

# Research on Contemporary Composition

December 2, 2017

University of North Georgia  
John L. Nix Mountain Cultural Center  
Gloria Shott Performance Hall

## SCHEDULE

### SPLIT SESSIONS

9:15 am - Shott aud.

The Value of Music and the Value of Silence  
by Agustin Castilla-Avila  
Tetsuya Takeno, presiding

At the time of the Florentine Camerata and the rise of Opera, in my opinion, music had the same value as silence today. In the quieter society back then, listening to music was as special as listening to the silence today. For many human beings around the world, achieving this is almost impossible.

How does this value exchange affect in the minds of composers today?

I would like to present and explain two works of mine focusing on silence. One of them, the serie "Still-Leben mit Stille" (Still life with silence), is intended to contemplation focusing on the graphic value of the silence in music. In this series, different topics are analyzed (I.e. "Is it possible to do "Poli-Phony" with silence? Do we need different terminology for today's new silence values in music, like "Polisiopy"?).

The second work is the opera "The Rest is Silence". Written after Shakespeare's quotation, the musical rest is obviously silence. This opera is very similar to those created by the time of the Florentine Camerata (mythological theme, instrumentation, etc.), only adapted to the new values of our society. At the same time silence is used as a protest for the damage our civilization is doing to our planet.

9:45 am - Shott aud.

Family Stories  
by Anna Rubin  
Ben Geyer, presiding

Electroacoustic music has allowed for a profound development of narrative structures through a complex exploration of the human voice. From soundscapes exploring fragmented text in the work of Elainie Lillios to multi-level narratives such as in the work of Francis Dhomont, to new 'instruments' of vocal shards in Paul Lansky's work, composers have teased and pulled at traditional vocal story-telling. I would like to explore some of these approaches to speech composition in the work FAMILY STORIES: SOPHIE, SALLY which was co-composed by Anna Rubin and Laurie Hollander, while reflecting on Lillios, Dhomont and Lansky's approaches.

9:15 am - room 207

An Unlikely Resemblance  
by Gabrielle Willet\*  
Esther Morgan-Ellis, presiding

When Kala Pierson composed the choral piece Sol Invictus, she did not intend for it to reflect the influence of early church music. However, Sol Invictus bears similarities to Gregorian chant and to church music from the Renaissance. The same is true of other recent church music compositions, with which I suggest Sol Invictus might be grouped. O Magnum Mysterium by Morten Lauridsen is a good, familiar example. In this paper, I compare O Magnum Mysterium and Sol Invictus to each other and show how both pieces reflect, imitate, and echo the style of Renaissance church music. I interviewed Kala Pierson in order to learn more about Sol Invictus and the context in which it was composed. To learn more about O Magnum Mysterium, I found Morten Lauridsen's website and read articles he has written about his composing style and O Magnum. I also researched Renaissance church music and Gregorian chant in order to better define what they have in common with Sol Invictus and O Magnum Mysterium.

9:35 am - room 207

Commissions and Creative Processes of Composers  
by Emily Nelson\*  
Esther Morgan-Ellis, presiding

Every composer has a unique attitude towards the commissioning process. Some composers may welcome commissions with open arms as a means to keep them composing at a reasonable rate. Some may accept commissions but also may want to compose for fun in their free time. Others may reject the idea of commissions all together, writing only what they want to write and then seeking out those who will pay for it. The unique qualities of each individual may also affect their process of composition. Some people may have routines based on the time of year, something they always do, or nothing in particular.

In this presentation I will examine several different composers' views on commissions, and I will explore the routines and habits they cultivate to get their creative composing juices flowing.

