expand their technical and musical skills.

DIRECTOR: REBEKAH HANSON

Rebekah Hanson is in her first year as an Assistant Professor of Music and Fine Arts and Director of Orchestral Studies at the University of Portland. As a conductor, violist and musicologist, Rebekah is especially interested in compositions by female and marginalized composers and strives to bring these lesser known works to new audiences. With a passion for teaching, Rebekah emphasizes the collaboration and community engagement that music can inspire. Her goal as a conductor, teacher, and chamber musician is to help students and audiences understand both the technical work that goes into a performance, and also the sense of awe and wonder that music brings to our lives.
NICOLE PIUNNO, BEAUTY BROKEN

Program note by the composer:

I visited the Columbus Museum of Art in the winter of 2014 and met a work titled “Blow Up #1” by Ori Gersht. This work captured my attention and insisted I give it a great amount of thought. Gersht used high-speed photography to capture a moment in time of an arrangement of flowers exploding. In that one short moment Gersht captured a profound truth about this world and the human condition. At first sight the photo looked amazing. It was beautiful and exciting. Yet when I looked closely, I realized it was beauty that was broken. The photo was a visual display of the tension that exists between beauty and violence, or life and death. When I first saw the work, I was attracted to the beauty. Then I saw the violence and wanted to turn away. However, once I accepted both and was able to hold the paradox of these two realities, I was able to see the photograph for what it truly was. A sense of hope emerged as I felt a longing for beauty to be restored. "Beauty Broken" begins with a chorale in the brass. This chorale leads into a celebratory section that ends in a state of brokenness. Alternating slow and fast sections follow this moment of breaking. These sections incorporate what I call the "Broken Theme". This theme is intense at times, while it is somber with a sense of longing at other moments. The chorale melody also appears at various times throughout the piece, often in subtle ways. This chorale becomes most apparent at the end as the woodwinds play celebratory flourishes over the brass chorale. Finally, the broken theme returns for one final statement.
Wind Symphony of Clovis

Wind Symphony of Clovis is a symphonic wind ensemble of professional-level musicians committed to excellence in the performance of wind band music. Founded in 2017 by conductors Christine Keenan and Gary P. Gilroy, the ensemble began receiving multiple honors very shortly after being formed. The ensemble was selected to perform at The Midwest Clinic International Band and Orchestra Conference in Chicago in 2018, after only its first year in existence. That same year, WSC was featured at the Lawrence R. Sutherland Wind Festival. The ensemble performed two concerts at the 2020 California All-State Music Education Conference, including being featured on the headliner performance with saxophonist Derek Brown. WSC has also contributed to ...And We Were Heard, an organization that facilitates recordings of music by underrepresented composers. Comprised of mostly music educators, the ensemble's mission includes partnering with school music programs throughout the Central Valley of California to provide educational performance opportunities. After a one-year hiatus due to the COVID-19 pandemic, Wind Symphony of Clovis will return for its fourth season in Fall 2021.

Director: Christine Keenan

Christine Keenan is a founder and conductor of the Wind Symphony of Clovis, a professional-level wind band. The ensemble was selected to perform at the prestigious Midwest Clinic International Band and Orchestra Conference in Chicago in 2018 and was featured at the California All-State Music Education Conference in 2020. She is also the founder and conductor of Summer Band at the Shaghoian, an ensemble of over 100 student and community musicians that performs traditional concert programs enhanced with dramatic theatrical lighting and video effects. Professor Keenan is currently serving as the Director of Bands and Program Director for the Music Department at Fresno Pacific University, where she conducts the Symphonic Band and oversees all instrumental ensembles. She teaches courses in conducting and music education and is a supervisor and mentor for music credential students with the School of Education.

Christine Keenan has served on the board of CMEA Central Section and currently serves as the Vice President of the Fresno-Madera County Music Educators Association. She earned her Bachelor of Arts in Music Education and Master of Arts in Instrumental Conducting at California State University, Fresno and is a doctoral candidate (ABD) in Music Education at Boston University. Mrs. Keenan lives in Clovis, California with her husband Vince, and their two daughters, Vivian (8) and Roxanne (6).
KEYNOTE SPEECH
LEADING FROM THE PIT
Saturday June 5, 11:00 am EST

MODERATOR:
Dr. Carolyn Watson (Director of Orchestral Studies, University of Kansas)

SPEAKERS:
Karen Kamensek (Conductor, The Metropolitan Opera)
Lidiya Yankovskaya (Music Director, Chicago Opera Theater &
Artistic Director, Refugee Orchestra Project)

Karen Kamensek’s remarkable versatility and expansive artistry, coupled with her deep commitment to championing many of the leading compositional voices of the 20th and 21st century, is reflected in her work in both the opera house and on the concert stage. Recently, she made her long-awaited Metropolitan Opera debut with Glass’ Akhnaten—a production, under her direction, that won the coveted Olivier Award in London—as well as debuts with the Malmö Symphony Orchestra and the Hungarian National Philharmonic Orchestra conducting works by Pépin and Takemitsu, respectively.

Ms. Kamensek served as the Music Director of the Staatsoper Hannover from 2011-2016. She has also served as the 1st Kapellmeister at the Volksoper Wien, Music Director of the Theater Freiburg, and Associate Music Director at Staatsoper Hamburg (2008-2011). Frequently in demand as a guest conductor with many of today’s most prominent opera companies and orchestras, Ms. Kamensek’s recent opera highlights include her debut and return performances with the English National Opera in Glass’ Akhnaten; her debut with the San Francisco Opera conducting a new production of Floyd’s Susannah with soprano Patricia Racette; and the Royal Swedish Opera’s production of Victoria Borisova-Ollas’ Dracula.
Russian-American conductor Lidiya Yankovskaya is a fiercely committed advocate for Russian masterpieces, operatic rarities, and contemporary works on the leading edge of classical music. As Music Director of Chicago Opera Theater, Ms. Yankovskaya has led the Chicago premieres of Jake Heggie’s *Moby-Dick*, Rachmaninov’s *Aleko*, Joby Talbot’s *Everest*, Tchaikovsky’s *Iolanta*, and the world premiere of Dan Shore’s *Freedom Ride*. Elsewhere, she has recently conducted *Don Giovanni* at Seattle Opera, *Pia de’ Tolomei* at Spoleto Festival USA, *Il barbiere di Siviglia* at Wolf Trap Opera, *Ellen West* at New York’s Prototype Festival, and the world premiere of *Taking Up Serpents* at Washington National Opera. An alumna of the Dallas Opera’s Hart Institute for Women Conductors and the Taki Alsop Conducting Fellowship, Ms. Yankovskaya received a Solti Foundation U.S. Career Assistance Award in 2018. Upcoming debuts include Dallas Opera, Dallas Symphony Orchestra, Fort Worth Symphony Orchestra, Glimmerglass Festival, Hawai‘i Symphony Orchestra, Houston Grand Opera, and Opera Seville.
PANEL DISCUSSION I
LEADING PROFESSIONAL ENSEMBLES

