

September 1-2, 2022

Norton Auditorium

I2E2: Whose Story?



The Power and Problems of Collaboration

I2E2 presents:

CUBE OF LIGHT



Christina Giacona - Artist

Patrick Conlon - Artist

Thursday, September 1, 2022

Norton Auditorium

6:00 p.m.

pre-performance panel/lecture

7:30 p.m.

performance

I2E2: WHOSE STORY

The Power and Problems of Collaboration

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Thank you for joining us for a day filled with discussions, workshops, and activities that will teach you how to build strong, inclusive art communities.

SEPTEMBER 1

Cube of Light (2020) Patrick Conlon and Christina Giacona

- I. Please Understand
- II. Let's Go!
- III. Darkened Shore / Wave of Light
- IV. The Dreams We Had
- V. Broad is the Road that Leads to Death
- VI. My Eyes Fail Me Constantly
- VII. I'm Falling
- VIII. I Just Want to Make Music

Christina Giacona, conductor and vocals

Patrick Conlon, violin I

Christina Volz-Stomackin, violin II

Amanda Wilton, viola

Suren Petrosyan, cello

Whitney O'Neal, flute

Meghan Merciers, clarinet and vocals

Joseph Gray, trumpet

Ethan Franks, lighting design

6:00 p.m. Pre-performance panel/lecture

In the pre-performance lecture the artists will discuss their process for creating the album, the initial interactive art installation, collaborating on the music videos, and putting together the touring show of *Cube of Light*.

7:30 p.m. Performance: *Cube of Light*

Cube of Light is a 41-minute post-classical visual album created by Christina Giacona and Patrick Conlon. The music is influenced by the sounds of modern classical composition, Daft Punk's *Random Access Memories*, Muse, Animal Collective, the *Stranger Things* soundtrack, and Trent Reznor and Atticus Ross.

Inspired by Olafur Eliasson's "1m3 light" and Leo Villarreal's "Star Ceiling," *Cube of Light* is centered around the idea of artistic reflection and the journey of light through space, time, and consciousness.

SEPTEMBER 2

9:00 a.m. Seminar: "Singing Redface: The Misappropriation of Indian Culture in Popular Music"

This seminar examines the role of cultural appropriation in the creation of Native American stereotypes that are present in Western popular music in post-colonial America. Similar to how minstrel blackface performances developed racial archetypes by "displaying blackness," singing redface occurs when a non-Native person takes on the racial archetype of a Native American

character through song and leads to aspects of cultural confusion, cultural misappropriation, racial antipathy, and idealized sympathy towards Native Americans and their culture. towards Native Americans and their culture.

10:00 a.m. Panel Discussion: “The Power and Problems of Collaboration”

This panel will explore the complicated nature of sharing and interpreting the stories of Native American people in museums and in classrooms, as well as through music and art. Collaboration across communities is essential to telling stories in a respectful and authentic way. Please join us as our panelists talk about this essential process.

11:00 a.m. Keynote: “The Stories We Tell: Sonic Stereotypes and Reappropriations”

This keynote address examines how sonic materials that attempt to display Indigeneity have been used to racialize and misappropriate Indigenous narratives. The question at hand is whose story are we telling and what are we actually saying about them? We will examine how groups like A Tribe Called Red (now The Halluci Nation) have remixed these sonic stereotypes to change their message, reappropriate, reframe, and redress their meaning to create empowering anthems that draw attention to contemporary racial and societal issues.



Dr. Christina Giacona is the producer, conductor, artistic director, and score supervisor for Onyx Lane. She is also a Lecturer on American Musics for the School of Music and affiliate faculty for the Film and Media Department at The University of Oklahoma, a Smithsonian Folkways-certified World Music Pedagogue, and holds the Janice and Allyn Donaubauer Clarinet Chair with the Fort Smith Symphony. Fiercely dedicated to producing the music of our millennium, Christina produces the Ruggles Native American Music Series at the University of Oklahoma, is the former Executive Director and clarinetist of the Los Angeles New Music Ensemble, and serves as a session producer for film, classical, and popular recordings.

