

UNG RESEARCH - 10:00 AM

Colin Britt's <i>Belief</i> and the pursuit of justice	Kendall Sosebee
Katherine Pukinskis's <i>Three Latvian Folk Songs</i>	Hope Griffin
Catherine Likhuta's <i>Lesions</i>	Fernando Ortiz
Elizabeth A. Baker: Breaking expectations through visuals and audio	Ashlynn Nash
Scott Perkins: Painting Poems with Sound	Mitchell Martin
Representing the Strength of Teenage Girls in Tawnie Olson's <i>Magnificat</i>	Haley Dover

Colin Britt's Belief and the pursuit of justice

Colin Britt used his personal desire to encourage victims of sexual assault to create a piece that does exactly that. His commission, *Belief*, is an a capella piece for SATB double choir that serves as support for those who have been affected by sexual violence. Through spoken word, layered harmonies, and dramatic dynamics, *Belief* truly captures the heartbreak associated with sexual assault. It addresses the fear, shame, regret, and isolation, but it also manifests the victories that come with speaking truth: justice, peace, bravery, hope.

Katherine Pukinskis's Three Latvian Folk Songs

In her *Three Latvian Folk Songs*, Katherine Pukinskis uses folk melodies as a basis for the composition of original songs. This presentation will examine how Pukinskis uses folk songs and what they mean to her as a composer of Latvian descent.

Catherine Likhuta's Lesions

Lesions is a term that refers to regions in organs and tissues that have suffered damage. Composer Catherine Likhuta came across this term in 2004 when her mother was diagnosed with an aggressive form of Multiple Sclerosis. Likhuta wrote *Lesions* to make sure those who are affected by incurable illnesses know that they are not alone and that there are other people going through similar struggles, as well as to remind the ones who have not been affected by incurable diseases that we must keep searching for cures. These four parts of *Lesions* are meant to represent the four most common stages of dealing with incurable illnesses.

Breaking expectations through visuals and audio

Elizabeth A. Baker calls herself a New Renaissance Artist because of the constant "change and rebirth" that characterizes her practice. Baker is constantly exploring new sounds and visuals, and breaking expectations and boundaries by exploring how space and time can be manipulated. Baker does not try to project a message onto her audience but instead leaves it to them to build their own interpretation of her music. Her art is reflective of her personal image, but is also able to put herself in others' shoes and to portray their experiences in her music.

Painting Poems with Sound

Scott Perkins's *The Stolen Child* uses music to craft a soundscape for each poem. In order to understand how Perkins chose the sounds and textures he did, it is important to understand what the poems are about. Perkins's music will be analyzed as regards to how the sounds and textures of the pieces as a whole encapsulate the poems. Perkins's music brings the music to life with sensitivity and nuance.

Representing the Strength of Teenage Girls in Tawnie Olson's Magnificat

Teenage girls have a strength that is often not recognized. Tawnie Olson's *Magnificat* demonstrates this strength with the Bulgarian style of singing associated with women's choirs. The commission for this piece was inspired by a personal experience that the client had that showed her just how strong and empowering teenage girls could be. Dr. Olson related this with her own experiences, remembering things that happened to her as a teenager and stereotypes she faced as a teenage girl.

SESSION 1 - 12:00 PM

"Miniö" Op.30

Jaakko Kuusisto

Serena Scibelli, violin; Luca Lombardi, double bass

Towards The Use of Technology In Divesting Musical Agency

Brian Shin-Hua Ellis

Meditation for Violin and Piano

Scott Robbins

Serena Scibelli, violin, Diana Peoples, piano

Luminous

Mark Engebretson

Bart Walters, saxophone

Miniö Op.30

"Miniö op. 30 is a small piece for violin and double bass. The name is a kind of wordplay in Finnish, referring to the somewhat minimalist nature of the piece. In fact, as far as my works go, a feature that stands out in *Miniö* is the nearly complete lack of melodies. My focus was to build it almost entirely from rhythmical, repetitive elements and sparse use of harmonies. Soundwise I wanted to explore the most natural element of these string instruments: the open strings and the natural harmonics born out of them. *Miniö* is a very clear ABA form, written on a commission from double bassist and my longtime colleague Petri Lehto of the Lahti Symphony Orchestra." Composer note about the piece.

