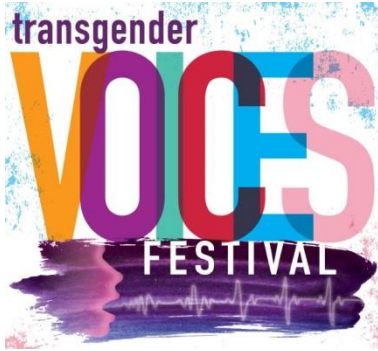


Transgender Voices Festival Schedule: Program Descriptions and Presenter Biographies



Friday Breakout Session 1: 9:45-11:00 a.m.

Trans and Gender Nonbinary Youth Voices Festival Choir (Part 1)

Conducted by featured guest André Heywood (he/him)

Piano accompanist Kymani Kahlil (she/her); assisted by Joselyn Fear (she/her)

Location: Unity Choir Room

Come sing in a youth choir with other young trans and nonbinary singers, ages 14-20! We'll learn 2-3 pieces together and then perform them for the festival just before lunch on Friday. Singers of ALL levels of experience, ability to read music, previous choral singing, etc. are welcome. Teachers are welcome and encouraged to attend other concurrent sessions geared toward voice and music teachers and choir directors.

Creating Choirs that Welcome Transgender Singers

with featured guest Erik Peregrine (he/him or they/them) and Jane Ramseyer Miller (she/her)

Location: Unity Foote Room

An overview of strategies for creating choirs that affirm transgender and gender non-conforming singers, including topics such as repertoire selection, rehearsal language, basic pedagogy for transitioning voices, performance attire, pronouns, terminology, and allyship.

The Power of the Personal: Telling our Stories to Change the World

with Anne Phibbs (she/her), Karin Anderson (she/her), and Anne Hodson (she/her)

Location: Unity Center Room

Activists have long known that personal stories can be very effective at changing hearts and minds and creating social change. But it can be challenging to know how best to tell our own stories - where do we start? what do we share and what do we leave out? how do we know if our story is effective? how can we tailor our story for a particular audience? In this interactive workshop, three activist educators (two trans and one ally) will work with participants on developing and telling their own trans and/or ally story. This workshop is for everyone - from those who have been telling their story for years to those who aren't sure they even have a story to tell!

Performing in Public: What is it Like to Perform in a Transgender Choir?

with Ann Thomas (she/her)

Location: Unity Robbins Parlor

Trans Chorus of LA has risen to be a professional level transgender show choir. They've been on Interscope Records, have performed on live radio, as well as network tv singing the national anthem for the Dodgers, and sang at a wide variety of appearances at public events. MSNBC did a mini-documentary on them. Their performances have been written about in numerous local and national media, including Yahoo News, The Advocate, LA Times, and Broadway World LA. This workshop is about how visibility can impact the performers. This includes public relations, branding, media relations, how to do an interview, how to handle fame, and of course, overcoming dysphoria regarding the voice. There will be a question and answer time as well.

Friday Breakout Session 2: 11:15 a.m.-12:15 p.m.

Trans and Gender Nonbinary Youth Voices Festival Choir (Part 2)

Conducted by featured guest André Heywood (he/him)

Piano accompanist Kymani Kahlil (she/her); assisted by Joselyn Fear (she/her)

Location: Unity Choir Room

A youth and young adult choir for trans and nonbinary singers ages 14-20! We'll learn 2-3 pieces together and then perform them for the festival just before lunch on Friday.

Reading Session: Transgender and Queer Composers

with featured guest Erik Peregrine (he/him or they/them)

Location: Unity Foote Room

Reading session of repertoire by transgender and queer composers. We will sing through pieces at a variety of difficulty levels and voicings. Packet of music will be provided for session attendees.

Expanding Our Voices Through Somatic Integration

with featured guest Alex Iantaffi (he/him or they/them)

Location: Unity Chapel

Cultural and social expectations of gender impact the way we talk, sing, and use our voices. In this workshop, we will explore through movement, breath and Somatic Experiencing® practices how those expectations and our own gender histories might impact our capacity to more fully access our voices in a variety of settings. There will be space for cultural, social, intergenerational and individual trauma to be touched on, consensually, within the capacity of the participants in that moment. IPOC (Indigenous and People of Color), disabled, trans and non-binary voices will be centered. Our focus will be on resilience, healing and expansion so that we can more fully access our voices when we want to. This workshop will be highly interactive. All bodies and abilities are welcome.

Writing Your Truth Through Poetry

with Ellis Perez (they/them)

Location: Unity Center Room

Through guided writing exercises and small group sharing, trans people will learn to speak their own stories through poetry. Poetry can sometimes feel incredibly inaccessible. This is a workshop where everyone can come feel a sense of community and not feel intimidated.

The Heights and Depths of Vocal Liberation

with featured guest Wendy Vastine (they/them)

Location: Unity Robbins Parlor

This voice workshop aims to create a safe(r) space for any and all who are interested exploring new areas of their singing and/or speaking voice. Sometimes referred to as extended voice work, this work is partially grounded in the Roy Hart Theater Voice work, and the idea of the voice as a reflection, expression or bridge to the soul. Both playful and profound, this workshop will incorporate movement, breath, and imagination to sink to new depths and fly to new heights of the voice and being. This is an introduction to a way of working with the voice which cultivates a shape-shifting-like freedom in the voice. It can have special resonance for transgender, non-binary and otherwise gender expansive people. All identities, abilities, bodies, and levels of experience are welcome. Everyone can sing!

Friday Breakout Session 3: 1:30-2:45 p.m.

Transgender Voices Festival Choir (Part 1)

Directed by featured guest Erik Peregrine (he/him or they/them)

Piano accompanist Kymani Kahlil (she/her)

Location: Unity Choir Room

Come sing in a choir with other transgender and non-binary singers*! We'll learn 1-3 pieces together over the course of the festival and then have the opportunity to perform them during the festival cabaret on Saturday night. Singers of ALL levels of experience, ability to read music, previous choral singing, etc. are welcome. Singers based in the Twin Cities will have the opportunity to continue singing in the choir for weekly rehearsals from April - late June. More information about dates, times, etc. will be provided.

**This session is specifically for transgender, non-binary, and gender nonconforming singers. Cisgender allies are welcome to join any of the other group singing opportunities during the festival.*

Raising All Voices: Creating and Facilitating Gender Inclusive Spaces

with featured guest Alex Iantaffi (he/him or they/them)

Location: Unity Robbins Parlor

This workshop will provide an opportunity for participants to explore and understand gender from individual, historical, cultural and social perspectives. The idea of gender as biopsychosocial will be introduced and an intersectional perspective adopted throughout the workshop. The way in which gender impacts how people might bring their voice to a range of spaces will be addressed and practices that are more welcoming of all genders and gender histories will be discussed.