Christina has worked on recording projects with Grammy-winning engineers and producers including Tom Weir (Best Reggae Album 2004, Studio City Sound), Matthew Snyder (Best Classical Album, 2004), Mark Donahue (Best Engineered Classical Album 2017), Tim Handley (Producer of the year 2006), and RIAA platinum certification garnering engineers including Kevin Lively (Elton John, Aretha Franklin, Usher, Pink), Chris Collier (Korn, Whitesnake), Steve Valenzuela (Rod Stewart, Jason Derulo), and Andrew Maury (Lizzo, Shawn Mendes). She recently released the album Radio Static with the clarinet quartet chamber ensemble Devil Sticks.

Her new textbook, *The Indigenous Music of Turtle Island: Native American Music in North American*, is now available through Kendall-Hunt Publishing. Her most recent publication is the chapter “Marvin Rainwater and “The Pale Faced Indian”: How Cover Songs Appropriated a Story of Cultural Appropriation” in the book *Indigenous Celebrity: Entanglements with Fame* published by University of Manitoba Press.



Patrick Conlon is a Canadian composer, producer, and violinist that currently serves as Assistant Director of the Academy of Contemporary Music at the University of Central Oklahoma, Principal Second Violinist of the Fort Smith Symphony, voting member of the Recording Academy (Grammys), ProTools AVID Certified Master Instructor, and the 2021-2022 Composer-in-Residence for the the Oklahoma Virtuosi Chamber Orchestra.

In 2021, Patrick worked as a composer, audio-engineer, and producer for feature-length films including Cricket, Iké Boys, OYATE, The Girl Who Believes in Miracles, A Cowgirl's Song, What Josiah Saw, Montford: The Chickasaw Rancher, and Finding Cricket's Choir; and albums including Reimagined Possibilities, Cube of Light, Dragonetti: 12 Waltzes

for Double Bass, Not As They Seem, and Radio Static; and as an engineer for film composers and songwriters including Julian Lennon, Tim Jones, Jerod Impichchaachaaha' Tate, and Brian Byrne.

As a gigging musician, Patrick has been hired to accompany touring musicians in local pick-up orchestras for The Who (The Who Hits Back!), Weird Al Yankovic (Strings Attached), Smokey Robinson, Hanson (String Theory), Other Lives, Megan Hilty Live!, Mariachi Los Camperos, Mannheim Steamroller, the Mozart Orchestra of New York, Legend of Zelda Symphony of the Goddesses Tour, Joshua Bell, Jeremy Denk, and Mark O'Connor. Patrick is a voting member of the Recording Academy (GRAMMYS).



Dr. Amanda Wilton performs frequently as soloist, chamber musician, and orchestral player and has performed with the Arkansas Symphony, Omaha Symphony, Lincoln's Symphony, and as soloist in Mozart's Sinfonia Concertante and Bruch's Romanze with the Mason Symphony. She was Principal Viola of the Brazos Valley Symphony and Cedar Rapids Symphony, and has also played with the Symphony of Southeast Texas, Sioux City, Dubuque, Quad City, Delta, Jackson, and Texarkana symphonies. She has performed extensively in Spain, Switzerland, and Germany, in recital in Houston, Chicago, Omaha, and West Michigan both as soloist and in chamber ensembles. Dr. Wilton has presented lecture-recitals at three American Viola Society Festivals, the College Music Society National Conference in Louisville, and at the Music by Women Festival. Dr. Wilton holds degrees in violin and viola from the University of Houston, University of Maryland, University of Missouri-St. Louis, and Escola Superior de Música de Catalunya in Barcelona, Spain where she studied as a Fulbright Researcher. She has taught at the University of Idaho, Creighton University, Lone Star College-Tomball, and Louisiana Tech University, and is currently on the string faculty at the University of North Alabama and at Blue Lake Fine Arts Camp each summer in her home state of Michigan.



