



Research on Contemporary Composition



Conference 2022
OCT 29/30.006

Dahlonega, Georgia
9:00 am - 9:00 pm



UNG UNIVERSITY of
NORTH GEORGIA™
DEPARTMENT OF MUSIC

GO TO PAGE 10



On behalf of the faculty, staff, and students of the UNG Department of Music, I would like to welcome you to the University of North Georgia for the sixth annual Research on Contemporary Composition (ROCC) Conference. We are pleased to have you with us as we explore modern compositions and composers and the exciting new music that has been produced in recent years.

The University of North Georgia is a multi-campus institution with a student population of roughly 20,000 students and also has the distinction of being one of only six senior military colleges in the United States. The Music Department has an exceptional faculty, many of whom have national or international reputations as performers and academics, that you will have the opportunity to meet and hear perform throughout the conference. In addition, we are proud to have several of our students who will be participating and presenting in the conference this year.

The city of Dahlonega is seated in the foothills of the Blue Ridge Mountains and has much to offer. The city is well known for its historic town square with art galleries, shops, and restaurants and is just a short walk from the campus. Dahlonega is also the site of the first major gold rush in the United States which is commemorated at the Dahlonega Gold Museum. In addition, there are several natural features in the area including Cane Creek Falls, Dicks Creek Falls, and Amicalola Falls all within a short drive of the UNG Campus.

Again, we welcome you to the University of North Georgia and to the ROCC Conference and we hope you enjoy your time with us.

Warmest Regards,

Benjamin Schoening, DMA

Chair, Department of Music

Research on Contemporary Composition (ROCC) is a new conference dedicated to the scholarly activity of composers. It is the combination of the Music for Now series and the New Research Music Symposium. Music for Now, in its 6 years, has featured the performances of 168 new works (27 world premieres) representing composers from around the world. The symposium was initiated by Dr. Esther Morgan-Ellis as an opportunity to present research on recent compositional activity. We are pleased to combine these scholarly activities into our first ROCC conference.

Check In - NIX 207. 9:00 am

SATURDAY

SESSION I. 9:30 am - 12:00 pm (Shott Auditorium)

Thomas Dempster, composer

Portmanteaux

- i. discursation
- ii. diffures
- iii. scherzotypical
- iv. passabando
- v. phunque

Cain-Oscar Bergeron, flute; Paula van Goes, alto saxophone

Teagan Boley

Composition and Government Support

Jane K (Evgeniya Kozhevnikova), composer

So Many Battles Are Accidental

Benjamin Schoening, lyric baritone; Vivian Doublestein, piano

Catherine Hood

The Honorable Elizabeth A. Baker

Sydney Elise Moore

Requiem for the Enslaved by Carlos Simon

Bryan Michael Wysocki, composer

The Signs We Send (Neon Signs)

Alex Gehring, clarinet; Cassandra Roache, bassoon; Rob Bowden, percussion; Jieun Lee, piano;

Bryan Wysocki, electronics

Justin Weiss

Listening to Listening: Silence in the Music of Rebecca Saunders

Jiyoun Chung, composer

Randomosity

April Kim, piano and Eri Isomura, Marimba

SESSION II. 12 pm - 2:00 pm

UNG Department of Music Presents
a Composers Recital
Fixed Media Walking Installation
Dahlonega Georgia
October 29, 2022 | 12:00 pm

Psychedelic Circuit | Masafumi Oda

Gaslight | Mickie Wadsworth

A Nazaire | Massimo Vito Avantaggiato

Ideological Distortion | Berk Yagli

Discontinuous Mediation I | Rodrigo Pascale

Broadcast via: <https://youtu.be/A9FxVP3UNH0>



SESSION III. 2:00 pm - 3:45 pm (Shott Auditorium)

Aviva Senzon

Minimalism in Film Scores

Chase Jordan

Vocalissimus

I. Wind I

II. Syllables

III. Wind II

IV. In the Distances of Sleep

V. Wind III

Bart Walters, saxophone

Chris Natale

The Importance of Collaboration and Communication in the Composition of Electronic Music

Sarah Dutcher, composer

Hidden Skies

I. Cloudbursts

II. Makeshift Moon

Sarah Dutcher, piano

Kyle Grimm, composer

REDLINE

Bart Walters, saxophone

Emily Koh, keynote composer

gratificatio:now

Installation - Nix Fine Arts

SESSION IV. 4:15 pm - 6:00 pm (Shott Auditorium)

Sydney Prince

Interview with Emily Koh

Emily Koh, keynote composer

SESSION V. 7:00 pm to end (breakout - available in Shott and Nix 204)

BREAKOUT 1

Chris Dorner, composer
Short Pieces for Four Horns
II, Pastorale

Patricio F. Molina
Arabic Music and the Piano: The Use of the Piano in Lebanon and Egypt During the Golden Age of Arabic Music

Ji Eun Moon, composer
Croquis for the clarinet, cello, and piano

David S. Carter, composer
A Drift, A Thought, A Prayer

Agustín Castilla-Ávila
NEVERENDINGARTIST: A transdisciplinary Classification Proposal

Anruo Cheng, composer
She Says | 她说

BREAKOUT 2

Marie Jocelyn U. Marfil
My Works as Inspired by the Mansaka Culture

Wenbin Lyu, composer
Nor Hope

Yanli Zheng
Splash-ink and Draw gently——The analysis of Hu xiao's new composition Opera Tune and Rhythmic Form

Toh Yan Ee, composer
Of Celestial Dreams

Joel Kirk
Composing Hyperrealities; Monolithic Plurality in the Music of Bryn Harrison

SUNDAY

SESSION VI. 9:30 am to 11:45 am (virtual breakout - available in Shott and probably Nix 204)

BREAKOUT 1

Pak Hei (Alvin) Leung, composer
Trans-Crypted Memory: A Transhumanist Techno-Pop Opera

Ziyang Wen
“Reorganization” and “Newborn” of Traditional Asian Music——Take the mixed chamber music “Regress to Tao” 2018 and “Immerse in landscapes 3” 2020 as an example

Natasha Bogojević, composer
Kyrie

Ziyang Wen, composer
Immersing in landscapes
3.Deep valley

Molly Joyce
Virtuosity from Disability: Exploring multidisciplinary offerings from dance to music

BREAKOUT 2

Abby Patterson, composer
Prepare for War

Geoffery Munger
Aleatoric Notation In Wind Ensemble/Wind Band Music As Demonstrated In Seminal Works

David A. Jones, composer
Through a Brittle Landscape

Christopher Poovey, composer
formula for taking any form one wishes. spell 76 from Songs from Vessels: Spellbook in the House of Hearts

Brooks Clarke
“No Thing But Every Thing” - Establishing Aesthetic and Analytical Tools for Composed Theatre

SESSION VII. 11:45 am to 1:45 pm (Shott Auditorium)

Lauren Brack
Choirs during Covid

Nicholas Cianciotto and Ashley Murcia
Intuition and Form in Composition

Kasey Higginbotham
How Composers Today Address Political Unrest using Compositional Techniques

Ryne Siesky, composer
[wanton hush]

Bailey Watanabe,
Reinventing Compositional Strategy during the COVID-19 Pandemic: The Case of Tawnie Olson

Solomon Young-Joon Kim
Quotation and Meaning in the Work of Rina Sawayama

Ian Evans Guthrie, composer
Nocturnes and Nightmares
 II. Falling Stars
Ian Evans Guthrie, piano

SESSION VIII. 2:00 pm - 3:00 pm (Shott Auditorium)

UNG Department of Music and NACUSA Presents
a Composers Recital
Shott Auditorium - Dahlonega Georgia
October 30, 2022 | 2:00 pm

Paul Dice, composer

Between the Stars

Serena Scibelli, violin; Luca Lombardi, double bass

Joe L. Alexander, composer

Partita #7 for unaccompanied violin

Serena Scibelli, violin

Craig Peaslee, composer

Blues So Low

Luca Lombardi, double bass

Betty R. Wishart, composer

Phantasmagoria

Jeri-Mae Astolfi, piano

David R. Peoples, composer

Reveries for double bass

Luca Lombardi, double bass

Hannah Heaton, composer

Around Me

Serena Scibelli, violin

Alan Goldspiel

Mountains Beyond Clouds

Brittney Patterson, bass flute; Alan Goldspiel, guitar

SESSION IX. 3:15 pm - 5:00 pm (Shott Auditorium)

David Peoples

Interview with Andrew Sigler

Andrew Sigler, keynote composer

FINAL/CONFERENCE DINNER. 5:00 pm (Nix 204)

Keynote Composers



Emily Koh

Emily Koh is Associate Professor of Composition at the Hugh Hodgson School of Music, University of Georgia. Dr. Koh holds a Ph.D. in Music Composition and Theory from Brandeis University, MM degrees in Music Composition and Music Theory Pedagogy from the Peabody Institute, Johns Hopkins University, and a BMus(hons) in Composition from the Yong Siew Toh Conservatory of Music, National University of Singapore. Prior to moving to Athens, Dr. Koh taught at Harvard, MIT, Brandeis, Longy School of Music (Bard College) and Walnut Hill School for the Arts.

Dr. Koh is a Singaporean composer whose music reimagines everyday experiences by sonically expounding tiny oft-forgotten details. In addition to writing acoustic and electronic concert music, she enjoys collaborating with other creatives in projects where sound plays an important role. Described as ‘the future of composing’ (The Straits Times, Singapore), she is the recipient of awards such as the Copland House Residency Award, National Arts Council Young Artist Award, Yoshiro Irino Memorial Prize, ASCAP Morton Gould Young Composer Award, Prix D’Ete, and PARMA competitions; commissions from the Opera America, Barlow Endowment for Music Composition, Composers Conference at Wellesley College, Singapore Symphony Orchestra, Left Coast Chamber Ensemble, Dinosaur Annex Music Ensemble; and grants from New

Music USA, Women’s Philharmonic Advocacy and Paul Abisheganaden Grant for Artistic Excellence. She has been a fellow at the American Composers’ Orchestra Earshot Program, MacDowell Colony and Avaloch Farm Music Institute.

Dr. Koh’s works have been described as “beautifully eerie” (New York Times), and “subtly spicy” (Baltimore Sun), and have been performed at various venues around the world in Singapore, Malaysia, Thailand, Vietnam, Hong Kong, Macau, Taiwan, Japan, South Korea, the Netherlands, Italy, France, Switzerland, Finland, Israel, the United Kingdom, Canada and the United States by acclaimed ensembles and performers such as Talea Ensemble (USA), Ensemble Dal Niente (USA), New York New Music Ensemble (USA), Signal Ensemble (USA), Boston New Music Initiative (USA), New Thread Quartet (USA), Acoustic Uproar (USA), LUNAR Ensemble (USA), East Coast Contemporary Ensemble (USA/Europe), Avanti! (Finland), Israel Contemporary Players (Israel), Sentieri Selvaggi (Italy), the Next Mushroom Promotion (Japan), Chroma Ensemble (UK), The Philharmonic Orchestra (Singapore), Dingyi Music Company (Singapore) and Chamber Sounds (Singapore) among others. Her works can be heard on the Ravello, New Focus and XAS record labels, and is published by Babel Scores (Europe) and Poco Piu Publishing (USA).