Teaching Lucas: A Transgender Singer's Vocal Journey from Soprano to Tenor

with Loraine Sims (she/her)

Location: Unity Foote Room

This presentation is based on research which is a chronicle of the vocal changes of a voice student who was assigned female at birth as he transitioned to a trans masculine singer with testosterone therapy. The goal of tracking this process was so that it might be useful for voice teachers to know what to expect if they encounter a similar student. While no two individuals will have precisely the same experience, educators might be able to learn from the experiences of this one singer. The presentation will show a summary of the data of the vocal changes based on audio recordings of the lessons beginning with the initial testosterone injections and going for 16 plus months after. The synthesized data will include the changes in vocal range, voice quality throughout that range, and vocal registration events. The PowerPoint presentation will include a brief history of the singer, sound clips of the singing voice before and during transition as well as video stroboscopy evidence of the changes. Spectrogram examples of resonance changes will also be included. There will be time for questions from the audience.

Indie Publishing for Poets and Composers

with Beth Wright (she/her)

Location: Unity Center Room

The world needs to hear from more trans voices, and professional self-publishing (aka indie publishing) is one way to get those voices heard! If you dream about getting your poems or songs out into the world, but traditional publishing seems hostile or intimidating, consider indie publishing. This presentation will offer guidance and resources for self-publishing poetry chapbooks, song collections, or other book-length projects. You'll get tips on funding your

project, working with publishing professionals like editors and designers, choosing printing and distribution services, and marketing your book.

Finding Your Authentic Voice in Relationships: Connection, Communication, and Consent

with Diane Long (they/them) and Becky Shipman (she/her)

Location: Unity Chapel

Intimacy often implies a sense of familiarity or comfort. It requires the ability to be physically and emotionally receptive, to take risks. Past experiences of abuse, injury, and neglect and experiences of ongoing oppression can be barriers to intimacy. They can erode trust, impact self-esteem and make it more difficult to find our authentic voice in relationships. Sexual negotiation and embodied consent begin with self-awareness - awareness of personal values, needs and preferences, awareness of desires and limits. Creating a culture of consent is about creating the conditions for loving, nurturing connections. It is about learning how to say “No” to what we don’t want and “Yes” to what we do. It is about imagining new possibilities, asking for what we really want in relationships, not just what we think people are likely to say “yes” to. This interactive workshop will provide time and space to explore these themes in an experiential way. We will integrate resources from sacred sexuality, somatic sex coaching, empowerment self-defense, yoga and bodywork. This is open to people to all levels of experience and ability.

Friday Breakout Session 4: 3:00-4:15 p.m.

Panel Discussion: Keeping a Trans Choir Sustainable

Moderator: Liz Jackson Hearn (she/her or they/them)

Panelists: Sam Bullington (he/him), Ann Thomas (she/her), Erik Peregrine (he/him or they/them)

Location: Unity Center Room

Many trans choirs have formed around the country in the last 15 years, but only a handful still exist. What does it take to not just survive, but to thrive?

Song Circle: Songs for Reclaiming and Renewal

with featured guest Daniel Osprey Huffsmith (they/them)

Location: Unity Chapel

Being trans or nonbinary means being an activist all day, every day, just by being who we are. There are days when it takes everything we've got just to claim what is rightfully ours. To keep showing up in the world, our only option is to continue being activists while also tending to our needs for healing and renewal. Join us in a song circle aimed at two sides of the same coin: self care and social justice.

Voicing In-between: You are the Expert

with featured guest Wendy Vastine (they/them)

Location: Unity Choir Room

This open coaching session focuses on supporting and developing the true expert - the singer, themselves. Though this particular class is specifically for the genderqueer and/or non-binary singer, how the voice is approached could be relevant to anyone. What will happen here will depend on the moment, and what the singer brings to the session. Some possibilities include range expansion, working new and/or unusual sounds, developing and playing with resonance, transition between resonances, exploring the full vocal geography, and more. One likely possibility for this session involves allowing vocal exploration to facilitate deep connection to identity, soul, and/or personal magic. In this approach, the singing lesson is about living, healing, growing, and transforming. It is about accepting what is, and realizing wild dreams. The

“teacher” acts as a guide, and a holder of space, but ultimately the true teacher is the voice within the student. (Students to be pre-arranged for open coaching.)

Vocal Function & Modification for the Transgender Vocal Performer: The Science Behind the Art

with featured guest Erin Donahue (she/her)

Location: Unity Foote Room

This session will provide a general overview of vocal anatomy and physiology as it pertains to speaking / singing / performance voice and transgender voice. Information regarding specific relevant vocal health/hygiene recommendations for optimal voice functioning and options for voice modification will also be addressed. An extended Q&A will be offered during Saturday’s workshop.

Mindful Self-Compassion, Radical Acceptance, and Queerness

with Artemis Streiff (they/them)

Location: Unity Robbins Parlor

LGBTQIA+ and other oppressed people face extra burdens in a society designed to cater to the needs of people of privileged identities. We often face additional traumas at the hands of authority figures like parents, teachers, police, policy makers, and others that privileged people simply do not comprehend. Part of the challenge for living within an oppressive system is finding practices and communities that are life-serving and that give us strength and hope. Mindful self-compassion is an awareness practice that invites us to be kind to ourselves and to challenge our cultural conditioning of shame, fear, and scarcity. When we can accept ourselves, even as we repeatedly fail to live up to others’ expectations of us (intentionally or not), we gain access to a profound sense of freedom and resource ourselves to also care for our community.

Saturday Breakout Session 5: 9:45-11:00 a.m.

Storytelling to Change the World

with Shannon TL Kearns (he/him)

Location: Crawford (M116)

Instructors from Uprising Theatre Company (a transgender led theatre company) will combine practical and hands on training in how to tell effective, personal stories and use those stories in the work for justice as well as a presentation about why storytelling is one of the most effective tools to use in justice work, no matter the issue. This workshop will provide a model for participants to tell their own stories with the instructors offering instruction and feedback on how to craft stories for maximum impact and how to present stories in different settings. Whether your work is presenting transgender 101 classes, doing political advocacy, or simply working with your friends and family on accepting your identity, stories matter. Learning to tell better stories helps us to live into a new world. For more information about Uprising see:

www.uprisingtheatreco.com.

Vocal Function & Modification for the Transgender Vocal Performer: The Science Behind the Art

with featured guest Erin Donahue (she/her)

Location: Hewitt (M113)

This session will provide a general overview of vocal anatomy and physiology as it pertains to speaking / singing / performance voice and transgender voice. Information regarding specific relevant vocal health/hygiene recommendations for optimal voice functioning and options for

voice modification will also be addressed. An extended Q&A will be offered during Saturday's workshop.

Raising All Voices: Creating and Facilitating Gender Inclusive Spaces

with featured guest Alex Iantaffi (he/him or they/them)

Location: Classroom M219

This workshop will provide an opportunity for participants to explore and understand gender from individual, historical, cultural and social perspectives. The idea of gender as biopsychosocial will be introduced and an intersectional perspective adopted throughout the workshop. The way in which gender impacts how people might bring their voice to a range of spaces will be addressed and practices that are more welcoming of all genders and gender histories will be discussed.

