



On behalf of the Department of Music, I would like to welcome you to the University of North Georgia for the Research on Contemporary Composition (ROCC) Conference. We are pleased to be hosting this event looking at 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 more than 18,000 students and is also the Military College of Georgia. The Music Department has an exceptional faculty, many of whom have national or international reputations as performers and teachers. In addition, UNG has been recognized for the high quality of our ensembles, having had groups perform at state conventions and touring internationally. We are proud to have several 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 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

November 10 - 11, 2018

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

### SATURDAY SCHEDULE

10:30 am - Greetings and Welcome  
David Peoples, conference coordinator

10:40 am  
Schoenberg Today  
by Daniel Niconovich\*

Many of us in the music world are familiar with the compositional era known as “modernism.” During that time period, composers found ways to progress music as a medium. New ideas and compositional techniques began to arise, and Schoenberg emerged as the leading innovator. He contributed two major concepts that became characteristic of German modernism and put those techniques into practice in his compositions. This presentation will display how one of his techniques – “developing variation” – is reflected in current day compositions and prove that it still influences modern-day composers. I will compare analysis of a Schoenberg piece to one by a modern-day composer, Dr. Katherine Pukinskis, and provide insight from the composer – collected via personal interview – to support the claims I make.

11:00 am  
MORPHING PATTERNS, BUILDING MUSIC: A way forward from minimalism in music writing  
by Raphael Mak

This project uses my current composition practice, which I may describe as minimalist, as a starting point to develop a forward-looking composition process in terms of more creative and robust means of processing the material, interaction with the context, and means of creative presentation, thus creating a unique and personal creative style that reflects updated contexts of contemporary music composition. This new process is modular with a basis on pattern languages first developed by Christopher Alexander in the field of architecture.

11:30 am  
Writing Wrong Notes: Loop Divorce in the Music of Tune-Yards  
by Andrew Conklin

Drew Nobile has recently discussed the phenomenon of loop divorce in rock music, in which a repeating chord loop seems disconnected from the clear tonal direction of a

\* - current UNG music student

concurrent melody. In this paper, an expanded conception of loop divorce provides a framework to analyze the chromatic procedures of Tune-Yards, a contemporary experimental pop band whose music relies heavily on looped samples. Analyses of several songs demonstrate the musical versatility of loop divorce when considered in tandem with intonation, timbre, lyrics, and form. The analyses also suggest broader applications of loop divorce in hip-hop and experimental pop.

12:00 pm - Lunch Break (on your own)

1:00 pm

Romance for Oboe and Piano  
by Mark Dal Porto

Tracy Carr, oboe  
Mark Dal Porto, piano

The breadth of contemporary music includes an expansion of harmonies, genres, instrumentation, and techniques. With all these options available today, many composers still feel it is important to connect with the audience on a personal and expressive level. The submitted piece *Romance for Oboe and Piano* attempts to do just that.

*Romance* features post-tonal materials of modern compositional writing. Some of the compositional techniques included in *Romance* are octatonicism, more complex chord structures, pandiatonicism, modal, pentatonic, and whole tone scales. At the beginning of *Romance*, the piano and oboe are treated as two separate entities but as the work progresses, they gradually merge together into a warm, fervent, and unbreakable relationship. To take it a step further, and on a more personal note, this piece is a declaration of my love for my wife (and oboist) Tracy.

Many composers of the 19th-century (the “Romantic” period) sought to create strong emotional bonds with their audience. The desired end result of *Romance* is one in which materials of modern composition coalesce into a unique, cogent musical work exhibiting the same emotive and impassioned feelings frequently found in music of the “Romantic” era.

1:10 pm

Dissing the Conversation  
by David Peoples

A discussion about an essay by composer Alex Shapiro

1:40 pm

An Investigation of Affordances and Limitations in Recent Audio Scores  
by Chris Lortie and Charlie Sdraulig

A growing body of contemporary composers produces audio scores where sound is an integral mediator/translator between the artist and performer. While many musical scores

deploy some form of symbolic visual representation of sound, audio scores represent information and instructions in the same domain as the performed product.