\* - current UNG music student

FAMILY STORIES is a text/sound piece using narrative, sampled ambient sounds and computer-generated music. Through a series of vignettes, it tells the story of a few years in the early life of Rubin's mother, Sophie Rubin, the child of Russian Jewish immigrants in Atlanta. Fragments of Yiddish, her mother tongue and klemzer music were part of her childhood memories of her early life. She was also deeply attached to an African-American woman, Sally Johnson, who took care of her after her mother became seriously ill. But her mother's death and the surviving family's leaving Atlanta – without Sally Johnson – suddenly robbed her of both women who had nurtured her. The racism and anti-Semitism in early 20th century Atlanta are the atmosphere in this story of a child's unbearable loss. The text was written by Rubin with help from actress/choreographer Aleta Hayes who portrays Sally Johnson in song and text within the piece.

Specifically, we will be looking at the work of composer Dr. David Peoples and examining how he uses composition both to fulfill commissions and fun. In particular, we will discover what influenced him to write his piece Cactus Blooms.

10:15 am - break

10:30 am - Shott aud.

Metric Structure of the compositions by Miles Okazaki

by Tetsuya Takeno

Anna Rubin, presiding

American jazz guitarist/ composer and a professor at the University of Michigan, Miles Okazaki released the revolutionary debut album *Mirror* in 2006, which he described as “my goal in writing the music for this album was to offer the listener a selection of rhythmic compositions that attempt to imitate the blending of formal order and organic beauty of form found in nature.” All of the music in this album owns a particular rhythmic concept as a structure of work, which is more like math and architecture along with a variety of musical styles such as Brazilian popular music, Indian, Middle-Eastern, African, classical and traditional/ contemporary jazz. In this paper, I will provide the analysis of the first track “Theme I” and the fourth track “Howl” from album *Mirror* which presents the best of Okazaki's compositional style. These compositions exhibit how he utilizes rhythmic groupings, which sometimes shows a mirror/ symmetrical form over common meter as a metric structure of the piece to create a unique sound and feel. Since one part always keeps a repetitive rhythmic pattern expressing a common meter, music always produces a polyrhythmic feeling. “Howl” also features a metric modulation from 4/4 to 12/8 to 4/4 time signatures. I will also discuss how he adapts interesting melodic and harmonic structures on top of rhythmic structures, including the usage of a palindrome, pentatonic mode adaptation over the augmented chord progression, slash chord, and a twelve-tone row.

11:00 am - Shott aud.

Deviational Phrase Types in the Compositions of Maria Schneider

by Ben Geyer

David Peoples, presiding

Recent work on phrase rhythm in jazz explores how various parameters interact with hypermeter - meter deeper than the measure. Despite the importance of hypermetrical regularity, however, deviations in phrase length do occur, and the exceptions warrant exploration. This paper addresses hypermetrical deviation in the works of active jazz composer Maria Schneider.

I posit that Schneider enters into a dialogue with tendencies of phrase rhythm established through the century-long jazz tradition. As James Hepokoski and Warren Darcy (2006) have argued regarding music in the decades surrounding 1800, works are placed into “a dialogue with a community-shared pool of preexisting works, probably including some well-known ones, that formed the new work's context of understanding.” Rather than comprising some body of previous works, I take the “context of understanding” for Schneider's music to be the normative eight-bar phrase.

My argument centers around two claims: (1) the normative phrase design from the jazz tradition at large is Schneider's most common compositional choice, and (2) most of Schneider's deviational phrases dialogue with the norm directly. A corpus study of 24 works composed between 1984 and 2007 confirms that 61% of phrases conform to the norm, and another 31% of phrases dialogue with the norm directly. This paper establishes the characteristics of the normative phrase, describes the analytical procedure, and summarizes the evident deviational phrase types.

## Lunch Break - 11:30 am

1:00 pm - Shott aud.

Southeastern Electro-Acoustic Collective (recital)

David Peoples, presiding

### SPLIT SESSIONS

2:15 pm - Shott aud.

OUT OF THE BLACK BOX: the next music and avant-garde Black composers

by Anthony Green

Cara Haxo, presiding

I. A brief overview of the Black avant-garde, briefly discussing the music and select musical and personal philosophies of Black avant-garde composers, with music samples. The types of music discussed will span free jazz, minimalism, complexity/simplicity, experimentalism, serialism, music theater, and more.