Preparing for What's Next: Transitioning While Transitioning in Vocal Music

with Jacob Berglin (he/him) & Sarah Bartolome (she/her)

Location: Classroom M228

Transitioning is an iterative process, happening at many times in a variety of ways throughout the course of a gender nonconforming or non-binary person's life. Likewise, there are many "transitions" in curricular music-making. Navigating these transitions – singing in high school to singing in college, for instance, or graduating from college and becoming a music teacher or adult musician – can prove challenging for transgender musicians. In this workshop, we will offer practical suggestions to assist transgender singers as they confront these musical "transitions," as well as ways that music educators can be supportive and best prepare their singers for success and safety. Topics will include transitioning into and within secondary school music, transitioning into college music (the college audition process), transitioning from college music student to music teacher, and transitioning from collegiate musician to professional and/or lifespan musician.

Nonbinary Song Circle

with featured guest Daniel Osprey Huffsmith (they/them)

Location: Mairs Concert Hall Stage

This song circle will bring nonbinary voices together to sing and celebrate who we are. Songs will include originals by Daniel Osprey and may also draw from other artists. This circle will center gender nonbinary, nonconforming, and genderqueer voices. Anyone interested is welcome.

Saturday Breakout Session 6: 11:15 a.m.-12:30 p.m.

Testosterone and the Transgender Singing Voice

with Ari Agha, PhD (they/them) & Laura Hynes, DMA (she/her)

Location: Crawford (M116)

The impact of testosterone on the singing voices of assigned-female-at-birth transgender people is not well documented in scholarly literature, and anecdotal evidence suggests that some people do experience challenges singing after beginning HRT. This session will review existing research, then summarize preliminary findings from a federally-funded research-creation project on the impact of testosterone on the transgender singing voice, led by Dr. Laura Hynes (University of Calgary) and Dr. Ari Agha. We will share what we've learned in the first 18 months of an in-depth case study of the singing voice transition of Agha, a genderqueer, 40 year old, AFAB amateur singer on testosterone therapy. The session will describe the timing and nature of changes in Agha's singing voice (range, transitions, quality) and also on Agha's experience of

their changing voice and connections between their voice and their identity. We will tell the story of Agha's transition using audio and video recordings, video blogs, and storytelling. Depending on project progress, the session may include live performance. (For more information see: <http://keyofT.com>).

Expanding Definitions of 'Woman': Singing Authentically

with featured guest Mari Esabel Valverde (she/her)

Location: Hewitt (M113)

Considering vocal health, mental health, and personal musical aspirations, there is a lot to learn for our community of transgender singers. The process of transitioning into the singer you see yourself to be is not made easy by the narrow yet widely-held expectations for what qualifies as acceptable as "female" in our sociopolitical climate. The gender binary is especially oppressive of singers, but we are the only ones we can hold accountable for our happiness and sense of achievement. In this gathering, we will tackle questions on navigating life (and career) as a trans woman who sings. We will address concerns of phonation, timbre, resonance, registration, and voice classification and how they change with age and hormone chemistry. With an emphasis on the development of vocal technique, we will cover exercises and brainstorm approaches to build confidence and competency in our transitioning singers. (Students to be pre-arranged for open coaching.)

Sharing and Healing our Experiences of Speaking and Singing Voice

with Qamar Saadiq Saoud (he/him) and Barbara Satin (she/her)

Location: Classroom M219

This facilitated dialogue is specifically for trans, nonbinary, and nonconforming people to discuss and share our experiences of voice with each other, especially the meaning voice has had in our lives, our transitions (or lack of transition), and our daily joys and struggles. Trans, nonbinary, and nonconforming voices will be centered; cisgender allies/accomplices are welcome to listen.

Heartfelt: Shakespeare and Embodied Voice

with Diane Robinson (she/her)

Location: Classroom M228

The nerve from the brain to the larynx wraps first around the heart. In this sound-and-movement workshop, the expansive rhythms, imagery and emotion of a Shakespearean sonnet are explored and embodied. The workshop will help you inhabit your body and your voice, whether speaking or singing. Exercises drawn from foundational theater voice practices (Berry, Linklater, Fitzmaurice) will include meditative work with images and breath, sound-and-movement explorations of the text, and opportunities to perform on your own, with a partner and/or with the group. Space will be woven into the work to allow for questions, comments and reflection. No memorization is required. The workshop is useful for trans*vocalists (and cisgender allies) with any range of experience and difference, including singers, actors, spoken word performers, non-performers, voice trainers and therapists, adults and young adults.

Panel Discussion: Trans and Gender Nonconforming Singers

Moderator: Reid Vanderburgh (he/him)

Panelists: Daniel Osprey Huffsmith (they/them), Henry Radford Hibbish (he/him), Venus DeMars (she/her), Joselyn Fear (she/her), and Riley Yawn-White (he/him)

Location: Mairs Concert Hall Stage

Hear from trans and genderqueer singers of different musical styles from classical to folk to glam punk rock, representing a variety of genders, experiences of transition, and voices ranges.

Saturday Breakout Session 7: 1:30-3:00 p.m.

Transgender Voices Festival Choir (Part 2)

Directed by featured guest Erik Peregrine (he/him or they/them)

Piano accompanist Kymani Kahlil (she/her)

Location: Hewitt (M113)

Come sing in a choir with other transgender and non-binary singers*! We'll learn 1-3 pieces together over the course of the festival and then have the opportunity to perform them during the festival cabaret on Saturday night. Singers of ALL levels of experience, ability to read music, previous choral singing, etc. are welcome. Singers based in the Twin Cities will have the opportunity to continue singing in the choir for weekly rehearsals from April - late June. More information about dates, times, etc. will be provided.

**This session is specifically for transgender, non-binary, and gender nonconforming singers. Cisgender allies are welcome to join any of the other group singing opportunities during the festival.*

What the Fach?* Voice Dysphoria and the Trans or Non-Binary Singer

with Loraine Sims (she/her)

Location: Crawford (M116)

*Fach is a term for a German system used to classify or categorize singers, usually opera singers, by vocal weight, range, or color. My use of the term is actually meant to be broader. A way to discuss the diversity of voice classification of the trans or non-binary singer. The Oxford dictionary defines dysphoria as "A state of unease or generalized dissatisfaction with life." We understand that gender dysphoria means that this dissatisfaction is with one's gender. Based on my work with singers in this population, this session will explore the phenomenon of voice dysphoria as it relates to transgender and genderqueer singers. One's vocal identity may not be in sync with their perceived or presented gender. As voice teachers we may be asked to work with an individual who is not only uncomfortable with their gender, but also with their voice as it relates to that gender. Questions will be raised and discussed about how we may need to adjust the way we think about teaching these singers beyond the binary. Voice dysphoria may happen to any singer who undergoes a Fach change in their training. How much more uneasiness might be experienced by the transgender or genderqueer singer who may or may not be able to separate their voice and their gender in a non-binary way? As a singing teacher, this raises many questions about how to work with and categorize these singers and how to prepare them for auditions into academic programs and competitions.