This article aims to survey the affordances and limitations of audio scores which employ recordings as their primary means of communication. Within this field, we identify two primary sub-categories associated with the temporal relations between performer and audio score: reactive and anticipatory.

Louis d’Heudieres’ *Laughter Studies 1-3* is posited as an example of a reactive audio score. Each performer listens to a different recording on headphones and alternates between vocally imitating and verbally describing what they hear. The performers are asked not to familiarize themselves with their audio scores beforehand; rather, they spontaneously react to the often unpredictable changes and transformations between sounds, lending an improvisatory quality to the performers’ efforts.

A representative example of an anticipatory audio score is Carola Bauckholt’s *Zugvögel*. In contrast to *Laughter Studies*, the players’ interactions with the audio score occurs well before the performance. Each player learns to imitate recordings of bird song as closely as possible. Through this process, the recordings provide a multidimensional account of the source material with a specificity that a conventional symbolic representation could only approximate.

These primary sub-categories may be combined and hybridized to varying degrees. Finally, we propose some further avenues of exploration for creative practice.

2:10 pm

Undergraduate Research and Affective Learning: Five Years of a Contemporary Music Research Project  
Esther Morgan-Ellis

Every Fall, students in my Music History III class complete an original research project. Each student is paired with a professional composer and given a piece of music to study. The student completes an interview, examines the work, and settles on a topic of interest. He or she then either puts together a presentation for this conference or writes an academic article for submission to an undergraduate research journal. Some students also present their work at the National Conference for Undergraduate Research. The results have been wonderful for all involved. The students produce and share excellent original work in ways that benefit their careers, while the composers get exposure for their music in unlikely quarters (and seem to genuinely enjoy the conversations). I have also completed a two-year mixed methods investigation into the impact of this project on student attitudes towards contemporary art music. While some results were varied, every single participant in the project

developed a deep appreciation for the work he or she studied and emerged from the experience as an advocate for the composer.

2:40 pm - Break

3:00 pm  
Midnight Haven  
by Jacob Evans\*

The Gold Talon Quartet  
Andrew Ferguson, soprano saxophone  
Megan Durkas, alto saxophone  
Jacob Evans, tenor saxophone  
Preston Miller, baritone saxophone

Midnight Haven was largely inspired by the works of Ludwig van Beethoven and Philip Glass. I sought to create an original piece based around their musical ideas and infused with new emotions. This piece is a study of organized chaos, created by vastly different polyphonic lines; in fact, some parts feature duple rhythms while others play triple rhythms simultaneously, resulting in chaotic sounds spinning out of control until they are reigned back in by sustained chords.

The piece opens with a polyphonic tango rhythm that is gradually fleshed out as new parts enter, featuring steady eighth notes in the baritone and tenor lines, with a melody and countermelody layered in the alto and soprano parts. I begin the B section with a chord progression nearly identical to the opening line of Beethoven's Moonlight Sonata, maintaining the consistent arpeggios even as I expand on the original chords. Finally, I borrow the idea of a shimmering soprano line at the piece's climax from Glass's Saxophone Quartet, Movement I, maximizing the tension by featuring four distinct rhythms simultaneously before returning to the original tango idea to close out the piece.

3:10 pm  
Out on a Limb: An Assessment of Innovative Patterns in Music  
by Danni Ingram\*

The following presentation seeks to examine instances of musical innovation over time and attempts to outline a process by which for artistic innovation. It will examine important aspects of the careers of French Romantic composers Hector Berlioz and Frederic Chopin, and the creative process and music of 21st century New Renaissance Artist Elizabeth A. Baker. I seek to detail the conditions in which musical innovation can occur. Using information obtained from the research of Gerald Abraham, Robert Henderson, Edward Lockspeiser, and W. Wright Roberts, I will piece together commonalities among the aforementioned artists and create a step-by-step process in which artistic innovation is fostered.

3:30 pm  
Cultural Influences on Modern Music  
by Grant Davis\*

Catherine Likhuta creates a musical pasticcio—a representation of the interconnectedness of the world today—for which she utilizes influences from a variety of cultures. Likhuta's piece Sonata for Violin and Piano contains influences from American culture, European culture, and Asian culture. All of these influences are personal to her and reflect elements of her identity and past. At the same time, she fits into a long tradition of composers borrowing music from different times and places. In this presentation, we will discover Likhuta's influences and examine the roles they play throughout the piece.

