

CODA
COLLEGE ORCHESTRA
DIRECTORS ASSOCIATION



**National Conference
February 15-17, 2024
Nashville, Tennessee**

President's Message

I am absolutely thrilled to be gathering in Nashville and at Belmont University. Our conferences are always a great time for fellowship, sharing ideas, meeting new CODA colleagues/friends, outstanding performances, visiting the sights and restaurants of the host city, and spending time on the host university campus and in their school of music.

Thank you to our host Robert Gregg, Director of Orchestras at Belmont University and a founding member of CODA, for his warm Southern hospitality in working with our board of directors, Belmont School of Music Director Dr. Jeremy Lane, and myself in coordinating the details of this conference. Thank you to all at the Belmont School of Music for being gracious hosts and coordinating so many of the details of the next three days.

I also want to thank my dear friend, Mrs. Ann Lauterbach of Nashville, TN. Ann is an enthusiastic and generous supporter of both the Belmont School of Music and Hillsdale College (MI), where I serve as Director of Orchestras and Choirs. Ann's enthusiasm and suggestion were the catalyst for me to approach Robert and Jeremy about hosting our conference. I have twice been Ann's guest to attend the Belmont University School of Music President's Concert where I first became familiar with the Belmont performing ensembles, the campus, and performing facilities. What a thrill it will be when we are in the new Fisher Center for the Performing Arts on Saturday for our conducting masterclass, annual awards banquet, and the performance by our host orchestra, the Belmont University Symphony Orchestra. The Fisher Center was dedicated in September 2021 and has quickly become another jewel in the Music City's crown of world class venues. We are also fortunate to be guests in McAfee Concert Hall for many of our presentation sessions and guest student orchestra performances. McAfee is the award-winning and redesigned Belmont Heights Baptist Church, originally built in 1906 and adapted in 2012. It houses a 55-rank Aeolian Skinner organ, two Steinway D grand pianos and is the home for the Belmont School of Music classical choral and instrumental ensembles.

One of the challenges in selecting Nashville for our conference was its expensive hotel market and services. Luckily, we were able to offset some of our expenses with generous donations from the Jack C. Massey Foundation, Mrs. Ann Lauterbach, and CODA members who contributed to our new Lifelong Friends of CODA Fund. I created this fund to help lower the hotel costs and other expenses of this conference to make this year's conference more affordable for our members. The first call for donations was directed

toward our retired and lifetime members. Moving forward, energy will be put into soliciting a larger pool of our membership to contribute and “pay it forward” for the future of our great organization. The fund will help support members at the early stages of their careers to attend our future conferences. A list of those who contributed to the fund, thus far, can be found at the bottom of the “special thanks” page of this conference program.

Thank you to the directors, universities, and student musicians of our three visiting guest orchestras: Appalachian Symphony Orchestra–Alexandra Dee; Purdue Philharmonic Orchestra–Adam Bodony; University of Miami Symphony Orchestra–Ricardo Averbach. Each of these organizations travels to our conference at considerable expense to share their talents and the fruits of their labor.

I also want to thank CODA member, Ernesto Estigarribia Mussi, who is the new Director of Orchestral Activities at the Blair School of Music at Vanderbilt University. Since we were going to be in the backyard of Vanderbilt’s campus, I thought it a shame to not visit and have a session at the Blair School. When I contacted Ernesto with this idea, he enthusiastically opened the doors of his institution to us, offered ideas for the session, and graciously invited our conducting students and Carl Topilow to have an open forum to include Ernesto’s beginning conducting class students. He is also providing a space in his building for one of our student conducting sessions.

During our three days in Nashville together, I encourage all conference attendees to introduce yourselves to those next to you in the sessions, find out where each of us teach, and converse about everything we do as college/university conductors. Getting to know members at our conferences has sparked lifelong friendships, mentorships (both as mentor and mentee), and provided me with a wealth of resources for meeting the responsibilities and challenges faced during my tenure as a college music director. Thank you, CODA!

So, here we go: tune the orchestras, start up the screens for presentations, invite a new colleague to join you for coffee or a meal, and let’s experience together what Nashville and The Belmont University School of Music have to offer, CODA style!

Thank you and all my very best,

James A Holleman
President
College Orchestra Directors Association

SPECIAL THANKS

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Maestro Carl Topilow, Conducting Masterclass Clinician

Dr. Douglas Shadle, Keynote Speaker

Belmont University School of Music

Dr. Steven Eaves, Dean of the College of Music & Performing Arts

Dr. Jeremy Lane, Director of the School of Music

Dr. Robert Gregg, Director of Orchestras

Bretford Bell, Production & Facilities Manager

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Ernesto Estigarribia Mussi, Director of Orchestral Activities

Nashville Symphony Orchestra & Schermerhorn Symphony Center

Maestro Nathan Aspinall, Associate Conductor

Kimberly Kraft McLemore,

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**2024 National Conference
Belmont University
Nashville, TN**

All times listed as Central Standard Time (CST)

Wednesday, February 14, 2024

6:00 - 8:00 pm

Registration

Courtyard Vanderbilt
1901 West End Avenue
Nashville, TN

7:00 - 8:00 pm

CODA Board Meeting

Courtyard Vanderbilt
1901 West End Avenue
Nashville, TN

Thursday, February 15, 2024

8:00 - 9:15 am

Registration

Courtyard Vanderbilt
1901 West End Avenue
Nashville, TN

9:30 am

Shuttle

Courtyard Vanderbilt to
Schermerhorn Symphony Center
1 Symphony Place
Nashville, TN

10:00 am

CONDUCTOR CHAT & TOUR

Schermerhorn Symphony Center
1 Symphony Place
Nashville, TN

Nathan Aspinall, *Associate Conductor*
Nashville Symphony

11:00 am

Walk

Schermerhorn Symphony Center
to National Museum of African
American Music
510 Broadway
Nashville, TN

12:20 pm

Shuttle

National Museum of African American
Music to Belmont University
McAfee Concert Hall
2108 Belmont Boulevard
Nashville, TN

12:30 pm

Lunch (on your own)

2:00 pm

Conference Opening Meeting

Welcome, Introductions,
& Conference Overview
Belmont University
McAfee Concert Hall
2108 Belmont Boulevard
Nashville, TN

2:30 pm - 5:30 pm

CODA Member Presentations

2:30 - 3:20 pm

*Inclusive Programming:
Audiences and Cinematic Music*
Naomi Fanshier
Northwest University
MC209