Nurturing the Voice: Techniques and Exercises that Guide the Voice through a Healthy Transition

with Lisa Butcher (she/her) and Anita Kozan (she/her)

Location: Classroom M219

This session will provide exercises and techniques to gently and healthfully guide the voice of transgender and gender non-binary singers through their transitional process. Exercises for all to optimize respiratory mechanics for phonation, as well as warming up and cooling down the voice will be explored by all session attendees. Exercises that specifically address the needs of transfeminine, transmasculine and gender non-binary singers will be demonstrated with 2-3 volunteers. Singers and teachers will also learn the signs and symptoms of potential vocal problems, and when to seek help for the injured singer. It is recommended that attendees have a working knowledge, or first attend the session providing a general overview of vocal anatomy and physiology as it pertains to the speaking/ singing/performance voice.

Supporting Trans Chorus Members

with Reid Vanderburgh (he/him)

Location: Classroom M228

Transitioning within a chorus, or joining when early in transition, or coming out as non-binary within a chorus setting, is stressful. This workshop will explore how gender plays out in group settings, what support looks like to a trans/non-binary singer, and what steps current members can take to become more aware of gender in the room.

Unlock the Song Inside: Beginning Songwriting

with featured guest Eli Conley (he/him)

Location: Mairs Concert Hall Stage

Everyone has a song inside of them. What does yours sound like? Join this workshop to unlock your creativity and let your songs out! No musical training or instrument required. We'll begin with a fun writing exercise to get your creative juices flowing. Then we'll listen to some songs by LGBTQIA artists to explore the way that chords, melody and lyrics come together to create a song, and learn strategies to strengthen each of these aspects of our songwriting. We'll close with another writing exercise based on what we learned. You'll leave with all the tools you need to write a song that takes listeners on an emotional and musical journey!

Saturday Breakout Session 8: 3:15-4:15 p.m.

Sing From Your Heart: For Trans Masculine Singers

with featured guest Eli Conley (he/him)

Location: Hewitt (M113)

Does taking testosterone mean you have to lose your singing voice? Is singing high just for women? Is it too late to learn how to sing? The answer to all of these questions is: No! Though there are some challenges that are unique to the experience of trans masculine singers, singing can be a rewarding experience for people of all genders, and Eli Conley wants to get you singing well! In this masterclass style workshop, voice teacher and singer-songwriter Eli Conley will give short voice lessons to trans masculine singers in front of the group and speak about his own vocal journey over the past twelve years. A certified teacher of Somatic Voicework – The LoVetri Method™, Eli will demonstrate a functional approach to working with the voice, using vocal exercises to isolate and strengthen a singer's head (high) and chest (low) registers, blend the two registers into a coordinated mix in the middle of the voice, and promote vocal health, ease and freedom. Attention will be given to the particular situation of singers who take testosterone, as well as singers who are not on hormones. All are welcome to attend! (Students to be pre-arranged for open coaching.)

Expanding Our Voices Through Somatic Integration

with featured guest Alex Iantaffi (he/him or they/them)

Location: Crawford (M116)

Cultural and social expectations of gender impact the way we talk, sing, and use our voices. In this workshop, we will explore through movement, breath and Somatic Experiencing® practices how those expectations and our own gender histories might impact our capacity to more fully access our voices in a variety of settings. There will be space for cultural, social, intergenerational and individual trauma to be touched on, consensually, within the capacity of the participants in that moment. IPOC (Indigenous and People of Color), disabled, trans and non-binary voices will be centered. Our focus will be on resilience, healing and expansion so

that we can more fully access our voices when we want to. This workshop will be highly interactive. All bodies and abilities are welcome.

Honoring Transitions with the Elements: A Song Circle

with Galen Smith (they/them) & Alison Doe Bridinger (they/them, she/her)

Location: Classroom M219

Come learn beloved songs which honor the wisdom that each of the natural elements - Air, Fire, Water, Earth - are constantly in processes of change. We understand these songs to be spiritual entities that we can call upon and experience through our embodied singing, to remind us of the beauty and elemental nature of transitions and change. You will learn songs using techniques from oral tradition singing such as call and response. No experience or music reading necessary! Come, sing!

Collaborating with Other Choirs as a Trans Chorus

with Sam Bullington (he/him)

Location: Classroom M228

This session will explore the potentials and challenges for trans choruses of collaborating with other choral organizations. Since many trans choirs are small and under-resourced, partnering with other groups can be vital to success and even survival. But such partnerships can also be fraught for various reasons. We will explore what makes collaboration mutually beneficial and what are some pitfalls to consider when making decisions about entering into collaborative partnerships with other organizations. This would also be a good workshop for those interested in collaborating with a trans choir.

Panel Discussion: Voice Teachers and Choir Directors who Work with Trans Singers

Moderator: Jane Ramseyer Miller (she/her)

Panelists: Mari Ésabel Valverde (she/her), Erik Peregrine (he/him or they/them), Rachel Inselman (she/her), Diane Robinson (she/her), Liz Jackson Hearn (she/her or they/them)

Location: Mairs Concert Hall Stage

Hear from teachers and choir directors, including several trans and nonbinary teachers, about what works best for them in teaching and supporting trans and gender nonconforming singers.

Featured Guest Presenter Biographies

Alex Iantaffi, PhD, MS, LMFT (he/him or they/them) is a therapist, Somatic Experiencing® practitioner, writer and independent scholar. They have been the Editor-in-Chief for the Journal of Sexual and Relationship Therapy for over ten years and have researched, presented and published extensively on gender, disability, sexuality, bisexuality, polyamory, BDSM, Deafness, education, sexual health, HIV prevention, and transgender issues. Alex is passionate about healing justice and community based and engaged scholarship. They are a trans masculine, non-binary, bi queer, disabled, Italian immigrant who has been living on Dakota and Anishinaabe territories, also known as Minneapolis, MN, since 2008. Alex has recently co-authored the book "How to Understand Your Gender: a practical guide for exploring who you are" with Meg-John Barker (Jessica Kingsley Publishers). You can find out more about them at www.alexiantaffi.com or follow them on Twitter @xtaffi.

Born in Trinidad, **André Heywood (he/him)** grew up and studied in London, Ontario earning undergraduate degrees in both Biochemistry and Music Education, and a Master of Music degree in Choral Conducting from The University of Western Ontario. A former chorister of the renowned Amabile Boys' and Men's Choirs, Mr. Heywood served as the group's assistant conductor for two years before moving to Minnesota in 2007. Since then he has worked on the campus of Saint John's Abbey and University, serving as Artistic Director of The Saint John's Boys' Choir, conductor of the Saint John's Abbey Schola (monastic choir), Liturgical Music Director at Saint John's Preparatory School, and as an adjunct faculty member at the university where he directs two ensembles and teaches graduate choral conducting. In 2013 he joined the faculty of the VoiceCare Network, and since 2016 has served as conductor of the

National Catholic Youth Choir and director of the choir program at Ontario's Interprovincial Music Camp. He has twice been awarded by the American Choral Directors' Association of Minnesota – in 2011 with the VocalEssence Creative Programming Award, and in 2013 as the Outstanding Young Director of the Year. A highly sought after clinician, adjudicator, and guest conductor, Mr. Heywood is a well-known specialist in developing young male voices. He is currently a doctoral candidate in choral conducting at the University of Toronto, where he studies with Dr. Hilary Apfelstadt.