Jaakko Kuusisto Conductor, composer and violinist Jaakko Kuusisto enjoys an extensive career that was launched by a series of successes in international violin competitions in the 1990s. Kuusisto's conducting repertoire is equally versatile and ranges from baroque to the latest new works, regardless of genre. He performs regularly as soloist and chamber musician, and has held the position of artistic director at several festivals. Currently he is the artistic director of the Oulu Music Festival with a commitment through 2020.

Kuusisto's compositions consist of nearly 40 opuses: chamber and vocal music, orchestral pieces, operas, as well as music for films. He also works regularly as arranger/orchestrator in various projects; most notably, he has written arrangements for acclaimed vocal ensemble Rajaton and the Lahti Symphony Orchestra for their shows highlighting the music of Queen and The Beatles. The President of Finland awarded Jaakko Kuusisto with the Pro Finlandia Medal in 2017.

Towards The Use of Technology In Divesting Musical Agency

Composers over the centuries have used the technologies available to them to influence their creative practice. As technology has evolved, so too has the composers' ability to precisely express which sounds they desire and how those sounds should be implemented in performance. Such specificity on the part of composers was criticized by proponents of the "Open Form" work in the 1950s and 60s, including John Cage, Morton Feldman, and others. Since this movement, the democratization of personal computers, mobile phones, and smart devices has drastically changed the musical environment and enabled a variety of new avenues for composers and musicians to explore. In this thesis, I examine the different technologies used by contemporary composers and the extent to which they encourage centralization or distribution of musical agency. Mobile devices enable experiences such as personalized music and geographic-specific audio, and custom instruments, both physical and software-based, bring opportunities and limitations to the works they create. Through an analysis of artists' works and the technologies used in their realization — with pieces ranging from Lejaren Hiller's Illiac Suite to Laurie Anderson's Landfall — I outline a set of technical paradigms that enable composers to divest agency to performers, listeners, and the environment. From specific techniques to broader approaches, such a collection of examples and characteristics serves as a guide for current and future creative practitioners looking to make technologically based collaborative, interactive, and interdisciplinary works.

Brian Ellis is an Austin based composer, researcher, and guitarist. His musical drive lies in using code to realize his larger compositional vision: that technology should be used toward divesting musical agency from the composer to the environment, the performer, and ultimately, the listener. Brian is a Music and Computer Science Honors Undergraduate studying at the University of Texas at Austin. He has had works premiered at numerous events, including the Ears Eyes and Feet Concert Series, the Good House Collective's "Time Warp" Concert, the Engineering Chamber Orchestra's Spring Showcase, as well as in numerous student concerts at the University of Texas. He has produced works in collaboration with dancers on numerous occasions, most notably with Unset 2.0, an improvisation and audience co-collaborative dance company. As a performer, Brian is committed to diversifying the repertoire of the Classical Guitar and has performed a solo recital comprised exclusively of minimalist works arranged for the instrument. He performs with a wide range of musicians under the umbrella of the Good House Collective, the New Music Ensemble he co-founded with Christian Clark (Percussion), Nicolas Dominguez (Double Bass), and Zoe Cagan (Flute). As a Computer Scientist and Computational Biologist, Brian spent two years as a researcher in Dr. Howard Ochman's Microbial Evolution Lab, which is part of the Department of Integrative Biology. Brian's most recent publication is in the Journal Bioinformatics and discusses classifying prokaryotic species based on gene flow.

Meditation for Violin and Piano

"Meditation for Violin and Piano" was composed in 2016. Its musical ancestor is the Amy Beach "Romance" for violin and piano, and the Meditation is a work in which I consciously decided to use tertian harmonies to create a tranquil work in the late-Romantic style.

Luminous

Inspired by visual artists like Ólafur Eliásson, whose many projects investigating light are ever-beautiful essays in rich, luxurious, pulsating, and richly colorful environments, I have sought in several compositions to capture a soundscape that imagines sound as a kind of light-filled musical object. Some examples are *AcrylicWaves* and *Oceans of Brightly Colored Glass (Glittering Like Diamonds in the Tropical Sun)* and the present work, *Luminous*. This piece, for solo tenor saxophone and electronic sounds that are disseminated through audience members' own smart phones or devices, is perhaps the most successful, at least in the attempt to create a light-filled musical environment. In three sections, the related first and third parts push a gently shimmering progression of chords through what becomes an immersive, multi-channel diffusion of amplification devices. The performer sends fragments of the overlaying melody out through the devices, creating what becomes, in effect, a spatialized digital delay effect, with sounds appearing at different times in changing locations. In the middle section, the saxophonist plays alone, sending all of the instrumental part to the audience's devices. The colorful harmonic palette is enriched by quarter tones and gentle multi-phonics, which overlap with each other and interact with the live saxophone.