*Program Design for
Maximum Fundraising*
Kyle Szabo
Florida Gulf Coast University
McAfee Concert Hall

3:30 - 4:20 pm

*Leading Together: Empowering
Ownership within the Large Ensemble*
Robin Fountain
Vanderbilt University
Thomas Verrier
Vanderbilt University
McAfee Concert Hall

4:30 – 5:20 pm

*Goldilocks and the Three Batons:
Defining 'Just Right' as a Woman in
Conducting*

Rebekah Lambert

Baylor University

CODA Student Member Presentation

McAfee Concert Hall

5:30 pm

Dinner (on your own)

7:30 pm

**APPALACHIAN
SYMPHONY ORCHESTRA**

Alexandra Dee, Director

Belmont University

McAfee Concert Hall

2108 Belmont Boulevard

Nashville, TN

After the concert

Shuttle

Belmont University, McAfee Concert
Hall to Courtyard Vanderbilt

1901 West End Avenue

Nashville, TN

Friday, February 15, 2024

8:00 - 9:30 am

Registration

Courtyard Vanderbilt
1901 West End Avenue
Nashville, TN

9:00 - 11:00 am

Conducting Masterclass Students & Alternates Session with Carl Topilow

Vanderbilt University
Blair School of Music
2400 Blakemore Avenue
Nashville, TN

9:30 am

Shuttle

Courtyard Vanderbilt to Vanderbilt
University, Blair School of Music
2400 Blakemore Avenue
Nashville, TN

10:10 - 11:00 am

CODA Member Presentation & Tour

*Orchestra & Wind Ensemble
As One Class*
Ernesto Estigarribia Mussi
Vanderbilt University
Choral Hall

11:15 am

Shuttle

Vanderbilt University, Blair School
of Music to Belmont University
McAfee Concert Hall
2108 Belmont Boulevard
Nashville, TN

11:30 am

Lunch (on your own)

1:00 - 4:00 pm

CODA Member Presentations

1:00 - 1:50 pm

Beach and Bologna:
Transcription and Adaptation for
Performance of Historical Repertoire
Damon Sink
Western Carolina University
MC209

Familiar Challenges–
New Solutions with Movement Literacy
Charles Gambetta
Conductor
Lawrence Spell
Guilford Technical Community College
McAfee Concert Hall

2:00 - 2:50 pm

Cracking Open the Conducting Closet:
Shared Experiences Among Queer
Conductors
Thomas Taylor Dickey
Oklahoma State University
MC209

An Unexpected Perk:
Lessons in Score Study for Ensemble
Musicians Post-COVID
Michael Dolan
Allegheny College
McAfee Concert Hall

3:00 – 3:50 pm

*Elizabeth A. H. Green: The Woman and
the Book that Changed Everything*
Kimcherie Lloyd
University of Louisville
McAfee Concert Hall

4:00 pm

**CODA Regional
Membership Meetings**
Locations TBD

4:30 pm

**PURDUE UNIVERSITY
PHILHARMONIC**
Adam Bodony, *Director*
Belmont University
McAfee Concert Hall
2108 Belmont Boulevard
Nashville, TN

5:30 pm

Dinner (on your own)

7:30 pm

**MIAMI UNIVERSITY
SYMPHONY ORCHESTRA**
Richardo Averbach, *Director*
Belmont University
McAfee Concert Hall
2108 Belmont Boulevard
Nashville, TN

After the concert

Shuttle
Belmont University, McAfee Concert
Hall to Courtyard Vanderbilt
1901 West End Avenue
Nashville, TN

Saturday, February 17, 2024

8:30 - 9:20 am

CODA Member Presentation

Courtyard Vanderbilt,
Cumberland Room
1901 West End Avenue
Nashville, TN

*The Women's Advocacy Initiative of
CODA: Eliminating Barriers and
Moving Ahead*

Thomas Taylor Dickey, Okla. State Univ.
Courtney Ellsworth, Arizona State Univ.
Naomi Fanshier, Northwest Univ.
Kimcherie Lloyd, Univ. of Louisville
Marguerite Richardson, Jacksonville Univ.
Suzanne Rome, The Musical Tie, LLC

9:30 am

Shuttle

Courtyard Marriott to Belmont
University, Fisher Center for the
Performing Arts
2020 Belmont Boulevard
Nashville, TN

10:00 am - 12:00 pm

Conducting Masterclass

CARL TOPILOW, clinician

Miami University

Symphony Orchestra &

Purdue University Philharmonic

Belmont University, Fisher Center
for the Performing Arts
2020 Belmont Boulevard
Nashville, TN

12:00 pm

Lunch (on your own)

12:15 pm

Shuttle

Belmont University, Fisher Center for
the Performing Arts to Courtyard
Vanderbilt
1901 West End Avenue
Nashville, TN

2:00 pm

Shuttle

Courtyard Marriott to Belmont
University, McAfee Concert Hall
2108 Belmont Boulevard
Nashville, TN

2:30 - 3:20 pm

CODA Member Presentation

*New Music Programming and
Philosophy: Cross-Pollinating
Orchestral and Choral Perspectives*
Mark Douglass, Composer/Conductor
James A Holleman, Hillsdale College
Andrew Maxfield, Provo, UT
Aya Terki, Boosey & Hawkes
McAfee Concert Hall

3:30 - 4:30 pm

Keynote Address

McAfee Concert Hall

DOUGLAS SHADLE

Vanderbilt University

Celebrating America at 250: Opportunities & Challenges

4:30 - 5:30 pm

CODA General Meeting

2024-2026 Conference Overviews
McAfee Concert Hall

6:00 pm

Banquet*

Belmont University, South Ballroom
Fisher Center for the Performing Arts
Presentation of Awards

**Conference attendees and registered guests*

7:30 pm

**BELMONT UNIVERSITY
SYMPHONY ORCHESTRA**

Robert Gregg, Director

Belmont University, Fisher Center
for the Performing Arts
2020 Belmont Boulevard
Nashville, TN

After the concert

Shuttle

Belmont University, McAfee Concert
Hall to Courtyard Vanderbilt
1901 West End Avenue
Nashville, TN

Sunday, February 18, 2024

9:00 am - 12:00 pm

CODA Board Meeting

Executive Committee of the Board
Regional Leadership
Courtyard Vanderbilt
1901 West End Avenue
Nashville, TN
Jefferson Room

Keynote Address DOUGLAS SHADLE

Vanderbilt University

Saturday, February 17, 2024, 3:30pm, McAfee Concert Hall



As a tenacious advocate of historically marginalized musicians, Douglas Shadle is an essential public voice in conversations about the role of symphony orchestras and orchestral music in American life.