3:50 pm  
The Noise of Silence in the Opera Silent Night  
by Jennifer Campbell

Kevin Puts and Mark Campbell's Pulitzer Prize winning opera Silent Night (2011) musically depicts the surprising events of Christmas Eve 1914, when several French, Scottish, and German soldiers along the Western Front declared a one-night truce and laid down their weapons. There is a duality in this historical moment: Although dedicated to serving their countries, these armed units were comprised of individuals who, for a night, forsook duty to their respective causes in order to connect with greater humanity. Similarly, there is a duality intrinsic within this opera. Because this is a musical work about a truce, it forces the listener to engage with concepts of silence (absence of gunfire) amidst sound (music of the opera). Silence has several different meanings (e.g., absence of noise, stillness, omission, being forgotten, secrecy), and this paper examines the various manifestations of silence in this piece, including: Why does silence occur when the main female character enters one of the barracks? What is the silence associated with the "no man's land" or the neutral space between the battle lines? And what sort of music (or "noise") does the composer craft to narrate the silence of the battlefield and the other events that unfold? Musical analysis and the exploration of text-music relationships will be included.

4:30 pm - Dinner (on your own)

## SUNDAY SCHEDULE

1:20 pm  
Musical Stereotypes—Mother Mary and her Musical Representations  
by Joseph Beal\*

Music has for thousands of years been meant to communicate meaning in contexts like church services, public events,

and visual media. Through associations made by hearing countless examples, we learn to associate certain musical styles with certain meanings – we know what a musical “storm” sounds like, we know how to recognize a love theme, and we know how to tell a glorious fanfare from a melancholy nocturne. The same concept applies on a higher level to more complicated ideas or individuals, such as the Christian perception of the Mother Mary. Tawnie Olson’s depiction of Mary in her “Magnificat” will serve as a keystone example of rejecting stereotypes in a discussion of Mary’s musical depictions and the effects of musical stereotyping on the composer.

1:40 pm

Music, Painting, and Party Game: Ye Guohui and his “Drinking Wine by the Stream’s Choice”

Yu Ye

After the Cultural Revolution, China has reopened the door to the world since the late 1970s. In the field of contemporary music, the new generation of Chinese composers has quickly absorbed the techniques and ideas of Western modern and postmodern musical waves. But all these composers are always facing the same question: how to incorporate these Western influences into Chinese culture and thus to express the Chinese identity?

Shanghai composer YE Guohui (1960- ) is one of the most active Chinese composers in the twenty-first century. His most works are closely related to traditional Chinese culture, yet the sound representation is fascinating and modern. In this paper, I focus on Ye’s recent work *Drinking Wine by the Stream’s Choice* for Soprano and Orchestra (2012). The composition title is derived from *Qu Shui Liu Shang*, a historical popular party game in ancient China. In the game, the literati sit along the winding stream, and the drinking cup would float from upstream. If the cup randomly stops in front of someone, that person should drink the liquor and improvise a poem. The composition is directly inspired from the Chinese painting *Lanting Xiuxi Tu* (Gathering at the Orchid Pavilion) and the Chinese calligraphy work *Lantingji Xu* (Preface to the Poem Collection from the Orchid Pavilion), both depicting this party game of the famous Orchid Pavilion Gathering in the year 353 CE. I am going to show how Ye uses his sound design to reconstruct the scene of this unique cultural tradition aurally.

2:10 pm - Break

2:20 pm

Nightscares for Piano: Songs Without Films

1. On Holiday from Intergalactic Domination
  2. My Computer Hasn’t Mastered Singing Like the Hall 9000
  3. Nightmares About a Damned Little Dog!
  4. Serenade for the Penultimate Midnight
- by David Peoples