Dr. Koh is also an active double bassist and arts administrator. She is a core member, composer fellowship mentor and double bassist of ensemble vim (Atlanta GA) and is a member of the artistic advisory boards of Dinosaur Annex Music Ensemble and the Indictus Project. She is a member of ASCAP.

<https://www.emilykoh.net>



Andrew Sigler

Andrew Sigler’s concert music includes works for chamber ensembles, orchestra, dance, and theater. Winner of the 2014 Suzanne and Lee Ettelson award, he has twice been a prizewinner in The Robert Avalon International Competition for Composers as well as a finalist for the American Prize and the Earplay Donald Aird Composers Competition. Sigler has been a composer fellow at the Wellesley Composers Conference and the Seasons Festival, and has received commissions from both organizations. Upcoming commissions include new works to be premiered at the World Saxophone Congress, the International Tuba Euphonium Conference, and a commission from the Meir Rimmon Commissioning Fund of the International Horn Society to be premiered at the International Horn Symposium. His music has also been featured at both NACUSA and SCI National Festivals, the Oregon Bach Festival, the International Brass Symposium, the TUTTI Festival, the American Prize, the Electroacoustic Barn Dance, Open Space Festival of New Music, and Fast>>Forward>>Austin, and has been performed by groups such as Fireworks Ensemble, Simple Measures, Hear No Evil, the University of Texas New Music Ensemble, the University of Tennessee Faculty Brass Quintet, Compositum Musicae Novae, the New Music Conflagration, Bold City Contemporary Ensemble, and Convergence Vocal Ensemble. Andrew has written for Opera News and he was for three years a regional editor

for NewMusicBox, the online presence for New Music USA. His music is published by Editions Musica-Ferrum and he is a board member of the National Association of Composers, USA.

Sigler's background in the commercial field includes studio work as a guitarist and vocalist, as well as composition and sound design for video games, advertising, and animation for a number of clients including Microsoft, Google, T-Mobile, and Blue Cross/Blue Shield. Broke Down Outside El Paso won the 2006 East West Quantum Leap composition award for best use of their "Colossus" software. His string arrangements were featured in the award-winning Barbara Smith Conrad documentary When I Rise.

Andrew holds degrees in Theory/Composition and Classical Guitar Performance. He has studied composition with Russell Pinkston, Donald Grantham, Dan Welcher, and James Guthrie, and participated in master classes with composers Mario Davidovsky, Robert Beaser, Melinda Wagner, Eric Chasalow, Michael Torke, Stephen Hartke and Daron Hagen, as well as guitarists Manuel Barrueco, Eliot Fisk, Tom Wolfe, and Adam Holzman.

andrewsigler.com

Conference Presenters
(in order of appearance)

* denotes UNG student scholar

Saturday – 9:30 am

Thomas Dempster

Pulling from everything ranging from baroque dance forms to Cleveland Players, and attempting to create something rather new from a restricted palette of sounds, portman-teaux is a synthesis of ideas and styles, and an experiment to obtain as many different colors, moods, and gestures from the instruments as possible. In a good pairing, there is not just complementary existence, but a liberation and freedom to complete one another's thoughts, to separate and reconvene, to work in unison, or in tandem, or in competition. In discursation, I envisioned similar ideas being tossed around, completed differently, copied, sometimes jokingly, with discursive moments without going too far off subject. In diffures, I examine quietude, but also explore timbre and note shape with highly-diffuse passages and gestures. This thread is continued in both scherzotypical and passabando – the middle movement is a purer scherzo-rondo, high in energy, rich in aggressive rudeness, and short on patience; the fourth movement, passabando, is a set of cadenza-like passages set between a familiar pairing in thirds, showing the ghost of a sarabande as the graceful opening ultimately gives way to a quirky finish. The final movement, phunque, has a lot of notes, some familiar tunes and techniques, but a few rhythmic moments that will hopefully elicit at least a little head-bobbery, if not toe-tap-foppery.

Thomas Dempster is a composer, bassoonist, and educator residing in Hot Springs, Arkansas. His music has been performed in 17 countries and 39 states and has been hailed for its wit, color, clarity, energy, and physicality. He holds a DMA in Mu-

sic Composition from the University of Texas and has taught at several colleges and universities, most recently landing at an institution of the University of Arkansas System. He enjoys hiking, his spouse, his beagle Ruby Sue, glassmaking, going “pspsps” to stray cats, gardening, and a rousing Hegelian dialectic. Pertinent information can be obtained at www.thomasdempster.com. Or not.

Teagan Boley *

The United States could benefit from looking to the European model for paying composers using government funds. This could increase participation in music education, allow art music to become a bigger part of the US culture, and allow composers to more adequately represent the United States. If the United States redirected their funds towards the arts in a way like Norway or Germany, we might see great changes in how art music is embraced in everyday culture, and composition could be a job that paid for more people.

Teagan Boley is a senior Interdisciplinary Studies major. She enjoys singing in the University choir.

Jane K (Evgeniya Kozhevnikova)

Originally written for soprano and piano, “So Many Battles Are Accidental” is a setting of an excerpt from the cycle of poems Place of Peace by a poet from Virginia, Katherine E. Young. The piece was premiered by Marilyn Sharp 04/18/2022 at the University of Florida. “So Many Battles Are Accidental” from Place of Peace by Katherine E. Young.

So many battles are accidental.
Love,

my son, when it finally comes—un-looked-for,

savage, bursting riotous into bloom,
stunning us while we lie dreaming—
love’s

the only thing worth fighting for. Its
absence

is the wound in the heart, slit in the
skin

of the universe through which we
fall and, falling,

are lost.

The text is shared with the permission of the author.

Jane K (Evgeniya Kozhevnikova) is a composer, pianist, and educator. She composes in various styles, tastefully blending them. In 2019, she received a DownBeat Outstanding Performance award in the Latin jazz category. In 2020, she released a jazz-tango album Tango Avenue, and in 2022 an album of her art songs Lift Up Your Hearts. She holds two master’s degrees, in Music Composition and Music Performance, from Western Michigan University and is working on her doctorate degree in Music Composition at the University of Florida.

Catherine Hood *

Elizabeth A. Baker challenges and encourages all learners to question everything presented in liberal arts programs. In music, she has perfected a skill on a primary instrument and she has studied music theory, but she now eschews all of that in the place of making a unique name for herself. She composes in the electronic music realm, finding no place in traditional composition to subvert norms. She says musicians and artists should do what brings joy and is unique. All the typical greatness has already been done and does not need to be replayed or emulated; instead, current relevance is what promotes legacy and creates

history. For her, the path is electronic sound.

Catherine Hood is a Registered Nurse and a piano teacher working on a Bachelor of Musical Arts degree at the University of North Georgia so that she can bring more to herself, her children (who are also musicians), and her students.

Sydney Elise Moore

Requiem for the Enslaved, composed by Carlos Simon, was a commission from Georgetown University to commemorate the lives of the African American slaves that were sold to save the university from financial collapse. This study will show how Simon appropriately embodies the intersection between the Catholic faith with which the slaves were brought up, African traditions practiced by their ancestors, the Black American spiritualism that they themselves created and the injustice caused by the systematic racism that exists today. This requiem will also be compared to the ones written by past composers and will show how Simon followed them in keeping tradition by breaking tradition.

Bryan Michael Wysocki

"CLOSED
helium
///
You
are
the
whole
(neon)
world,
///
24/7
argon
///
, contained
within
the
pale-pinkish
(krypton)
sky
///

9AM-5PM
xenon
OPEN
radon"

Bryan Wysocki (b. 1995) is a Maryland-born, Atlanta-based interdisciplinary musical artist who is interested in exploring the blurry relationships between time, memory, and perception in the music of today. As a composer, his music is both inventive and expressive, often evoking a subtle, warm, and nostalgic quality. He often uses non-traditional elements such as spoken word, improvisation, and interactive electronics to explore these ideas. Bryan is currently a doctoral student in music composition at the University of Georgia. He holds a Master of Music in Percussion Performance and a Masters of Music in Composition from Georgia State University, as well as a Bachelor of Science in Music Composition from Hofstra University. His percussion teachers include Stuart Gerber, Sean Ritenauer, and Montgomery Hatch. His composition teachers include Emily Koh, Peter Van Zandt Lane, Nickitas Demos, and Herbert Deutsch.

Justin Weiss

This presentation examines the function and utility of silence as foundational and primary in the music of Rebecca Saunders and the impact that silence has on the listening experience. Saunders is a composer who often discusses the importance of silence, stillness, and fragility in her music, and she employs the nuances of silence and near silence in her music to create sonic environments that draw the listener into the presence and materiality of sound. This paper first discusses some of the complications and implications of silence as an analytical focus before directly analyzing silences in Saunders' music. I discuss four characteristic types of silences that are present in Saunders' music across decades and instrumentations and group them into four broad categories: Focus and Relativity, Resonant

Shadows, Borderlands, and Silence as Global Compositional State. Throughout all of these examples, silence, near-silence, or a compositional state emblematic of silence creates spaces for the listener to focus on the material and physical presence of sound. I argue that the listener then becomes implicated in a co-constitutive listening experience where the act of listening itself, or "meta-listening," becomes an object of primary concern. Silence in Saunders' work consequently de-centers the object-oriented aesthetic experience typical of much music, substituting instead a flexible teleology of a highly subjective, listener-based experience concerned with perception, process, and materials.

Jiyoun Chung

" Randomosity for Piano and Marimba was written in collaboration with 'The Art of Autism', a non-profit organization based in California. I was inspired by the painting 'Randomosity' by Syance Wilson, an incredibly talented artist on the autism spectrum. (<https://the-art-of-autism.com/syance-wilson-the-importance-of-art-and-music/>)

Syance Wilson says, "I drew a house that consisted of faces and objects with windows and doors inserted in them. I turned that sketch into an actual drawing... I began to make more advanced versions of that drawing—which became to be known as Randomosity. I call my house drawings 'Randomosities' because I am making fun of random objects."

To make a musical connection with this incredibly dynamic painting, I placed the musical materials in the order of different objects in the painting that my eyes looked through over time. Some musical gestures and passages may sound random and humorous as the original painting itself.