His first book, *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise* (Oxford, 2016), explores the volatile relationships between composers, performers, critics, and audiences throughout the nineteenth century and demonstrates why American composers rarely find a home on concert programs still today. The first comprehensive study of its kind, *Orchestrating the Nation* has been cited in several major press venues, including the *New York Times*, the *New Yorker*, the *Washington Post*, and the *Boston Globe*.

Shadle is also leading expert on fellow Little Rock native Florence Price (1887-1953), the first African American woman to win international acclaim as a composer. He won a Southeastern Conference Faculty Travel Grant to study Price's manuscripts in 2016, and his research on Price has been featured on radio stations around the globe as well as in the *New Yorker*, the *New York Times*, *NewMusicBox*, and *I Care if You Listen*. He wrote liner notes for the world premiere recordings of Price's two violin concertos (Albany) and fourth symphony (Naxos) and has consulted on educational materials for the Orchestra of St. Luke's "Music in Color" series. Shadle is the winner of five major publication awards, including two ASCAP Deems/Taylor Virgil Thomson Awards (2015, 2017), the Society for American Music Irving Lowens Article Award (2016), the inaugural American Musicological Society H. Robert Cohen/RIPM Award (2018), and the Vanderbilt University Chancellor's Award for Research (2018).

Shadle holds a Ph.D. and M.A. in musicology from the University of North Carolina at Chapel Hill and a B.M. in viola performance, *summa cum laude*, from the University of Houston. He is now Associate Professor of Musicology and Chair of the Department of Musicology and Ethnomusicology at Vanderbilt University, where he mentors students on how to unleash their potential as they pursue meaningful lives in music.

The year 2026 marks the 250th anniversary of the American Declaration of Independence. Local, state, and federal governments have already begun planning for this momentous occasion. Indeed, the question of what it means to be American has singularly defined our social landscape since 1776 and is well worth pursuing still today in a variety of contexts.

College and university orchestras can make signal contributions to this ongoing conversation. In the first place, the universe of American orchestral repertoire is far larger and more kaleidoscopic than typical professional orchestral programs suggest. With creative and attentive programming choices, orchestras have ample opportunity for a sustained exploration of the profound connections between music and broader cultural currents that have animated American life across the country's history. At the same time, lack of ready access to this repertoire can present significant challenges for execution. With solutions to these challenges in mind, this presentation offers practical strategies for designing rewarding programs in anticipation of a once-in-a-lifetime anniversary celebration.

CARL TOPILOW

Conducting Masterclass Clinician

Saturday, February 17, 2024, 10:00am

The Fisher Center for the Performing Arts



Founding conductor of the Cleveland Pops Orchestra, Carl Topilow's eclectic programs have been acclaimed by audiences and critics alike. He enjoys a dual career as both conductor and clarinetist, often finding an occasion to perform a selection with the Pops on one of his brightly colored clarinets.

Carl is also conductor of the Firelands Symphony Orchestra, based in Sandusky, Ohio. After 42 years as conductor of the National Repertory Orchestra, a summer festival in Breckenridge, CO, he is continuing an active role with the orchestra

as Conductor Laureate. He was named Faculty Emeritus after 37 years as Conductor and Director of the Orchestral Program at the Cleveland Institute of Music and has served as principal pops conductor of the Toledo Symphony Orchestra, Southwest Florida Symphony Orchestra and Mansfield Symphony Orchestra.

Topilow has performed as guest conductor with 132 different orchestras in 37 states and 12 foreign countries. In addition to concerts this season with the Ohio Valley Symphony, the Liberty Bell Pops, and the Florida Lakes Symphony, he will be giving master classes at Bob Jones University, the University of North Carolina-Charlotte and at the Collegiate Orchestra Conductors Association National Convention and hosting his third conducting workshop in Cleveland.

Topilow's wife Shirley is President and CEO of the Cleveland Pops Orchestra. Their daughter Emily is a marketing associate with the Cleveland Clinic, and their daughter Jenny is a violinist with the Charlotte Symphony Orchestra.

Carl's book, *The Orchestral Conductor's Career Handbook*, published by Rowman and Littlefield, is now available through www.carltopilow.com and www.rowman.com.

Special Guest

NATHAN ASPINALL

Associate Conductor, Nashville Symphony

Thursday, February 15, 2024, 10:00 am

Schermerhorn Symphony Center



Australian conductor Nathan Aspinall has led orchestras across the globe including in the USA, Europe, and Australasia. His work is characterized by insightful musicianship, innovative programming, and meaningful community engagement. Currently the Associate Conductor of the Nashville Symphony, Aspinall's first appearance with the orchestra this season will be a program of Valerie Coleman, Maurice Ravel and Beethoven's Symphony no 7. Later in the season he will conduct a special classical event featuring Tchaikovsky's Symphony no 4.

Aspinall was a conducting fellow at the Tanglewood Music Center and a recipient of the Robert J. Harth Conducting Prize at the Aspen Music Festival. In the summer of 2022, he traveled to Leipzig for a concert of Haig, Webern, and Stravinsky with the Mendelssohn-Orchesterakademie of the Gewandhausorchester.

Formerly Associate Conductor of the Jacksonville Symphony, whom he led in masterworks subscription programs each season and multiple tours. He returned to Jacksonville as a guest conductor for Rachmaninoff's Symphonic Dances in the 19/20 season. In 22/23, he will conduct the orchestra in a subscription program including Sibelius's Symphony no 2. He will also make his debut with the Minnesota Orchestra in the 22/23 season. Nathan Aspinall has guest-conducted the orchestras of Atlanta, Sydney, Adelaide, Queensland, and Tasmania, as well as the Queensland Conservatorium Chamber Orchestra. He has acted as Assistant Conductor for Opera Queensland. Festival appearances and masterclasses have included the Cabrillo Festival of Contemporary Music, Oregon Bach Festival, and the Tanglewood Music Center Conducting Seminar. He studied orchestral conducting with Hugh Wolff at New England Conservatory in Boston.