Saturday June 5, 12:15 pm EST

MODERATOR:
Michelle Rofrano (Conductor; Founder and Artistic Director, PROTESTRA)

PANELISTS:
First Lieutenant Elizabeth Elliott (US Army Band Officer)
Lina Gonzalez-Granados
(Conducting Fellow, the Philadelphia Orchestra & Seattle Symphony)
Susie Seiter (Film Conductor)

Conductor Michelle Rofrano has led The Queen of Spades and Trouble in Tahiti with The Glimmerglass Festival; Le Nozze di Figaro with The Crane School of Music; An Evening of American Opera/Trouble in Tahiti with Westminster Choir College; and Così fan tutte and The Turn of the Screw with DC Public Opera. She has served as assistant conductor for productions with The Glimmerglass Festival, Spoleto Festival USA, Juilliard Opera, Florida Grand Opera, and Opera Birmingham. Upcoming engagements include debuts with Opera Saratoga and City Lyric Opera. Rofrano is the founder and Artistic Director of PROTESTRA, an activist orchestral ensemble that advocates for social justice through classical music.
First Lieutenant **Elizabeth Elliott**, a native of Orlando, Florida, holds a Bachelor of Music Education degree from the University of Florida and a Master of Music Performance degree in Instrumental Conducting from the Frost School of Music at the University of Miami.

Before auditioning for the United States Army Band, LT Elliott spent three years teaching high school and middle school band in the public and private schools of Florida and New Mexico. She won her audition with the United States Army Band “Pershing’s Own” in 2016 and went on to receive her commission in 2017 after 10 months of Army combat training and officer schools, becoming the fifth female commissioned band officer in Army history.

LT Elliott’s most recent positions were as the Executive Officer and Conductor the United States Training and Doctrine Command Band at Fort Eustis, Virginia and as the Executive Officer of the 82nd Airborne Division Band and Officer in Charge of the All American Chorus on Fort Bragg, North Carolina. LT Elliott is married to her husband Scott, and is currently busy raising their one year old rainbow baby Oliver.

**Lina Gonzalez-Granados** has distinguished herself as a skilled interpreter of opera and orchestral music spanning the 17th century to today. She is in high demand throughout the U.S. and Europe and is the recipient of various local, national, and international awards. Winner of the 2019 CSO Sir Georg Solti Conducting Competition and Apprenticeship, and the Third Prize and ECHO Special Prize of La Maestra Competition and the 2021 Sphinx Medal of Excellence, she currently serves as the Conducting Fellow of the Philadelphia Orchestra and Seattle Symphony, as well as Artistic Director of Unitas Ensemble, a chamber orchestra she founded to promote and perform the works of Latin-American composers. [Read the full bio here]
Susie Benchasil Seiter is a prolific conductor and orchestrator for film, television, video games, and live concerts. She recently completed a 120 city worldwide orchestra tour as conductor and music director for multiple Grammy-winning Evanescence and Billboard Music Award winner and YouTube sensation, Lindsey Stirling. Susie has toured the world with pop artists, video game shows (The Legend of Zelda Symphony, Pokémon Symphonic Evolutions) and Disney live to pictures shows (Frozen, Pixar in concert, Mary Poppins). She also conducts recording sessions for films such as the upcoming Paramount film “GI Joe: Snake eyes,” the video game “Fortnite.” This fall she returns to the symphony hall with “Toy Story Live” with the Baltimore Symphony.

Meg Zervoulis
Broadway: West Side Story (current revival), The Prom, Mean Girls, Great Comet of 1812. Off-Broadway: The Visitor (upcoming @ The Public), Merrily We Roll Along (Fiasco/Roundabout), Cagney, Rated P. Other New Works: Breathe (May 14th ’21 Album and Streaming Release), Broadway Vacation (Seattle 5th Ave upcoming), Buñuel (Public Theater in development), and Jeannette (in development). At her home base, Paper Mill Playhouse, her credits include Mary Poppins, Bandstand, and Ever After, and their annual New Voices concerts. Meg is also active as a music educator and music therapist and is a proud member of Local 802 and Maestra. Education: Carnegie Mellon University. www.megzmusic.com
PANEL DISCUSSION II
MAESTRO AS PROFESSOR
Saturday June 5, 12:15 pm EST

MODERATOR:
Dr. Cynthia Johnston Turner, D.M.A. (Dean/Professor of Music, Wilfrid Laurier University)

PANELISTS:
Dr. Tiffany Chang (Assistant Professor of Conducting, Oberlin Conservatory & Associate Professor, Berklee College of Music)
Christin Reardon MacLellan (Director, University of British Columbia Concert Winds & Associate Conductor, Pacific Symphonic Wind Ensemble)
Nyadia Thorpe (Director of Choral Activities, Navarro College)
The first in her family to attend university, **Cynthia Johnston Turner** received her B.Mus and B.Ed from Queen’s University, a M.Ed. at the University of Victoria and a D.M.A. (Conducting) from the Eastman School of Music. She has received numerous teaching, research, and leadership awards.

Cynthia is currently Director of Bands, Professor of Music, and Artistic Director of “CCE” at the Hodgson School of Music, University of Georgia where she conducts the Hodgson Wind Ensemble, leads the MM and DMA programs in conducting, provides strategic leadership in diversity, equity, and belonging initiatives as well as innovative curriculum, and oversees the entire band program including the 400+ member Redcoat Marching Band. She is a sponsored clinician with Conn-Selmer.