I hope the auditive impressions reflect the visual images and vibes of

'Randomosity', and lead the audience to a pleasant, sensuous experience." The work of composer and pianist Jiyoun Chung (b. 1982, South Korea) has received many distinctions and awards and is often heard in festivals and concerts in Asia, Europe, and the United States. She is an Assistant Professor of composition and theory at Central Washington University. Chung's current interest in composition lies in encompassing various cultural influences into her works. Her own identity as a Korean immigrant plays a big factor in her music making. Having two different cultural perspectives as she has enculturated into the United States allows her to see one culture as an abundant source of creations from the point of view of the other. Thus, embracing both in the compositional process comes naturally to her, however, Chung's works are not limited to the fusion of Korean and concert music. While the wealth of inspiration derives from the East Asian culture, other inspiration comes from various musical portraits and genres such as contemporary concert music, K-pop, jazz, musical theater, hip-hop, street music, and world traditional music. Languages, structures, timbres, and vocabularies from those different musical arts have expanded her musical palette, which helps to speak to a broad range of audiences.

Saturday – 12:00 pm

Masafumi Oda

Do digital beings have their own warm environment?
It would not be the warmth for us, human beings.
But maybe, there would be the space where digital objects inhabit at deep ease.

I imagined such place and create that by noise music, programmable shader and 3D modeling. It results in the expression of "Psychedelic Circuit".

As a consequence, though I finally could not know what is warm for digital objects (that is impossible), I believe that I successfully made the piece which could give us some "Psychedelic Digital Warmth".

Born in Saitama, Japan, in 1986. Enrolled in Department of Philosophy, Sophia University. My definitive theme is "a multiplicity (multimedia) of radical duality". Participated in many international music and art festivals with music, audio-visual pieces, performances, and paper presentations. My audio-visual piece "Radical Duality II" was awarded at International Electronic Music Competition 2021 (China). My audio-visual work "Radical Duality IV" became the winner of Penn State Living Music 2022, hosted by The Pennsylvania State University. Official HP: <https://www.masafumi-rio-oda.com/>

Mickie Wadsworth

Content Warning: Emotional and Sexual Abuse Gaslight seeks to capture the portions of abuse that are often kept behind closed doors. It explores the conversations and situations that victims find themselves in with their abusers. The text is largely taken from personal experiences of the composer.

Mickie Wadsworth is a soprano and composer based in Upstate New York. Recently their work Lake Song was published in NewMusicShelf Anthology of New Music: Trans & Non-binary Voices, Vol. 1. Their work has been programmed at conferences and festivals such as; SEAMUS, EMM, NYCCEMF, SCI National (online), Manchester New Music Festival, and Boneyfiddle Fringe Festival. They have participated in several workshops including SPLICE Institute (2022), N.E.O. Voice Festival (2021), and Art Song Lab (2020).

Massimo Vito Avantaggiato

The piece "A Nazaire" was conceived and dedicated to my friend Nazario Augusto, that recently passed away.^[1] All the sounds used in this piece are sounds that were dear to my friend: the piece has been built using concrete sounds taken from the real world; and, partially, using sound of synthesis.

The music is a sonic continuum ranging from unaltered natural sounds to entirely new sounds - or, more poetically - from the real world to the realm of the imagination.

His work revolves around research processes and combination of experimental video and Experimental music. He has studied Composition, Electroacoustic Composition and Sound Engineering He is interested in programming languages applied to audio and video. He has won some prizes for his works in international composition and video competitions (Italy, Chile, Bulgaria, Canada, Usa, India, Portugal, England).

Concerts and academic presentations in over 90 countries.

Some of his articles were published by Università di Venezia; Cambridge Scholars Publishing; Yonsei University; Plymouth University; TU Berlin; Universität der Kunst Berlin; Università di Torino.

Berk Yagli

Ideological Distortion is a piece which explores the dark side of today's media, dilution of ideologies, and constant bombardment of confusion. It invites the listener into reflecting on the issues and feel the horror and hate that is constantly imposed on society whether we individuals are lucid about it or not.

Berk Yağlı (born 5 January 1999) is a Cypriot guitarist, composer, and

producer. His mission with his music has been to talk about social, political, and philosophical matters interestingly to invite the listeners into reflecting on the topics. He has been active in the UK for the past couple of years due to his education in Music and Sound Technology (University of Portsmouth), Masters in Composition (University of Sheffield), and currently in University of the Arts London working under Adam Stanovic for his PhD topic hybridity between metal and electroacoustic music. During his masters, his main focus has been electroacoustic music composition, and currently, he is studying and working for potential hybridity of electroacoustic music with metal music. He also composed, produced, and released a cinematic/epic social commentary progressive metal album 'Symphony of Humanity' in 2021. His works have been presented in the UK, USA, and internationally.

Rodrigo Pascale

The concept behind *Discontinuous Mediation I* was born from reflections on the relationship between the concrete and the virtual and possible mediations made to understand the world – the way it is. In contrast to the virtual binary environment, reality is expressed in a continuous way, therefore, machines constrain in translating the physical world into their language. Hence, the composer developed a discontinuous procedure to understand the object "guitar" that is represented by this work. A collection of sounds was recorded and organized respecting a previously determined segmentation, building a structure totally biased by this mediation. In this composition, the discontinuous and continuous universes crash and co-exist, as the first trying to represent the last.

Rodrigo Pascale (b. 1996) is a Brazilian composer based in Michigan. Pascale graduated in composition from Universidade Federal do Rio de Janeiro in 2018. Since 2019,

Pascale has lived in the United States, where he is completing his master's degree in composition at WMU. His works have been selected for the following festivals: XXIX Panorama da Música Brasileira Atual, 2020 MUSLAB Exhibition, Espacios Sonoros 2020 Festival, V International Congress of Music and Mathematics and the Tesselat Electronic/Electroacoustic Concert. Furthermore, Pascale was one of the winners of the International Composition Contest organized by Sound Silence Thought and winner of the Festival Expre-siones Contemporáneas 2020

Saturday – 2:00 pm

Aviva Senzon

"I was assigned, in film class, to create a research paper of five to six pages in length. The parameters of the topics chosen were very flexible, so long as they related to film in some capacity. As a composer, it has been incredibly helpful to study the perception of music through a filmmaker's lens. I chose to write about minimalism in film scores because I have taken an interest in the trends of music throughout time and how that is reflected through popular mediums such as film. Additionally, I love the bold risk some composers took to stray from romantic idioms to striking neo-classical and minimalist approaches."

Chase Jordan

Vocalissimus was written in 2018 based on Wallace Stevens' poem, *To the Roaring Wind*, centering on the titular reference of this work for solo alto saxophone. *Vocalissimus* comes from the latin root, *vocalis* which means, "that which utters a voice; sounding, singing," often referring to a muse by which a poet or musician responds to and is inspired by.

Stevens' muse – "the roaring wind" – provides the frame of this work,

with the first, third, and fifth movements being built from a collection of gestures that imitate the sound of wind. The order of each gust of wind is at the discretion of the performer, allowing it to be different from performance to performance. The middle two movements provide the meat and potatoes of the composition, with the second movement featuring fast, rhythmic writing imitating syllabic statements of spoken text. The fourth movement is a lyrical lullaby that evokes the poetic line, "in the distances of sleep." Melodic gestures are interpolated between wavering and steadily expanding gestures while the altissimo range of the saxophone is exploited for its lyrical abilities.

Vocalissimus was premiered via live-stream on February 25th, 2022 at the International Conference for Saxophone Pedagogy and Performance by Derek Granger.

CHASE JORDAN is an internationally performed composer and violist whose music has been described as "an engaging musical narrative" (*Aracdia Winds*, 2018). In this way, he likens himself to a musical storyteller – using music to create emotional arcs which brings the audience with the musicians in the journey – whether the inspiration is literary or from the natural world. He is passionate about developing narrative arcs through collaborative works and is a frequent collaborator with choreographers, dancers, and writers. Jordan holds a BM in Viola Performance from the University of Wyoming, and currently studies composition and viola at The Hartt School.

Chris Natale *

Chris Natale is a senior Music Education major. He plays the guitar.

Sarah Dutcher

Hidden Skies was commissioned for ""The Illustrated Pianist"" concert series which was first performed in

New York City in 2021. The series featured original solo piano compositions inspired by the works of science fiction author Ray Bradbury to celebrate the 100th anniversary of his birth.

Cloudbursts depicts travelers confronted with an uninhabitable and relentlessly harsh environment. Their journey is assuaged only by the hope that they may find respite around each new turn. Makeshift Moon explores the creative process of bringing a machine to life; specifically, a father crafting the experience of space travel for his children. In contrast with Cloudbursts, this piece offers a whimsical, comforting portrait of the artistic spirit and familial love.

Sarah Dutcher is a solo and collaborative pianist, instructor, and composer based in Georgia. Notable performance engagements include Lincoln Center, The Solomon R. Guggenheim Museum, and internationally in Italy and Portugal. Her first solo album "Letters to the Afternoon" was released on the Brooklyn label Soap Library in 2021. Her compositional style is anchored in French piano music and traditional jazz standards, resulting in "a harmony of stimulating piano textures and bright rhythms with a keen ear towards tunefulness" (Soap Library). Sarah holds Performance degrees from University of Georgia and Hunter College, CUNY.

Kyle Grimm

REDLINE takes inspiration from Jazz, specifically bebop, and filters it through a contemporary classical landscape. Vestiges of tonality and bebop phrasing provide the foundation on which this electroacoustic experiments with modern techniques and effects, such as experimental delays and autotune.

Kyle Grimm is a composer and double bassist whose music has been described as "feisty technicolor" (Roger Zahab). His compositions strive to strike a balance between the gritty and the beautiful

through juxtaposition, layering, and synthesis; often employing electronics alongside acoustic elements. Improvisations I, a full-length album for double bass and electronics, is currently streaming on all platforms. In addition to the stage, Kyle's works can be heard in the video game Hold the Fort, by Monster Tooth Studios, which is currently on Steam, and the short film The Autumn Waltz, currently on Amazon Prime. When not composing, he can be spotted visiting local breweries, making obscure The Simpsons references, and spoiling his two cats.

Saturday – 7:00 pm BREAKOUT 1

Chris Dorner

The purpose of this piece was to explore the possibilities of technique and sound on the horn; With the inception of this concept, beginning in October 2020 for horn duo, "La Deux / The Two"—from the motif in the 1st horn and the sustained note in the 2nd horn. Eventually in late 2021 the piece would be expanded for horn quartet. Utilizing common techniques and textures such as glissandi, rips, and stopped technique; To exploring uncommon techniques such as extreme stopped technique (a personal term used to describe the stuffing of the hand deep into the bell; Effecting the tuning), alternate fingerings, and microtones—using the two previously mentioned techniques to achieve them. The structure is important too, with a rough performance time of 2-3 minutes; But being quasi-aleatoric, letting the performers determine the length of individual cells—so long as the ensemble moves together organically; As well as in one portion, the use of graphic notation to convey the idea of complete chaos and randomness for the performers. My goal of this piece is not only to push contemporary music, but also showcase contemporary music and the use of extended techniques specifically for the horn.

