

Alana Wiesing is a multi-faceted and award-winning timpanist and percussionist from Phoenix, AZ. She holds a Master of Music degree in percussion performance from the Indiana University Jacobs School of Music in Bloomington, IN, where she also completed her undergraduate studies. Her primary percussion instructors were Bill Wanser and John Tafoya, and she has completed additional studies most notably and extensively with David Herbert, Cynthia Yeh, Joseph Pereira, Ed Stephan, Markus Rhoten, Richard Weiner, Jauvon Gilliam, Eric Shin, Keith Aleo, Michael Spiro, Jonathan Haas, and Doug Howard. Alana's summer festival activities include the Eastern Music Festival (2007, 2008), the Interlochen Arts Camp (2009, 2010), the Chosen Vale International Percussion Seminar (2011), the Indiana University Summer Music Academy (2013), the National Orchestral Institute + Festival (2015, 2016), and the Aspen Music Festival & School (2016, 2017, 2018, 2019). She actively performed, recorded, and freelanced with countless orchestras and ensembles during her time in the Midwest, notably serving as the Principal Timpanist of the Columbus Indiana Philharmonic and the Terre Haute Symphony Orchestra as well as a regular substitute and extra percussionist with the Indianapolis Symphony Orchestra and the Fort Wayne Philharmonic.

Alana is currently based in Tucson, AZ, where she serves as the Principal Timpanist of the Tucson Symphony Orchestra. She is a passionate educator, instructing as an Adjunct Professor of Percussion at the University of Arizona School of Music and an alumni faculty member at the National Orchestral Institute + Festival as well as operating her private teaching studio. Since her arrival in Tucson, Alana has presented masterclasses and clinics for the Percussive Arts Society International Convention (PASIC), National Orchestral Institute + Festival, Interlochen Arts Camp, the Network for Diversity in Concert Percussion (NDCP), Virtual Percussion Music Festival (VPMF), Two Rivers Timpani Summit, Eastman School of Music, Oberlin College & Conservatory, Michigan State University, Arizona State University, George Mason University, University of Florida, Northern Arizona University, Western Carolina University, Benedict College, Eastern New Mexico University, the Arizona PAS Day of Percussion, and the University of Arizona. Alana has been a guest Principal Timpanist with the National Symphony Orchestra in Washington, D.C., she performs as the Principal Timpanist with the Arizona Musicfest Festival Orchestra, Sphinx Competition Orchestra, Gateways Festival Orchestra, and the International Pride Orchestra, and she also plays timpani and percussion with the modern orchestra at the Oregon Bach Festival. Additionally, she has appeared as a featured concerto soloist with the Tucson Symphony Orchestra and the National Orchestral Institute Philharmonic.

Alana presently serves as the President and Chair of the Board of Directors for the Network for Diversity in Concert Percussion (NDCP) – a collective of performers, educators, and businesses who serve as a resource for, and support to, aspiring professional percussionists from underrepresented and underserved communities in an effort to improve equity, diversity, and inclusion (EDI) in the concert percussion community. She also serves as the Chair for the Regional Orchestra Players' Association (ROPA) EDI Workgroup, inspiring and effecting positive progress for dozens of professional orchestras at the national level. Alana participated in a virtual roundtable to discuss breaking racial barriers in the education and performance worlds through the Percussive Arts Society and its Diversity Alliance, and she has appeared on numerous podcasts and platforms to discuss these topics of personal impact. Additionally, she serves as a member of the executive board of ROPA as the Delegate-At-Large to the American

Federation of Musicians (AFM) convention as well as the President of the Tucson Federation of Musicians (TFM, Local 33).

Alana proudly uses and endorses Freer Percussion and Black Swamp Percussion products. In her free time, she enjoys hiking, biking, running, swimming, cooking, playing and watching sports (notably tennis and ultimate frisbee), attending museums and concerts, playing board games and trivia, listening to all genres of music, trying new restaurants, and spending quality time with family and friends.

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Jonathan Bisesi held the position of percussionist with the “President’s Own” United States Marine Band from 2004 - 2024. Prior to this appointment, he attended the University of Cincinnati, College Conservatory of Music (1996-2000) and Boston University (2000-2002). He was a percussion fellow at the Pacific Music Festival in Sapporo, Japan (2000) and the Tanglewood Music Center (2001). He has been on the percussion faculties of the Boston University Tanglewood Institute (2002-2003), Boston University (2002-2004), Gettysburg College (2013-2016) and is currently on the faculties at George Mason University (2015), Boston Conservatory at Berklee (2021), the University of Maryland (2022; Director of the Percussion Studio since 2023) and the Boston University Tanglewood Institute (2024). His percussion compositions and arrangements are published/distributed by Pocket Publications and GIA Publications, and his children’s book, *Josephine The Xylophone Queen*, is published by Acute By Design. He was on the Board of Directors for the Vienna Jammers, a youth percussion ensemble located in Vienna, Virginia, from 2016-2021 and released his debut solo percussion album, *THEN/NOW*, in March 2021. Jon currently lives in Annapolis, MD with his wife Meghan and their daughter Josephine.