CODA Member Presentations



Dr. NAOMI FANSHIER

Northwest University, Assistant Professor



Inclusive Programming: Audiences and Cinematic Music

Thursday, February 15, 2024, 2:30pm
MC209

Dr. Naomi Fanshier is the Director of Instrumental Ensembles and Music Department Chair at Northwest University in Kirkland, WA. As the Director and Founder of NU's Chamber Orchestra, Symphony Orchestra, and Drum Line, she often brings a collaboration of disciplines to musical

projects and concerts. Dr. Fanshier also leads the Wind Ensemble and chairs the Music Department. Her academic journey includes a Bachelor's in Clarinet Performance, a Master's in Orchestral Conducting, and a Doctorate in Music Education.

Outside NU, Dr. Fanshier serves as the Music Director of the Maple Valley Youth Symphony Orchestra, where she utilizes her doctoral research in service-learning to emphasize the value of giving back to the community through music. Her current research on programming stems from her creativity in blending contemporary, pop, and classical standards in captivating performances. She's currently pushing artistic boundaries with a DJ-orchestra collaboration and excels in arranging music for diverse ensembles.

To ensure the growth and sustainability of symphony orchestras, it is important to address the challenge of attracting younger audiences while still retaining the support of devoted classical music enthusiasts. The classical music community is evolving, and it is essential to adapt by embracing programming inclusivity. The current audience demographic trend shows an aging subscriber base, leading to declining audience sizes, which can be detrimental in the long run.

This presentation aims to shed light on the importance of inclusive programming. It not only emphasizes the need for symphony orchestras to diversify their repertoire by incorporating cinematic, video game, pop, and genre-mixing music alongside traditional classics but also examines the academic value of these genres. By evaluating the impact of alternative musical styles, orchestras can make informed decisions that resonate with a broader audience.

Dr. KYLE SZABO

Florida Gulf Coast University, Associate Professor



Program Design for Maximum Fundraising
Thursday, February 15, 2024, 2:30pm
McAfee Concert Hall

Conductor and violinist Kyle Szabo currently serves as Director of Orchestras and Head of String Studies at the Bower School of Music, Florida Gulf Coast University in Fort Myers, Florida. There, Szabo directs the Symphony and Chamber Orchestras, runs the chamber music program, teaches violin, and classes

in music theory and literature. Under Szabo's leadership, the orchestra program at FGCU has become a major music program in the state of Florida. The chamber orchestra partners with major music festivals and tours regularly.

As a conductor, Szabo guest conducts and presents at conferences regularly across the USA and internationally, including professional as well as advanced student orchestras. Recent engagements include guest conducting the Symphonic Orchestra of Trujillo, Peru, guest conducting FMEA and regional honors orchestras in the state of Florida, and partnering with the Sanibel Music Festival for performances with the FGCU Chamber Orchestra. As a violinist, Szabo performs regularly in recital and as a chamber musician, as well as soloist with the FGCU Symphony Orchestra. His students in conducting and violin have gone on to graduate studies at major schools of music and to hold professional positions in the USA.

Prior to taking the position at FGCU in 2015, Szabo served for four years as Director of Orchestral Activities at Ripon College in Ripon, Wisconsin. Szabo has a DMA in Conducting from James Madison University, and two degrees in violin performance from Rutgers University (BM) and the Peabody Conservatory (MM).

Successful fundraising can be transformational to a college orchestra program. Although colleges and universities all have unique protocols and regulations related to fundraising, institutions generally encourage directors to bring donors into the fold. This can result in increased funding for scholarships, travel and touring, and expenses ranging from routine budgetary items to special concerts and events. This session presents a philosophy of program design to maximize fundraising opportunities, and addresses topics such as programming, performing off-campus, utilizing media in various forms, finding potential donors and supporters, utilizing chamber orchestras and ensembles, and working with university fundraising administrators.

Dr. ROBIN FOUNTAIN
Vanderbilt University, Professor Emeritus
Dr. THOMAS E. VERRIER
Vanderbilt University, Professor



Leading Together: Empowering Ownership within the Large Ensemble
Thursday, February 15, 2024, 3:30pm
McAfee Concert Hall

Robin Fountain is Professor Emeritus of Conducting at Vanderbilt University's Blair School of Music. He has accepted engagements to conduct in America, Europe, and Asia, including appearances with the Singapore Symphony and the Louisiana Philharmonic. He has recorded for Parma/Naxos, Navona and Blue Griffin Records, most recently Michael Kurek's Symphony No. 2 with the European Recording Orchestra. At Vanderbilt he has won the university-wide Madison-Sarratt Award for Excellence in Undergraduate Teaching and the Blair School of Music's Faculty Excellence Award. Professor Fountain recently concluded a fourteen-season tenure as Music Director of Southwest Michigan Symphony.



Thomas E. Verrier is the Director of Wind Ensembles at Vanderbilt University's Blair School of Music. He is the conductor of the Vanderbilt Wind Symphony, previously served as Artistic Director of the

Vanderbilt Music Academy in Berlin, Germany (a joint project with musicians of the Berlin Philharmonic) and was the Founding Director of the Conductors Lab in Aix-en-Provence, France. His teaching duties include undergraduate and graduate-level courses in conducting, pedagogy, and education. Dr. Verrier dedicates much of his time to the teaching of ensemble pedagogy and the training of conductors throughout Central and South America.

Through a series of participatory activities, attendees will be guided through six principles of ensemble music making, addressing topics such as visual communication, adjustment of intensity according to role, contextualized intonation, and the pitfalls of literal interpretation of the printed part. They will learn how ensemble members can become empowered in the rehearsal process, taking responsibility to unify the musical product through direct communication with each other, producing a coordinated version that directors can respond to.

The principles are:

It's better to be together than "right."

Don't always follow conductors, but always pay attention to them.

Unify through sound and sight.

Know your role.

To play "in tune," play "out of tune" together.

Don't be too literal.

REBEKAH LAMBERT

Baylor University, Graduate Student



Goldilocks and the Three Batons: Defining 'Just Right' as a Woman in Conducting
Thursday, February 15, 2024, 4:30pm
McAfee Concert Hall

Rebekah Lambert is a conductor and pianist from Waco, Texas, currently earning her master's degree in Orchestral Conducting at Baylor University under the direction of Miguel Harth-Bedoya and serving as a Teaching Associate in the Theory Department. She previously earned a bachelor's degree in Piano Performance and a master's degree in Collaborative Piano while also completing advanced coursework in conducting with Dr. J. Eric Wilson and Professor

Stephen Heyde at Baylor. Rebekah has served as an assistant conductor with the Lima Symphony Orchestra, the Waco Symphony Orchestra, the Omaha Youth Symphony, and the Omaha Symphony.