With this piece, I hope to push the creativity of composers to utilize extended techniques, exploring the possibilities of sound on the horn; But also, to drive a demand from performers of contemporary music for the horn.

Chris Dorner (b. 2004) is a representative of both Panamanian-Americans and the LGBTQ community. Chris is pursuing B.M. in Music Composition and Music Education at the University of Arkansas in Fayetteville, Arkansas. Chris initially explored composition by transcribing his favorite metal songs around the age of 12; Within six years, Chris has self-published numerous pieces, from classical, jazz, world music, to contemporary. Chris has been a selected composer for the 2021 Aspiring Artists of Texas Call for Scores, the 2022 Evan Erickson Call for Scores. And an awarded winner of the 2022 Penn State Ballora-Wang Young Composer's Competition.

Patricio F. Molina

During the 1930s, Egyptian and Lebanese composers began to incorporate the piano into their works. Because the piano also brought equal temperament, which is distinctly different than the tuning system used in Arab folk music, this new instrumental combination made a deep impact on the musical structure itself. The story of how the piano was introduced to the Arab World, however, is not well known.

In this dissertation, I discuss the introduction of the piano (and consequently of equal temperament) into Egyptian and Lebanese Arabic music of the 1930s–60s. I also compare Western and Arabic music theory and explore how the piano influenced the composition of Arabic music. The study is in two parts: 1) an analysis of Egyptian and Lebanese music from 1930–60 that features the piano alongside traditional Arabic instrumentalists and vocalists, and 2) a biographical study of

musicians that brought Western elements into Arabic music.

The fusion techniques developed during the period 1930–60 continue to inform compositions created by Arab musicians in the United States and elsewhere. In the fourth chapter, I provide an overview of Arabic music in the United States in the 21st century.

My research concludes with an original composition entitled *Memories of Homs*, for Arabic ensemble and piano. The last chapter is an analysis of this work. This topic is especially meaningful for two reasons: the piano is a dominant element in my musical career, and my Syrian heritage continues to shape my overall musical experience.

Ji Eun Moon

Croquis is written with the memories of Mongolia and the images of foreign culture's unique beauty. Great adventures and challenges from traveling in a new place to another are transferred to the music composition.

Musical instruments employed in a composition are Clarinet in Bb, Cello, and Piano and each instrument's extended technique is used for generating unusual sounds, timbres, and musical moods. This work opens with quiet, and calm tremolo on the inside string of the piano and musical tensions are enhanced by plucking the strings of piano, dissonant chords, and clusters. Association with improvisational element in this work creates striking musical moments; musical pausing and moving gestures.

Ji Eun Moon is a composer, improviser, and pianist. She received her DMA in Composition from UGA and masters from CUNY-Brooklyn College. Her music has been premiered at ABC Hall, Melbourne, Australia, Mongolia, Slovenia, Italy, South Korea, and U.S.A. She was finalists for the UNESCO-Ashberg artist Program

and participated in an International workshop for Young Composers, sponsored by IRCAM, composers' symposium at the Oregon Bach Festival and the 2nd International Composition Competition for Young Composers, Unique forms of continuity in space, sponsored by the Melbourne Italian Institute of Culture (Australia). Her artist-in-residences include Guestroom Maribor partnership to Pekarna Magdalenske Mreze Cultural Center, Maribor, Slovenia, Starry Night Retreat, and Atlantic Center for the Arts with Matthew Shipp. she served formally as a professor at Mongolia International University. "Watching and Chasing" her composition for the solo piano was recorded by the pianist, Richard Zimdars and published with titled album: *Piano Character Pieces for Four Continents* by the Albany Recording Label, and commercially released in worldwide.

David S. Carter

In "A Drift, a Thought, a Prayer," fragmentation is fundamental. Ordinary sounds, some "musical" and some not, are scattered. There is a suggestion of a trajectory, yet primarily we hear fragments that have to be observed only in the here and now. At the center of the piece is the transformation of the human voice - both spoken and sung - via technology. This can happen with implements as simple as using a microphone and as complex and estranging as a vocoder. The transformed voice differs from the natural voice, yet is still recognizable and connects with the physical process of air pushing through a larynx.

David S. Carter is an Assistant Professor of Music (Theory/Composition) at Loyola Marymount University in Los Angeles. He earned his doctorate in music composition at Northwestern University, where his principal teacher was Lee Hyla. His works have been performed or recorded by the JACK Quartet, the In-

ternational Contemporary Ensemble, and Ensemble Dal Niente, among others. He won the Iron Composer competition at Baldwin Wallace University, Northwestern University's William T. Faricy Award, and second prize in the Rhenen International Carillon Composition Competition. Examples of his work can be found at davidcartercomposer.com and soundcloud.com/davidscarter.

Agustín Castilla-Ávila

The goal of the collective NEVERENDINGARTIST (Isabella Heigl, painting and Agustín Castilla-Ávila, electric guitars) is to explore the transdisciplinary possibilities between painting and music. With this project we try to facilitate the understanding of transdisciplinarity by proposing our own classification based on our artistic practice and according to who practices which discipline and with which objects from what discipline. Our artistic research has been developed within the "With Dylan on the Road" program, supported by the Mozarteum University Salzburg and the International Society of Mozarteum University Salzburg in Austria, presenting transdisciplinary performances at universities and galleries in the United States and Mexico during the months of March and April 2022.

Anruo Cheng

She Says | 她说, is an electroacoustic composition based on the topic of anti-violence against women. The intention I compose this work is to speak out for female victims of domestic violence and others who suffered from the most recent mass violent crimes against women in my home country China (Xuzhou chained woman incident and Tangshan restaurant attack). For multiple reasons, these female victims' voices are muted in Chinese mainstream media and social media. As a woman, I feel sorry for them and

don't want their suffering easily forgotten or whipped out. As a composer, I think composing this piece is what I can do to best to support the victims.

In this work, you will hear heavy percussive sounds every 7.4 seconds throughout the piece, representing the domestic violence happening to Chinese women. A twisted Chinese ancient folk tune ""Jasmine flower"" (originally praising women's purity and nobility) in this piece as a metaphor for the female victims and twisted facts people are facing. Other sound objects that are being manipulated by electronic techniques are also inspired by these incidents, like the sounds of chains, metallic percussive sounds, and sounds of broken glass bottles.

Anruo Cheng, born in China, is a New York-based composer, educator, music producer, and electronic musician. She was a former composition lecturer at Frost School of Music, University of Miami, where She teaches music theory, music analysis, and electronic music ensemble courses. She also holds a Doctoral degree in Music Composition and a Master's degree in Media Writing and production from the University of Miami. Cheng is a prize-winning composer whose works have been performed and released worldwide, for example, in the US, China, UK, and South Korea. She is also an electronic music performer who performed her music installation and electronic instrument work in various electronic music festivals. Cheng's doctoral project focuses on data mining from non-musical material and application into the acoustic instrumental composition. The non-musical material is related to the sonification technique and astronomical data from NASA.

Saturday – 7:00 pm
BREAKOUT 2

Marie Jocelyn U. Marfil

I will be presenting two of my compositions inspired from the Mansaka music and culture. Mansaka is a lumad found in the southern part of the Philippines. The first piece is Padayag ("expression"), scored for a Western orchestra and Filipino indigenous instruments, including Mansaka instruments. The overall concept of this piece comes from my personal experience with the Mansaka people, where I learned about their music, culture, and tradition. Padayag is based on the Mansaka life cycle – birth, courtship, wedding and harvest, death/after life, birth. Each of these events corresponds to Mansaka music – Iso Katurug Da, Binarig, Pyagsawitan, Dawot, and Iso Katurug Da and Barabay – that depicts the Mansaka life events.

My initial research on Mansaka music revealed that the information on the Mansaka was insufficient for my writing. This led me to do my field research in Tagum City, Davao del Norte, Philippines. The interviews with leaders of the Mansaka, the recording of their songs, music, and dance, my association with the Mansaka community, and my findings helped me as I processed my composition.

In Padayag, as part of my musical experiment, I explore the different parameters of music, quotations of the Mansaka melody and rhythm, the emulation of the Mansaka music and performance styles and practices, and utilization of various Western compositional techniques. The combination of Western instruments and Filipino indigenous instruments creates unique timbres, which are essential in my musical expression portraying the Mansaka life cycle. For this presentation I will be discussing the third movement of Padayag.

The second piece is And the Race Began for string quartet. It is inspired by a myth about the Mansaka

people competing/racing with beings from the outside world as tall and as huge as giants. The late Datu Onlos (Chieftain of Mansaka in Tagum City) mentioned that during the race, their ancestors' opponents would throw the ball as far as one mile and their ancestors would run as fast as they could to catch the ball. And so one hears fast passages with extreme dynamics and register in this piece, such that one experience the idea of chasing and competition in this game.

Writing pieces as inspired by a living culture such as the Mansaka has been a longtime dream in my compositional writing career. I could have just looked for online resources and perhaps transcribed their music, but I opted to go to their community to know them personally and experienced their culture. The risk of being rejected and the tedious bureaucratic process with the government and political leaders were all a challenge but in the end, the divide became a point of transcendence. Visiting them personally became an enriching experience, as I was able to gather much more information than I expected.

Wenbin Lyu

Nor Hope was written for soprano and fixed media in the summer of 2021. The music is based on the poem Death written by William Butler Yeats. Most of the electronic sounds are generated by the programming language that explores the sounds, textures, and timbres of the soprano. For presenting the music at a digital concert during the pandemic, I edited a music video filmed by the soprano, Stephany Svorinić, in Salem.

Wenbin Lyu is a US-based Chinese composer and guitarist. Lyu has received fellowships from Tanglewood Music Center, Cabrillo Festival Composers Workshop, and Britten-Pears Young Artist Programme. Lyu's works have been performed at many events, including ICMC,

EMM, NYCEMF, TUTTI, Alba, SPLICE, among others. His music has been performed by Beijing Symphony, Tianjin Symphony, Fifth House Ensemble, Del Sol Quartet, icarus Quartet, and Transient Canvas.

Yanli Zheng

Opera Tune and Rhythmic Form — For Huqin Quartet is a new work created by Professor Hu Xiao of Sichuan Conservatory of Music in 2019, which was premiered at the opening concert of the fourth "Sound Bridge" Contemporary Music Festival in Malaysia on November 21, 2019. Opera Tune and Rhythmic Form — For Huqin Quartet is divided into two parts. The first part mainly shows the tone and spoken parts in Chinese traditional opera, and the second part uses the changeable rhythm to show the rich characteristics of the style in Chinese traditional opera. The whole work describes a dynamic scene of Chinese traditional opera and dance. The article mainly analyzes this work from three aspects: first, it exemplifies the technical means, such as tritone, pantonality, multi-tonality overlap, micro-polyphonic, PC sets thinking and so on; Secondly, it explores the tractional opera elements in the works, mainly focusing on opera tone and rhythm. Finally, the artistic aesthetics of the work is explained, and the "empty white", "faint dye", "freehand brushwork", "empty and real" in the work are demonstrated. It is considered that the work embodies the unique Aesthetic taste of The Chinese nation, and it is an excellent work with modern style and audibility at the same time.