II. A more in-depth discussion of the creative output of Renee C. Baker: composer, conductor, performer, visual artist. The discussion will include insight into how her life and her myriad of experiences (in the realms of music, visual art, travel, cultural studies, and more) influence her creative output, and how her visual art and music personalities interact with and/or inform each other. Audio clips as well as slides with professional images, music score examples, and visual art samples, will accompany this part of the lecture.

III. A performance/interpretation of a recent work entitled Rage. This performance will come directly after a bit of contextualization.

2:45 pm - Shott aud.

Gabriel Kahane's Bradbury Pieces as Popular and Derridean Deconstructions

by Joseph Sferra

Jacob Friedman, presiding

Gabriel Kahane's (b. 1981) diverse musical output includes two pieces with a special relationship: a song called "Bradbury (304 Broadway)" (2014) and a string quartet, Bradbury Studies (2015). Kahane calls Studies a deconstruction of the song. I take a two-fold path in this paper, arguing that the paired Bradbury Pieces embody deconstruction in both a loose, popular sense, and in a strict Derridean sense. Studies is what I call a popular deconstruction of "Bradbury" in that it reconfigures and re-presents formal sections and smaller aspects of the song with varying degrees of abstraction from their original appearances. Popular deconstruction occurs on the small scale and is also writ large across the form of the piece. Studies is in a cumulative form that gradually reveals the original song. The pairing of the song and Studies, what I call the Bradbury pieces, also comprises a deconstruction in the Derridean sense. Jacques Derrida's method of deconstruction involved short-circuiting hierarchies. By examining a hierarchical binary (like melody/harmony or

2:15 pm - room 207

Exploring the Role of the Audience in Tonight We Tell the Secrets of the World

by Erin Skaggs\*

Throughout history and across mediums and genres, all art elicits the question: How important is the audience to a given piece of art? And from this question stem many others: How much does the audience's perception influence the creation of the work? What role or purpose does the audience fulfill in the eyes of the artist? Are they a source of income for the composer, or are they simply observers of the advancement of art? I'd like to explore these questions by analyzing a piece by a modern composer, Scott Ordway. Through an in-depth interview, I discovered Ordway's unique perspective on the audience and learned how it profoundly influenced his work, Tonight We Tell the Secrets of the World.

The role of the audience in music has changed over the course of history. Through the Classical and Romantic eras, the audience was the composer's largest source of income and music was meant to entertain in the popular style. In the early 20th century, composers like Schoenberg abandoned pleasing audiences and began writing "art for art's sake" - an idea that has influenced composers up to the present day. Although Scott Ordway wrote to the specifications set by his commissioners, he had much of Schoenberg's freedom of expression. Rather than letting the audience be simple on-lookers to his presentation of art, Ordway instead gave them a role central in the performance. To Ordway, each member of the audience and the performing ensemble has an equally important role as part of a "community," "eliminating the barrier between audience and ensemble." Thus, the question of audience importance is transcended by his piece - not only is the audience important, but the audience itself is what makes the piece important.

2:35 pm - room 207

"My Ear is My Greatest Asset"

by Justin Baker\*

Over the past century, many composers have theorized and practiced new forms of composition, to the point that many have even attempted to redefine the way that society as a whole listens to music. While it is important and necessary for a composer to have a good understanding of traditional Western and twentieth-century music theory, it is becoming less common to think strictly in these mindsets. This push for a change in listening habits has been largely successful, and it is now commonplace for writers to incorporate atonal ideas in all styles and

nature/culture), he could undo the premises of the hierarchy and instead show that the terms are contained within each other. Anything falling within one of these binaries wasn't one or the other, but rather existing in a liminal area between the two. The Bradbury pieces together deconstruct the hierarchical binary of concert music and popular music, and thus the binary of composer and singer-songwriter. Deconstructing these binaries is important to Kahane because he sees them as too often dominating journalists' and others' discourse regarding new music.

3:15 pm - Shott aud.