Eli Conley (he/him) is a singer-songwriter and voice teacher. As a gay transgender man, he has a deep commitment to working within diverse LGBTQIA communities to build up our collective power, creativity, & resilience. Eli records and tours as an indie folk artist, leads community singing classes for LGBTQIA people and allies in the Bay Area, and teaches singing and songwriting workshops around the country. He also maintains a private voice studio in Berkeley, California, where he works with students one-on-one, including many transgender and gender nonconforming singers. Eli is a certified teacher of Somatic Voicework - The LoVetri Method™. He completed his training at the Contemporary Commercial Music Vocal Pedagogy Institute, and continues to study to deepen his practice of this functional, body-based method of teaching singing. Eli has studied classical singing at Oberlin Conservatory and jazz vocal performance at Berklee College of Music. He is a former member of the International Orange Chorale of San Francisco and the Grammy award-winning San Francisco Symphony Chorus.

Erik Peregrine (they/them or he/him) is the artistic director of Ensemble Companio, an award-winning New England chamber choir, music director of the Woodbury Chorus & Orchestra, and the assistant conductor of One Voice Mixed Chorus. Peregrine has previously held a diverse array of conducting and teaching positions across North America, including posts with Saint Paul Conservatory for Performing Artists, Vancouver Peace Choir, University of British Columbia Choirs, UBC Symphony Orchestra, and Spiritus Multi-Faith Choir. In demand as a guest clinician and lecturer, he regularly presents on topics related to transgender vocal pedagogy, inclusive rehearsal practices, and LGBTQ+ issues. Originally from the Pacific Northwest, Peregrine earned his Master of Music in choral conducting from the University of British Columbia and his Bachelor of Arts in Music *magna cum laude* with honors from Lewis & Clark College.

Erin N. Donahue (she/her), B.M., M.A., CCC-SLP is a voice pathologist and singing voice specialist at the Blaine Block Institute for Voice Analysis and Rehabilitation and the Professional Voice Center of Greater Cincinnati. Erin holds a Bachelor of Music in Vocal Performance from the University of Florida, and received her Master of Arts degree in Speech Language Pathology from Miami University in Oxford, Ohio. Erin's professional, clinical, and research interests include the singing voice, professional voice users, and transgender voice. She has had the privilege of helping transgender clients discover and develop voice and communication styles that are harmonious with their gender identities since 2012. Recently, Erin was recruited by Simucase to share her expertise to develop a module to train clinicians in evaluation of transgender voice. Erin has presented locally, regionally, and nationally on topics including vocal health and hygiene, performance voice, and transgender voice. She has authored and co-authored articles for professional publications including Journal of Voice, ASHA SIG-3 Perspectives, Chorus America, and VASTA. Erin continues to maintain an active vocal performance schedule, including regional professional musical theatre roles and choral performances.

Award-winning composer and openly transgender singer **Mari Ésaabel Valverde (she/her)** has been commissioned by the American Choral Directors Association, Texas Music Educators Association, the Seattle Men's and Women's Choruses, and others. She has sung alto in the Dallas Symphony Chorus, Dallas Chamber Choir, Vox Humana, and Exigence Vocal Ensemble (Detroit). An educator, she taught voice at the high school level for four years in North Texas. Her students, many of whom have participated in All-State Choirs and State Solo Competition, are represented in a dozen collegiate music programs in-state and beyond. Valverde holds degrees from St. Olaf College, the European American Musical Alliance in Paris, France, and San Francisco Conservatory of Music. For more information, please visit MariValverde.com.

Daniel Osprey Huffsmith (they/them) is a genderqueer song leader and music activist. Their song circles allow people to reconnect with the simple, yet powerful practice of making sound together. They write songs that are quirky, authentic, and fun to sing, with lyrics about pressing issues such as consent, gender identity, body image, and our relationship with the planet. The catchy tunes stay in your head for days, but it's all good because they hint at answers that are relevant to now. They also have a band, called Osprey Flies the Nest, to help share their songs more widely. See <https://ospreyfliesthenest.com> for more info.

Over the last decade, **Wendy Vastine (they/them)** has been teaching speaking and singing voice, and otherwise working towards vocal liberation primarily with transgender and non-binary people, as well as actors and vocalists of all styles and level of experience. They are also a performer/director/composer and otherwise creator of theatrical performances that break the rules of traditional theatre. Wendy has done extensive community organizing, and is fiercely dedicated to collective liberation. Meanwhile, identifying as someone who moves in-between, they have a

special love for death work. They hold a BFA in theatre from New York University: Tisch School of the Arts, have trained extensively with members of the Roy Hart Theatre, are an NCVS trained vocologist, and are currently obtaining their degree Speech Language Pathology (graduating in Spring of 2018) from the University of Pittsburgh. While they enjoy nerding out over the brain and voice science, Wendy will always believe in magic, identify with psychopomps, and sing to plants.

Additional Presenter Biographies

Ari Agha (they/them) is genderqueer and has sung in choirs since they were 10 years old. They received a B.A. from the University of Miami where they minored in music with a voice focus, singing for four years under the direction of Dr. Jo-Michael Schiebe with the University Chorale. They also sang with Dr. Anthony Leach and Essence of Joy at Pennsylvania State University. They have performed with choirs at the Music Educators National Convention (Kansas City, 1996) and at the American Choral Director's Association National Conference (San Diego, 1997; Los Angeles, 2005). Agha has a Ph.D. in Sociology and over ten years of experience conducting public policy research on topics including the use of solitary confinement in correctional settings, justice system responses to sexual assault, and preventative social programming for marginalized populations. They live in Calgary, Alberta where they sing with Tim Shantz and the Spiritus Chamber Choir and the Double Treble Ensemble.

Karin Anderson (she/her) has worked in the upper Midwest as a professional musician for over 30 years and was the founding co-chair of the University of Minnesota Transgender Commission now known as the Trans Advisory and Action Team. Working behind the scenes as a trans rights activist, Ms. Anderson has volunteered for LGBTQA organizations, committees and working groups such as Twin Cities Pride, Program in Human Sexuality Transgender Advisory Board, PFund, OutFront MN and All Gender Health Seminars. She has also led bands that have entertained and raised funds for queer causes and organizations. Ms. Anderson is a lifelong Minnesotan and lives in Minneapolis and plans to do more activism for trans fairness and equality when she retires next year.