Toh Yan Ee

How often do we have lucid dreams, and how many of them do we still remember?

As a child, I experienced a number of bizarre dreams - they were short-

lived, but out of this world, presenting the most eccentric combinations of fantasy and reality: Some were violent and explosive, others in a composed state of transience. While these dreams were not simply silent movies in my head, I hardly remembered the conversations or sounds associated with them.

Over time, these dreams would return one after another in no particular order, like a playlist on shuffle. In attempts to change the storyline, I found myself speaking to the characters in my dreams, though often without any comprehensible reply.

Of Celestial Dreams is a recollection and reflection of my series of lucid dreams. It explores a diverse sound world featuring non-bowing techniques such as plucking and strumming, as well as intimate sounds such as harmonics and *col legno battuto*. Throughout the piece, five main motivic ideas are presented and repeated in three cycles, with a different order in which ideas are presented in each cycle.

Taking reference from Earle Brown's String Quartet (1965), the piece adopts elements of free, aleatoric music, such as spatial notation and approximated durations, allowing for some flexibility in the performance of this work."

Toh Yan Ee (b.2000) is a Singaporean composer whose music fuses elements of spontaneity and organicity. Her works deal with dichotomies within nature, and explore gestures through the amalgamation and morphing of timbres and harmonies.

Yan Ee's music has been performed by TACET(i) Ensemble, Salastina Music Society, Asian Cultural Symphony Orchestra, Singapore Chinese Orchestra, and Wu Xian Ensemble amongst others, and heard in Singapore, Thailand, and the USA. Her piece "iridescent shadows" was awarded the Concertia

2021-2022 Emerging Composers Fellowship, Runner-Up of the Black Bayou Composition Award 2021, and Special Mention at AMAT Women Composers Competition <femfestival> 2021.

Yan Ee is currently pursuing her Bachelor's degree in Composition at the Yong Siew Toh Conservatory of Music (YST), National University of Singapore, under the tutelage of Ho Chee Kong and Adeline Wong.

Joel Kirk

Since his emergence on the experimental music scene in the mid-1990s, Bryn Harrison has been regarded as a leading figure in the use of permutation and repetition as compositional strategies for the manipulation of musical perception. In his work, the excessive layering of subtle variation into dense myriads of activity seeks to immerse the listener in a monolithic plurality of simulacra, in which the individual trajectories of underlying patterns are difficult to discern amongst the labyrinthine mesh of protean variations.

Using Harrison's pieces for solo piano, "Quietly Rising" (2008), and amateur choir, *First Light* (2018), as primary case studies, this paper applies Baudrillardian notions of fourth-order simulacra to Harrison's treatment of musical material.

Fourth-order simulacra-as-concept suggests that difference itself is generated by a set of overarching parameters that govern all the infinite number of manifestations of that difference (that is, all possible permutations or scenarios that may arise from a decision-making process). All manifestations circulate an omni (not) present original; that is, each manifestation is simultaneously both the original version and copy of all other manifestations as part of a larger monolithic plurality of difference. Baudrillard refers to this totality of monolithic difference as 'hyperreality' or 'integral reality.' Drawing upon Susan Sontag's call for a 'new sensibility' of art in the

technologically driven age of the information era, this paper discusses how, in composing micro-macro-cosmic sound-worlds of hyperreal totality, the monolithic plurality of Harrison's music encourages the listener to expand their perceptive abilities in order to perceive on multiple levels simultaneously. In the excessively plural world of the twenty first century, a time driven by the perpetually churning cogs of an omni-present media machine, the nurturing of poly-perceptive sensual strategies seems to be of vital importance if we are to keep up with the chaotic, ever-proliferating polyphonies of the hyperreal world of human innovation.

Sunday – 9:30 am BREAKOUT 1

Pak Hei (Alvin) Leung

Trans-Crypted Memory: A Transhumanist Techno-Pop Opera (2022) utilizes open-source Artificial Intelligence programs to generate the lyrical backbone of the work. The piece is in two acts that travel through time from the watery primordial beginnings of cyborgs to a period of modernist Romanticism to a speculative cyborgian future. This is musically explored by an interplay between AI-generated materials and human creativity. The symbiotic relationship between AI and human creatives suggest transhumanism's advocacy for humanity to conjoin with technology to reach the next phase of human cognition and evolution. This work is a collaboration between composer Pak Hei (Alvin) Leung and visual artist Christine Drake-Thomas. Born and raised in Hong Kong, Pak Hei (Alvin)

Leung is currently a PhD student at the University of North Texas. His recent works are featured in EMM 2022, ICMC 2021, Longy's Divergent Studio, SCI National Conference 2021, Hong Kong Contemporary Music Festival 2020, Hong

Kong Chinese Orchestra Net Festival, SCI Summer Student Mixtape 2020, AL&N Creative Music Online 2020, Charlotte New Music Festival 2020 (U.S.), ALN Letters for Others and Earth Day Art Model 2020.

Ziyang Wen

Recently, Asian composers have attracted more and more attention on the international music stage. This phenomenon makes us begin to think about how Asian elements affect the creation of these composers. Starting with the two works created by the author himself, this paper introduces how Chinese born composer Wen Ziyang applied Asian traditional music to his music creation. He divides the traditional Asian music into the smallest segments and reconstructs new materials from the contemporary perspective to create personalized music.

Natasha Bogojević

Kyrie is also called Kýrie eléison and means "Lord, have mercy". It is the common name of an important prayer in Christian liturgy and a part of many liturgical rites in Eastern as well as Western Christianity.

The song Kyrie, for soprano/baritone and piano, is essentially a prayer and need for transcendental connection. It is my most recent work which expresses feelings of longing, solitude, and a helpless cry of desperation before the terrifying events of our time. Kyrie represents the idea of peace, faith, and hope that the focused spiritual energy of prayer could answer our call.

Natasha Bogojevich is award winning Serbian/American composer and pianist regarded as the creator of highly original, passionate and imaginative pieces. Her opus includes works for symphony orchestra, solo instruments, chamber ensembles, vocal pieces, electronic

music, ballet and numerous scores for theatre and film.

Her music is not possible to categorize as she is deeply rooted in classical tradition while constantly inspired to create new, engaging, and inventive scores. She is the recipient of many prestigious awards for composition and her music was performed at festivals and concerts on four continents. Natasha is a faculty at DePaul University in Chicago.

Ziyang Wen

'Immersing in landscapes 3. Deep valley' is the third piece of the author's series of works with the same name. The whole song is inspired by the poem Shudaonan (The Sichuan Road What heights) written by Li Bai, a poet of the Tang Dynasty. Various intentions such as "solitary peaks, cliffs, withered pines, and waterfalls" are extracted from the poems, and the word "deep valley" is used to describe them with music.

The material of the whole piece comes from the deconstruction of Guqin music. This deconstruction is not a reference to traditional guqin music, but a macro presentation of such elements as "rhythm, rhythm, pitch and playing method" in guqin music in the form of local micro. In addition, these deconstructive materials also influenced the piano, thus obtaining a new musical vocabulary.

Wen Ziyang, born in 1998. After graduating from the Affiliated High School of Sichuan Conservatory Of Music, Wen was admitted to the Central Conservatory of Music, and ranking first in the entrance examination in 2016.

In the course of his music education, Wen Ziyang has published two books and 14 works on journals such as Music Creation since 14 years old. He has won more than 30 music awards, Such as first prize in the 2021 Jinji Lake composition

competition, first prize in the 9th Contempo composition competition, the first prize in the 6th China-ASEAN Music Week Composition Competition etc. His works have been staged in the United States, Austria, Russia, Bulgaria, Austria, Ukraine, Germany, Japan and many cities in China. He was also invited by universities in Japan, Cyprus and China to introduce his new works.

Molly Joyce

As a disabled composer and performer, I have found limited definitions of virtuosity existing. These understandings are based on specific skills rather than a spectrum of physicality and are conventionally understood as fast, impressive embodiment grounded in ability rather than disability. I have therefore sought to cultivate virtuosity learned from disabled dancers, expanding upon my collaborations with dance and seeking to bring those processes to my musical practice. Dance is the most developed discipline in disability arts, with activity worldwide and stemming back to the 1980s, and music is arguably the least developed, particularly due to specific physical requirements of common musical instruments.

Therefore with this paper, I will highlight a new and exciting potential in cultivating virtuosity unique to oneself will be revealed, utilizing examples from disabled dancers Marc Brew and Kayla Hamilton. Both dancers offer unique perspectives on approaching and executing virtuosity from disability, specifically Brew with the physical acquirement of disability and Hamilton with vision impairment and questioning ocular importance. This will convey how virtuosity from disability, that beyond comparison and in a lane of its own, is critical in moving virtuosity towards more inclusive and exciting potentials.

The paper will incorporate literature from embodiment and disability studies (Kasnitz, 2020 and Honisch, 2018), while emphasizing the Conference theme of interchange with disciplines outside of music, specifically dance and disability studies. The disabled body offers generative pathways to new movement and understanding regarding virtuosity. I hope that composers and performers alike can learn from and embrace this understanding and fostering of virtuosity, in cultivating a deep connection to the ultimate artistic content of one's being, embodiment, and existence.

Sunday – 9:30 am BREAKOUT 2

Abby Patterson

This composition has gone through many changes; beginning as a rather slow paced march to what is now a quick-tempo foreboding piece with little swells of hope. While creating inspiration for what I would base my composition off of I decided to imagine that a kingdom has just been given news that they need to 'Prepare for War'. The people understand the tragedies that often come with fighting and their hearts race. Yet as they remember those whom they are fighting for they find courage. I aimed to portray the sense of urgency through the percussion and piano. The feeling of determination and fierceness is best portrayed by the key change and brass ensemble, while the beauty of their cause is recognized through the woodwinds and vocals.

I have always had a passion for music. Ever since I first got my hands on a pair of headphones, I've found myself replaying songs that made my heart swell over and over again. When I realized I could create my own music that gave me that feeling of bliss, composing quickly became a main focus of my life. Eventually, I would love to get lucky enough to

work on an OST for a movie or TV show. That way I could make other people feel beautiful through my music.

Geoffrey Munger

There is little research regarding the notational choices composers make when composing for wind ensemble and even less research regarding the use of aleatoric notation, specifically, in this medium. This research project seeks to investigate the numerous ways in which a composer may use aleatoric notation in wind ensemble/wind band music to create randomized harmonies/dissonances and sonic situations that would otherwise be improbable to notate. In this context, aleatoric notation or aleatoricism is defined as notation that is non-traditional, mostly utilizes performers to interpret notes, words or, symbols freely for any given period of time, and is not governed by common beat, phrase, or formal structures.