Let the Darkness Out

by Bart Walters and Vivian Doublestein

David Peoples, presiding

Catherine Likhuta is an Australian-based composer, pianist and recording artist. Her music exhibits high emotional charge, programmatic nature and rhythmic complexity. Catherine's works have been performed throughout North America, Europe and Australia by many prominent soloists and ensembles. Her pieces have been played at several international events, including two International Horn Symposiums and World Saxophone Congress. Her recent honors and awards include the first prize at the International Horn Society Composition Contest, a grant from the Australia Council for the Arts, and membership of the Union of Composers of Ukraine. Catherine holds a Bachelor's degree in jazz piano from Kyiv Glière Music College and a post-graduate degree in composition from the Tchaikovsky National Music Academy of Ukraine. She is currently pursuing a PhD in composition at the University of Queensland. Her music can be heard on Albany and Equilibrium Records.

Catherine Likhuta's music is emotionally charged, programmatic in nature, rhythmically complex, and demands the full control of the entire range of each instrument employed. While this is not a premiere, it is my belief that *Let the Darkness Out* (2011) is an important new work that has been added to the continually evolving repertoire of the 21st century and serves to strengthen the overall body of music heard at the conference. My performance/presentation will briefly discuss the jazz-influenced elements as well as the rhythmically complex and demanding aspects of this work and serve to introduce the audience to a general set of composer traits followed by a complete performance of the work.

3:45 pm - break

4:00 pm - Shott aud.

The Anxiety of Influence in Contemporary Music

by Jacob Friedman

Joseph Sferra, presiding

"I would rather quit composing, period, than be viewed as a neo-Romantic, or a reactionary, or a naïve composer." So avowed composer Andrew Norman in a 2015 interview with the *New York Times*. Why is Norman so loath to be labeled neoromantic? Why group this label with reactionism and naivety, words with undeniably negative connotations? This seemingly innocuous statement reflects a reality of contemporary music criticism, which dates back a half century to the stylistic tyranny of serialism. A backlash against serialism's perceived oppressiveness opened the floodgates for eclectic mixtures of styles; critics today extol such novel stylistic mixtures. But one aesthetic continues to be left behind, implicitly dismissed as "backward-looking": "reactionary" and "naïve" neoromanticism.

genres such that the everyday listener still enjoys what they hear. The question of what exactly makes a piece of music enjoyable is the focus of this presentation.

The bulk of this presentation looks at the composer Max Grafe and examines the techniques that he employs to make his music "sound good." While discussing his writing style, Grafe stated that "my ear is my greatest asset." *Bismuth: Variations for Orchestra*, is one of his pieces that exhibits many of the techniques that he uses to give his music a motivically-driven form and to create affective melodic moments. By combining both tonal and atonal concepts alongside various advanced rhythmic techniques, Grafe is able to write music that blends classical and modern writing styles in ways that can be appealing to listeners. *Commissions and Creative Processes of Composers* by Emily Nelson

3:05 pm - room 207

Leaving the audience behind: Composing music for the performer

by Jonathan Whitmire\*

For centuries there has been a raging battle between musicians and those with money. It has always been said that those with the gold write the rules—or, in this case, the music. Composers have looked to the masses to get both their inspiration and their funding. This restriction has plagued composers for ages and for some has stifled creativity. But what if somehow it didn't have to be this way? What if composers were able to break away from this age-old battle? Catherine Likhuta is an Australian composer and jazz pianist who has done exactly that from the beginning of her career. From her early start in composing, she composed for the performer and not the audience. At first she was unsure about her decision due to her unique style, but decided that the only way to find out was to give it a go. What started as asking for composition advice from her friends and colleagues ended up turning into a way of life for Likhuta. This presentation will discuss the process Likhuta undergoes when composing a work of music. It will look at the different challenges she has had to overcome as well as those she is still facing today. The presentation will focus on her work "Let the Darkness Out" and reveal what it means to compose for the performer and not the audience.