Cynthia has guest conducted bands, new music ensembles, and orchestras at several universities and conservatories as well as state honor bands in the United States and abroad. She has recorded with the Innova and Albany labels and continues to actively promote commissions by today’s leading and emerging composers around the world with a focus on underrepresented voices. Cynthia spearheaded a community partnership between Athens HipHop artists, UGA composers, and the Hodgson Wind Ensemble, and the reimagining of ‘new music’ at UGA that embraces decolonization, the dismantling of musical “genre,” and anti-racism.

She was appointed Dean—Faculty of Music at Wilfrid Laurier University in Waterloo, Ontario, just outside of Toronto, July 1, 2021.

Conductor **Tiffany Chang** is recognized internationally as a leading artist with exceptional artistry, formidable versatility, and unshakable integrity. Awarded a 2020 Solti Foundation U.S. Career Assistance Award, she offers visionary leadership at Oberlin Conservatory and Berklee College of Music. Her innovative creativity, service-oriented philosophy, and determination to help others pursue purpose radically transform ensemble culture and bring refreshing perspectives to every organization she encounters.

Garnering significant attention at The Dallas Opera’s Hart Institute, Chang served eight seasons as Music Director/Conductor for the North End Music and Performing Arts Center's Opera Project in Boston. She has also been
engaged by BlueWater Chamber Orchestra, OperaHub, Pro Arte Chamber Orchestra of Boston, and Brookline Symphony Orchestra.

Chang’s other notable awards include The American Prize in Opera Conducting, Kahn Career Entry Award, holds a DMA in orchestral conducting from Boston University and degrees in cello performance, music education, composition, and music theory from Oberlin.

Christin Reardon MacLellan is the director of the University of British Columbia Concert Wind Ensemble and a sessional lecturer in the UBC School of Music. She is also the Associate Conductor of the Pacific Symphonic Wind Ensemble as well as the Director of Education & Community Programs for the Vancouver Symphony Orchestra.

Christin is dedicated to supporting and advocating for quality music education in schools. She maintains an active schedule as an in-demand clinician, guest conductor, adjudicator, and guest speaker. Christin has presented workshops and her research at numerous conferences and symposia in Canada and the United States. As a director of the Coalition for Music Education in BC, she works closely with teachers, community members, and arts organizations to protect, promote, and advance music education in BC schools.

Christin has taught band, choir, and general music in the public schools of Manitoba. She earned her masters degree in music education from Indiana University, where she taught undergraduate courses in music education and was a university supervisor for student teachers. Christin’s research is published in the Journal of Research in Music Education, Music Educators’ Journal, and Canadian Winds. She is the recipient of the 2020 Canadian Music Educators’ Association Builders Award and the 2020 British Columbia Music Educators Association Distinguished Service Award.
Nyadia Thorpe is the Associate Professor of Music and Director of Choral Activities at Navarro College in Corsicana, TX. She conducts the College Chorale, Collegiate Chamber Singers, and the Sound Company Show Choir. She also teaches Sight-Singing & Ear Training, Music Appreciation, and maintains a voice studio for vocal music majors. She is active in her church as the Director of Music & Worship at the First Presbyterian Church, Duncanville where she also conducts the Duncanville Community Chorus. The DCC has been awarded the experience of performing in Carnegie Hall with Distinguished Choirs International New York in 2018.

Previously, Mrs. Thorpe served as the Choral Music Director at Howard Junior High in Waxahachie ISD and as Middle School Vocal Division Coordinator and Chairperson for the middle school choral events, including UIL and Solo and Ensemble contests for the Region 20 Middle School Vocal Division of the Texas Music Educators Association. In 2020, she founded a social media group, Black Women Composers and Conductors Network. She was also awarded recognition by Who’s Who in America in 2020 and received invitation to conduct in Carnegie Hall. Mrs. Thorpe is an active member of TMEA, ACDA, TTCCDA, and NAfME. She thoroughly enjoys choral conducting, adjudicating, and coaching choirs. Most of all, although she loves to work, she loves her family and values the time away from the podium that she can spend with her husband and sons.
PANEL DISCUSSION III

AT THE INTERSECTION OF GENDER AND RACE

Saturday June 5, 2:30 pm EST

MODERATOR:
B.E. Boykin (Georgia Institute of Technology)

PANELISTS:
Lily Ling (Music Director/Conductor, Hamilton)
Tonya Mitchell-Spradlin (Director of Wind Band Studies, The Pennsylvania State University)
Dr. Kiernan M. Steiner (Public Academic)

Brittney Boykin (B.E. Boykin) is a native of Alexandria, Virginia. After graduating from Spelman College in 2011 with a B.A. in Music, Ms. Boykin continued her studies at Westminster Choir College of Rider University in Princeton, New Jersey. She continued to compose music during her time at Westminster and was awarded the R & R Young Composition Prize just a few months shy of graduating. In May of 2013, Ms. Boykin graduated from Westminster Choir College with a M.M. in Sacred Music with a concentration in choral studies.

Among her professional endeavors, Ms. Boykin has also been featured as the conductor/composer-in-residence for the 2017 Harry T. Burleigh Commemorative Spiritual Festival at Tennessee State University. Ms. Boykin’s instrumental and choral works are currently being published and distributed through her own publishing company, Klavia Press. She is currently pursuing a PhD with an emphasis in Music Education from Georgia State University.
Lily Ling is a Toronto based musician and the current Music Director and Conductor for the And Peggy tour of Hamilton. She is the first female to hold the title of Music Director and also the first East Asian to conduct the show. Previously, she served as the Associate Conductor for the Philip (2nd national) Tour.

Other credits include the Music Director and Conductor for 20th Anniversary Off-Broadway revival of john & jen; Associate Music Director and Vocal Coach for the Chinese language premiere of The Lion King in Shanghai; Music Supervisor for the Chinese premiere of A Gentleman’s Guide To Love And Murder; numerous productions in Canada including Kinky Boots, Next To Normal, Once On This Island, and the Canadian premieres of The Light In The Piazza, Parade, High Fidelity, Jerry Spring: The Opera, and Reefer Madness.

