

The Louisiana Tech Chamber Singers
John Petzet, director

ALEXANDER, TAHIRA	AMICK, MADI
BROWN, GARRETT A	CARDENAS, BETHANY
EBEYER, KATHERYN N	GACIC, EMILJA
GRANT, MICHAEL	HEBERT, THOMAS B
HILL, JARMEN D	HOWLAND, MIRANDA
KUENIG, BENTON	LANCON, EMILY K
MALONE, JAMES	MARTIN, MATTHEW
MILLER, JAZLYNN	MINNIFIELD, MALAIKA
MORRIS, DAMIAN	RUDD, MARY F
SERIO, ANDREW	THOMAS, ELIZABETH
TUCKER, JAMES	TYLER, SARA
VOINCHE, ALEX	WHITE, CLAIRE R
WILBURN, RAGAN	WRIGHT, CLAUDIA

UPCOMING EVENTS

Percussion Ensemble
Monday, Nov. 9, 7:30pm
Howard Auditorium

Choir Concert
Tuesday, Nov. 10, 7:30pm
Trinity United Methodist Church

String Area Concert
Thursday, Nov. 12, 7:30pm

Opera Workshop 2015
Fri-Sat. Dec. 11-12, 7:30pm

For full concert details, visit:
music.latech.edu

LOUISIANA TECH UNIVERSITY
SCHOOL OF THE PERFORMING ARTS
DEPARTMENT OF MUSIC

PRESENTS

National Association of Composers, USA Mid-South Chapter

Featuring Music by

Joe L. Alexander
Ken Davies

Featuring

The Louisiana Tech Chamber Singers
directed by Dr. John Petzet
Cody Ford, euphonium
Brian Smith, Bb clarinet
Amy Royal, alto saxophone
Dr. James Boldin, horn

Sunday November 8, 2015
3:00 pm

Recital Hall
Louisiana Tech University
Howard Center for the Performing Arts

program

- Summer Sounds Beckon Me*** Joe L. Alexander, BMI
Louisiana Tech Chamber Singers
John Petzet, director
- Partita #4 for unaccompanied euphonium*** Joe L. Alexander, BMI
I. Demondrae Phonics
II. Andante
III. Presto
Cody Ford, euphonium
- Soliloquy 2 for unaccompanied trombone*** Ken Davies, ASCAP
Ken Davies, trombone
- Partita #6 for unaccompanied horn*** Joe L. Alexander, BMI
I. Andante
II. Andante
III. Vivace
James Boldin, horn
- Double Talk for Bb clarinet and alto saxophone*** Joe L. Alexander, BMI
Brian Smith, clarinet
Amy Royal, alto saxophone
- Colloquium for trombone and tuba*** Ken Davies, ASCAP
Ken Davies, trombone
Joe L. Alexander, tuba

Joe L. Alexander's music has been performed throughout the United States, Germany & South Korea. Performances include recitals/presentations at conferences of the Birmingham Art Music Alliance; the Louisiana Composers' Consortium; National Association of Composers, USA (NACUSA); the Society of Composers, Inc.; the College Music Society; the Southeastern Composers' League, the International Tuba Euphonium Conference and the NACUSA *National Festival*. His music has been featured at Bowling Green State University's annual *New Music & Art Festival*, and *New Music for Young Ensembles* Composers' Competition. His *Two Bryant Songs* are recorded on the CD, *Winds and Voices*, by *Living Artist Recordings*. Alexander is a Professor of Music at Louisiana Tech University where he teaches Theory, Composition and Low Brass. Currently, he is the National Treasurer for NACUSA and President of the Mid-South Chapter. He hosted the 2005 & 2010 Southeastern Composers' League's Forum and the 2013 NACUSA *National Festival*. Alexander holds a Doctor of Musical Arts degree from the University of North Texas and studied composition with Newel Kay Brown, Douglas Knehans, Martin Mailman, Cindy McTee, and James Riley. Alexander is the Louisiana Music Teachers Association, 2012 Commissioned Composer. Additional information about the composer can be found by visiting his website, jacomposer.com.