Diana Peoples, piano

At times, villainous characters have interesting music as accompaniment, and to my ears – some of the most memorable harmonies and melodies. ‘Nightscares for Villains – Songs Without Films’ is a tribute to the awesome music that accompanies bad guys/girls in films; a cycle of piano solos that exploits core music elements of 4 different villains. Now, the titles of each movement give you a hint (as each villain song is a mystery to be solved). Almost at the edge of cruelty, the evil themes are projected in tranquility and anxiety. A ‘Nightscape’ of peacefulness, dreams, and nightmares. [www.davidpeoples.com/villains](http://www.davidpeoples.com/villains)

2:30 pm

The Environment’s Influence on Music  
by Camden Pruitt\*

Countless musicians over the years have been using the physical world around them to inspire their music and the way that they write. Whether it be taking sounds directly from nature, such as imitating animal, water, or wind noises, or taking an abstract approach and trying to depict more a feeling of vastness or wildness that exists in nature, the environment inevitably has and will continue to influence music. “North Woods” by Scott Ordway is a vocal piece for women’s octet that was written to capture the mysteriousness and vastness of the woods in north Maine. Dr. Ordway uses two historic Romanian texts that discuss the wonders of the north set to music that paints a picture of the relatively uncharted wilderness in the woods.

2:50 pm

Well-Behaved Women Seldom Sell Music  
by Preston Miller\*

Women composers do not get enough credit for the hard work they put into their compositions. Looking at the history of women in music, one can see how little women are represented, and the few that are recognized are quickly swept under the rug by their husbands. Women are almost required to write music that is “avant garde” or “weird” and “different” to prove they are not soft and beneath the male composers, whereas men can write anything they want and are not criticized nearly as often.

3:10 pm - Break

3:20 pm

Trio for Piano Alone  
by Matthew Philips

Diana Peoples, piano

3:40 pm

Beyond the Score: Jennifer Higdon’s Piano Reduction of Concerto 4-3  
by Laura Dallman

When we study a published score, we might begin by analyzing melodic gestures and harmony. The piano reduction of Jennifer Higdon's bluegrass-inspired Concerto 4-3 (2007) gives us that opportunity, but it raises several additional issues. Typed commentary in the score sparks questions about the working relationship between composers and performers. Long sections of improvisation challenge traditional notions of analysis and create opportunities for the performers to put their own stamp on the work.

Due to the commentary, Higdon's piano reduction looks like a relatively clean version of a working copy. At multiple points in the first movement, she writes specific questions to the players of the string trio Time for Three (Tf3), which premiered the work. This suggests a work in process, not a completed score, and provides insight into a continuing dialogue between the composer and the performers.

In terms of analysis, elements of bluegrass are readily apparent in the work, including blistering tempi and a sense of harmonic simplicity. Higdon, however, moves beyond the I, IV, and V chords, which are the harmonic pillars of traditional bluegrass playing. Her use of pedal points, repeated notes, occasional stasis, and parallel chords provide a modern spin on harmonic simplicity. Such analysis, though, is only possible for a portion of the work. Much of Concerto 4-3 is improvised. How, then, should a student or scholar approach analysis? Is it possible to analyze the work without transcriptions of the improvised parts? If the improvised parts change with every performance, how much emphasis or analysis should they receive? Such inquiries can easily spur a lively discussion and debate.

Though the improvised aspects of Concerto 4-3 raise questions, these same aspects allow performers to put their own stamp on the work. The performers participate in the compositional process as the work is presented, adding their unique voice to Higdon's composed score. Whether or not this limits performances by groups other than Tf3 is certainly up for debate, but what remains indisputable is that Concerto 4-3 (2007) is a work that offers far more than notes.

#### PRESENTER BIOS

Raphael Mak started composing at the age of 14, and has now completed around 30 works of various instrumentation ranging from solo works to symphonies. After graduation from Wah Yan College, Hong Kong, he studied music at the Chinese University of Hong Kong from 2011 to 2015, a master's degree in urban planning at the University of Hong Kong from 2015 to 2017, and now studying a master's degree in music composition at the University of Gothenburg,



Sweden. Mak's composition style has evolved from "New Age" to "pantonality" to "minimalism". His Orchestral Piece for a New Era was performed by the Hong Kong Philharmonic Orchestra conducted by Bright Sheng in 2015. Mak is also an active player in orienteering (a sport involving running with map and compass), and has been selected as a member of the Hong Kong Team several times. He established the Metropolitan Orienteering Club in 2014.