Sarah J. Bartolome (she/her), Ph.D. is an Assistant Professor of Music Education at Northwestern University, and a children's music specialist with an interest in world music for the classroom. Sarah previously taught elementary general music and conducted children's choirs in the Boston, Seattle, and Baton Rouge metropolitan areas. She is a frequent clinician at regional, national, and international conferences and has completed music fieldwork in Ghana, Sierra Leone, South Africa, Zimbabwe, Panama and Lithuania. During 2013, Sarah was awarded a Fulbright Fellowship in Vilnius, Lithuania where she spent five months teaching at the pedagogical university and conducting research with local folk ensembles and choirs. Her scholarship in music education has been published in such journals as the Journal of Research in Music Education, Research Studies in Music Education, the International Journal of Community Music, the Kodaly Envoy, and the Music Educators Journal. Research interests include children's musical cultures, ethnomusicology and music education, effective music teacher preparation, and the lived experiences of transgender musicians and music educators.

Jacob Berglin (he/him) is a PhD candidate in Music Education at the Bienen School of Music at Northwestern University. He holds a bachelor's degree in Vocal Performance from Valparaiso University, teaching certification from Western Michigan University, and a masters' degree in music education from the University of Michigan. Jake grew up in Michigan, where he spent six years teaching urban public middle and high school choral and general music. He is an active clinician, and is published in the Bulletin of the Council for Research in Music Education, Arts Education Policy Review, and Education Week. His research interests include access to music education based on race, class, and gender, incorporating contemporary a cappella products and practice into the secondary choral classroom, and the social and vocal concerns surrounding transgender student participation in choral music programs.

Alison Doe Bridinger (they/them and she/her) is a performance artist and ritualist whose creative work merges live singing with expressive movement. Doe performs prayerfully in a variety of settings, and also leads songs at gatherings and rituals within various Earth-based spiritual communities in the Twin Cities.

Henry Radford Bishop (he/him) grew up singing folk music with his mom, who performed professionally for many years. Soon after leaving college to "be a folk singer," Henry met his longtime friend and musical soulmate, Coleman Lindberg, and the duo performed their unique blend of "queer folk-punk" from New York to California, gracing numerous Twin Cities stages together from 1998 - 2003, under the moniker Winter Machine. Soon after that, Henry helped form the band Tough Tough Skin (aka Running on Empty), which later signed with Queer Control Records in San Francisco, CA. These days Henry mostly sings and plays guitar or mandolin in his own living room, occasionally making a guest appearance on stage with Coleman Lindberg. Trans Voices marks his first solo performance in many years.

Sam Bullington (he/him) is a college professor, urban shaman, writer, speaker, counselor, and the founder and director of Phoenix, Colorado's Trans Community Choir.

Lisa Butcher (she/her), M.M. (Voice), M.A., CCC-SLP, Certified Vocologist has been a speech-language pathologist at the Lions Voice Clinic, part of the University of Minnesota and M Health for 9 years. Lisa holds a Master of Music in Vocal Performance from Austin Peay State University, Clarksville, TN, a Master of Arts degree in Speech Language Pathology from the University of Minnesota – Twin Cities, and a Certificate of Vocology from the National Center for Voice and Speech led by Dr. Ingo Titze. Lisa has a variety of professional, clinical and research interests, which include the singing voice, irritable larynx, psychosocial distress of patients with dysphonia, and transgender and non-gender conforming voice. Lisa has lectured locally and regionally on topics that include vocal health and hygiene for professional singers and speakers. Lisa is a member of ASHA, MNSHA, TCSLP, NATS, and a co-moderator for the Minnesota Voice Colloquium. Lisa is in her 12th season as a chorus member with the Minnesota Opera, and enjoys many other singing opportunities in the Twin Cities area. Lisa also worked full time at MN Opera as a teaching artist during their 2006-07 season, teaching high school students about opera and the classical singing voice. Lisa was honored with the “Everyday Hero” award by the Lions District 5M5, part of Lions Clubs International in January 2018, for her exemplary work to promote vocal health.

Venus DeMars (she/her) is the iconic front person and founding member of the long standing Minneapolis glam-punk/trans-band Venus de Mars & All The Pretty Horses. Venus formed the band in the early 90s and fronted it through turbulent dark days when identifying as trans meant being classified as having a mental perversion, living as an outcast, and moving through a world universally accepting of trans-phobic violence and discrimination. Venus, her wife Lynette Reini-Grandell, and the band are the subjects of the award winning 2006 trans rock-doc Venus of Mars by filmmaker Emily Goldberg. Venus is currently in the process of writing a memoir.

Joselyn Fear (she/her) is a composer, vocalist, and educator living in St. Paul. She has been singing with One Voice Mixed Chorus since 2015 and is a member of OVation, OVMC's community outreach a cappella ensemble. She was featured as Maj. General Stanley in OVMC's recent production of The Pirates of Penzance. She currently works as a teacher in the St. Paul Public School district.

Anne Hodson (she/her) is a long time transgender presenter and activist in the Twin Cities. She is a photographer, filmmaker, and educator. She has served on many boards and committees, including the Tretter Collection at the U of M, Outward Spiral Theatre Company, RECLAIM!, PFund, Headwaters Foundation, OutFront MN, and serves as technical manager for One Voice Mixed Chorus. Anne has presented at many schools, colleges and universities, church groups, corporate trainings, government and NGO social service organizations. She is also passionate about preserving our stories and served as technical advisor for the Transgender Oral History Project at the Tretter Collection. Anne's short documentary on early Twin Cities Pride was shown in the history pavilion at Pride. She will be completing her Masters in LGBTQ Studies this summer.

Laura Hynes (she/her), D.M.A. is an Assistant Professor of Voice at the University of Calgary, Alberta. A Fulbright scholar in Paris, American coloratura soprano Hynes spent six years in France and Germany, performing repertoire ranging from baroque opera with Les Arts Florissants to “classical cabaret” on French television and radio. She has performed opera roles, solo recitals, and concerts throughout Europe and North America, in venues including New York's Alice Tully Hall, the Barbican in London, the Châtelet and the Cité de la Musique in Paris, as well as major venues in Seville, Brussels, Madrid, Lisbon, Frankfurt, Marseille, and Montpellier. In 2015, Hynes joined the performing arts faculty at the University of Calgary. Her research there focuses on innovation in art song recital through social justice issues (Raise Your Voice), transgender voice transition, and collaborative performance creation. She holds degrees from the University of Minnesota (DMA) where she was the Carolyn Bailey & Dominick Argento Fellow, the Paris Conservatory (Cycle de perfectionnement), the Cincinnati College-Conservatory of Music (M.M.), and Miami University (B.M.).

Liz Jackson Hearn (she/her/they/them), MM is the owner of The Voice Lab, Inc. in Chicago; co-author of The Singing Teacher's Guide to Transgender Voices, and author of One Weird Trick: A User's Guide to Transgender Voice; Co-Founder of Resonate, Chicago's all-trans chorus; Co-Founder of Trans Turning Point, a wellness fair for trans/gnc folks and trans-owned businesses; and a voice instructor specializing in trans voice. Singers and voice users from all environments seek out Liz's teaching to illuminate traditional pedagogy with new scientific discoveries and methods in a joyful and creative atmosphere. Liz has been working with transgender and gender nonconforming clients since 2014, helping develop a natural, authentic voice. They also train fellow voice teachers in cultural and pedagogical competency to work with trans/gnc singers. Liz has a bachelor's degree from the College of Idaho and a Master's Degree from North Park University, and attended the Summer Vocology Institute at the University of Utah.