Summer Sounds Beckon Me was composed in April of 2006 for the Louisiana Tech Chamber Singers, Laura Thompson, conductor. The text is the third text which I have set by L. B. Morgan. The piece was premiered on May 6, 2007 (Laura Thompson conducting) on the Louisiana Composers Consortium Concert #25, held at Louisiana Tech University in Ruston.

My idea for the *Partita* series was to write a set of unaccompanied compositions for a single instrument. The fourth *Partita* was composed for my good friend, Demondrae Thurman. The first movement is based on his name: Demondrae (D, E, Eb [me], G [so], D, Db [ra], A, E) Thurman (Bb [te], B [ti], C [ut], D or Db [re or ra], Eb or E [mi or me], A). The individual patterns are treated using traditional serial techniques. The second movement is based on the augmented scale [C, C#, E, F, G#, A], and the third movement is freely composed, except at the end when the Demondrae Thurman theme returns in the slow section. The sixth *Partita* was composed in the spring of 2015 for my good friend, James Boldin. The first movement has a fanfare like opening motive which is developed in free atonality. The second movement features the contrasting timbres of a stopped horn versus normal playing. The third movement also contains the stopped/normal playing, but also features the rhythmic contrast of simple verses compound beats in asymmetrical meters.

Double Talk was composed in the Spring of 1996 at the request of the saxophonist, Kurt David, and the clarinetist, Michelle White while the composer was teaching at Lamar University. It was premiered on April 14, 1996 at Lamar University on a faculty composition recital.

Wisconsin native Ken Davies has had acoustic and electronic works performed at numerous new music festivals such as the Society of Composers, Southeastern Composers League (he is a past president), Electronic Music Midwest, Electroacoustic Barn Dance, International Trombone Festival, National Association of Composers USA, Christian Fellowship of Art Music Composers Parma Music Festival, London New Wind Festival (UK), and Sonic Coast (UK). In Orlando, Florida, he made his living as a commercial trombonist with the popular 12-piece jazz-rock show band, Gabriel's Brass, appearing often at Walt Disney World during the 1970s. He was also active as a brass teacher and an arranger-producer for nationally broadcast record and TV projects. Since 2002, he resides in south Mississippi where he teaches brass and owns his publishing company, Kenvad Music (see at www.kendavies.net). He has collaborated with his poet wife Judy to create a CD of poetic soundscapes featuring narrated poetry and electronic soundscapes. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (twice), the Mississippi Music Teachers' Association's Commissioned Composer, and winner of the American Trombone Workshop National Composition Competition. His music studies were at the University of Wisconsin at Madison, Yale University, Middle Tennessee State University at Murfreesboro (MA trombone), and the University of Colorado at Boulder (MM composition). His studio cats, Little Fluff and Darius Meow, supervise each new piece of music as it's prepared.

A colloquium is a academic conference or seminar denoting a conversation or dialogue. It is also a rarely used word as a music title. So I adopted it for this piece because it is a work that first appeared as new music for a NACUSA concert where new music is enjoyed in a "seminar conversation" as well as fun time for composer-performers. The piece was written for Dr. Joe L. Alexander, tubist and professor at Louisiana Tech University. The world premiere took place at Louisiana Tech on April 25, 2015, with Dr. Alexander on tuba and the composer on trombone. Musically, the piece explores the unique power of the combined tuba-trombone timbre through a variety of interval combinations.

Most often known as a literary device, a soliloquy is usually found on the dramatic stage as a character speaks his thoughts to himself while the audience listens in ("to perform or not to perform; that is question"). When I returned to college in 1990 as a lazy, rusty and neglected trombonist, I composed an etude for myself which I called ***Soliloquy 1***. I filled it with those "trombony things" I had long neglected during my musical "dry spell," such as sharps, clefs, non-diatonic intervals, and the like. My teacher seemed to see enough value in it that he asked for a copy. Now, twenty-five years later, comes ***Soliloquy 2***. This one is more in line with the pensive, pondering thoughts about what musical fragments, melodies and contours I like rather than a collection of riffs I ought to practice.