As programs continue to emerge around the world specifically aimed at increasing the opportunities and exposure women in conducting are able to achieve in the hopes of furthering the progress of equilibrium in the field, one question still loudly rings: why is this progress still so slow? Women face several challenges in the field, primarily a wall of criticism about their appearance and mannerisms because of their perceived novelty and a lack of steady mentorship. Thanks to women-specific workshops and fellowships, these topics are being talked about within those crowds and in those environments. However, I argue that we are starting the discussion too late; degree programs should be open to talking about the struggles women face in the field while students are still in academia, no matter the make-up of each conducting studio. As soon as we normalize women on the podium, awareness, opportunity, and representation will increase.

Prof. ERNESTO ESTIGARRIBIA MUSSI

Vanderbilt University, Assistant Professor



Orchestra & Wind Ensemble as One Class
Friday, February 15, 2024, 10:10am
Vanderbilt University, Choral Hall

Paraguayan conductor Ernesto Estigarribia Mussi is highly regarded for his versatility and effervescent style on and off the podium. Hailed for his “expert direction” by *Fanfare* magazine, he is music director of the Sheboygan Symphony Orchestra and the Mankato Symphony Orchestra, becoming the first Paraguayan to be music director of a professional orchestra abroad. He holds the position of assistant professor of conducting at Vanderbilt University Blair School of Music and has previously served as

associate conductor of the Quad City Symphony Orchestra.

Estigarribia Mussi has guest conducted the Minnesota Orchestra, La Crosse Symphony, Dubuque Symphony, St. Cloud Symphony, Rochester Symphony, Orquesta de Cámara del Centro del Conocimiento (Argentina), Orquesta Sinfónica Nacional-Paraguay, and is the most frequent guest conductor of the Orquesta Sinfónica del Congreso Nacional (Paraguay). In addition to symphonic performances, Ernesto has led numerous opera productions including Puccini's *Gianni Schicchi*, Mozart's *Idomeneo*, Britten's *Albert Herring*, Zimmermann's *Weisse Rose*, and Jake Heggie's *Two Remains*.

He holds degrees from Pittsburg State University (BM) and the University of Minnesota (MM and DMA), where he studied conducting with Mark Russell Smith. In his free time, he enjoys cooking vegan recipes with his wife Sabrina.

This session will provide an overview of the large ensembles program at the Blair School of Music - Vanderbilt University with a brief discussion of its origins and its applicability. The presentation includes a tour of the facilities.

Dr. DAMON SINK

Western Carolina University, Associate Professor



Beach and Bologne: Transcription and Adaptation for Performance of Historical Repertoire

Friday, February 16, 2024, 1:00pm
MC209

Damon Sink teaches music theory, composition, and commercial music courses as an Associate Professor at Western Carolina University. In addition to his work as a conductor, concert composer, and orchestrator, Dr. Sink is active in other areas of media production, video, film, and classical and jazz recording. Recent projects and productions include a commission for System Five Brass, "Hymn: Under

Menin Gate," performed in 2022 in Ypres, Belgium, and the musical, "This is Crescent City," produced by Lighthouse Repertory Theatre. Other academic pursuits include topics in the history of music theory as well as the development of rich media modes of analytical presentation.

Employing repertoire examples from Amy Beach and Joseph de Bologne, this workshop presentation will demonstrate an array of techniques and workflows that are fine-tuned for accomplishing orchestral transcription, adaptation, and part-score generation projects quickly and elegantly. New software (Dorico®, MuseScore4) and file formats like musicxml that are compatible with almost all music notation platforms are particularly useful; and other tools like ScanScore and Notepformer have revolutionized the processes of digital notation and audio playback. The presenter has over thirty years of experience with Finale® music notation and other DAW software, but has retired it in recent years in favor of new platform/playback combinations. Attendees who also teach orchestration or methods classes or who are interested in learning more about Dorico® music notation and engraving software and its powerful playback capabilities should also find the presentation valuable.

Dr. CHARLES GAMBETTA
Embodied Conducting Institute
Dr. LAWRENCE SPELL
Guilford Technical Community College, Assistant Professor



*Familiar Challenges—New Solutions with
Movement Literacy*

Friday, February 16, 2024, 1:00pm
McAfee Concert Hall

Dr. Charles Gambetta is the creator of the Embodied Conducting approach, a ground-breaking, interdisciplinary curriculum based on the principles of the Laban/Bartenieff Movement System. Appointed to the conducting faculty of the prestigious International Institute for Conductors in 2007, Charles has mentored over 160 conductors and soloists from six continents who attended Institute summer courses in Europe. Many alumni have since built successful careers conducting orchestras, opera companies, choirs, and several direct college orchestra programs. In 2018 the Institute became the Embodied Conducting Institute. He currently teaches at Elon University and Greensboro College.



Before returning to North Carolina, Dr. Lawrence Spell served as Director of Orchestras at Salt Lake Community College and Assistant Conductor for the Utah Youth Symphony in Salt Lake City. In the fall of 2019, Dr. Spell joined the conducting faculty at the University of Utah and served as Acting Director of

Orchestras. In addition to his collegiate positions, Dr. Spell was also the Music Director and Conductor for the Wasatch Symphony, one of the oldest orchestras in the State of Utah. Currently, he is serving as Music Program Coordinator and Director of the Titan Civic Band at Guilford Technical Community College in Greensboro, NC.

At three past CODA Conferences, I shared findings from my research that focused on determining whether the Laban/Bartenieff Movement System is useful for conductors. Each presentation concentrated on one component of the System and offered several broad suggestions teachers might wish to add to their conducting curricula. The positive outcomes achieved with the original research has since spurred me to develop the Embodied Conducting approach, a fully integrated, direct application of the Laban/Bartenieff System to the art of conducting. Conductors trained using this approach learn to use the body more efficiently, move through space with greater ease and confidence and choose gestures that better communicate the flow of musical expression to their collaborators in the ensemble. My colleague and former student, Larry Spell, and I will present specific Embodied Conducting concepts associated with Body, Space, Effort and Shape through discussion and participatory demonstrations.