Lily is a graduate of Penn State University’s MFA in Music Direction.
**Tonya Mitchell-Spradlin** is Director of Wind Band Studies and Assistant Professor of Music at The Pennsylvania State University. In addition to conducting the Symphonic Wind Ensemble and Symphonic Band, overseeing the graduate wind conducting program, teaching courses in wind band literature and wind conducting, she oversees all aspects of the concert band programs. Her appointment at PSU follows three years as Assistant Director of Bands and Associate Director of Athletic Bands at the University of South Carolina. Prior to her tenure at UofSC, she taught at Valdosta State University. She has a diverse background as a clinician, adjudicator, educator, and speaker. She is a frequent guest conductor and advocate for new music, women in music, and diverse voices. Mitchell-Spradlin serves as the National Vice President of Professional Relations for Tau Beta Sigma: National Honorary Band Sorority. She also holds memberships in Kappa Kappa Psi, the College Band Directors National Association, National Association for Music Education, Women Band Directors International, and the Association of Black Women Band Directors.

---

**Dr. Kiernan Marlene Steiner** (she/her/siya) is a public academic, choral conductor, scholar-activist, and entrepreneur. She is from the Ilocos region of the Philippines, the British Isles, and Germanic Europe. Kiernan was born, raised, and nourished on Ho-Chunk Nation territory in Southwestern Wisconsin. Most recently, Kiernan completed her Doctor of Musical Arts degree in choral conducting at Arizona State University. In 2020, she publicly began her decolonization path to reclaim her Filipinx ethnic identity, by naming and identifying oppressive and dehumanizing structures, in order to reconceptualize and create equitable singing communities for the next generation of artists. Follow her journey on Instagram @decolonizing_kiki.
PANEL DISCUSSION IV

ARTS @ TECHNOLOGY

Saturday June 5, 2:30 pm EST

MODERATOR:
Dr. Chaowen Ting
(Director of Orchestral Studies, Georgia Institute of Technology;
Founder, Girls Who Conduct)

PANELISTS:
Sarah Fernández
(Music Director & Artistic Director, Manhattan Wind Ensemble)
Dr. Natalie Groom (Arts Laureate Manager & Affiliate Artist of Clarinet,
the University of Maryland, Baltimore County)
Alex Shapiro (Composer)

A native of the California Central Valley, Sarah Fernández resides in New York, serving as Choral Director and Music Educator in Nassau County, Long Island. She earned her Bachelor of Music degree in Music Education at the University of the Pacific Conservatory of Music, Stockton, California, and Master of Arts degree in Music Education at Teachers College at Columbia University. She is an active pianist, clarinetist and conductor in the greater NYC community and is Chairperson for NMEA All-County Division II Chorus.

Fernandez is also Music Director and Artistic Director of the Manhattan Wind Ensemble, a 501(c)(3) not-for-profit organization consisting of an approximately sixty-person symphonic wind ensemble. The group is composed of community woodwind, brass and percussion players from the Tri-state area. In summer, Fernandez leads the Columbia Summer Winds as Associate Conductor. Both organizations regularly commission new works and collaborate with guest performers, composers and conductors.
Dr. Natalie Groom is a clarinetist, educator, and business consultant in Maryland. She is the newly appointed Music Director of the Davies Concert Series, and she facilitates and teaches courses at the University of Maryland and University of Arizona. She is the co-founder of Whistling Hens, a soprano and clarinet duo that performs and commissions music by women composers. While COVID-19 has put live performance on pause for many, Natalie remains musically engaged working as an audio editor, mixer, producer, and manager for virtual, hybrid, and live programs at Arts Laureate, a classical music recording company, and has since worked on projects with LA Opera, “The President’s Own” Marine Band, LA Master Chorale, Yale School of Music, and many more outstanding groups. She regularly gives masterclasses and presentations around the country teaching students, professionals, and organizations about best practices for self-recording and how to produce virtual ensemble/hybrid recording projects.

Composer Alex Shapiro aligns note after note with the hope that at least a few of them will actually sound good next to each other. Her persistence at this activity, as well as non-fiction music writing, arts advocacy, public speaking, wildlife photography, and the shameless instigation of insufferable puns on Facebook, has led to a happy life. Alex lives in the middle of nowhere on a small rock between the coasts of Washington State and British Columbia, and draws from a broad musical palette that giddily ignores genre. Her acoustic and electroacoustic works are published by her company Activist Music LLC, have won almost no awards, are performed and broadcast daily, have rarely been reviewed, and can be found on over thirty commercial releases from record labels around the world. No musician or audience member has yet to contact Alex to request their money back. Emphasis on “yet.”
PRESENTATION I
Saturday June 5, 4:30 pm EST

MODERATOR:
Dr. Chaowen Ting
(Director of Orchestral Studies, Georgia Institute of Technology; Founder, Girls Who Conduct)

PRESENTERS:

PERPETUATING “BOY-SOPRANOHOOD”: IMPLICATIONS IN CULTIVATING AN INCLUSIVE CHORAL SPACE
Sarah Kaufold (Artistic Director of Consonare Choral Community)

CROWDFUNDING AND COMMISSIONING
Dr. Carrie Blosser and Ashley Killam (Diversify the Stand)

OCCUPATIONAL SEGREGATION: SHARED EXPERIENCES AMONG QUEER CONDUCTORS
Dr. Thomas Dickey [he/him/his]
(Director of Orchestral Studies, Oklahoma State University)
EFFECT OF CONDUCTOR GENDER ON MUSICAL PERFORMANCE ASSESSMENTS
Dr. Julia Baumanis (Assistant Director of Bands, Rutgers University)

SEE A NEED – CREATE AN OPPORTUNITY
Ingrid Martin (Founder, Conducting Artistry)

*Please refer to the Conference Proceedings for all presenters’ bios and presentation abstracts.
CONDUCTING SYMPOSIUM – “HOT SEAT” EDITION
Saturday June 5, 4:30 pm EST

MASTER TEACHERS:
Dr. Kaitlin Bove
(Director of Instrumental Ensembles, Piece College)
Dr. Mariana Farah
(Director of Choral Activities, University of Wisconsin-Madison)
Dr. Carolyn Watson
(Director of Orchestral Activities, University of Kansas)