Mark Engebretson (b. 1964) is Associate Professor of Composition and Electronic Music at the University of North Carolina at Greensboro. He received commissions from the Fromm Music Foundation, the Thomas S. Kenan Institute for the Arts, the Barlow Foundation and is the 2011 recipient of the North Carolina Council for the Arts Composer Fellowship. His works have been presented at SEAMUS, ICMC, Bowling Green Festival of New Music, Third Practice Festival, Wien Modern, Gaida Festival, Sonoimages, Hörgänge Festival, Ny Musikk, Indiana State University New Music Festival, the Florida Electro acoustic Music Festival, ISCM Festivals, World Saxophone Congresses. He founded the UNCG New Music Festival in 2004, and is director of the A.V. Williams Electronic Music Studio at UNCG.

SESSION 2 - 1:20 PM

The Mensuration Canon beneath the Surface of
John Luther Adams's *Nunataks* (2007) Ronald Squibbs

The Human Aspect of Electronic Music Kevin Flanagan

A Drunk Man Will Find His Way Home But A Drunk Bird May Get Lost Forever
Erich Barganier

Chelsea Shankles, violin; Ashlynn Nash, violin; Katelynn Black, viola; Esther Morgan-Ellis, cello

"Long Time, Waiting to Hear the Sound": Progressive-Rock Compositions as Pathways to Advanced Topics in Rhythm and Meter Scott Robbins

The Human Aspect of Electronic Music

Electronic music can be very exciting. It provides endless opportunities for style, tone color, timber, etc. With this ease of control, it is very easy for the music to become sterile and almost too clean, the human aspect of the music totally lost. The aspects of a live performance that make it exciting, such as stage presence and interaction with the audience, the suspense of a possible flub, and the energy being sent out to the audience is often missing in electronic music. Electronic music composers have tried to mitigate the aforementioned issues through various means. Elaborate stage designs and costumes help with the stage presence problem, but there is still an issue with how sterile and unhuman the performing side of things can be. Joo Won Park is a composer who deals with the shortcomings of electronic music in a creative way. Dr. Park does not use any gimmicks or tricks to overcome the common issues of electronic music. Instead, Dr. Park utilizes ensembles of people to perform his music, using technology purely as an instrument.

A Drunk Man Will Find His Way Home But A Drunk Bird May Get Lost Forever

“A drunk man will find his way home, but a drunk bird may get lost forever,” - Shizuo Kakutani. “We start by describing the behavior of our drunkards mathematically. Conceptually a random walk is exactly what it sounds like. Our drunkard starts at a “home” vertex and then chooses at random a neighboring vertex to walk to next. We let $X(n)$ denote the walkers position at time n . The drunkard returns home when $X(n) = X(0)$. If the walker or bird is moving on a finite graph then there’s no way to get lost forever; there are simply not enough places to go. For simplicity of notation, we will assume that the bird never returns home at all. Don’t be bothered by this; since the bird’s past steps don’t influence his future steps beyond giving his current position we can imagine him returning home any number of times (even 0) before this final flight.” For more information, please visit <http://www.math.cornell.edu/~mec/Winter2009/Thompson/random-walks.html>

Erich Barganier (b. 1991) is a composer and multi-instrumentalist hailing from St. Petersburg, Florida. His compositions have been performed live or as installations across the world in cities as diverse as New York City, London, Florence, Minsk, Sydney, and Kuala Lumpur and his music has been released on several labels, including Nebularosa Records, People Places Records and Janus Music and Sound. His music has been featured at Diffrazioni Festival, Mostly Modern Festival, The New Music Gathering, Spectra Malaysia, Le Poisson Rouge, New Music New College, New York University, Spectrum NYC, The University of Wisconsin, The University of Georgia, the Florida International Toy Piano Festival, and The University of Alabama among others. He was a finalist for the 2018 and 2019 ASCAP Morton Gould Young Composer award.