Dr. THOMAS TAYLOR DICKEY **Oklahoma State University, Associate Professor**



*Cracking Open the Conducting Closet:
Shared Experiences among Queer
Conductors*

Friday, February 16, 2024, 2:00pm
MC209

Second Prize Winner of the 2019 Mozart & Tchaikovsky International Conducting Competition, Dr. Thomas Dickey currently serves as the Director of Orchestral Studies at Oklahoma State University, where he conducts the 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 Orchestra and Community Orchestras. His prior appoints include the Director of Orchestral Activities at the University of Wisconsin-Platteville and Music Director & Conductor of the Dubuque Symphony Youth Orchestra (IA). Dr. Dickey holds degrees from Eastern Illinois University, LSU, and the University of Georgia. He has worked with Carl Topilow, Christopher Zimmerman, Daniel Lewis, Gustav Meier, and Diane Witty, and further studied conducting in numerous workshops and master classes at the Prague Academy of Performing Arts, Cleveland Institute of Music, and Cincinnati Conservatory of Music, among others.

This session examines the field of professional orchestral conducting from the perspective of queer conductors. To date, there are no conducting workshops, masterclasses, fellowships, or competitions available only to queer conductors, nor has it been 'hip and trendy' for orchestras to purposefully hire queer conductors who live their lives openly. As this session will show, however, there have been many gay and lesbian conductors going as far back as the Baroque. Well through the 20th century, when being queer was against the law in many countries around the world, these conductors were encouraged, if not pressured, to 'hide their lifestyles,' due in large part to pressure from politically right-leaning, socially conservative arts organizations, the mainstream music press, and the music recording industry, whose consumers tended to be straight, cisgender, middle class, middle-aged men. From the first queer conductors in music history to openly queer conductors in the 20th and 21st centuries, the difficulties that queer conductors face when it comes to leadership and authority will also be considered, drawing upon the author's own lived experiences.

Dr. MICHAEL DOLAN **Allegheny College, Visiting Assistant Professor**



An Unexpected Perk: Lessons in Score Study for Ensemble Musicians Post-COVID

Friday, February 16, 2024, 2:00pm
McAfee Concert Hall

Michael is Visiting Assistant Professor of Music at Allegheny College, serving as Director of the Allegheny College Civic Symphony, String Area Coordinator, and teaching courses in the music curriculum. He earned his DMA in Orchestral Conducting at the University of Wisconsin-Madison Mead Witter School of Music under Dr. Oriol Sans. While there he was a Teaching Assistant in the School of Music, founding Music Director of the Medical Sciences Orchestra of UWM, and conducted

a professional recording of compositions for jazz quintet and orchestra by Johannes Wallmann. His musical and research interests include the promotion of American music and musicians.

Score study is typically thought of as the domain of conductors much more so than of ensemble performers. That perception is maintained in part because directors simply don't usually have the opportunity in rehearsals to discuss it in a formal, structured way. In an academic setting, I propose we remedy that. Not only can exploration of the piece or pieces being performed improve the level of execution and musicianship by the students, it can also be a way to expand their knowledge of composers, history, and culture. What a great, tangible way to expose our students to and encourage their exploration of more diverse, underplayed musicians and works! This presentation will provide concrete guidelines for how and why this might be included as a regular part of an academic ensemble course in a variable-size assignment(s) outside of rehearsal.

Prof. KIMCHERIE LLOYD

University of Louisville, Professor



Elizabeth A. H. Green: The Woman and the Book That Changed Everything

Friday, February 16, 2024, 3:00pm

McAfee Concert Hall

Professor Kimcherie Lloyd is currently the Director of Orchestral Studies and Opera Theatre in the School of Music at the University of Louisville where she holds the Moritz von Bomhard Chair of Music Theatre and holds an administrative appointment as the Director of Undergraduate Studies. She is a past president of the College Orchestra Directors Association (2020-2022). In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate and advanced undergraduate

conducting. Professor Lloyd holds a bachelor's and master's degree in piano performance from Eastern Michigan University, a master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program at the University of Minnesota School of Music. As an apprentice conductor, Professor Lloyd worked with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Composer's Forum, Minneapolis Symphony, and the Plymouth Music Series. In addition to her studies in the US, Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

Professionally, Ms. Lloyd is currently the Artistic Director of VOICES of Kentuckiana and served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra, the Louisville Youth Orchestra, Music Theater of Louisville, Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra, and the Ann Arbor Chamber Orchestra. Internationally, Ms. Lloyd has guest conducted in Vienna, Austria, Lyon, France, Katowice, Poland, San Jose, Costa Rica and Recife, Brazil, and Loja, Ecuador.

Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany, and the US. In addition to her performance activities, Professor Lloyd is an active researcher in comparative humanities. Her current research focus pertains to historical erasure of women in 19th and 20th century America in classical music as well as the intersection of gender and leadership. Ms. Lloyd is currently working on a biography of the international conducting pedagogue, Elizabeth A. H. Green.

The Modern Conductor, written by Elizabeth A. H. Green and published in 1961, was the first conducting pedagogy text created specifically for a college-level conducting class. Inspired by her study with Nicolai Malko, Elizabeth was drawn to his belief that conducting could be taught which aligned with her own philosophy of "always learning and always teaching" but was in direct conflict with the general feeling among conducting professionals that it could not. In the foreword to *The Modern Conductor* (1st edition), Elizabeth states that her book was "an attempt to put into print a book on conducting whose first function is that of a textbook for college-level classes." *The Modern Conductor* has since become a seminal text in the pedagogy of conducting (instrumental as well as choral) and continues to be the basis for undergraduate and graduate conducting courses in the US and abroad while at the same time providing a template for the many conducting texts that have been written since *The Modern Conductor* was first published.

Elizabeth Green's career as a music educator spanned more than fifty years. She wrote more than seventy articles on teaching strings, orchestra and instrumental conducting and authored over ten books. She was a sought-after clinician well after she retired from teaching in 1975 and was the recipient of many prestigious awards. Her impact on the music world cannot be overstated; however, it has engendered only limited scholarship. The significance of her life and work has yet to be fully considered through the lenses of the history of Music Education, the history of women in music, or the history of conducting. In light of the historical context in which *The Modern Conductor* was written, and the scant scholarly attention that Elizabeth A. H. Green has received up to now, the purpose of this presentation will be to bring to the fore Elizabeth A. H. Green's work in the field of conducting and conducting pedagogy.