This project focuses on three seminal works that use aleatoric notation in different ways in order to achieve a specific sonic landscape, all originally composed for wind ensembles. The three pieces analyzed are Susan Botti's *Cosmosis* composed in 2004, Joseph Schwantner's ...and the mountains rising nowhere from 1977, and John Corigliano's *Circus Maximus* (Symphony No. 3) from 2005. This project includes a survey of each of these works, beginning with the macro structure and overall compositional techniques of each piece. The pieces are then examined for specific passages that display interesting and innovative aleatoric techniques that create unique soundscapes in the wind ensemble. Each of these passages presents particularly challenging problems in regard to both the techniques used to create such moments in the score and the performance practice issues that arise and that are alleviated with such notation.

Many of the aleatoric situations discussed in this study help alleviate problems that could otherwise occur with a traditional notation system. Mainly, this problem is the rigidity of performance. Aleatoric notation allows for a more fluid interpretation of specific moments that, if notated in a traditional manner, could cause performances to be mechanical in addition to potentially introducing unnecessary difficulty for the performers. Beyond this, many of the aleatoric situations discussed in this study create rhythms that are too metrically nuanced to be practical in traditional notation systems, that is, rhythms consisting of 256th notes, elaborate tuplets, and so on. Aleatoric notation makes sense as an evolution of the traditional notation found in Western classical music. As music becomes more complex and the performers become increasingly more adventurous and technically superior, there is a need for music to stretch boundaries that have yet to be tested.

David A. Jones

This work explores relationships between two opposing sound worlds: the electronics are brittle, clipped, and agitated, atop which the trumpet floats with smooth, flowing melodies. As the work progresses, the trumpet's melodies are gradually infected with the brittle, broken nature of the electronic sounds, and the electronics are transformed to match the smoothness of the trumpet. In the end, the two opposing forces reach a state of reconciliation as they learn to inhabit one another's sound worlds. Commissioned by my friend Gregory Sills.

David A. Jones (b. 1990) is a composer and horn player based in Salem, Oregon. He holds degrees in composition from Rice University, Brigham Young University, and Brigham Young University-Idaho. Through his music, Jones seeks to highlight and bring hidden details of

our world to the surface. Many of his works engage with artwork from other disciplines, including painting, sculpture, dance, literature, and experimental film. His music has been performed by the Braeburn Brass, the Invoke Quartet, the Prismatic Winds, the Xelana Duo, the Indianapolis Chamber Orchestra, Ensemble Hexnut, and the Nautilus Brass Quintet.

Christopher Poovey

Songs from Vessels: Spellbook in the House of Hearts is a collection of songs from my VR micro-opera cycle Vessels. Each song is a kind of evocative painting, intertwining technology with the sensual, the poetic, and the eerie. Spell 76 evokes a pen cascading a river of ink representing the flow of ideas; granular sampling pulls ideas from the beginning in a current flowing through the end, pulling fragmented memories of the instrumental timbres into the present and stirring them into both real and synthetic water sounds. This emphasizes the friction of writing as a creative process that stems the tide of the artist's ideas into a crystalline entity- an imperfect and beautiful distillation represented by the frozen timbres of the voice, flute, and viola. Christopher Poovey is a composer and creative coder based in Dallas Texas who creates music and software which produce rich and colorful sound and encourages interactive structures. Christopher's compositions have been performed by Ensemble Dal Niente, Ensemble Mise-en, University of North Texas's Nova Ensemble, Indiana University's New Music Ensemble, and IU Brass Choir. Chris was a finalist for the International Confederation of Electroacoustic Music Grand Prix and has received a special mention from the Ars Electronica Forum Wallis. His work has also been selected for performance at conferences such as the International Computer Music Conference, Seoul International Computer Music Festival, International Confederation of Electroacoustic

General Assembly, New York Electronic Music Festival, and Society for Electroacoustic Music in the United States National Conference.

Brooks Clarke

Contemporary music has developed into several interdisciplinary intersections; there are now established frameworks that exist for performers and works of composition that fall into the category of composer-performers, sound artists, electroacoustic performers, etc. However, as composition has evolved and adapted interdisciplinary facets, there is no established aesthetic or analytical framework that exists for composed theatre as there does in other genres. The artistic practice of the incorporation of theatrical devices in New Music in the 21st century, or "Composed Theatre", is in need of an established aesthetic, as well as analytical tools so that composers, improvisers, and theatrical performers may have the tools needed to facilitate the mainstream creation and consumption of the art. In establishing this aesthetic, This paper details the characteristics of Composed Theatre and constitutes a framework of identifying a work as a work of Composed Theatre. This paper provides analytical tools for Composed Theatre using two works as examples of Composed Theatre: *Jet De Sang*, a play by Antonin Artaud, and a work of music, *Anaparastasis* by Jani Christou to establish a methodology of form and musical analysis inspired by the work of James Tenney.

Sunday – 11:45 am

Lauren Brack *

Lauren Brack is a senior Music Education major. She plays the euphonium.

Nicholas Cianciotto * Ashley Murcia *

Intuition and form constitute two different approaches to effectively

creating a compositional work. We will use Scott Perkins's *Alive Poems* to illustrate composition based on intuition. Then we will use Steve Reich's *The Desert Music* to understand the use of form in composition. Each approach differs in its process; however, these approaches are often used in tandem throughout the creative process.

Nicholas Cianciotto is a Music Education major with an instrumental education concentration. His main instrument is the oboe.

Ashley Murcia is working towards a Bachelor of Music. Her main instrument is the violin.

Kasey Higginbotham *

Kasey Higginbotham is a senior Music Education major. He plays the tuba.

Ryne Siesky

‘pɛ-rI-qɔrt (Periquart) was composed in residence at Arts Letters & Numbers for the Peridot Duo (Rose Hegele and Stephanie Lamprea) and Jacob Mason. ‘pɛ-rI-qɔrt is inspired by the works of two other Winter 2022 ALN resident artists: Margaret Hull, and Emily Baker. The text was written by the composer in reaction to their work.
snow // steel // -ink // -ois

Ryne Siesky (b. 1996) is a Filipino-American composer, educator, and music technologist. Described as “beautifully haunting” (Robert Avalon Competition), “attractive and inventive” (Dorothy Hindman), and “patiently evocative” (George Lewis), Ryne’s music explores the relationships between art, community, and identity. His recent works engage with Asian American identity politics and intersectionality as idiosyncratic mechanisms for musical creation and sonic processes. His music has been performed by Hypercube, Peridot Duo, and Robert Black, and has been featured at several festivals including the Aspen

Music Festival, SEAMUS, and ICMC, among others. Siesky serves as Assistant Professor of Music Technology at Johnson University (Knoxville, TN) where he teaches courses in computer music programming, studio recording and mixing, and digital art. Siesky is also currently ABD and virtually completing his Doctor of Musical Arts in Composition at the University of Miami, Frost School of Music.

Bailey Watanabe *

Bailey Watanabe is a senior Computer Science major and Music minor. He is a percussionist.

Solomon Young-Joon Kim

Within the field of music analysis, popular music has emerged as a new front for the application of traditional harmonic and formal analytical techniques. Japanese-British popular music artist Rina Sawayama’s work serves as a salient example of popular music adapting Common Practice Period (CPP) musical structures and combining them with contemporary electronic music production techniques. In an analysis of “Snakeskin,” the closing track on her 2020 self-titled album *Sawayama*, I discuss the extent to which diverse and intentional references to CPP music permeate her work. Specifically, Sawayama’s simultaneous interpolation of Beethoven’s Piano Sonata No. 8 in C minor (“Pathétique”) on a motivic, harmonic, and formal level and her usage of eclectic and innovative electronic music production techniques demonstrates the sophisticated level of musical construction in this work. A textual analysis of the song reveals that the influence of “Pathétique” serves to embed extra-musical meaning in the song — the importance of classical music in this song intersects with her Japanese-British identity, family history, and musical interests. By providing this example of extra-musical meaning discerned through popular music analysis, I aim to demonstrate

that the act of applying analytical techniques to popular music can lead to a deeper understanding of the musical structures and devices used in seemingly simple pop songs. I also emphasize this understanding is incomplete without framing analysis as a tool to understand the extra-musical meanings of popular music, instead of a way to demonstrate its “sophistication” or “complexity” as compared to Western European classical music.

Ian Evans Guthrie, composer

Nightmares and Nocturnes, is a project I began in March 2020, days after the Coronavirus became a pandemic. This was also two months before I was to graduate with my doctorate, but with no work in sight. Furthermore, due to the pandemic and lockdowns, the premiere of my *Shuksan Storm* (2019) with the Northwest Symphony Orchestra was canceled. With premieres canceled, no more commissions, and no work in sight, I wanted to again write what I wanted to write, but write it first as an experiment and second as something to be performed. The first part, “Lost in a Gloomy Wood,” represents the ambiguity of my future and the futures of many around me. In this movement, I experimented with polytempo and polytonality, where the left hand usually implies a slightly slower tempo and different key than the right hand, with stratification to amplify the difference elements in both hands. After about two months, I found a least problematic way to notate this piece.

Only a couple weeks after beginning “Lost in a Gloomy Wood,” I started “Falling Stars.” This piece is perhaps the best synthesis of my pre-university compositional interests and techniques, and my new ones. It has elements in common with Chopin, Liszt, and other piano virtuosos’ music that inspired me when I was younger, but also with the multiserialists and New Complexity,

who have inspired me since then."

Ian Evans Guthrie, an emerging composer, performer, researcher, and collaborator, has received the Mile High Freedom Band 2021 Commission, 1st prize for the Noosa-ISAM and Arcady Composition competitions, 2nd prize for the American Prize, a nomination for a 2020 award from the American Academy of Arts and Letters, and other accolades for his compositions. Many of his works have been performed publicly around the world by fEARnoMUSIC, the Northwest Symphony Orchestra, Moore Philharmonic Orchestra, VIPA, highSCORE Music Festival, Atlantic Music Festival, Charlotte New Music Festival, and others. He is currently the Assistant Professor of Music at Calvary University.

Sunday – 2:00 pm
Organizational Recital

Paul Dice

Paul Dice studied composition at the Boston Conservatory of Music with Joel Kabakov, privately in Boston with John Adams, and with his most influential teacher, Lou Harrison, at the Atlantic Center for the Arts in Florida and in California. His commissions include those from the American Composers Forum, Central Conservatory of Music in Beijing, Carleton Chinese Music Ensemble, the experimental vocal ensemble Listen, the Edina Concert Orchestra, the Chinese Heritage Foundation, and Fedogan and Bremer Publishing among others. Dice has also received funding from the Minnesota State Arts Board, including 2019 and 2013 Artist Initiative Grants, and was the recipient of 2012 and 2017 McKnight Established Artist Awards from the Southeast Minnesota Arts Council. Finding enjoyment in composing for foreign or unusual instruments, Dice has composed for harmonic singers, traditional Chinese instruments, Indonesian gamelan, Philippine kulintang, metal sculpture, in addition to Western instruments. His music is primarily inspired by movement and sounds found in nature, and techniques and practices used in other art forms or cultural traditions that he adapts for use in his own special brand of music. Since 2018 he has also been composing music for short films produced in the United Kingdom.

