

## STATEMENT CONCERNING DIVERSITY, EQUITY, INCLUSION, AND ACCESSIBILITY

Institutions and organizations around the world are doubling down on their commitment to diversity, equity, inclusion, and accessibility. In very few other fields is this of critical importance than in the creative and performing arts, a bastion of tradition and “accepted performance practice” which, perhaps to the chagrin of modern social activists, fails to look forward and consider the intersection of tradition in the performing arts with evolving social standards.

I want to define the terms “diversity,” “equity,” “inclusion,” and “accessibility” and what they mean to me rather than assuming there is a clear understanding of what each means. “Diversity” is quite simply variety but, in my opinion, variety in the human condition. This amounts to variety in at least, but not completely, religious beliefs, political beliefs, social class, age, gender, race, ethnicity, and national origin. Diversity, however, should also include less-concrete concepts, such as talents, experiences, skills, and opinions. So, a compounding effect occurs when we consider, for example, different opinions and experiences among individuals of different races and ethnicities. “Equity” is the practice of observing these different conditions as fair and equal, not weighing or preferring one more highly than another. “Inclusion” is the active and intentional practice of celebrating and incorporating diversity in one’s life and work. I emphasize active and intentional because it must be more than an occasional condition that is satisfied. In every moment, for every program, and in every gathering, we must consider how our actions could impact the inclusion of the spectrum of the human condition. “Accessibility” is the practice of ensuring equal access, not only in the more concrete sense, but also ensuring equal access to opportunities regarding one’s career, life, finances, luxuries, and accolades, to name a few.

I aim to implement effective inclusive practices in the classroom and in the rehearsal space. I believe that the repertoire chosen for a performing ensemble is the same as the curriculum and textbook chosen for an academic class. So much can be learned from experiencing more diverse music from more diverse communities. In light of this, my aim is to curate concerts for students which include music not only of diverse national origin, but also to celebrate the music of underrepresented composers. This should happen at every concert, rather than creating a “diversity concert” since relegating music from diverse backgrounds to a single concert is non-inclusive. Beyond the curriculum, I believe the rehearsal space should be a welcoming and uniting environment for musicians of all diverse backgrounds and perspectives. Even in light of these different backgrounds and perspectives, I aim to use music and the collaborative efforts of musical performance to promote and celebrate our shared humanity.

Past concert programs, as well as my sample year-long concert programs demonstrate my commitment to an inclusive musical curriculum by featuring the works of underrepresented composers alongside standards in the repertoire. Within the coursework, additional opportunities such as video calls and composer residencies will not only increase the exposure of underrepresented composers, but will also allow students and the larger musical community to see these individuals and their works as serious contributions to the wind band landscape. Then, perhaps, repertoire selection and concert programming will move toward even greater equity and inclusivity, allowing for musicians and audiences to celebrate the full spectrum of the human condition and of our shared humanity.