The Mensuration Canon beneath the Surface of John Luther Adams’s Nunataks (2007)

In the preface to the score of *Nunataks (Solitary Peaks)* for solo piano, John Luther Adams states that the work’s title refers to “mountains that rise up out of icefields and glaciers.” Its musical surface is mainly tranquil, with soft dynamics and diatonic harmonies. Punctuating this surface at irregular intervals, however, are rapidly ascending, fortissimo, arpeggiated figures that jut out sharply from their surrounding sonic landscape. This presentation proposes an analytical model in which both the musical nunataks and their sonic environment are revealed to be products of a four-layered mensuration canon. After the basic temporal and pitch structures within the layers are introduced, it will be demonstrated that the nunataks occur at the points where the temporal layers converge. These points of converge produce seams (or rifts) within the fabric of the unfolding canon as the pitches within each layer shift their positions simultaneously. Composers have traditionally avoided the articulation of such seams on the musical surface by means of elision or similar smoothing devices, but Adams chooses instead to set them in sharp relief from their surroundings.

The derivation from a single musical process of both the nunataks and their sonic environment suggests a hermeneutic interpretation in which the impersonal nature of the landscape confronts an individual's poignant sense of wonder in the face of a vast arctic expanse.

Ronald Squibbs earned his undergraduate and graduate degrees in music theory at Yale University. He has presented his research on the music of Iannis Xenakis and other twentieth- and twenty-first-century composers at conferences in North America and internationally. His work has been published in *Perspectives of New Music* and *Contemporary Music Review* and in edited collections, including *Xenakis Matters* (Pendragon Press, ed. Sharon Kanach, 2012) and *Twentieth-Century Music and Mathematics* (Brepols, ed. Roberto Illiano, 2019). In addition to his scholarly work, he is active as a performer of twentieth- and twenty-first-century music. His recordings of piano music by Joji Yuasa and Dane Rudhyar are available on the Aucourant Records label. He is currently Associate Professor of Music Theory at the University of Connecticut, where he has taught since 2002.

“Long Time, Waiting to Hear the Sound”: Progressive-Rock Compositions as Pathways to Advanced Topics in Rhythm and Meter

In my teaching, I frequently incorporate progressive rock compositions in courses for upper-level music theory students. This presentation allows me to share some of my pedagogical approaches and observed experiences. The presentation can be structured to fit varying time lengths (30 minutes works well), and I choose from selections by Rush, Yes, Neil Young, and the Beatles, among others.

The presentation utilizes active listening, as well as score excerpts I have notated. As a lecture incorporating guided listening, activities for participants include ear-training type activities in which they are asked to mark inflection points on the notated scores in order to discern the hidden polymeters in progressive rock compositions. My approach is not merely to present the compositions, but to include the pedagogical strategy I use in presenting each one – these strategies include rhythmic dictation, listening for polymetric relationships, and isolating stereo mixes to pull out different metric strata in the compositions.

Ideally, this will be a session in which I share not merely some examples of advanced rhythmic and metric concepts, but in which I provide some solid and innovative pedagogical approaches. Additionally, I illustrate how one can use polymeter in progressive rock music to make connections to contemporary art music composition practice, the relationship of text and music, and even the relationship of music to the sociopolitical movements of its time. I also believe that this presentation provides useful insights for instructors in recognizing the differences in the performance background and listening perception of classically trained and popular musicians. The benefits of expanding the scope of music studies to include student musicians from popular music backgrounds and their repertoire is discussed in detail at the beginning of the presentation.

Scott Robbins's works have been recorded by the Grammy Award-winning Warsaw Philharmonic, premiered in Carnegie Hall, and received over 50 awards, including the International Prokofiev Competition, Yale's Norfolk Composition Prize, CINE-Eagle Award, Loudoun Orchestra's Composers' Competition, ClefWorks Composition Award, and multiple awards from ASCAP and the AMC. He holds degrees from Wake Forest, Duke, and Florida State universities, and is Professor of Musicology and Composition at Converse College. Trained as a drummer and guitarist, Scott writes music that crosses the boundaries of popular and art music and connects with audiences and performers. Visit his webpage at scottrobbins-composer.com

Break/Reception - 2:45 PM

SESSION 3 - 3:20 PM

Pitch and Process in Beat Furrer's Lotófagos JP Lempke

Old Man Kangaroo Ashi Day
Benjamin Schoening, voice; Diana Peoples, piano

Interdisciplinary and Collaborative Practices Emily Koh
in the Study of Music Composition