Dice's first success as a composer came in 1981 when his piano piece "Portrait" was premiered at Walker Art Center in Minneapolis. The same year he was featured on a broadcast of "Music in Minnesota" on Minnesota Public Radio. Performances and broadcasts of his works throughout the US soon followed. In 1986 he was commissioned by the experimental vocal ensemble Listen to write a piece that utilized vocal harmonics, a practice he studied during a residency with David Hykes and

the Harmonic Choir and has used in several of his pieces. In 1990 Dice was featured in an article in the Minneapolis Star Tribune written by classical music critic Michael Anthony. Dice's first piece for string quartet, Gulls Circling a Bay, was premiered by the Filharmonica Quartet of Novosibirsk in Novosibirsk, Russia; and was chosen for a reading session by the esteemed Arditti String Quartet from England. It received its US premiere at Walker Art Center in 1994, and in 2017 was performed at the Carolina Chamber Music Festival in New Bern, North Carolina. A version of the piece with Chinese pipa was performed at the Minnesota Orchestra Donor Party in 2017 by members of the Minnesota Orchestra with Gao Hong on pipa. The most recent version for string quintet was premiered at the 2020 TUTTI Festival by Sybarite5 (Sami Merdinian and Sarah Whitney, violins; Angela Pickett, viola; Laura Metcalf, cello; and Louis Levitt, bass).

In 2009 Dice became the only foreigner to be commissioned by a new program at the Central Conservatory of Music in Beijing designed to encourage composers to combine Western and traditional Chinese instruments in their works. The Leven String Quartet and pipa master Gao Hong premiered his Birds in Flight in the conservatory's concert hall on July 4, 2011. In 2016, Dice's Back to the Bass Licks for guqin (7-string ancient Chinese zither) and bass was performed at a nationwide guqin conference in Nanchang, China. It was also performed at the 2017 Beijing Modern Music Festival's "Lights and Shade - Concert of Modern Music for Guqin" and was published in China by the Central Conservatory. His most recent composition, Between the Stars for violin and cello, was scheduled for three spring performances by Duo-B (violinist Hirono Sugimoto Borter and cellist Philip Borter) before the COVID-19 pandemic forced cancellation of all public events. An earlier version of the piece for Chinese erhu and yangqin was premiered in 2019 at

Carleton College by Cao Dewei, erhu; and Chen Xiangyang, yangqin.

In 1992 Dice travelled to China and Kazakhstan as part of a People to People Citizen Ambassador Program Music of the Minorities Delegation. He returned to China in 1993 to present his paper on the famous Chinese composer A Bing at an international conference in Wuxi. He returned again in 1995 to serve as an Artist-in-Residence at the Xian Conservatory of Music. Dice served as Music Advisor for the six-episode Twin City Public Television series "Made in China" and as an English editor for the Hal Leonard Pipa Method Book written by Gao Hong. He is the president of International Friendship Through the Performing Arts, a non-profit organization that promotes intercultural friendship, understanding and interaction through activities in the performing arts. www.iftpausa.com

Joe L. Alexander

Composer, tubist, theory pedagogist and music historian, Joe L. Alexander, joined The W music faculty in the Fall of 2016. His music has been performed throughout the United States, Ecuador, Germany and South Korea. His compositions have been performed on recitals at conferences of the Birmingham Art Music Alliance; the Louisiana Composers' Consortium; National Association of Composers, USA (NACUSA); the Society of Composers, Inc.; the College Music Society; the Southeastern Composers' League, the International Tuba Euphonium Conference and the NACUSA National Festival. His music has been featured at Bowling Green State University's annual New Music & Art Festival, the Electroacoustic Barn Dance, the Birmingham New Music Festival, New Music on the Bayou Festival and New Music for Young Ensembles Composers' Competition. His Two Bryant Songs are recorded on the CD, Winds and Voices, by Living Artist Recordings. In 2012, he was

the Louisiana Music Teachers Association Commissioned Composer.

Dr. Alexander is an Associate Professor of Music at The W where he teaches Theory, Composition, Music History and Low Brass. He also serves as the National Treasurer for NACUSA. In 2005 & 2010 he hosted the Southeastern Composers' League's Forum and the 2013 NACUSA National Festival at Louisiana Tech University. Alexander holds a Doctor of Musical Arts degree from the University of North Texas and studied composition with Newell Kay Brown, Douglas Knehans, Martin Mailman, Cindy McTee, and James Riley. Tuba teachers include Bruce Mosier, Ken Meisinger and James Michael Dunn. Additional information about the composer can be found by visiting his website, jacomposer.com.

Craig Peaslee

Craig Peaslee is a composer, arranger, and guitarist whose music explores the hybridization of American Jazz and Western Classical music traditions.

A disabled veteran, Craig's works are representative of the struggles veterans encounter with assimilation and alienation while returning to civilian life and the experience of serving active duty. Other works directly confront the socio-political issues of our time, conveying the issues in musical terms in order for the listener to think more critically regarding their community, culture, and society. With a clear personal musical identity, Craig's harmonic, rhythmic, and technical explorations sear a sonic imprint into the audience through the fusion of disparate genres into the liminal space between idioms and cultures.

In 2021, Craig's orchestral work, *Second City Strut*, took First Place in the Indianapolis Chamber Orchestra Composition Contest. He also saw two of his works become finalists in three separate categories of the

American Prize: The Death of a Nation for string quartet and pre-recorded media in the Composition for Chamber Ensemble category (for which it received a Special Judges' Citation for Social Relevance and Musical Quality), and *Second City Strut* a finalist in the Orchestra Composition category and Third Place in the Ernst Bacon Memorial Award.

Recent performances of compositions and arrangements have been by the Indianapolis Chamber Orchestra, Julius Quartet, Bowery Trio, Northern Illinois University's Graduate Brass Quintet, Arcadian Winds, Flight 5-8-4 Big Band from Los Angeles, The Moonlighter's Orchestra, Extra Crispy Brass Band and Brew City Big Band of Milwaukee, and the jazz ensembles of the University of Wisconsin and Northern Illinois University.

Growing up in a rural village, Craig is passionate about presenting new music to small communities and areas that do not normally get the opportunity to attend concerts featuring new music. For these reasons, Craig enjoys writing music that is accessible while also sounding new and invigorating.

Betty R. Wishart

Betty Wishart' began composing while studying piano with Richard Bunger. After earning degrees in piano performance from Queens University and the University of North Carolina at Chapel Hill, she pursued studies in both piano and composition in New York City. Since her music was first published, her music has been performed in France, Germany, Greece, Italy, England, Russia, South Korea, and throughout the United States at diverse venues including Academia Filarmonica di Bologna, International Composers Symposiums (France), Women Composers Festival of Hartford (CT), Cape Fear New Music Festival (NC), Carmichael Hall (Washington, DC), University of California (Los Angeles and Santa Barbara), Third, Scots &

Mariners Church (Philadelphia, PA), Third Street Music Settlement School (NYC), San Jose State University (CA), University of Alabama, American Swedish Institute, Music of American Women (NYC), Vox Novus Fifteen Minutes of Fame (WI), Tenri Institute (NYC), Temple University, and conferences of Delta Omicron, Society of Composers, Inc., Southeastern Composers' League, Florida Music Teachers Association, and the National Association of Composers, USA. She has received awards from the American Pen Women, American College of Musicians, Composers Guild, Broward County Music Teachers Association, ASCAPlus, and Regional Artist Project Grants from the Arts Council of Fayetteville and Cumberland County.

In 2021 five of Wishart's compositions were performed by Tamara Licheli on Phasma Music's album *NEW MUSIC FOR SOLO PIANO*. In 2019 Wishart received a Regional Artist Project Support Grant from the Arts Council of Fayetteville and Cumberland County to compose and record an album of piano music performed by Jeri-Mae G. Astolfi. In November 2020 Ravello Records released the album *MOODS,...* "An exceptional endeavor in the area of solo piano music, each selection brings the listener on an exhilarating and enlightening journey that truly showcases the boundlessness of the piano"(Take Effect Review). In March 2016 Ravello Records released *Piano Sonorities*, the debut album of Wishart's piano music "...an utterly beguiling collection of piano music (Classical Nowhere). In May 2017 Navona Records released Wishart's *Concertante No.1...Journey into the Unknown...*"It is music of ponderous mystery, bounding across our listening space with great grace." (GappleGate Classical Modern Music Review). "Awaking" and "Frolicking" were included on flautist Iwona Glinka's *ONE MINUTE* recording released by Sarton Records in March 2017. In 2019 *Oracles for flute and piano* (Iwona Glinka, flute;

Vicky Stylianou, piano) was released on Sarton Records' HE album. Phasma Music released "Four Bibe-lots" for flute on the YODH album in December 2020.

David R. Peoples

David R. Peoples writes with a ginger ale in hand on a balcony surrounded by forest. It's from Flowery Branch, Georgia, surrounded by nature, that all his compositions begin before being released into and around the world. David enjoys sharing his own and other composers' new music in recitals. From April 2021 to May 2022, he presented recitals featuring 100+ composers in all 50 states through the National Association of Composers, Music Teachers National Association, Research on Contemporary Composition Conference, and Electrophonic Concerts. David also actively composes new music with recent performances by soloists, Luna Nova Music Ensemble, Argento Chamber Ensemble, Contemporary Chamber Players, West Point Band, and other performance groups — with premieres in North and Central America, Europe, and Asia. Additionally, he has enjoyed jazz premieres by the Jazz Surge with Randy Brecker, David Sanchez, Rufus Reid, and Gary Foster.

Among other things, David has toured extensively; lived, studied, and performed in Los Angeles, Austin, Memphis, and Atlanta; and won numerous national and international awards for composition. David actively produces albums as a leader and technologist (each containing his compositions). Many of these albums feature a blended approach of live performance with fixed media elements. His works have been part of Ravello Records, Bluesilhouettes Music, Skydeck Music, and Select-O-Hits.

A native of Southern California, he currently has taught for 11 years and continues to teach at the University of North Georgia.

Hannah Heaton

Hannah Heaton is a Pianist, an award-winning Composer, and a Private Piano Teacher in the Columbus, Mississippi area. She graduated with a Bachelor of Arts in Music for Piano Performance & Composition in May of 2022. As a Piano Teacher, Hannah is affiliated with the Music Teacher's National Association (MTNA) and the National Federation of Music Clubs (NFMC). Hannah is an active Composer and also a member of the National Association of Composers USA (NACUSA) & associated with BMI Royalties.