The fetishization of stylistic fusion and fluidity ends with the hint of a post-Romantic idiom, scorned as unadventurous and derivative. Contemporary music's insatiable striving for "newness," a drive famously highlighted by serialist-turned-neoromantic George Rochberg, does not sour us on idioms dependent on Stravinsky, Messiaen, or even Couperin (as in the music of Thomas Adès); rather, critics laud the incorporation of their styles today.

Does the condescension reserved for neoromantic music by critics and composers alike indicate a new, subtler brand of stylistic tyranny? This investigation forces us to consider how we understand the concept of influence today: why are certain models legitimate and celebrated, while other models are disdained? It is vital to examine this reality, because it affects how we teach young composers, program concerts, and excite audiences about the artistry of contemporary music.

4:30 pm - Shott aud.

Commissioning, Composing, and Conducting Contemporary Pedagogical Orchestra Music  
by Cara Haxo, Evan Harger, and Martín Quiroga Jr.  
Anthony Green, presiding

Over the past two years, the University of Oregon Campus Orchestra has commissioned and premiered four new works involving aleatoricism, graphic notation, atonality, and extended techniques. For many of the musicians in this ensemble, which is pedagogically based and open to students from all academic disciplines, these pieces were their first exposure to contemporary compositional techniques. It is essential to provide pedagogical ensembles with new works that both challenge and excite students about contemporary music. Numerous pedagogical advantages result from studying new work, including the focus on color and timbre, the experience of collaborating with a composer, and the expansion of the musicians' definition of music.

In this presentation, we draw from our personal experiences conducting and composing for the UO Campus Orchestra to demonstrate the importance of creating a body of musically engaging contemporary works for pedagogical ensembles, and of introducing such works to these ensembles. We will focus on the collaborative process between conductor, composer, and ensemble, and the challenges faced when approaching this type of ensemble. To do so, we explore two of the pieces commissioned and performed by the UO Campus Orchestra: Cara Haxo's *Out of stone* (2016), and Martín Quiroga's *A Quaint Snowfall* (2016). We provide suggestions for both conductors and composers who are interested in incorporating contemporary techniques in hopes of encouraging more pedagogical ensembles to commission contemporary compositions. While this presentation is geared towards composing for orchestra, the concepts can easily be applied to the band, choir, chamber, and solo medium as well.

Dinner Break - 5:00 pm

6:30 pm - Shott aud.

National Association of Composers USA, Southeast Chapter (recital)  
David Peoples, presiding

#### PRESENTER BIOGRAPHIES



**Agustín Castilla-Avila**

He studied guitar at Conservatorio Superior de Sevilla with J. Calero, at London College of Music with C. Bonell, at Guildhall School of Music with R. Brightmore, at Mozarteum University in Salzburg with I. Siewers and at Arizona State University with F. Koonce. He studied composition at Mozarteum under A. Hölszky and R. Febel and at Luxemburg Conserveatoire under A. Müllenbach.

Master classes from guitarists D. Russell, M. Barrueco, R. Dyens, etc. and from composers S. Sciarrino, D. Schnebel, C. Halffter, T. Marco, J. Kaipainen, J. Tiensuu, etc. He was teaching at Conservatorio Profesional de Ceuta and at Conservatorio Elemental de Lucena, (both in Spain) and at the Arizona State University. He is vice-president of the Microtonal Music Society in Austria, giving regular lectures at Reina Sofia in Madrid, St. Petersburg Conservatory, Guildhall School of Music in London, Yong Siew Toh Conservatory in Singapore, etc.

His music has been conducted by D. Russell-Davies, T. Ceccherini, J. Kalitzke, H. Lintu, A. Soriano, H. Schellenberger, etc. He has written solo and chamber music, orchestral, theater plays, choreographies and five chamber operas. He has published for Doblinger, Trekel and Bergmann Edition. He has been awarded with the Music Prize 2013 from the Region of Salzburg.

