

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 (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. She is the Principal Timpanist of the Tucson Symphony Orchestra, where she was also elected to serve on the program advisory committee. She is a passionate educator, instructing as an Adjunct Professor of Percussion at the University of Arizona Fred Fox 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, the Network for Diversity in Concert Percussion (NDCP), Virtual Percussion Music Festival (VPMF), Michigan State University, George Mason University, University of Florida, Western Carolina University, Benedict College, the Arizona PAS Day of Percussion, and the University of Arizona. She has been a guest Principal Timpanist with the National Symphony Orchestra, and she also performs with the Arizona Musicfest Festival Orchestra as a timpanist and percussionist.

Alana currently 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 in the concert percussion community. She participated in a virtual roundtable to discuss breaking racial barriers in the education and performance world 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 on the executive board of the Tucson Federation of Musicians (TFM, Local 33).

Alana uses and endorses Freer Percussion and Black Swamp Percussion products. In her free time, she enjoys hiking, biking, running, cooking, playing 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 has been a percussionist with the “President’s Own” United States Marine Band since May, 2004. 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 faculty at George Mason University (since 2015). 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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Jeannine Joseph has been a music educator for 18 years. She has taught music to children ages birth-15 in the Buffalo, NY area. She has worked in a public school setting, as co-director of the Buffalo Girlchoir and founded the Children’s Music Academy where she taught early childhood music classes. She has sung with the Buffalo Philharmonic Chorus and at Saint Joseph’s Cathedral, owns Dragonfly Percussion with her husband, a percussionist in the Buffalo Philharmonic Orchestra. Jeannine holds a Bachelor’s Degree in Vocal Performance with a minor in Music Education from Carnegie Mellon University, as well as a Master’s in Music Education from the University at Buffalo. She holds certification in Early Childhood Music and Level I Elementary from the Gordon Institute for Music Learning. Jeannine lives with her husband, Dinesh, two children, Eloise and Franklin, and their dog, parrots, chickens, and quail.

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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 world-wide. 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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Cheryl T. Schiele is an arts administrator, living cultural heritage specialist, and musician who believes artists bear witness to, interrogate, expand, and nurture our humanity. Her professional career has been propelled by a deep interest in artistic endeavors that enhance community engagement, action, and reflection. Currently, as a folk & traditional arts specialist for the National Endowment for the Arts—an independent federal agency—Cheryl manages the National Heritage Fellowships honorific awards, the National Folklife Network, and the Folk Arts Partnership program. Respectively, these national programs honor master traditional artists and foster living cultural traditions in communities across the U.S. (also referred to as folklife, folk arts, or intangible cultural heritage). Previously, Cheryl was the Registration Manager for the Education Department at the John F. Kennedy Center for the Performing Arts, in Washington, DC, a premier performing arts presenter, national monument, and living memorial.

From 1998-2002, she was the Program Coordinator for Bargemusic Ltd., a renovated coffee barge turned concert venue. Moored under the Brooklyn Bridge, Bargemusic produced more than 200 concerts yearround. Cheryl was also a supervisor for the Wolf Trap National Park for the Performing Arts box office in Vienna, Virginia, a performing arts center situated on a 117-acre national park. A violist with a degree in music and concentration in music industry, Cheryl served as the founding board vice president of Dorian Baroque Orchestra in New York City and as union vice president of the American Federation of Government Employees (AFGE) Local 3403. She currently serves as a board member for the Network for Diversity in Concert Percussion. In her spare time, Cheryl enjoys reading books on African American history and culture and learning new skills as a novice seamstress.

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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 a female percussionist, composer, and arts administrator from New York. Active as a performer for the last 18 years, she has played in venues such as David Geffen Hall, Alice Tully Hall, The Tilles Center, Symphony Space, 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 performances have taken her to many prominent stages throughout 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, in addition to a Master of Arts degree in Arts Entrepreneurship from Purchase College. Her principal teachers include Dr. Dominic Donato, Dr. Chris Graham, Dr. Russell Greenberg, Mr. Pablo Rieppi, Dr. Ian Antonio, and Dr. John Tafoya. Lucy has worked administratively with several arts organizations over the past few years, including Argento New Music Project, Arts Mid-Hudson, the Network for Diversity in Concert Percussion, and The Purchase Symphony Orchestra. She can currently be found working on the development team at Bard College, in the New York Hudson Valley. As a female percussionist, it is Lucy's goal to make music a more accessible and inclusive art form, especially in the percussion community. Lucy has created an ever-growing series of compositions known as the *Breakpoint* series, which is dedicated to challenging these specific issues in the music community, in addition to working with The Network for Diversity in Concert Percussion to create equitable opportunities for young percussionists. Lucy can be heard on recordings released by labels such as Naxos, Albany Records, and CD Baby.