The Veneer Melts Erich Barganier
Chelsea Shankles, violin; Ashlynn Nash, violin

Pitch and Process in Beat Furrer's Lotófagos

When interviewed in 2012, composer Michelle Lou stated that her music “definitely has pitch in it, but I think it’s more about structure and textures to me” (Yoho). In the “sound compositions” of Panayiotis Kokoras, he affirms that “the significance of the diatonic interval, harmony, and melody cease to exist” (2018). Comments like these do not merely reflect the idiosyncrasies of a few extremists, but a larger movement of contemporary classical composers eschewing pitch in favor of timbre. This transformation of thought raises important questions. Does pitch still matter in recent experimental music? Furthermore, if it does matter, then what role does it play? A case study of Beat Furrer's Lotófagos (2006) for soprano and contrabass provides insight into these inquiries. In this work, pitch does in fact play a major structural role, and the composer strictly manages rather limited content centered around the [01] dyad. However, the presence of quarter tones, harmonics, and sul ponticello in the contrabass insinuate a more multi-dimensional picture. Furthermore, rhythm mediates all these characteristics in important ways. When considered together, pitch, rhythm, and timbre form small, often static segments of material that Furrer interchanges and develops as the music progresses, an observation verified by Devin Cole Maxwell (2016). Furrer's duo demonstrates that pitch is not only present in an experimental work of the twenty-first century; it drives form and creates meaning. Future scrutiny will help determine how pitch continues to influence living composers, even among those who rebuff it as subordinate to other elements.

JP Lempke's works unashamedly embody the absurd, the out-of-place, and the purely bizarre. At times his penchant for extremes creates a humorous atmosphere, but other times the unexpected changes in otherwise static material invoke anxiety and nervousness. Unphased by his quirky style, renowned performers and groups like Philippe Spiesser, Juanjo Llopico, Kanae Mizobuchi, Unassisted Fold, and Oh My Ears have brought his strange soundscapes to life. His works have been performed throughout Europe, Asia, and the United States at events like the SEAMUS National Conference, the Delian Academy for New Music, the VIPA Festival, the highSCORE Festival, and the International Computer Music Conference. He is a

winner of the American Guild of Organists Student Commissioning Project, as well as a nominee for the Destellos Foundation Electroacoustic and Video-Music Competition. Mr. Lempke earned his Bachelor of Music in Composition and Piano Performance with Pedagogy at the University of Nebraska – Kearney and his Master of Music in Composition at Arizona State University, where he operated as the co-director of the laptop orchestra. Currently, he is completing a Ph.D. in music theory at the University of Oregon. His instructors are Darleen Mitchell, Anthony Donofrio, Jody Rockmaker, Garth Paine, and Kotoka Suzuki. He publishes with Leading Tones Music, LLC.

Old Man Kangaroo

Ashi Day is a composer and educator working in Washington, DC, interested in exploring unconventional intersections between music and theater, using the voice as a compositional tool, and creating meaningful works for all ability levels and ages. She also writes a lot of songs about animals. Ashi creates vocally driven works created as much for the experience of the performers as the listeners. Recently, she has been a festival artist at New Music DC, Opera From Scratch, the Music by Women Festival, and the Women Composers Festival of Hartford. She collaborated to co-create theatrical works for Cultural DC's Source Festival and the Capital Fringe Festival. Pieces have been commissioned or performed by ensembles and individuals from Florida to Alaska, including Juventas New Music Ensemble, Cantate Chamber Singers, Cantilena Chorale, Connecticut Yankee Chorale, Bucknell University, Mat-Su Community Chorus, Anthology Quartet, and the New York Treble Singers. www.ashi-day.com

Interdisciplinary and Collaborative Practices in the Study of Music Composition

This presentation will examine how interdisciplinary and collaborative practice can be used as a tool in teaching composition at the University of Georgia. These practices encompass intra- (within musical units), inter- (music and other arts, or sciences) and multi-disciplinary projects that concern one, two or more 'live parties'. The learning outcomes of these projects are evaluated against traditional composition learning outcomes through mid-semester and end-of-semester student evaluations, student reflections as well as responses and feedback from audiences. As part of this presentation, excerpts of students' projects at various stages of completion will be shared.

Emily Koh is a composer and double bassist based in Atlanta. She is Assistant Professor of Composition at the University of Georgia's Hugh Hodgson School of Music. Her music is characterized by inventive explorations of the smallest details of sound. In addition to writing acoustic and electronic concert music, she enjoys collaborating with other creatives in projects where sound plays an important role in the creative process.