**Vivian Doublestein** was raised in rural Ohio, the daughter of a piano teacher mother, and a piano tuner father. She began her study of the piano at the age of three. At the age of 12 she began accompanying various choirs and choral groups, as well as summer theatre productions. She graduated from the College of Wooster, in Wooster, Ohio, with a degree in piano performance. She continued her studies at Michigan State University, where she studied with Ralph Votapek, winner of the first Van Cliburn award. There she earned her master's degree in chamber music and accompanying. Vivian served as the accompanist for the Orpheus Club, a male chorus, in Lansing, Michigan, was staff accompanist at Northeast Missouri State University (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 Masters Academy until 2010. With her children grown, she returned to her first love of accompanying and currently serves as adjunct faculty at UNG - Gainesville, and as a freelance accompanist at UGA. Vivian currently resides in Loganville, GA with her husband Barry.



**Jacob Friedman** is a doctoral candidate in musicology at Princeton University, where he is working on a dissertation about the reception history of Joseph Haydn's keyboard sonatas. He received his B.A. from Brandeis University. His research interests include eighteenth-century music, reception history, and music criticism.

**Ben Geyer** is Assistant Professor of Music Theory and Director of Jazz Studies at the University of West Georgia. He holds a Ph.D. in Music Theory from the University of Kentucky and degrees in jazz performance from the University of Miami Frost School of Music and SUNY Purchase, where he studied with Hal Galper. Ben is an active jazz pianist, and his second album will be released in 2018.



The creative output of **Anthony R. Green** (composer, performer, social justice) includes musical and visual creations, interpretations of original works or works in the repertoire, collaborations, educational outreach, and more. Behind all of his artistic endeavors are the ideals of equality and freedom, which manifest themselves in diverse ways in a composition, a performance, a collaboration, or social justice work. As a composer, his works have been presented in over 20 countries by ALEA III, Sound Energy, The Fidelio Trio, The Playground Ensemble, Transient Canvas, Ossia New Music Ensemble, and Alarm Will Sound, to name a few. He has been a resident artist at the Kimmel Harding Nelson Center for the Arts (Nebraska), Virginia Center for the Creative Arts, Visby International Centre for Composers (Sweden), and Space/Time (Scotland). As a performer (piano, improvisation, conductor), he has appeared at venues across the US, as well as Cyprus, France, the Netherlands, the UK, and South Korea, working with numerous student and emerging composers, as well as established composers such as David Liptak, Renee Baker, Steve Reich, and George Crumb. Green's most important social justice work has been with Castle of our Skins (COOS), a concert and education series organization dedicated to celebrating Black artistry through music. His social justice work was recently recognized with a social-justice-themed residency from the Bemis Center for Contemporary Arts. His main composition teachers have been Theodore Antoniou, Lee Hyla, and Robert Cogan, and he has participated in masterclasses with Paquito D'Rivera and the JACK Quartet.

**Evan Harger** is a Doctoral Student in Conducting at Michigan State University. Previously, Evan served as Assistant Conductor to the Oregon Mozart Players, Associate Conductor to the Riverside Chamber Symphony, Assistant Conductor to the University of Oregon Symphony Orchestra, and Director of the University of Oregon Campus Orchestra. Past guest conducting engagements have included the St. Petersburg State Symphony Orchestra, the Oregon Mozart Players, and the Riverside Chamber Symphony. An advocate for music from our time, Evan has programmed and conducted works by George Crumb, Iannis Xenakis, May-Chee Chen, Michael Colgrass, Joan Tower, and many other 20th and 21st century composers. Most recently, Evan has collaborated in the production of a multimedia concert featuring the music of Christopher Cerrone. Upcoming performances will feature music by Missy Mazzoli, Gabriela Smith, and Alex Temple.



With a passion for teaching, Evan is committed to expanding the orchestral repertoire beyond the traditional core common practice works. He has received the Excellence in Instruction Award for two consecutive years for growing the UO Campus Orchestra from nineteen to sixty students. Under his leadership, the UO Campus Orchestra commissioned four new works by student composers. Evan teaches summer courses at the Oak Hill School's Summer Enrichment Program in the Philosophy of Music and Art Aesthetics. His research interests include the History of Aesthetics, the intersection of Ethics and Music, the application of Aristotle to Score Study, and the intersection of Philosophy of Religion and Aesthetics.