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McKenzie Squires (they/she) is a percussionist with a passion for world music, research, composition and most importantly performing with fellow musicians. She recently graduated with her Masters Degree in Percussion Studies from New York University where she was an adjunct for non-percussion major lessons. They are an experienced educator who teaches with the BK Steppers, Steps, and private lessons online. She is a proud member of Pan in Motion steel orchestra, the secretary for the Network for Diversity in Concert Percussion and assistant to Emily Motherwell at Colbert Artists Management and OtherArts. In their free time they obsessively practices solo glockenspiel pieces, researches minimalist music, and produces content for Instagram. Occasionally she can be found composing electronic music from sound bites and pre-recorded materials. They are a founding member of folx Percussion- a percussion group dedicated to creating a safe space for femme and non-binary percussionists to be creative and explore new ideas. McKenzie can be seen in Harlem playing djembe and gyil, Brooklyn in the Pan yard, in Manhattan with Utopia Opera Company, playing in a theater’s pit, or traveling to nearby states to perform at theaters, coffee shops, and art galleries.

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Priti Bangia (she/her) is from Toronto, Ontario and earned a Masters in Immunology (Western University) and an MBA in Healthcare Administration (York University) in Canada. She currently works in program development, data analytics and health outcomes reporting at a Health Insurance Organization in Buffalo, NY. Priti is passionate about addressing inequities in healthcare and has collaborated with the University at Buffalo School of Nursing to launch an award-winning Heart Health screening and education program for underserved communities in Buffalo.

Priti is a lifelong learner with an interest in serving non-profit organizations that promote equity and diversity. She is an active member of Desi Rainbow Parents and Allies, an organization dedicated to raising awareness and acceptance of LGBTQIA+ individuals in the South Asian community.

As a parent of college-age twins pursuing careers in music, she understands the importance of support and mentorship for aspiring youth musicians and has served as Board Chair of the Greater Buffalo Youth Orchestra.

In her free time, Priti enjoys traveling, reading, running, cooking and listening to a variety of podcasts. She lives in Buffalo, NY with her partner, Naveen, and dog, Obi.

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Robert Davis, Clarinet from Shaker Heights, Ohio, received his Master of Music in Voice at Cleveland State University as a student of Professor Elizabeth Unis Chesko. Robert received his BM from the Cleveland Institute of Music as a student of Linnea Nereim, Bass Clarinet, The Cleveland Orchestra, and his Artist Diploma as a student of Ronald deKant, from the University of Cincinnati-College Conservatory of Music. By the age of 19, Robert was performing as an extra musician with The Cleveland Orchestra. In past summers he has been a member of the Ashlawn Opera Orchestra (Virginia). He has also been the Principal Clarinet of the Opera in the Ozarks Orchestra (Arkansas). Robert has attended the Interlochen Center for the Arts and the Sarasota Music Festival. He has performed with the Gateway Chamber Players in Clarksville, TN. With the Gateway Chamber Players, he recorded Mozart's Gran Partita for Summit Records (2010). He has received awards from the International Conference of Symphony and Opera Musicians (ICSOM) and the American Symphony Orchestra League (ASOL). Since 2009, Robert has been the Director of Bands at the Cleveland School of the Arts and is on the Clarinet Faculty at Cleveland State University. He plays Principal Clarinet in both the Cleveland Opera Theater and The Cleveland Opera Orchestras. Robert was an original orchestra member for the Sphinx Competition in Detroit, Michigan and since 2013, a member of both the Gateways Music Festival for Black Classical Musicians at the Eastman School of Music and The Colour of Music Festival, in Charleston, South Carolina.

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David Jones was born and raised in Annapolis, MD and received his Bachelor of Science degree from the United States Naval Academy where he majored in Operations Research and played Division I lacrosse. Upon graduating from the Naval Academy, he commissioned as an officer in

the United States Marine Corps and went on to earn the designation as an Infantry Officer. From July 2019 to May 2021, David served as an Infantry Platoon Commander in Camp Lejeune, NC where he trained and led upwards of 30 Marines in ground warfare tactics and weapons employment. From May 2021 to the present, David has served as a Marching Platoon Commander at Marine Barracks Washington D.C. where Marines conduct ceremonial drill around the National Capital Region to include Friday Evening Parades and military funerals at Arlington National Cemetery. David's background in music includes singing in his high school vocal ensemble, performing in high school winter musicals, lead-singing for a funk band his senior year of high school, being a member of his high school's Tri-M Music Club, and singing with the Naval Academy Men's Glee Club. With his passion for music and experience as a Marine Corps Officer, David hopes to help grow the Network for Diversity in Concert Percussion, and help develop NDCP artists to be skilled leaders in the concert percussion community. David lives in Washington, D.C. where he enjoys playing piano, working out, and spending time with friends and family.