Rachel Inselman (she/her) is a Professor of Voice at the University of Minnesota Duluth. She was invited to the International Congress of Voice Teachers conference in Stockholm, Sweden to present on a panel about teaching transgender singers in 2017, and will make the same presentation at the National Association of Teachers of Singing conference in 2018.

Kymani Kahlil (she/her) is a singer/songwriter, poet/dancer, adventurous traveler and sincere friend (Barista). Her past lives include performing with Apollo's Creed, the Poetree Spoken Word Collective, Desdamona, Omar Bliss, Everyday People and Dessa. She has worked with the History Theatre, Children's Theatre Company, Chanhassen Dinner Theatre, Ten Thousand Things, and Theatre Latte Da. She has composed music for several productions with Youth Performance Co, including "Little Rock – 1957", the recipient of an Ivey Award (2009).

Shannon TL Kearns (he/him) is a playwright and the founder of Uprising Theatre Company in Minneapolis. He is a transgender man whose work is rooted first and foremost in a belief that marginalized people are the people best able to tell their own stories and that providing space for marginalized people to embody those stories on stage enriches all of us. Shannon's work often explores the intersections between transgender identity, religion, and questions of belonging. An entrepreneur and artist at heart, he believes that stories can change the world.

Anita L. Kozan (she/her), Ph.D., CCC is a speech and language pathologist whose doctoral work focused on care of the voice, including voice care for singers and actors. Her private practice, the Kozan Clinic for Voice, Speech and Spirit, LLC, focuses on provision of voice and speech services for people who have good voices and want to make them better. This includes singers, actors, and other professional voice users. She works with both MtF and FtM transgender clients, before, during or after their transition. Dr. Kozan has lectured for local, state, national, and international audiences. She has served as President of the Minnesota Speech-Language-Hearing Association and has been honored by the Association for her outstanding contributions to her field. She opened the first voice laboratory in Minnesota in 1987. Dr. Kozan's chapter on the singing voice in Voice and Communication Therapy for the Transgender/Transsexual Client: A Comprehensive Clinical Guide has been recognized as the first of its kind. She received Lavender Magazine's Pride Award in 2009 for her work with transgender speakers and singers and for her cohosting of the local cable TV show, Bicitities. Kozan received a Diversity Champions Award in 2009 from the American Speech Language Hearing Association for her work with transgender women. Her special interests in addition to care of the voice include the role of spirituality as a clinical tool in working with voice, speech, and language disorders. Kozan is a singer songwriter, plays keyboards and alto sax, and holds the US copyright on 10 musical compositions.

Diane Long (they/them) is a genderqueer pansexual s/Witch who has been teaching Sex Positive Self-Defense for 25 years in schools, shelters, and support groups as well as offering trauma-informed bodywork and somatic therapies. Modalities include Chakra Bodywork, Somatic Experiencing, Trauma First Aid, Healing Touch, BMR and SomaYoga. Diane regularly offers workshops on Sacred Sexuality as well as Queer and Trans Cuddle Parties. Website: <https://kaleidoscopehealingarts.amtamembers.com>

Ellis Perez (they/them) is an aspiring poet/performer from Minneapolis. Their work touches on connection, vulnerability, and community. They have been featured in The Boston Literary Magazine and Inconnu Magazine, as well as performing with the Err collective and Slap Happy Studios. This month they have launched their first zine collection "Please."

Anne Phibbs, PhD (she/her) is Founder and President of Strategic Diversity Initiatives, working with small and large organizations on a variety of diversity and inclusion needs, including diversity audits, diversity plans, customized training, and leadership development. With experience in training, teaching, curriculum development, and training of trainers, Anne has delivered hundreds of workshops and classes to thousands of participants in corporate, government, higher education, nonprofit, healthcare, and faith community settings. Anne has served as the GLBT Student Services Director at Metropolitan State University and as Director of the GLBTA Programs Office and Director of Education in the Office for Equity and Diversity at the University of Minnesota. Anne identifies as a queer ally to trans, gender non-conforming, and non-binary folk and is forever grateful to all who have shared stories with her, including her two amazing co-presenters.

Jane Ramseyer Miller (she/her) is in her 22nd year as Artistic Director for One Voice Mixed Chorus, Minnesota's GLBTA chorus and currently serves as Artistic Director for GALA Choruses. She holds Masters of Music in Choral Conducting from the University of Minnesota and a BA in Psychology from the University of Waterloo in Ontario, Canada. Ramseyer Miller has served as Music Director for several church choirs as well as for TransVoices, Calliope Women's Chorus, Fierra Voce Femmina, and Voices for Peace – a multi-cultural youth choir. Ramseyer Miller's compositions are published by Yelton Rhodes Music and Pilgrim Press. She especially enjoys creative community collaborations and has created choral music with 15-Head Theater Lab, The Women's Cancer Resource Center,

Shakopee Women's Correctional Facility, In the Heart of the Beast Puppet and Mask Theatre, Kairos Dance Theatre, Mu Daiko, Teens Rock the Mic and District 202 among others. In 2008 she received the GALA Choruses Legacy Award for her conducting, innovative programming and commitment to community outreach. In 2010 she was awarded the ACDA VocalEssence Award for Creative Programming and the ACDA Minnesota Advocate for Choral Excellence (ACE) Award.

Diane Robinson (she/her) is a voice coach specializing in trans*voice. Diane draws from her 30-year theater background as a performer and teacher. Diane founded the Chicago Voice Center to help her clients inhabit their authentic voices and bodies and to express their truth and be heard. Diane will present on trans*vocality at the Creative Bodies Creative Minds conference in Graz, Austria in March 2018, and was a workshop presenter at the Earlham College Transgender Singing Conference in 2017. She co-hosts Loquacious Ladies, a transfeminine voice support group on and teaches trans*voice classes in Howard Brown Health's AfterHours program. In addition to her private clients, recent Chicago Voice Center clients include Chicago Sinfonietta, NBC's Chicago Fire, Springboards Consulting, Rush Medical College, Eclipse Theatre, Bluebird Arts Theater and Roosevelt University.

Qamar Saadiq Saoud (he/him) is an advocate for transgender youth in the Twin Cities — especially those who are homeless, as he once was. Now a certified mediator and a part-time student working to become a licensed therapist, Qamar is committed to helping at-risk youth find safe harbor through the GLBT Host Home Program, Avenues for Homeless Youth, Reclaim and several other organizations.

Barbara Satin (she/her) is a transgender activist who has been deeply involved with LGBTQ issues, locally and nationally, particularly around issues of faith and aging. She currently serves as Assistant Faith Work Director for the National LGBTQ Task Force. Barbara has served on the boards of numerous non-profits serving LGBTQ people in the area of philanthropy, HIV/AIDS services and aging. An active member of the United Church of Christ, she was the first trans person to serve on the denomination's Executive Council and was involved in the Church's 2003 decision to affirm the inclusion of transgender people in the full life and ministry of the UCC. She was heavily involved in the development of Spirit on Lake, a 46 unit affordable rental project in Minneapolis focused on serving LGBTQ Seniors. In 2016, Barbara was appointed by President Obama to serve on the President's Faith-Based and Neighborhood Advisory Council, the first trans person to serve in that position.