As a child, **Cara Haxo** (b. 1991) loved listening to her father read stories out loud to her. Today, she loves finding ways to incorporate these stories, poetry, and artwork into her music. Haxo was awarded the 2013 National Federation of Music Clubs Young Composers Award, the 2013 International Alliance for Women in Music Ellen Taffe Zwilich Prize, and second prize in the 2012 Ohio Federation of Music Clubs Student/Collegiate Composers Contest. Her works have been performed by the PRISM Quartet, Quince Contemporary Vocal Ensemble, Splinter Reeds, clarinetist James Shields, the Wooster Symphony Orchestra, and the Pacific Rim Gamelan, amongst other ensembles.

A native of Massachusetts, Haxo earned her Bachelors of Music in Composition at The College of Wooster and her Masters of Music in Composition at Butler University. Before Wooster, Haxo spent six summers studying at The Walden School Young Musicians Program in New Hampshire, where she has returned as faculty in recent years, teaching classes in composition, theory, and graphic notation. Haxo also taught private piano, theory, and composition lessons through the Butler Community Arts School from 2013 to 2015. An avid Francophile, Haxo studied film, literature, and archeology at The Institute for American Universities in Aix-en-Provence, France, during the summer of 2011. Haxo is currently pursuing a doctoral degree in composition at the University of Oregon, where she studies with Robert Kyr and David Crumb and works as a Graduate Teaching Fellow in Music Theory. Visit <http://chaxomusic.com>.

A cowboy from Texas, **Martín Quiroga** (b. 1987) has always had a fascination with music ever since he began recording radio programs onto tape cassettes while constantly dialing the knob searching for new sounds. Today, he loves finding ways to incorporate facets of noise, jazz, and classical elements into his music. His music has been performed by Riverside Chamber Orchestra, the University of Oregon Campus Orchestra, and the University of Houston's AURA: Contemporary Ensemble. Martín has also collaborated with a variety of artists, including Estelí Gomez, James Shields, and Brian McWhorter.



A native of Texas, Quiroga earned his Bachelors of Music at the University of Houston under the guidance of Marcus K. Maroney and Rob Smith. He has recently completed his Masters of Music in Composition at the University of Oregon, where he studied under Robert Kyr and David Crumb. Quiroga has taught privately in the surrounding Houston area, focusing primarily in percussion education and performance since 2005. Martín Quiroga currently resides in Houston, TX, where he continues to perform regularly and teach privately. When not composing, he can be found at local coffee shops reading books or painting with oils at local parks with his loyal Dachshund.



**Anna Rubin's** music has been heard on four continents. Her compositions include chamber, wind ensemble and orchestral music as well as fixed media work for concert, video, and dance. Several of her works include a live amplified instrument plus electronics.

Her music has been recognized by awards from the Amsterdam Delta Ensemble, arts councils in Ohio, New York and Maryland, New England Foundation for the Arts, and the National Orchestral Association. Recordings of her music are the Capstone, Everglade, SEAMUS, Albany, and Neuma labels, who also publish her music.

Among her commissions are those from virtuoso instrumentalists including Airi Yoshioka, F. Gerard Errante, Madeleine Shapiro, Tom Buckner, Maria Loos, and Margaret Lucia. In addition her work has been commissioned by Radio Station WNYC, New American Radio, the Cube Ensemble, and Baltimore Dance Works.

Venues such as Carnegie Hall, Merkin Hall, Roulette, BargeMusic (NYC) have presented her works as well as numerous universities including Cal Arts, New York, Princeton and Wesleyan Universities. Other ensembles which have presented her work include the Da Capo Chamber Players, the Nash Ensemble, Relache and Ruckus Ensembles.