Dr. Suren Petrosyan is in his first season as Artistic Director and Conductor of the Shoals Symphony at UNA and serves as Visiting Assistant Professor of Music at the University of North Alabama, conducting the Repertoire Orchestra and teaching cello. Prior to his appointment at UNA, he served as Music Director and Conductor of the Mason Symphony in Michigan; he conducted orchestras and taught cello at Arkansas State University, at Creighton University, and at Alma College. He has conducted concerts with symphony and chamber orchestras in Germany, France, Armenia, Canada, and the United States. Passionate about education, Dr. Petrosyan spends each summer at Blue Lake Fine Arts Camp where he serves as Assistant Conductor of the Blue Lake Opera, as well as teaches cello and conducts faculty and student ensembles. As an active cellist, Dr. Petrosyan regularly performs as a soloist, chamber musician, and member of several orchestras around the country. Most recently he performed as soloist with the Salisbury Symphony Orchestra in Maryland with Aram Khachaturian's Concerto Rhapsody for Cello and Orchestra. Recently, he has performed and curated chamber music concerts at Webster University, Arkansas State University, Louisiana Tech, the University of Louisiana at Monroe, the Music by Women Festival, and Blue Lake Fine Arts Camp's Summer Arts Festival. He has played with the Omaha Symphony, Arkansas Symphony, Sioux City Symphony, Texarkana Symphony, and many others. Dr. Petrosyan holds degrees in Orchestral Conducting and Cello Performance from Michigan State University and the Yerevan State Conservatory in Armenia. One of Suren's favorite things about being a conductor is reaching out to the community and audiences in new ways by connecting music to other fields: theater, dance, visual arts, and technology.



Dr. Joseph Gray is the Associate Director of Bands and Assistant Professor of Trumpet at the University of North Alabama. Before coming to Florence, he served on the music faculty at the University of Alabama in Huntsville and as a senior instrumentalist with the U.S. Army Music Program. Dr. Gray is principal trumpet with the Shoals Symphony Orchestra and performs regularly with the Huntsville and Chattanooga Symphony Orchestras. He has performed with orchestras across the country, including the Alabama, New Mexico and Madison Symphony Orchestras and held the position of Principal Trumpet with Opera Southwest. He has been involved in the drum corps activity for over 25 years. As a performer, he was a member of the Blue Devils Drum and Bugle Corps. As an educator, he has served on the educational staffs for the Academy and Phantom Regiment Drum and Bugle Corps. Dr. Gray completed his DMA in trumpet performance at the University of Wisconsin-Madison School of Music where he was a recipient of the Eugene M. Bolz Fellowship. Dr. Gray completed his Master of Music at the University of New Mexico and his Bachelor of Music at the California State University, Long Beach.



Dr. Meghan Merciers is a native of Chattanooga, Tennessee, and a current resident of Florence, Alabama. She is Executive Director of the School of the Arts and Associate Professor of Music at the University of North Alabama. Dr. Merciers has a passion for education and interdisciplinary collaboration and believes these to be some of the most effective forms of arts advocacy. She is an active soloist and chamber musician and frequently performs recitals and lectures with her ensembles, Una Duo, Trio Leo, I voce delle leonesse, SoulTaco, and Devil Sticks. Dr. Merciers has toured internationally with the French-American Chamber Orchestra in Lyon, France, for a multilingual adaptation of Bernstein's West Side Story; in clarinet trio in Assisi, Italy, at the 2013 International Clarinet Association's ClarinetFest; and performed and lectured at numerous state, regional, and national conferences. She has endorsements as a Silverstein Pro Team Artist, Yamaha Performing Artist, and Backun Artist. Dr. Merciers earned all of her degrees in Music Performance, including a Doctor of Musical Arts from Michigan State University, a Master of Music from the University of New Mexico, and a Bachelor of Music from the University of Tennessee-Chattanooga. Her primary artist-teachers were Dr. Elsa Ludewig-Verdehr, Professor Keith Lemmons, Dr. Nikolasa Tejero, Dr. Peter Temko, and Dr. Steve Tonkinson.



Dr. Whitney O'Neal is Associate Professor of Flute and Department Chair at the University of North Alabama. She is currently the principal flute of the Shoals Symphony. Other performance credits include principal flute with the Starkville Symphony Orchestra, Huxford Symphony Orchestra, and the University of Alabama Contemporary Ensemble. She was selected to perform at the National Flute Association Conventions in New York City, Charlotte, Las Vegas, San Diego, and Chicago. O'Neal was selected as a winner in the NFA Convention Performers Competition and the Professional Flute Choir. Dr. O'Neal made her international debut in 2015 with recitals in Toledo, Spain.