Andrew Conklin is a composer, songwriter, singer, and multi-instrumentalist who makes music that engages both with American vernacular idioms and contemporary classical practices. His work has received critical acclaim in blogs such as Pitchfork and The Line of Best Fit, and has been supported by grants from sources such as the Mid

Atlantic Arts Foundation and the New York Foundation for the Arts. Additional recognition has come from festivals including the Florida State University Biennial New Music Festival, the Society of Composers National Conference, the Lake George Music Festival, and New Music on the Point. An active performer, Andrew has toured throughout the United States and Europe as a guitarist and bassist with indie rock bands, bluegrass groups, and improvising ensembles. As a composer, he has enjoyed fruitful partnerships with musicians from some of today's most inquisitive new music ensembles, including the International Contemporary Ensemble, Yarn/Wire, Ensemble Mise-En, Spektral Quartet, Ensemble Connect, Tala Rasa Percussion, and the Calidore String Quartet. Andrew held teaching positions at West Chester University of Pennsylvania and Stony Brook University before joining the Conservatory of Music at University of the Pacific as Assistant Professor of Composition and Music Theory.

Dr. Mark Dal Porto has had his works performed by many different instrumental and vocal ensembles in the US and abroad. His numerous commissions include those from the Orchestra of Southern Utah, the College Orchestra Directors Association, and the Pemigewasset Choral Society of New Hampshire.



Dal Porto serves on the faculty of Eastern New Mexico University as professor of music and coordinator of Music Theory and Composition and frequently serves as a guest composer and conductor. A former student of Donald Grantham, Dal Porto received degrees from California State University, Sacramento, and the University of Texas at Austin.

In 2015, Dal Porto was awarded certificates of excellence in band, choral, and orchestral composition from The American Prize organization. He was also awarded first prize in the

CODA (College Orchestra Director's Association) 2013 International Composition Contest for his orchestral work *Song of Eternity*.



Oboist Dr. Tracy Carr, a founding member of Trio Encantada, is active as a soloist, chamber musician, orchestral musician & clinician. Her performance and presentation venues include the IDRS International Conference, the CMS National & International Conferences & the Hawaii International Arts and Humanities Conference. She has also presented

recitals at Texas Tech University, West Texas A & M University, Abilene Christian University, Hardin-Simmons University, the UT-Brownsville, the University of Southern California, Chapman University, Chicago State University, Southern Utah University, several SCI conferences, and the Sichuan Conservatory of China. Her articles on performance and pedagogy have been published in the *NACWPI Journal*, the *IDRS Journal*, the *NM Music Educator's Magazine*, and *The Instrumentalist* magazine among others. Tracy has also authored three book chapters and is Professor of Double Reeds and Music History at Eastern New Mexico University and Immediate Past President of the College Music Society Rocky Mountain Chapter.

Charlie Sdraulig composes social interactions in music at perceptual and physical thresholds. In addition, he researches timbre perception and contingency in musical contexts. He is a Doctoral Candidate in Composition at Stanford University.



Chris Lortie is a Doctoral Student in Musical Composition at Stanford University. His compositions regularly involve the use of live electronics as a means of augmenting and disrupting both sonic and visual cues; as such, Chris's music often explores the subjects of trickery, deceit, and illusion in the electroacoustic domain.

Dr. Jennifer Campbell, Assistant Professor of Music Theory at the University of Kentucky, specializes in twentieth-century American music, focusing on composers Aaron Copland, Virgil Thomson, and Paul Bowles. Her dissertation delves into American musical diplomacy of the early 1940s, chronicling the role music and musicians played in the U.S. government's attempt to shape relationships with South American leaders. She frequently undertakes interdisciplinary projects, exploring connections between music, dance, art, politics, and cultural identity and has published on such topics in the journal *Diplomatic History* (2012), in the volume *Paul Bowles—The New Generation Do You Bowles?* (2014), and in the book *Meanings and Makings of Queer Dance*

(Oxford University Press, 2017). She is a regular presenter on the national and international stage and has shared her research at the annual meetings of the Society for American Music, the American Musicological Society, the Society for Ethnomusicology, as well as at special gatherings such as the Composing American Opera Symposium (2015), the International Musicological Society Congress (2012), the Paul Bowles Centennial Conference in Lisbon, Portugal (2010) and the Culture and International History IV Conference in Cologne, Germany (2009). She holds a Ph.D. in music theory and history and a M.A. in historical musicology from the University of Connecticut and has taught at Central Michigan University, the University of Connecticut, and Central Connecticut State University.