As a Pianist, Composer, & Teacher, Hannah is passionate about writing, teaching, and performing Music and her Compositions. Her main goal in life is to inspire a new generation of pianists through the love of Music.

Alan Goldspiel

ALAN GOLDSPIEL has performed world premieres at New York's Carnegie and CAMI Halls and has been featured on NPR radio stations from coast to coast, and performed in the critically acclaimed Goldspiel/Provost Duo.

In 2018, SAI honored him as a "Friend of the Arts," and he was designated a 2018 NAMM Foundation/CMS GenNext Fellow.

He is the recipient of the Alabama State Council on the Arts 2016-2017 Artist Fellowship Award for artistic excellence as well as professional commitment and maturity – awarded to outstanding individual artists from Alabama who create important works of art and make valuable contributions to the entire state.

His music has been performed at national and international events including the conferences of the North American Saxophone Alliance, International Clarinet Association, New Music on the Bayou, and National Association of Composers/USA.

Dr. Goldspiel received the 2014 Alabama Music Teachers Association Composition Commission and in 2013, he was awarded the Escape-to-Create Residency in Seaside, Florida.

He is the only guitarist to be honored with the Marshall Dodge Award of the Performing Artists Associates of New England and has been a soloist with the Chamber Orchestra Kremlin, Monroe Symphony Orchestra, Vermont Philharmonic, Sinfonie-by-the-Sea, and served as an Artist-in-Residence for North Carolina's prestigious Visiting Artists Program, presenting over eighty concerts throughout that state.

As the Music Director of the Magic Shtetl Klezmer Band, he has performed and arranged many pieces from the classic Klezmer repertoire. His composition project, a Klezmer Shabbat Service, keeps that tradition current.

He has received numerous awards for excellence in teaching, research, and service including the Louisiana State Arts Council Artist Fellowship Award for artistic excellence and the University Senate Chair Award from Louisiana Tech University. He has taught at the International Guitar Festival held at the The Hartt School, where he remains the only guitarist to be designated University Scholar for his research on the music of Villa-Lobos. He is Professor of Music at the University of Montevallo.

He is also President of the National Association of Composers/USA – Mid-South Chapter.

UNG Faculty/Conference Recitalists and Hosts

David R. Peoples

See bio in the 2:00 pm session

Esther Morgan-Ellis

Dr. Esther Morgan-Ellis studies and writes about participatory music-making practices of the past and present. Her historical work on the American community singing movement is represented in the monograph *Everybody Sing! Community Singing in the American Picture Palace* (2018), the edited collection *Critical Approaches to Musical Meaning* (2022), and journal articles for *Musical Quarterly*, *American Music*, *Journal of the Society for American Music*, and *Journal of Historical Research in Music Education*. She has also published studies of contemporary participatory practices including old-time revivalism (*Bulletin of the Council for Research in Music Education*), hymn singing (*Journal of Music, Health, and Wellbeing*), and Sacred Harp singing (*Frontiers in Psychology*, *International Journal of Community Music*). She is currently co-editing the *Oxford Handbook of Community Singing*.

Dr. Morgan-Ellis is also active in the field of music history pedagogy. She is editor/lead author of *Resonances: Engaging Music in Its Cultural Context* (2020), an open-access music appreciation textbook used around the world, and author of three chapters on Appalachian music for *Accessible Appalachia: An Open-Access, Introductory Textbook in Appalachian Studies* (2022). Her writing appears frequently in *Journal of Music History Pedagogy*, and she is currently editing a volume titled *Crossover, Exchange, Appropriation: Navigating Stylistic Boundaries in the Music History Classroom* for Routledge.

Dr. Morgan-Ellis is Vice President/President Elect of the South-

Central Chapter of the American Musicological Society (AMS), co-chair of the AMS Pedagogy Study Group, and a member of the AMS Council. At UNG, she serves on the Advisory Boards for UNG Press, the Appalachian Studies Center, and LEAP.

Dr. Morgan-Ellis is a professional cellist and appears regularly with regional orchestras. She is also active as a fiddler and fiddle teacher. She is President of the Georgia Pick & Bow Traditional Music School and teaches with Pick & Bow and the Alabama Folk School. At UNG she teaches music history, world music, music in Appalachia, and music appreciation, and she directs the orchestra in Dahlonega.

Benjamin Schoening

American lyric baritone, Benjamin Schoening has enjoyed much success as a vocalist throughout the United States, Europe, and South & Central America. Having started his career as a Horn player and orchestral conductor, he possesses a distinctive combination of talents and abilities that have allowed him to gain a unique insight into the music he performs.

Benjamin holds degrees from Luther College (Voice and Horn), The University of Illinois (Conducting), and the University of Minnesota (Voice). His teachers include Gregory Berg, David Greedy, Darren Anderson, Glenda Maurice, and Philip Zawisza. In addition, Benjamin has worked with coaches Jessica Paul, Tomas Schleiss, and Margo Garret and studied opera/acting with David Walsh.

Benjamin has garnered a reputation for his performances of Art Song in the English language, and is in particular a champion of the American repertoire. In addition to his song recital performances, Benjamin has made appearances with the Ra-

cine Choral Arts Society (Wisconsin), Symphonia da Camerata (Illinois), and White Mountain Symphony Orchestra (Arizona), and Northeast Georgia Chamber Symphony as a vocal soloist. He has been active in opera, most recently as Papageno in Mozart's *Die Zauberflöte*, Falke in Strass' *Die Fledermaus*, and the Sacristan and Sciarone in Puccini's *Tosca*.

Benjamin has also established himself as a successful instrumental and choral conductor. He has held conducting positions with the Northland Master Chorale (AZ), White Mountain Symphony Orchestra (AZ), and Red Cedar Choir (WI). Benjamin has also had guest conducting appearances with the Bemidji Symphony Orchestra, University of Illinois Chamber Orchestra, University of Illinois Opera, UNG Wind Ensemble, and the North Georgia Chamber Symphony.

In addition to performing, Benjamin is a devoted teacher. He has served as a guest clinician for many events in the Midwest, Southwest, and Southeast United States. He has held teaching positions at Northland Pioneer College (AZ) and the University of Wisconsin – Barron County. Benjamin is presently Head of the Department of Music at the University of North Georgia where is also a Professor of Music and Director of Vocal Studies.

Vivian Doublestein

Vivian Doublestein is the daughter of a piano teacher mother and a piano tuner father. She began her study of the piano at age three and by the age of twelve, she was actively accompanying various choral groups, as well as summer theater productions.

A graduate of the College of Wooster in Wooster, Ohio, with a degree in piano performance, Vivian continued her studies at Michigan State University where she studied with Ralph Votapek, winner of the

first Van Cliburn Competition.

There she earned her masters degree in chamber music and accompanying.

Vivian served as the accompanist for the Orpheus Club in Lansing, Michigan, was staff accompanist at Northeast Missouri State (now Truman State), and a freelance accompanist at the University of Indianapolis.

Upon moving to Atlanta with her family in 1989, Vivian began The Master's Academy of Fine Arts, a school of the arts for homeschooled students. She served as founder and executive director of The Master's Academy until 2010.

With her children grown, Vivian returned to her first love of accompanying. She currently serves as staff accompanist at UNG Dahlonega, and as a freelance accompanist in the greater Atlanta area.

Bart Walters

Bart Adam Walters, saxophonist, is an active performer, chamber musician, and teacher in the Southeastern region. He is currently an adjunct faculty member at the University of North Georgia's Gainesville Campus where he teaches saxophone and music appreciation. Prior to joining the University of North Georgia, Bart served as a saxophonist in the United States Army for eleven years quickly moving up through the enlisted ranks attaining the rank of Sergeant First Class.

After his military career he earned a Doctor of Musical Arts degree in saxophone performance from The University of Georgia, studying saxophone with Joseph Wytko and the late Kenneth Fischer. Bart holds the Bachelor of Music Degree from the University of Florida and a Masters Degree from the University of West Georgia.

Serena Scibelli

Violinist Serena Scibelli, a native of Italy, currently maintains an active schedule as a soloist, chamber and orchestral musician across United States, Europe, Russia, Latin American, and Arabian Peninsula in theatre such as La Scala, Wiener Musikverein, Royal Opera House Muscat, and Teatro Real de Madrid.

At the age of 14, Ms. Scibelli began performing in duo playing concerts and competitions throughout Italy. Since 2016 she is collaborating in quartet with University of Georgia faculty members, and as a Soloist and Concertmistress with the Athens Symphony Orchestra, the Venice Symphony Orchestra in Venice, and the Arco Chamber Orchestra.

From 2004 she has been a finalist in orchestra auditions, such as South Carolina Symphony Orchestra, Venice Symphony FL, Carlo Felice Theatre of Genova, Pomeriggi Musicali of Milano, and Puccini Opera Orchestra.

An enthusiast teacher, Ms. Scibelli is Faculty in violin and viola at the University of North Georgia. She gives master classes, lectures, clinics, and performances at high schools, universities and music schools throughout the United States and Europe, including The Mississippi University for Women, The University of Georgia, Berry College, Erskine College, Mill Creek High School, Alpharetta High School among others.

Luca Lombardi

Luca Lombardi began his musical studies at the age of five in Cremona, Italy. He began lessons on the violin through the Suzuki program. At the age of fourteen, he refocused his attention on playing bass. Equally comfortable in jazz, classical and pop settings, he played for various orchestras, albums, TV shows, musicals and important events.

Dr. Lombardi has regularly performed with several ensembles and orchestras, including Modular Ensemble, Ensemble '900, Teatro alla Scala, "Universita' degli studi di Milano" Orchestra, "Orchestra Filarmonica Italiana", "Pomeriggi Musicali", "Teatro alla Scala Academy", "G. Verdi" Orchestra, Augusta Symphony Orchestra, Chattanooga Symphony.

In 2005 Dr. Lombardi received the Marco Manai award as best bass player. In 2014 Dr. Lombardi received the UGA Director's Excellence Award in recognition of exemplary scholarship, musicianship, service, and leadership.

In May 2016, Dr. Lombardi earned a Doctor of Musical Arts degree in double bass performance at The University of Georgia. During this program, he served as assistant to Dr. Milton Masciadri for the UGA Study Abroad in Italy and played with the UGA Wind Ensemble directed by Dr. Cynthia J. Turner. Dr. Lombardi holds degrees in double bass performance from the Conservatory "Giuseppe Verdi" of Milan, Italy.

From 2005 to 2011 Dr. Lombardi taught at the "Giuseppe Verdi" School of Music in Castelleone, Italy, where he held the position of Director from 2007 to 2011.

He now teaches a variety of classes at the University of North Georgia including string methods, jazz band, and applied lessons for the double bass studio.