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Dinesh Joseph has been the Assistant Principal Timpanist and Section Percussionist with the Buffalo Philharmonic Orchestra since 2003. He is a graduate of the Juilliard School (2002) and Cleveland State University (2004). Prior to his tenure in Buffalo, he served as Principal Percussionist of the Youngstown Symphony. Dinesh has also performed numerous times with the San Francisco Symphony, the Detroit Symphony, the Cleveland Orchestra and the Buffalo Chamber Players. In 2000, Dinesh began designing and fabricating mallets for orchestral percussionists under the name Dragonfly Percussion. In 2013, in collaboration with his wife, Jeannine Joseph, they officially launched Dragonfly Percussion and began selling mallets worldwide. In addition to his orchestral playing and business pursuits, Dinesh is an avid amateur photographer. He lives on Buffalo's West Side with his wife, their two kids Eloise and Frank.

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Lauren Sandground is an attorney at the global law firm, K&L Gates LLP, and is based in Washington, DC. Lauren received her law degree from the University of Virginia School of Law and her undergraduate degree from Barrett, The Honors College at Arizona State University. Her dream is to follow in the footsteps of her hero, Madeleine Albright, by becoming the second-ever female-jazz drummer-Secretary of State. Lauren thanks her mentors throughout the years for instilling in her an unending love for drums – Frank Rowland, Frank Olbert, Dr. Mark Sunkett, and especially Wardell King – and she hopes to play some part in instilling the same in other percussion students through her involvement as a member of the NDCP Board.

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Lucy Tarantino is an accomplished percussionist, composer, and arts administrator from New York, with an active performing career spanning 20+ years. She has performed at numerous prestigious venues including David Geffen Hall, Alice Tully Hall, The Plaza at Lincoln Center, The Tilles Center, Symphony Space, Kelly Strayhorn Theatre, The Bolton Center, Adams Playhouse, The Staller Center, The Adelphi Performing Arts Center, The Purchase Performing Arts Center,

Caramoor Music Center, and The Musical Arts Center at Indiana University. Her talent has taken her across the United States, Italy, France, Belgium, and The Netherlands. Lucy holds Bachelor's and Master's of Music degrees in Percussion Performance from The Conservatory of Music at Purchase College and a Master of Arts degree in Arts Entrepreneurship from Purchase College. She has received her education from esteemed musicians Dr. Dominic Donato, Dr. Chris Graham, Dr. Russell Greenberg, Mr. Pablo Rieppi, Dr. Ian Antonio, and Dr. John Tafoya.

Lucy has worked administratively with multiple organizations over the past few years, including Bard College, Argento New Music Project, the Network for Diversity in Concert Percussion, The Purchase Symphony Orchestra, and most recently, Arts Mid-Hudson as their Development Coordinator. In addition to her work at Arts Mid-Hudson, Lucy is also a faculty member with the Bard College Conservatory Preparatory Program.

Lucy passionately strives to make music more accessible and inclusive, especially in the percussion community. She has created the BreakPoint Series, a growing collection of compositions devoted to tackling these issues in the music community. In addition, Lucy has single-handedly amassed one of the most extensive databases of percussion solos written by female-identifying composers, which serves as a free resource for other percussionists as part of the BreakPoint Project. She plans to expand this list by composing, commissioning, and recording new works. Lucy proudly serves on the Board of The Network for Diversity in Concert Percussion as the development chair to provide equitable opportunities for young, up-and-coming percussionists.

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Malcolm Taylor (he/him) is a percussionist, educator, and photographer based in Maryland. He is a strong advocate for new music and seeks to collaborate with composers, artists, and dancers from diverse backgrounds. He focuses on incorporating theatrical elements and technology with percussion music and creating interdisciplinary performances, most notably collaborating with the Towson University Theatre Department on the 2018 production of *Icarus at the Border: a meditation on monstrous appetites*. His current academic research is focused on Afro-Futurism aesthetics and techniques in percussion music.

Malcolm is a founding member of Matchstick Percussion, a Maryland-based percussion quartet dedicated to uplifting voices of underrepresented composers. The group actively commissions and collaborates with composers and artists and tours their programs across the East Coast. As a freelancer he has performed with the 21st Century Consort, New Orchestra of Washington, and the American Festival Pops Orchestra.

Malcolm holds a Bachelor's of Music degree in Music Performance from Towson University and a Masters of Music from Penn State University where he was the Percussion Graduate Teaching Assistant. He is currently pursuing his Doctor of Musical Arts degree at George Mason University as a Presidential Scholar. His teachers include Dr. Michelle Humphreys, Dr. Lee Hinkle, Mike Noonan, Marsha Becker, Ronen Itzek, and John Spirtas.

Away from music, Malcolm enjoys cooking (and related videos), tasting new coffees and teas, and exploring computer programming and electronics.