The Veneer Melts

The Veneer Melts is an anxiety-fueled piece for two violins and an electronic fixed media track. It is one part Ryoji Ikeda-inspired noise and one part CB trucker radio chatter mixed with amplified violins that imitate the timbre and dynamics of the fixed media. The piece is scattered and frantic and draws from noise music and blues alike to form a shaped cloud of energy that mimics the energy and tension of a panic attack.

SESSION 4 - 4:40 PM

A Study of Contemporary Music Composition
Technique using Natural Science Data

Joungmin Lee

3 faded polaroids

Jon Schwabe

Anthony Williams, trombone; Diana Peoples, piano

Live Interview with featured artist, Anthony Williams

David R. Peoples

Second Sonata for Trombone

Jack Cooper

Anthony Williams, trombone; Diana Peoples, piano

A Study of Contemporary Music Composition Technique using Natural Science Data

The relationship of music and mathematics are well documented since the time of ancient Greece, and this relationship is evidenced in the mathematical or quasi-mathematical nature of compositional approaches by composers such as Xenakis, Schoenberg, Charles Dodge, and composers who employ computer-assisted-composition techniques in their work. This study is an attempt to create a composition with data collected over the course 32 years from melting glaciers in seven areas in Greenland, and at the same time produce a work that is expressive and expands my compositional palette.

To begin with, numeric values from data were rounded to four-digits and converted into frequencies in Hz. Moreover, the other data are rounded to two-digit values that determine note durations. Using these transformations, a prototype composition was developed, with data from each of the seven Greenland-glacier areas used to compose individual instrument parts in a septet.

The composition Contrast and Conflict is a pilot study based on 20 data sets. Serves as a practical example of the methods the author used to develop and transform data. One of the author's significant findings is that data analysis, albeit sometimes painful and time-consuming, reduced his overall composing time. The variety and richness of data that exists from all academic areas and disciplines conceivably provide a rich reservoir of material from which to fashion compositions. As more composers explore this avenue of work, different methodologies will develop, and the value of works produced by this method will be evaluated.

Joungmin Lee is a composer, choral conductor and digital music artist focusing on acoustic and electro-acoustic music with interdisciplinary approaches. Lee's music is an experimentalist endeavor in pursuit of innovative sound both in instrumental and digital worlds. Lee's music has been performed in North America, South America, Europe, and Asia, and his works have been recognized and presented by numerous awards, competitions, "call for scores", and invited music festival including Best Experimental Classical Recording of Clouzine International Music Awards published by the Billboard Charts, IBLA GRAND PRIZE from IBLA FOUNDATION at 27th Annual International Music Competition as "Most Distinguished Musician", Gold & Silver Medal-winning composer of Global Music Awards, American Prize, Global Music Award, Salvatore Martirano Memorial Composition Award, Prague CD project Award,

June in Buffalo, “Orchestrating the 21st Century Orchestra” composer workshop at the Albany Symphony’s American Music Festival, AMF Institute Composition Program, Connecticut Summerfest, Alba Music Festival Composition Program, RED NOTE Composition Workshop, a commission by Melbourne ensemble Rubiks Collective, Oregon Bach Festival Composers Symposium, Soundstreams Emerging Composer Workshop, Valencia International Performance Academy & Festival, SPLICE Institute, Bozzini_Lab Montreal Workshop, Florida Contemporary Music Festival, IV Rieti Elettroacustica Festival, MAR12 Concerto1 Festival Ex Nihilo/Sonosíntesis, Sydney International Composers Concerts, New York City Electroacoustic Music Festival, SEAMUS, Keep Composers Weird in Austin & Melbourne, Busan International Modern Dance Festival, Winner of Florence String Quartet Competition, Chang-Ak Competition, SIME International Electroacoustic Music Competition, Musinfo Opus-centrum, Bateau-Lavoir Electroacoustics, Cicada Consort, NSEME, Radio Transmission Art Pieces, SCI Region Conferences, UI Dance and International Writing Program Collaboration, and among many others. Currently he is DMA candidate in composition at The Ohio State University and he holds degrees from New York University (M.M in music technology).

Dr. Anthony Williams, DMA

Anthony Williams is Associate Professor of Trombone at the University of Northern Iowa. He teaches courses in applied trombone, chamber music, trombone pedagogy, trombone literature, and low brass techniques. He also serves as a member of UNI’s jazz faculty by teaching courses in applied jazz trombone and directing the UNI Jazz Trombone Ensemble.