Dr. THOMAS TAYLOR DICKEY
Oklahoma State University, Associate Professor
COURTNEY ELLSWORTH
Arizona State University, CODA Web Manager
Dr. NAOMI FANSHIER
Northwest University, Assistant Professor
Prof. KIMCHERIE LLOYD
University of Louisville, Professor
Dr. MARGUERITE RICHARDSON
Jacksonville University, Professor
Dr. SUZANNE ROME
The Musical Tie, LLC.

*The Women's Advocacy Initiative of CODA:
Eliminating Barriers and Moving Ahead*
Saturday, February 17, 2024, 8:30am
MC209

We are proud to announce the relaunch of the Women's Advocacy Initiative of CODA (WAIOC) to provide dedicated support for women conductors and create a more equitable space in the music profession. This platform endeavours to support our expert women conductors in academia as well as the up-and-coming women in the field who are striving to lend their talents to the profession. We aim to help reduce the gender gap, increase opportunities for women to advance in our institutions, and offer essential resources that will be beneficial to our members. Join us for this session to engage in meaningful conversations as we map out our goals and objectives for the upcoming year. Please read our updated statement at: codaweb.org/about/waioc



Second Prize Winner of the 2019 Mozart & Tchaikovsky International Conducting Competition, Dr. Thomas Dickey currently serves as 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 Orchestra and 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). A native of Illinois, Dr. Dickey holds degrees from Eastern Illinois University, LSU, and the University of Georgia. He has worked with conductors such as Carl Topilow, Christopher Zimmerman, Daniel Lewis, Gustav Meier, and Diane Wittry, and further studied conducting in numerous workshops and master classes at the Prague Academy of Performing Arts, Cleveland Institute of Music, and Cincinnati Conservatory of Music, among others.



Courtney Ellsworth has performed as a singer, pianist, violinist, and conductor, and has enjoyed mentorship roles with younger musicians, both within her private studio and through her work with orchestras. She received a bachelor's degree in music performance at Northern Arizona University while studying violin with Dr. Louise Scott and conducting with Dr. Daniel O'Bryant. While at NAU, Courtney worked on many orchestral and operatic works including the Lyric Theatre performance of Mozart's *Die Zauberflöte*. Courtney later received a master's degree in Instrumental Conducting at

Brigham Young University, where she conducted the University Strings, University Orchestra, and Group for New Music ensembles. Courtney remains a passionate proponent of the arts within schools and the community and is exploring research on learning & motivation and working in instructional design at Arizona State University.



Dr. Naomi Fanshler is the Director of Instrumental Ensembles and Music Department Chair at Northwest University in Kirkland, WA. As the Director and Founder of NU's Chamber Orchestra, Symphony Orchestra, and Drum Line, she often brings a collaboration of disciplines to musical projects and concerts. Dr. Fanshler also leads the Wind Ensemble and chairs the Music Department. Her academic journey includes a Bachelor's in Clarinet Performance, a Master's in Orchestral Conducting, and a Doctorate in Music Education.

Outside NU, Dr. Fanshler serves as the Music Director of the Maple Valley Youth Symphony Orchestra, where she utilizes her doctoral research in service-learning to emphasize the value of giving back to the community through music. Her current research on programming stems from her creativity in blending contemporary, pop, and classical standards in captivating performances. She's currently pushing artistic boundaries with a DJ-orchestra collaboration and excels in arranging music for diverse ensembles.



Professor Kimcherie Lloyd is currently the Director of Orchestral Studies and Opera Theatre in the School of Music at the University of Louisville where she holds the Moritz von Bomhard Chair of Music Theatre and holds an administrative appointment as the Director of Undergraduate Studies. She is a past president of the College Orchestra Directors Association (2020-2022). In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate and advanced undergraduate conducting. Professor Lloyd holds a bachelor's and master's degree in piano performance from Eastern Michigan University, a master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program at the University of Minnesota School of Music. As an

apprentice conductor, Professor Lloyd worked with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Composer's Forum, Minneapolis Symphony, and the Plymouth Music Series. In addition to her studies in the US, Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

Professionally, Ms. Lloyd is currently the Artistic Director of VOICES of Kentuckiana and served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra, the Louisville Youth Orchestra, Music Theater of Louisville, Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra, and the Ann Arbor Chamber Orchestra. Internationally, Ms. Lloyd has guest conducted in Vienna, Austria, Lyon, France, Katowice, Poland, San Jose, Costa Rica and Recife, Brazil, and Loja, Ecuador.

Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany, and the US. In addition to her performance activities, Professor Lloyd is an active researcher in comparative humanities. Her current research focus pertains to historical erasure of women in 19th and 20th century America in classical music as well as the intersection of gender and leadership. Ms. Lloyd is currently working on a biography of the international conducting pedagogue, Elizabeth A. H. Green.



Dr. Marguerite Richardson is Professor of Music at Jacksonville University (FL) where she is Director of Orchestral Studies and teaches the violin and viola studio. She is currently the Immediate Past President of the CODA. An enthusiastic music educator, conductor and performer, she has presented at the CODA National Conferences, as well as the Florida Music Educators Association and Florida Orchestra Association Conferences. Dr. Richardson has conducted the 9/10 Honors Orchestra for Hillsborough County, and in 2025, will conduct the All State 9-12 Honors Orchestra at the FMEA Conference. She holds degrees from the Cleveland Institute of Music, the University of South Carolina and The Florida State University.



Dr. Suzanne Rome is a conductor and entrepreneur with decades of experience in the music industry. She has conducted numerous professional and university orchestras across the US as well as internationally in Bulgaria, the Czech Republic, the UK, and Iceland. Beyond the stage, Dr. Rome is the founder and president of The Musical Tie, LLC, which serves a global clientele by helping advance individuals and organizations in the music sector. In higher education, Dr. Rome's teaching experience

includes music education and music theory classes, the supervision of student teachers, as well as string techniques and conducting. Her research interests include music and social justice, environmental conservation, and the concepts and theories of musical semiotics.

Dr. MARK DOUGLASS
Composer & Conductor
Prof. JAMES A HOLLEMAN
Hillsdale College, Professor
ANDREW MAXFIELD
Provo, UT
AYA TERKI
Boosey & Hawkes, Promotion Manager

*New Music Programming and Philosophy: Cross-Pollinating
Orchestral and Choral Perspective*
Saturday, February 17, 2024, 2:30pm
McAfee Concert Hall

Except for intersections like a holiday concert, a Carmina, or a Verdi Requiem, collegiate orchestral and choral programming are often different animals, particularly in their philosophy regarding "new music." Choral programming, which tends to traffic in three-minute octavos and leans heavily into the texts of compositions, often includes many works by living or emerging composers, and new works are centerpieces of national conference programming and marketplaces. Orchestral programming, which often focuses on larger works and major pillars of the canon, manages tradeoffs regarding how to allocate time and resources to new works, and which new works to program. What can be learned from cross-pollinating philosophical and programming perspectives from these two worlds?