Mariana Farah is the new Director of Choral Activities at the University of Wisconsin-Madison. Starting Fall 2021, Dr. Farah will direct the UW-Madison Concert Choir, Choral Union, and Advanced Women’s Chorus. She will also teach courses in graduate choral conducting and will oversee all aspects of UW-Madison’s thriving choral program. Farah’s research focuses on Brazilian choral music and she maintains an active schedule as a clinician for festivals in Brazil and in the U.S. She has presented at conferences for NAfME, ACDA, and CMS, and her choirs have performed at various MMEA, KMEA, and ACDA conventions. Prior to her appointment at UW-Madison, Dr. Farah served as the Associate Director of Choral Activities at the University of Kansas (2012-2021). She has proudly served as the President Elect and R&amp;R Chair for Ethnic and Multicultural Perspectives for the ACDA Southwestern Division and as a National Board Member for the National Collegiate Choral Organization.
PARTICIPATING CONDUCTORS:

Sydney Surajram  
Hugh M. Stuart, Three Ayres from Gloucester, Mvt. I “The Jolly Earl of Chomondeley”  
Montclair University Wind Ensemble

Mikayla Golka  
Tchesnokov, Salvation is Created [Arr. Brown]  
University of Oregon Conducting Class

Hannah Greer-Young  
Frank Ticheli, Earth Song  
St. Joseph Montessori School Advanced Band

Jolene Wong  
Eric Whitacre, October  
Archbishop MacDonald Honour Band

Alfonsina Torrealba Valdes  
Pergolesi, Stabat Mater, mvt. II “Cujus animam gentemem”  
Orchestra and Coir of Alfonso X El Sabio University

Amy Gillingham Culligan  
Alexander Glazunov, “Autumn” from The Seasons  
Northern Kentucky University Philharmonic Orchestra
Alexandra Charney
Michael Bussewitz-Quarm (She/Her), My Name is Lamiya: Don't Call Me Refugee
The Gettysburg College Choir

Maria Lorena Suarez Molina
Bloch, Concerto Grosso No. 1 – Prelude
Arizona Symphony

Smith, Stefanie
Richard Strauss, Don Juan
Queensland Symphony Orchestra
COCKTAIL & CONCERT HOUR
Saturday June 5, 7:30 pm EST

Moderator: Hannah Nacheman (Conductor & Arts Educator)

Bring a drink to our virtual concert with ensemble performances from around the country, whether recorded as virtual or live performances.

Participating Ensembles:

Saint-Saens, Symphony No. 3 in C minor Op. 78 “Organ,” mvt. III
Brisbane Philharmonic Orchestra
Director: Stefanie Smith

Hilary Purrington, The Treachery of Images - Five Movements for Wind Octet
Ball State University Wind Symphony
Director: Caroline Hand

Florence Price, Adoration [arranged by Chris Kim]
Cornell Orchestras
Director: Chris Kim

Bandanna Sketches, Four Negro Spirituals, I
Oklahoma State University Symphony Orchestra
Director: Dr. Thomas Dickey

Franz Schreker, Intermezzo for strings, Op. 8
Philharmonia Orchestra
Director: Renee Gilliland
PROGRAM NOTES

SAINT-SAENS, SYMPHONY NO. 3 IN C MINOR OP. 78 “ORGAN,” MVT. III

Saint-Saëns was a true musical prodigy and prolific composer, making his first public performance at the age of ten and over the course of his long life writing a rich sequence of lush romantic works that blended classical traditions with some innovations of musical visionaries such as Wagner and Liszt. His “Organ” Symphony was completed in 1886 and is considered somewhat a summary of his career, combining orchestral brilliance with prominent parts for keyboard instruments. Commissioned by the Royal Philharmonic Society to compose the symphony, Saint-Saëns in his own words “gave everything to it. What I have here accomplished, I will never achieve again”, and produced a masterpiece of the symphonic repertoire. In describing the symphony, Saint-Saëns wrote: “the first [section], checked in development, serves as an introduction to the Adagio, and the scherzo is connected after the same manner as the finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.”

BRISBANE PHILHARMONIC ORCHESTRA

The Brisbane Philharmonic Orchestra (BPO) is Brisbane’s leading community orchestra. The orchestra brings together up to 200 musicians a year to play a variety of classical orchestral music. Over 100 members of the incorporated association form the core of the orchestra. The orchestra was founded on principles of musical excellence, communal participation, and organizational professionalism. Since its creation in 2000, the BPO has become the community orchestra of choice for over 500 musicians. It is eagerly sought as a performance partner for touring choirs, festivals, and internationally acclaimed instrumentalists and vocalists. The BPO performs its own series of symphonic concerts and participates in multiple community and festival events throughout the year, attracting an annual audience of over 5,000 people. Programs vary between concerts featuring the great classical, romantic, and 20th century composers, light concerts including film music, as well as concerts with programs targeted at younger audiences. The BPO maintains many community partnerships which provide essential connections in artistic, educational, professional, and social programs and cater to BPO’s increased responsibility to culturally enhance Brisbane localities and bring a diversity of people together to deliver high quality performance events.
Stefanie Smith is a current DMA candidate researching the emerging careers of Australian conductors, at the Queensland Conservatorium Griffith University. Stefanie has acted as assistant conductor for the Opera Beatrice and Benedict and worked with the Queensland Symphony Orchestra. Stefanie is a freelance conductor who works regularly with the Brisbane Philharmonic Orchestra and across number programs in Queensland. Stefanie is the founder and conductor of the ensemble Consorte Eclettica which supports emerging local artists in Brisbane, premiering and performing chamber orchestra works in collaboration with other art forms. Stefanie has participated in Australian Conducting Academy with the Tasmanian Symphony Orchestra and Johannes Fritzsch as well as conducting masterclasses with Larry Rachleff (Rice University, USA) and maestro Benjamin Zander at the London Master Classes Conducting Course, with members of the Royal Northern College of Music. Stefanie is a sessional academic at the Queensland Conservatorium Griffith University where she assists with the Symphony Orchestra and Wind Orchestra and teaches the undergraduate conducting courses. Stefanie is also the Young Conservatorium Ensemble Coordinator where she conducts the Symphony Orchestra, Wind Orchestra, and Woodwind Ensemble and teaches Chamber Music.
Hilary Purrington, The Treachery of Images - Five Movements for Wind Octet

From Purrington: "I composed The Treachery of Images during the spring of 2014. Each of the five movements is named after a different painting by surrealist artist Rene Magritte, and the entire work is named after one of Magritte’s most famous images. The movements are not programmatic in any way, nor must a listener be familiar with these paintings to better understand the work (in fact, Magritte rarely named his own works—rather, he often relied on his Symbolist friend Louis Scutenaire to create interesting, poetic titles). The implications of the titles and the atmospheres of their paintings have lent themselves well to these short, not-quite-miniature movements."