Dr. Williams maintains a high frequency of performing in classical, jazz, and new music settings. His debut solo album, “Synthesis,” is a collection of five newly-commissioned works for solo trombone scored with various ensemble settings that combines classical, Latin, and jazz music. Other recent recordings include Dr. Williams performing as lead trombonist with the Mike Waldrop Big Band on recently released albums, “Origin Suite” and “Time Within Itself.” Additional recording credits include “Grosso for Trombone and Electronics” for Mexican-born composer, Jorge Sosa’s album, “Plastic Time,” and albums by UNI alums Ryan Middagh and Dave Lisik.

He is principal trombonist of the Waterloo-Cedar Falls Symphony and performs regularly with other orchestras in the region. His current jazz and commercial music performance activity includes appearances with local and regional groups such as The Des Moines Big Band, Orquesta Alto Maiz, NOLA Jazz Band, Big Fun, and many others. www.antmanbone.com

17 16

COLLECTIVE



Violinist and violist **Serena Scibelli**, a native of Italy, she is currently maintaining a national and international active schedule as a soloist, chamber musician, orchestral musician, and educator. She has performed across United States, Europe, Russia, Latin American, and Arabian Peninsula in theatre such as La Scala, Wiener Musikverein, Royal Opera House Muscat, Teatro Real de Madrid, Teatro Sao Pedro de Porto Alegre. She has appeared as soloist with several orchestras, including the Venice Symphony in Florida, and the Athens Symphony Orchestra in Georgia. From 2004 she has been a finalist in orchestra auditions, such as South Carolina Symphony, Venice Symphony FL, Carlo Felice Theatre of Genova, Pomeriggi Musicali of Milano, and Puccini Opera Festival. An enthusiast teacher, Dr. Scibelli is Faculty at the University of North Georgia for the violin and viola studio and gives master classes, clinics, and performances at high schools, universities and music schools throughout the United States and Europe. Her Bachelor's degree was from the Conservatory L. Cherubini of Florence, and after it, she obtained a Master's Degree at the Conservatory A. Steffani of Castelfranco Veneto. She continued post-graduate studies with a Second Master of Musical Arts in violin performance and a Doctorate at the University of Georgia.

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 Accademy", "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. 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 the Double Bass Studio at the University of North Georgia in Dahlonega, GA.

Diana Peoples is an active performer and accompanist. She has premiered numerous pieces at the Music for Now series and the Research on Contemporary Composition Conference 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. Peoples currently teach-

es class piano and accompanies for the department of music at the University of North Georgia.

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.

Benjamin Schoening has enjoyed much success as a recitalist throughout the United States and Europe. He has garnered a reputation for his performances of Art Song in the English language, and is in particular is a champion of the American repertoire. In addition to his song recital performances, Benjamin has made appearances with the Racine 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, singing notable roles such as the Emporor in Stravinky's *Le Rossignol*, Papageno in Mozart's *Die Zauberflöte*, and Falke in *Die Fledermaus*. Dr. Schoening is currently the head of the department of music at the University of North Georgia.

Additional performances by UNG faculty/students:

Esther Morgan-Ellis is associate professor of music history at UNG, where she also directs the orchestra. As a cellist, she performs with the North Georgia Chamber Symphony and other regional orchestras. She appears on faculty chamber music programs throughout the year.

Ashlynn Nash is a senior music education major at UNG. She is currently completing her student teaching at Lambert High School with the orchestra program. Ashlynn is a continuing member of UNG's orchestra, quartet and violin ensemble. She has also worked for UNG Residence Life as a Resident Assistant since Fall of 2017. After she graduates, she hopes to teach abroad in Indonesia and become involved with Gamelan.

Chelsea Shankles is a junior violin performance major. Actively involved in UNG's string ensembles, this will be her second year of serving as concertmaster for UNG's Sinfonietta. Chelsea is a member of the Gwinnett Symphony Orchestra and enjoys performing with them throughout the year in both their Masterworks concerts and in their shows with the Northeast Atlanta Ballet.

Katelynn Black is a sophomore at the University of North Georgia, seeking a bachelor's degree in biology and music. Katelynn is the principal viola in the UNG sinfonietta and takes part in the UNG string quartet. Katelynn teaches violin and viola in the Georgia area, having roughly one year of teaching under her belt. Katelynn's career focus is viola performance and growing into a zoologist. Katelynn studies under Martha Gardner and appreciates her time with the University of North Georgia music department.

Conference WIFI - UNG

login: ungrocc

pw: Music2019!