Dr. Mark Douglass has enjoyed a diverse career as a composer, conductor, multi-instrumentalist, and educator. Blending tradition with innovation, his music has been described as "...exquisite works of art; intimate and full of color and nuance." - Hila Pitman, Grammy Award winning soprano. Equally comfortable with jazz and classical music, Douglass' performances span from Detroit's Jazz Festival to the renowned Bourbon Jazz Festival in Paraty, Brazil to Carnegie Hall. Douglass' compositions have been

performed internationally in various venues: in large orchestral concerts, in award-winning films, on PBS, and in recitals. His music has been performed at the New Names Creative Arts Camp in Togliatti, Russia, Wayne State University's "Breaking New Ground" series, and *Universidades Estadual Paulista* in São Paulo, Brazil. He is a founding member of ConTempus Initiative, a Michigan-based contemporary music collective that is committed to making new music accessible by creating collaborative performances that connect with today's audiences. Douglass' academic appointments include professorships at both public and private institutions. Currently tenured and teaching at the latter in Michigan, he is responsible for Music Theory, Music Production, Conducting, Music Composition and the University Concert Choir. Other areas of teaching expertise are Jazz, Afro-Cuban Music, and K-12 Music Education.



Professor of Music, James A. Holleman, is currently in his 27th year as Music Director of Orchestras and Choirs for the John E.N. & Dede Howard Department of Music at Hillsdale College (MI). He also teaches courses in conducting and conducts Musicals in conjunction with the college theater department. He served for 25-years as Music Department Chairman, from 1997-2022, and as the Director of the Hillsdale College Professional Artists Series (PAS). During his tenure, the Music Department and ensembles grew to new heights in all areas. Currently, over twenty-five percent of the

entire student body participates in music department ensembles; one-third of the campus participates in the Music Department in some capacity. In addition, he was a key figure in Hillsdale College's vision for the creation/construction, and involved in the design, of both the Howard Music Building (dedicated April 2003) and Christ Chapel (dedicated October 2019). Christ Chapel is the new venue for the College Symphony Orchestra, College Choir and Chamber Choir, PAS concerts, and Choral Evensong. The Hillsdale College Symphony Orchestra, under his baton, was selected to perform at the College Orchestra Directors Association (CODA) 2017 National Conference in Washington, DC.

The orchestra was awarded Second Prize in the 2018 American Prize College Orchestra Division. Additionally, Holleman was named as a finalist in the 2018 American Prize University/College Orchestral Conducting Category, for which he received a special judges' citation for "Artistic Success in Exceptional Repertoire." Under his direction, the Hillsdale College Chamber Choir, formed in 1998 by Holleman, has performed in numerous venues across the country and in various featured performances on campus and across Michigan. Both the Chamber Choir and the College Choir (the oldest established college choir in the state of Michigan) have recorded multiple CD recordings and provided recordings for several Hillsdale College promotional videos. Holleman was the recipient of the Hillsdale College Emily Daugherty Award for Teaching Excellence in the fall of 1998. He is the current Music Director of the Hillsdale Arts Chorale, appointed to the position in the fall of 2022. Currently he is the 2023-2024 President of the College Orchestra Directors Association (CODA) having previously served as Vice President for two years, President Elect for one year, and National Chair of Membership for seven years. He is also an active member of The American Choral Directors Association (ACDA), and The National Collegiate Choral Organization (NCCO). He is an honorary member of the Michigan State Band and Orchestra Association (MSBOA). Professor Holleman is twice a graduate of Michigan State University where he received a Bachelor of Music Degree in French Horn Performance (1986) and a Master of Music Degree in Orchestral Conducting (1989). After graduate school, he studied conducting at the Conductors' Institute in Columbia, SC (1989), the Oregon Bach Festival in Eugene, OR (1993, 1994), and at numerous workshops with The Conductors Guild and the American Symphony Orchestra League. Prior to his appointment at Hillsdale College, he was the Assistant Conductor of the Jackson Symphony Orchestra, Music Director of the Jackson Youth Symphony Orchestra, and Music Director of the Jackson Chorale (MI). As a French horn player, he held positions with several orchestras in Michigan and Tennessee.



The compositions of Andrew Maxfield—hailed as “rhythmically vital ... superbly judged ... [and] tender” by *Fanfare Magazine*—have been performed throughout the U.S. and Europe, recently by ensembles ranging from The Gesualdo Six and The Choir of Royal Holloway to Utah Symphony (March 2024), Hillsdale College Symphony Orchestra, Salt Lake Symphony, and Utah Opera. A recent winner of the King’s Singer’s New Music Prize (Jury Special Commendation) and commissions from the Barlow Endowment for Music Composition, Maxfield is a frequently commissioned composer of orchestral, vocal, and chamber works, and serves as Composer-in-Residence at Southern Virginia University.

PERFORMING ENSEMBLES

To access the complete program for each performance, including program notes, artist biographies, and personnel, please click on the name of the orchestra.

APPALACHIAN SYMPHONY ORCHESTRA

Alexandra Dee, Director

Thursday, February 15, 2024

7:30 p.m.

PURDUE UNIVERSITY PHILHARMONIC

Adam Bodony, Director

Friday, February 16, 2024

4:30 p.m.

MIAMI UNIVERSITY SYMPHONY ORCHESTRA

Ricardo Averbach, Director

Friday, February 16, 2024

7:30 p.m.

BELMONT UNIVERSITY SYMPHONY ORCHESTRA

Robert Gregg, Director

Saturday, February 17, 2024

7:30 p.m.



National Leadership

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Rebecca Burkhardt	2015
Ricardo Averbach	2014-2015
Daniel Sommerville	2013-2014
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Clinton Nieweg	2015
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Stephen Heyde	2018
Jon Mitchell	2019
Rebecca Burkhardt	2020
Dwight Oltman	2021
Victor Yampolsky	2022
Kory Katseanes	2023
Jeffrey Bell-Hanson	2023



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