She has received residencies at the Brahmshaus, Baden-Baden, the Brooklyn College Center for Computer Music and Virginia Center for the Creative Arts ASCAP (1990-present). She has been active in the new music community serving as president of the International Alliance for Women in Music, as well as on boards of the journal, Perspectives of New Music. She received her Ph.d from Princeton, studying there with Paul Lansky. Among her other teachers have been Mel Powell, Pauline Oliveros, Earle Brown and Mort Subotnick. She is currently on the faculty of the University of Maryland, Baltimore County.

**Joe Sferra** is an Ohio native pursuing a Ph.D. in composition at Stony Brook University. His music entertains with popular gestures while revealing a love for the harmonic and formal ideas of modernist classical music. His research interests include composers who share a similar enthusiasm. Lately, he has been studying Gabriel Kahane, Michael Daugherty, and the Romanian composer Serban Nichifor. He was the 2012 Ohio State Symphony Orchestra Composer-in-Residence and the Calidore String Quartet and The Ohio State Wind Symphony have performed his music. His music has been performed at the Aspen Music Festival, the Imani Winds Chamber Music Festival, and the Yarn/Wire Institute.





Born in Kanagawa, Japan, **Tetsuya Takeno** started playing drums while he was attending International Christian University, Mitaka Japan and won two prizes at the Yamano Big Band Jazz Contest as a drummer of the Modern Music Society. He recorded with jazz trumpeter Wayne Bergeron at Capital Records in Los Angeles, CA in 2003 with MMS.

He earned his B.M and M.M in Percussion Performance with summa cum laude from Youngstown State University. While attending YSU, he performed with many ensembles including at famous venues such as Carnegie Hall. He also performed with several well-known artists, including Allen Vizzutti, Sean Jones, and Grammy Award Winner Ralph Lalama. He was also a winner of the Dana Young Artist Competition in 2006 playing vibraphone.

After the B.M. degree, Tetsuya worked as a drummer for the Holland America Line. Since the summer of 2010, he has lived in Twin-Cities and performed with numbers of professional groups such as Electric Avenue, Melody Best Band, Popular Girl, Elemental Ensemble, New Native Theatre, Fandazzi Fire Circus, and Cantus Vocal Ensemble. With these groups, he performed various well-known venues and music festivals.

Tetsuya is also an active composer and arranger. His works have been performed various professional groups and university ensembles such as Greenville Symphony Orchestra. He is currently a doctoral student in Music Composition at the University of Minnesota, serving as a teaching assistant. He is also an instructor of Extended Day Learning Program Instrumental Music at St Paul Public Schools from 2016.

**Bart Adam Walters**, saxophonist, has a diverse background as a performer, teacher, and scholar. As an active solo and chamber performer on both the regional (southeastern) and national levels, he is dedicated to the advancement of all aspects of saxophone performance, pedagogy, and is an avid proponent of new music for the saxophone in both solo and chamber settings. In addition to his instrumental pursuits, he has broad-based experience at the collegiate level teaching popular music styles including the History of Rock Music and Jazz History.



As a professional saxophonist, Walters served in the United States Army for eleven years, with assignments throughout the United States, highlighted by an assignment with The United States Army Ground Forces Band in Atlanta, Georgia. During his time with the Army Ground Forces Band, he was featured multiple times as a soloist with the concert band and toured as a member of the Jazz Guardians. Versed in both jazz and classical styles he has performed with such renowned artists as Jamey Aebersold, Brian Bowman, Velvet Brown, Dave Brubeck, Claude Delangle, Conrad Hertwig, Brad Leali, Darmon Meader, Bobby Shew, Peter Sommer, and Chris Vadala.

Bart holds the Bachelor of Music Degree from the University of Florida, a Master's Degree from the University of West Georgia and the Doctor of Musical Arts from the University of Georgia. His principal instructors include Kandace Brooks, John Bleuel, the late Kenneth Fischer, and most recently Joseph Wytko. Additionally, he has studied with renowned concert saxophonists Claude Delangle and Eugene Rousseau. Bart is currently an adjunct faculty member at the University of North Georgia-Oakwood where he teaches saxophone and music appreciation.

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