Ball State University Wind Symphony

The Ball State Wind Symphony is the second music major ensemble in the BSU band program. The ensemble performs on campus in curricular concerts, sensory friendly concerts, and the New Music Festival. The group has been invited to play at the state music educators conference and as the featured ensemble at local festivals.

Director: Caroline Hand

Caroline Hand is the Associate Director of Bands at Ball State University where she conducts the Wind Symphony and Symphony Band, directs athletic bands, and teaches select courses in music education.
Florence Price, Adoration [arranged by Chris Kim]

Finally being able to be perform in-person the two orchestras of Cornell University worked on this project to bring Adoration by Florence Price to life. Chris Kim made a string orchestra arrangement of the organ piece by Florence Price distributing the melodic lines to all sections of the orchestra. The piece was recorded in various locations around campus including videos shots captured on drones. The video was part of the Covid remembrance service for the Cornell University community to honor those who lost their lives in the pandemic. We look forward to being able to make more music in person in the near future.

Cornell Orchestras

The Cornell Symphony Orchestra, comprised of approximately 100 musicians, is dedicated to performing symphonic repertoire from the baroque through the twentieth century, as well as contemporary works of our time. The Symphony Orchestra is directed by Chris Younghoon Kim and presents 4 to 6 concerts per year including the annual Concerto Concert, at which the winner of the School’s Annual Concerto Competition perform with the orchestra. Guest conductors have included Leon Fleisher, Johannes Schlaefli (Zurich Hochschule), and Larry Rachleff (Rice University) among others, and the orchestra has collaborated with many of today’s most prominent composers including Steven Stucky, Roberto Sierra, etc. Guest soloists who have appeared with the CSO in recent seasons include Xak Bjerken (piano), Tim Feeney (percussion), and Inbal Segev (cello).
The CSO has been distinguished with six awards in seven years with the ASCAP prizes for Adventurous Programming in the Collegiate Division by the League of American Orchestras: first prize in the 2011-2012 ASCAP Awards and second prize in 2013-14. 2013-2014 performances have been recognized by the American Prize in the following three categories; Finalist in Orchestral Programming - the Vytautas Marijosius Memorial Award, Finalist in The American Prize in Orchestral Performance (college/university division) for the performance of Barber’s Symphony No. 1, Finalist in The American Prize in Conducting (College/University Orchestra Division) for the performance of Tchaikovsky’s 5th Symphony.

**DIRECTOR: CHRIS KIM**

Passionate about working with young musicians and music education, Chris Younghoon Kim is the Director of Orchestras at Cornell University and is an active adjudicator, guest clinician, and masterclass teacher. The League of American Orchestras and ASCAP have awarded the first place award for Adventurous Programming of Contemporary Music to the Cornell Orchestras among all collegiate orchestras in 2008, 2009, 2010, 2011, 2012 and 2014. With the Cornell Orchestras, he has led international tours and joint collaborations with the Royal Irish Academy of Music, and Conservatorio de Musica de Puerto Rico. Before coming to Cornell, Chris was active in the new music scene in Boston conducting the Firebird Ensemble and the Kalistos Chamber Orchestra. Since 1997 he has been the Artistic Director of the new music ensemble Brave New Works in Ann Arbor, Michigan one of America’s most innovative and progressive ensembles. He has appeared with orchestras in the United States and abroad, including ensembles such as the Louisiana Philharmonic Orchestra, Delta Festival Ballet, Symphoria based in Syracuse, NY, Divertimento Ensemble of Milan, Italy. He has also appeared in music festivals such as Kinhaven Music Center, Skaneateles Music Festival, International Bartok Festival in Szombathely, Hungary among others. He is an active promoter of music of our time, and has collaborated with dozens of composers, and commissioned and premiered numerous new works. He was recently chosen to be one of three young conductors to appear at the Ensemble Moderne Academy in Innsbruck, Austria being mentored by members of Ensemble Moderne at the 2012 Klangspuren new music festival. He has also been chosen as one of four conductors to take part in the College Orchestra Directors Association’s Ibermusicas initiative in 2014 and will guest conduct Orquesta Sinfónica del Neuquén, Patagonia, Argentina. In 2008, he made his Carnegie Hall conducting debut as part of Royal Irish Academy Chamber Orchestra’s East Coast Tour of the United States with a world premiere of Evan Chambers’s Concerto for Violin, Irish fiddle and string orchestra.
**Bandanna Sketches, Four Negro Spirituals, I**

Once considered the foremost Black violinist in the early part of the twentieth century, Clarence Cameron White was also an American Neoromantic composer and teacher. Bandanna Sketches: Four Negro Spirituals, Op. 12, was originally written for solo violin and piano in 1918 and subsequently arranged for chamber orchestra. The first movement, Chant, is a hauntingly beautiful setting of "Nobody Knows de Trouble I've Seen," an African-American song that originated during the period of slavery but was not published until 1867.