Most recently, O'Neal began a collaboration with Meghan Merciers (clarinet) and Karen Cantrell (piano) as Trio Leo. The trio's current project focuses on the music of underrepresented composers. In February 2017, Trio Leo performed Valerie Coleman's Portraits of Langston which was sponsored by the UNA Department of History in honor of Black History Month. This performance inspired the trio to research and perform music of African-American women composers. That research gradually expanded to include other underrepresented composers. Dr. O'Neal also frequently performs with the Druid City Ensemble. Dr. O'Neal holds a Bachelor of Music Education with University Honors from Arkansas State University and Master of Music and Doctor of Musical Arts degrees in flute performance with a secondary emphasis in musicology from the University of Alabama.



Christina Volz-Stomackin is a Lecturer of Music at the University of North Alabama where she serves as the Coordinator of Strings, Concertmaster of the Shoals Symphony at UNA, Master Teacher of the UNA String Project and was a recipient of the Outstanding Adjunct Faculty award in 2019. As a violinist, Christina has performed with orchestras in Massachusetts, New York, Georgia and Alabama and has toured internationally in Asia, Europe and Central America. She has performed as soloist with orchestras in Massachusetts, Georgia and Alabama, and has also been featured on numerous film scores. She is currently principal 2nd violin of the Huntsville Symphony Orchestra. As an educator, Christina directs the UNA String Project which provides instruction to students in the Shoals area and surrounding communities. Inspired by her Suzuki training, she teaches both private and group instruction at several area schools and performs outreach services to numerous local organizations through the UNA String Project. Christina has served as a judge for MTNA chamber music and solo division competitions in Alabama, served as a coach and judge for the Alabama All State Orchestras, and assisted in concert preparation for ASTA. Mrs. Volz-Stomackin has served as a coach for the Kennesaw State Summer Music Chamber festival in Atlanta Ga, and as faculty with the Tennessee Valley Music Festival in Huntsville Al. Her students have gone on to teach and perform professionally throughout the United States. Mrs. Volz-Stomackin is a Doctorate of Musical Arts candidate at the University of Memphis.



Brian Murphy is the curator at Florence Arts and Museums in Florence, Alabama and manages both the Florence Indian Mound Museum and Pope's Tavern Museum. A graduate of the University of North Alabama's Public History program, Brian teaches Intro to Public History at UNA and currently serves as the chairman of the Florence Historic Preservation Commission. He serves as the coordinator for the Florence chapter of the Thousand Eyes Program.



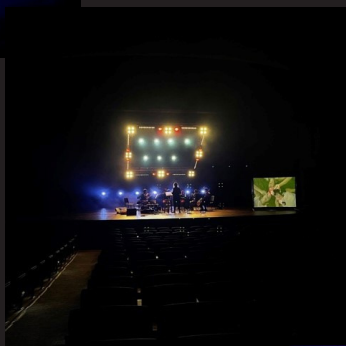
Anita Flanagan is Eastern Band Cherokee originally from Cherokee N.C. She owns a small business in Tuscumbia and is currently the Secretary for the Alabama Chapter of the Trail of Tears Association.



Dr. Andrea Hunt is an Associate Professor of Sociology and the Executive Director of the Mitchell-West Center for Social Inclusion and Center for Women's Studies at the University of North Alabama. Her teaching, research, and community work cover a range of interrelated topics including youth and families, identity development, and inclusive practices. Dr. Hunt has facilitated numerous workshops on creating more inclusive campus and community environments, ways to promote cultural humility, and strategies for inclusive teaching.



Ethan Franks is a native of Cherokee, Alabama, and currently resides in Tuscumbia, Alabama. He is a graduate of the University of North Alabama. He currently serves as Technical Director of Norton Auditorium. Ethan is an active lighting and sound engineer in several community theatres and music festivals in the area. Ethan loves collaborating with different art mediums to create stunning, beautiful performances.



I2E2: WHOSE STORY COMMITTEE

Alyson Bergner
Dr. Carrie Crawford
Betsy Harmon
Dr. Andrea Hunt
Dr. Meghan Merciers

SPECIAL THANKS

Sweet Tree Productions
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Thomas Butler
Dr. Ryan Zayac
Dr. Sara Lynn Baird

Dr. Ross Alexander
Dr. Kenneth Kitts
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