Yu Ye is a Ph.D. candidate in musicology at the University of Texas at Austin. He got a M.A. in musicology from Shanghai Conservatory of Music (2011) with the thesis on Astor Piazzolla and Tango Nuevo. Currently he is working on the doctoral dissertation, dealing

with the contemporary tango music in the U.S. and China. Besides this primary interest, his other research interests include contemporary music in China, music and media, the twentieth and twenty-first century music, and musical nationalism/transnationalism. Outside the academic research, he plays piano and bandoneón, and enjoys the experience in the Gamelan ensemble and the Hispanic Caribbean ensemble at the University of Texas at Austin.



Diana Peoples is an active performer and accompanist. She has premiered numerous pieces at the Music for Now series in North Georgia and has enjoyed many collaborations with artists throughout the world. Diana has performed with the Rome Festival Orchestra/Opera, Southeast Missouri Symphony Orchestra, and the Southern Illinois Symphony. She

accompanies and teaches piano at the University of North Georgia. Diana earned her doctoral degree at the University of Texas at Austin and previously studied piano with such artists as James Sifferman, Mona Smith, Heidi Williams, Elaine Greenfield, Danielle Martin, and David Renner.

Dr. Dallman (Laura Dallman Rorick) is a musicologist with a focus on orchestral music and performance in the 20th and 21st centuries. Her dissertation, "The Significance of Accessibility in American Orchestral Music," addresses accessibility in regards to the symphony and symphonic



works by Aaron Copland, Michael Daugherty, and Jennifer Higdon.

Dr. Dallman received a Bachelor of Music in piano from Ball State University (2007) and both a Master of Arts and a Doctor of Philosophy in musicology from Indiana University (2009, 2017). She has presented her research at conferences in the United States, Ireland, England, and Wales. In her spare time, Dr. Dallman enjoys running, gardening, traveling, and reading a good book.

Camden Pruitt is a third year music education major at the University of North Georgia. She hopes to pursue a career teaching upper level music and performing on the side.



Preston is a Music Education major at UNG. He aspires to become a high school band director after graduating and eventually become a college professor.

## UNG Students



Daniel Niconovich is a 5th year student at UNG working on his bachelor's degree in Music Education. He enjoys studying music, and aspires to teach high school band or orchestra.

Jacob Evans is currently enrolled at the University of North Georgia, where he has been pursuing a degree in Music Education since Fall 2016. He studies saxophone as his principle instrument under Dr. Bart Walters; he also studied composition with Dr. David Peoples for three semesters, and more recently with Dr. Lee Barrow. Jacob recently collaborated with another composer to present an original piece for saxophone and fixed media at UNG's 23rd Annual Research Conference. He was named to the President's Honor Roll for three consecutive semesters while on the Gainesville campus, and currently attends the Dahlonega campus where he will finish his degree. Jacob is excited to present his piece "Midnight Haven for Saxophone Quartet," which is among his first compositions.



Buford, GA native Danni Ingram is a fourth-year student at the University of North Georgia and an aspiring high school choir director.

Grant Davis is a 4th year music education student at the University of North Georgia. Grant is a trumpet player in both wind ensembles at the university and hopes to have a career in teaching band.



Joseph Beal is a musical education student and an aspiring choral teacher who has enjoyed choral, barbershop, and musical theatre experience.

Research on Contemporary Composition (ROCC) is a conference dedicated to the scholarly activity of composers. It is the combination of the Music for Now series and the New Music Research Symposium. Music for Now, in its 5 year run, featured the performance of 128 new works (and 21 world premieres) representing composers from around the world. The symposium was initiated by Dr. Morgan-Ellis as an opportunity to present research on recent compositional activity. We are pleased to continue our dedication to new music through the ROCC conference.