**Oklahoma State University Symphony Orchestra**

An award-winning program led by an award-winning conductor, the Oklahoma State University Symphony Orchestra is one of the Michael and Anne Greenwood School of Music's premier performing ensembles. In addition to six annual performances, the OSUSO provides music for the Opera Theater’s staged productions and serves as the lab orchestra for various academic classes, from composition to orchestral conducting. Highlights of recent seasons include performances of symphonies by Beethoven, Dvorak, Mendelssohn, Schubert, and Tchaikovsky. The OSUSO also performs music by women composers, such as Emma Lou Diemer, Lita Grier, and Alice Mary Smith, and composers of color, including Samuel Coleridge-Taylor, Clarence Cameron White, and Florence Price. In 2020, the OSUSO was the only university orchestra program in the country to perform at the College Orchestra Directors Association National Conference in Vancouver, BC. In 2018, the OSUSO won 1st Place in the Ictus International Band & Orchestra Competition and received the Vytautas Marijosius Memorial Award in Orchestral Programming and the Ernst Bacon Memorial Award for the Performance of American Music. Additionally, the OSUSO was named a finalist in The American Prize in Orchestral Performance Competition and performed at the Oklahoma Music Educators Association Conference in Tulsa in 2013 and 2018.
DIRECTOR: DR. THOMAS DICKEY

Dr. Thomas Dickey is the Director of Orchestral Studies at Oklahoma State University, where he conducts the OSU Symphony Orchestra and guides all aspects of the orchestra and graduate orchestral conducting programs. He concurrently serves as Music Director & Conductor of the OSU Youth & Community Orchestras. Prior to his appointments in Oklahoma, he was the Director of Orchestral Activities at the University of Wisconsin-Platteville and Music Director & Conductor of the Dubuque Symphony Youth Orchestra (IA). Dr. Dickey has conducted many professional orchestras throughout North America, Europe, and Asia, and has also worked with numerous all-state, honors, and university orchestras throughout the country.

He holds degrees from Eastern Illinois University, LSU, and the University of Georgia, and has worked with conductors such as Carl Topilow, Christopher Zimmerman, Daniel Lewis, Gustav Meier, and Diane Wittry in numerous workshops and masterclasses.
FRANZ SCHREKER, INTERMEZZO FOR STRINGS, OP. 8
Franz Schreker (1878 – 1934) was an Austrian composer, conductor, and teacher. He studied violin and composition at the Vienna Conservatory. His piece, Intermezzo for strings, Op. 8 in F-sharp minor, was composed in 1900 and was awarded the first prize by the Neue musikalische Presse in 1901. Nine years later he was contracted by Universal Edition. His first opera, Der ferne Klang, premiered in 1912 and established his success. Schreker taught at the Music Academy in Vienna and later became the director of the Hochschule für Musik in Berlin in 1920. In 1932 he was removed from his academic positions by the Nazis and died of a heart attack not long after. Much of his music was disregarded thereafter because of his Jewish heritage. His works, however, influenced composers such as Berg and Szymanowski. His music is highly expressive and romantic, encompassing luscious as well as impressionistic sound worlds. His most notable works are his operas for which he wrote his own librettos. The Intermezzo captures both a spellbinding atmosphere as well as a contrasting and joyous folk-like dance.

PHILHARMONIA ORCHESTRA
This ensemble, made up of members of the University of Colorado’s Philharmonia Orchestra, features primarily undergraduate music majors. During this past year, the University of Colorado’s Symphony and Philharmonia Orchestras performed and rotated in smaller subsets exploring string literature and smaller chamber works for strings, percussion, and winds. The Director of Orchestral Studies and Conductor of the CU Symphony is Maestro Gary Lewis, and the Assistant Director of Orchestral Studies and Conductor of the Philharmonia Orchestra is Dr. Joel Schut. Renee Gilliland serves as the Assistant Conductor.
DIRECTOR: RENEE GILLILAND

Renee Gilliland is the Assistant Conductor of the University of Colorado Symphony and Philharmonia Orchestras, as well as the Conductor of the Campus Orchestra, where she is pursuing a Doctor of Musical Arts Degree under the instruction of Maestro Gary Lewis. Gilliland also serves as the Assistant Conductor of the Boulder Philharmonic Orchestra. Gilliland was recently awarded an Artist Diploma in Orchestral Conducting from the University of Denver where she was the Assistant Conductor of the Lamont School of Music Symphony and Opera Theater Orchestras. Previously, Gilliland was the Associate Conductor of the Denver Philharmonic Orchestra. In the summer of 2019, Gilliland conducted a piece with the El Paso Symphony Orchestra as a guest at their Pop Goes the Fort Fourth of July performance at the Fort Bliss Army Base. In August of 2018, Gilliland performed with the Lviv Philharmonic in Ukraine at the International Conducting Workshop and Festival. Gilliland has also guest conducted the Boulder Concert Band and the Cleveland Pops in Cleveland, Tennessee. Other ensembles she has worked with at international and national workshops include the New Symphony Orchestra in Bulgaria, the Martinu Philharmonic in the Czech Republic, and orchestras in Chicago, Connecticut, and New York.

VIET CUONG, MOTH

The “moth to the flame” narrative is a familiar one. Scientists call this phenomenon “phototaxis”, but the composer takes a more romantic view. The dusty moth, though destined to live in shadow, has an insatiable craving for flame. Drab, but elegant, nervous, but swift, his taste for this glow is dire. Perhaps he dances in the light because it holds the promise that in its glow, he might be as beautiful as his favoured kin, the butterfly. Moth seeks inspiration from the dualities between light and dark, beautiful and grotesque, reality and fantasy, and the ultimate decision to sacrifice sensibility for grace. Called “alluring” and “wildly inventive” by The New York Times, the music of Vietnamese American composer Viet Cuong has been performed on six continents. Drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying, Viet Cuong enjoys exploring the unexpected and whimsical through his music.
**Queensland Conservatorium Wind Orchestra**

The Queensland Conservatorium Wind Orchestra has enjoyed a long history of exciting and definitive performance, as one of Australia’s premier wind, brass and percussion ensembles. Under the baton of Associate Professor Peter Morris, the ensemble continues to evolve within the ever-changing trajectory of this relatively new art form. This ensemble continually strives to set the benchmark for performance across the nation presenting a vast scope of repertoire from time-honoured masterworks to contemporary works from across the globe and innovative new commissions from local Australian composers. This ensemble’s focus extends far beyond the walls of the Conservatorium, enriching and supporting the local community of composers, conductors, educators and school students. This development of new repertoire and focus on professional development for all who participate in this evolving art form continues to be an exciting pedagogical focus of the Wind Orchestra.