Becky Shipman (she/her) is a transgender, pansexual woman who is an engineer by trade and is currently completing training as a massage therapist for a second career. Becky has specialized training in BMR (Body Memory Recall), a type of bodywork that combines Myofascial Release, Craniosacral Therapy, Visceral Memory Release and Unwinding to release trauma held in the tissues of the body. Recently, Becky and Diane have begun to offer intro sessions on Sacred Sexuality and Massage for Couples, specifically for Trans, GNC and Queer folks. Becky has recently begun training in Somatic Sex Education. E-mail: beckyannesbodywork@gmail.com

Loraine Sims (she/her), D.M.A. is Associate Professor, Edith Killgore Kirkpatrick Professor of Voice and the Vocal Studies Division Chair at Louisiana State University in Baton Rouge. Recent performances include "Comedy in Song: Humorous Art Songs in English" for the 2016 National NATS Conference and a repeat performance for the 2017 ICVT in Stockholm, Sweden. Professional activities include "Training Transgender Singers for Opera Performance: Gender Bending Beyond the Pants Role" for the 2017 NOA Conference, "Teaching Lucas: A Transgender Student's Vocal Journey from Soprano to Tenor" at the 2017 ICVT, the 2016 National NOA/NATS conference, the 2016 National MTNA Conference, and the 2016 National NATS Convention. Other presentations include "Training the Terrible Tongue!" for the 2014 Chicago NATS Chapter, and the 2012 National NATS Conference. Dr. Sims is a past Southern Region Governor of NATS as well as a member of NOA and MTNA. She enjoys giving master classes and her students have been winners in national and regional competitions.

Galen Smith (they/them) is a queer, trans, nonbinary, singing witch. They rediscovered their singing voice at the 2004 Trans Voices Festival and through singing with the Trans Voices Chorus and One Voice Mixed Chorus. They love to connect people and build community through learning, carrying and teaching songs.

Artemis Streiff (they/them) is a queer leadership development coach and educator who grew up in Minneapolis. Artemis grew up in Minneapolis, MN and attended Catholic school until age 16 when they were placed in foster care. In 2012, Artemis graduated from the University of Minnesota with a Bachelor of Science degree in International Leadership for Social Change. Artemis is currently pursuing a Master of Arts degree from Saint Mary's University of Minnesota in Organizational Leadership. Artemis' primary academic, professional, personal, and spiritual focus is on the application of self-awareness practices, such as mindful self-compassion, Nonviolent Communication, and mindfulness meditation can help people to better engage in whole-hearted, courageous leadership in their personal, social, and professional lives. Artemis has led workshops for the University of Minnesota Leadership Minor, the Twin

Cities Gay Men's Chorus, and Impact Hub MSP, has facilitated workshops of power, privilege, and engagement, and currently serves as One Voice Mixed Chorus' Diversity Representative.

Ann Thomas (she/her) is a second generation trans person. Her father was also trans, and had a career in major media as a photographer and editor. Ann became known in February 2015 as one of the faces of transgender choirs, through her appearance on Glee. At about that time she founded Transgender Talent, a company for transgender people to be represented to the mainstream entertainment industry, and to provide a place for industry to find transgender performers. A few months later, in the summer of 2015, she was asked to help form Trans Chorus of LA, and has been a member ever since, singing bass. Ann has been quoted in articles in the LA Times, NY Times, Deadline, The Advocate, and many more, with a feature article about her in Rolling Stone in November of 2016.

Reid Vanderburgh (he/him) has been singing in GALA choruses since 1986. He was a founding member of the Portland Lesbian Choir (PLC) and of Bridges Vocal Ensemble, a shared subgroup of PLC and PGMC (Portland Gay Men's Chorus). He sang alto in both groups. He transitioned in 1997, and subsequently sang bass in Confluence: Willamette Valley LGBT Chorus and now sings baritone in PGMC. In addition to singing in every type of GALA chorus possible, Reid has also been conducting trainings and teaching classes about trans identity for nearly twenty years.

KrisAnne Weiss (she/her), mezzo-soprano, is a Minneapolis-based singer and voice teacher. She has performed leading roles in many operas, including L'Italiana in Algeri, The Dangerous Liaisons, The Merry Wives of Windsor, Le Nozze di Figaro, Così fan tutte, Carmen, and Madama Butterfly. She has appeared with Lyric Opera of the North, Pine Mountain Music Festival, Fargo Moorhead Opera, Opera Omaha, Central City Opera, Minnesota Concert Opera, and Minnesota Opera. Her concert appearances include solos in Bach's B minor Mass, St John Passion, and St Matthew Passion; Mozart's C minor Mass, Coronation Mass, and Requiem; and Vivaldi's Gloria and Magnificat. She has performed with Zeitegeist, Nautilus Music-Theater, Valley Chamber Chorale, St. Catherine Choral Society, the Bakken Trio, Lawrence University Symphony Orchestra, Mississippi Valley Orchestra, Plymouth Symphony, Bel Canto Chorus of Milwaukee, Duluth-Superior Symphony Orchestra, Exultate, and the Metropolitan Symphony Orchestra, among others. An advocate of contemporary music, Dr. Weiss has premiered and workshopped countless new compositions, among them John Tartaglia's orchestral work Dark Night, Glad Day, Edie Hill's dramatic concert work Amy Lowell: A Rare Pattern, and the lead role in Chris Gable's opera The Ladysmith Story. In 2014, she was one of five performers selected to join Nautilus Music-Theater's Composer-Librettist studio, a two-week workshop that yielded 25 new pieces of music-theater. Also an accomplished recitalist, chamber musician, and narrator, Dr. Weiss has given many solo recitals in the Twin Cities and can be heard in frequent collaborations with other local musicians. Dr. Weiss completed her Master of Music and Doctor of Musical Arts degrees at the University of Minnesota, where she received the University Fellowship, the Graduate Research Partnership Program Grant, and the Schuessler Graduate Prize in Voice. She has taught on the voice faculties of the University of Minnesota, Lawrence University, Luther College, and Lutheran Summer Music Festival and Academy, and currently teaches at St. Olaf College. More at krisanneweiss.com

Beth Wright (she/her) has more than 19 years of experience in book publishing. For 12 years she was co-owner of Trio Bookworks, a book production and publishing consulting agency. In addition to her work as a developmental editor and copyeditor, she works with indie authors to help them define their vision and publishing goals. She has worked with a number of LGBT authors, including helping Andrea Jenkins publish her first full-length book of poetry, "The T is Not Silent," in 2015.

Riley Yawn-White (he/him) is a Music and Women's, Gender, and Sexuality Studies double major at Macalester College, where he uses his own experiences with gender and music to further his studies and activism.