**Director: Rachel Howley**

Rachel Howley is an Australian music educator, conductor and researcher. In 2015, Rachel was the founding Director of Grace Academy at Grace Lutheran College, a leading Queensland educational institution in Performing Arts which provides high quality Arts education to students across several locations, at schools and in the local community. In addition to regularly conducting secondary school ensembles, Rachel is a conductor at the Queensland Conservatorium Griffith University in the Young Conservatorium programs. She is member of the conducting team for the Queensland Wind Orchestra, and regularly guest conducts throughout Queensland. Rachel has also assisted with teaching the undergraduate Orchestral Conducting subjects at the Queensland Conservatorium. Rachel is a current Doctor of Musical Arts candidate, studying conducting with Associate Professor Peter Morris. Her research explores the role of the conductor in championing the wind band works of Australian female composers, and she is an active advocate for encouraging diversity and fair gender representation through the selection of repertoire. Through her research, she has commissioned several new works and facilitated partnerships between emerging composers and Australian publishing companies. Rachel is regularly engaged to facilitate sessions at conferences and professional learning events, both locally and abroad.
PRESENTATION II
Sunday June 6, 10:30 am EST

MODERATOR:
Dr. Chaowen Ting
(Director of Orchestral Studies, Georgia Institute of Technology; Founder, Girls Who Conduct)

PRESENTERS:

BUILDING COMMUNITY IN YOUR ORGANIZATION
Nicole Baxter (Director of Bands, Lubbock-Cooper ISD)

THE FEMINIZATION OF ORCHESTRA CONDUCTING: CHALLENGES OF A GENDERED PIPELINE
Bianca Maretti (Doctoral Candidate – IReMus, Sorbonne University)

USING CODE-SWITCHING TO NAVIGATE A GENDERED PODIUM: A CASE STUDY OF A WOMAN BAND DIRECTOR
Margaret J. Flood (Coordinator of Music Education, Florida Southern College and Doctoral Candidate, Frost School of Music—University of Miami)

CAN YOU HAVE IT ALL? BALANCING FAMILY AND A CAREER IN CONDUCTING
Christine Keenan (Conductor, Wind Symphony of Clovis)

*Please refer to the Conference Proceedings for all presenters’ bios and presentation abstracts.
PRESENTATION III
Sunday June 6, 10:30 am EST

MODERATOR:
Dr. Michelle Di Russo (Interim Director of Orchestra, Cornell University)

PRESENTERS:

BLENDING PEDAGOGY AND CONDUCTING INSTRUCTION FOR UNDERGRADUATE MUSIC EDUCATION MAJORS
Melody Causby (Assistant Professor of Music Education, The University of Southern Mississippi)

CONDUCTOR AS CHANGEMAKER: ENHANCING REPERTOIRE DIVERSITY THROUGH AUTHENTIC COLLABORATION
Rachel Howley (Director of Grace Academy, Grace Lutheran College and DMA – Conducting Candidate, Queensland Conservatorium Griffith University)

“DON’T BE SHEEPISH”: GENDER AND HIRING PRACTICES FOR HIGH SCHOOL BAND POSITIONS
Dr. Colleen Sears (Chair and Associate Professor of Music, Department of Music, The College of New Jersey)

*Please refer to the Conference Proceedings for all presenters’ bios and presentation abstracts
PANEL DISCUSSION V
CULTIVATING A DIVERSE AND INCLUSIVE TOMORROW
Sunday June 5, 12:15 pm EST

MODERATOR:
Dr. Kaitlin Bove (Director of Instrumental Ensembles, Pierce College)

PANELISTS:
Dr. Anna Edwards (Music Director, Seattle Collaborative Orchestra)
Angelica Durrell (Founder and Executive Director, INTEMPO)
Sarah Williams
(Director of New Works & Creative Producer, Opera Philadelphia)

Anna Edwards' musical career progression as a violinist, educator, and symphony conductor has been inspired by her commitment to core values of high-quality musical performance, development of musicians and composers through music education, and community engagement. Currently, Edwards balances her time between conducting in the Pacific Northwest, serving as a guest conductor/clinician across the country, and developing young musicians through instruction and collaboration with professionals in concert settings. The 2020-21 season marks the ninth season for Edwards as Music Director of the Seattle Collaborative Orchestra, seventh season as Music Director of the Saratoga Orchestra, and fourth season as Music Director of the Pacific Northwest Conducting Institute. In 2018-2019 Edwards led the Seattle Youth Symphony Orchestra as Interim Music Advisor and Conductor.
Angelica Durrell is an Ecuadorian-born violinist, educator and social entrepreneur. She is the Founder and Executive Director of INTEMPO, an intercultural organization that strives to make classical music and native instruments relevant, accessible and inclusive through innovative youth development and community engagement programs. Durrell was a guest concertmaster of the Ecuadorian National Conservatory Symphony Orchestra and served as a faculty member of the Chamber Music Institute for Young Musicians in Connecticut. She is a recipient of the Sphinx Organization’s inaugural MPower Artist Development Grant, and served as the Assistant Dean of the Sphinx Performance Academy at Oberlin Conservatory in Ohio and Roosevelt University in Chicago. Her recent TEDx talk has been acclaimed for creating institutional awareness and action towards cultural equity and representation. Angie holds a Bachelor of Music degree in Violin Performance from the University of Connecticut.

Sarah Williams is an international producer who in 2020 was named one of Philadelphia Business Journal’s Women of Distinction. In 2019 Sarah was named among the top 30 Professionals of the Year by Musical America in which they said, “she has a well-earned reputation as a powerhouse of fresh ideas and a savvy commissioner of New Works.” She curates, explores, and has a strong commitment to the development of creative works of the highest artistic aesthetic, with a specialty in identifying visionary artists, fostering deep collaboration, and highlighting the imagination. OPERA magazine describes her work, in large terms, as “expanding on the traditional demographics of opera’s creators and practitioners as well as its audiences”.

Sarah is the Director of New Works and Creative Producer at Opera Philadelphia and when she arrived, the company had not produced a world premiere in almost three decades. She has since cultivated thirteen world premieres, making the company an industry leader in producing new opera.