

CMS-Southern Chapter/SCSMT Joint Conference

February 28 – March 1, 2020



THE COLLEGE MUSIC SOCIETY
SOUTHERN CHAPTER

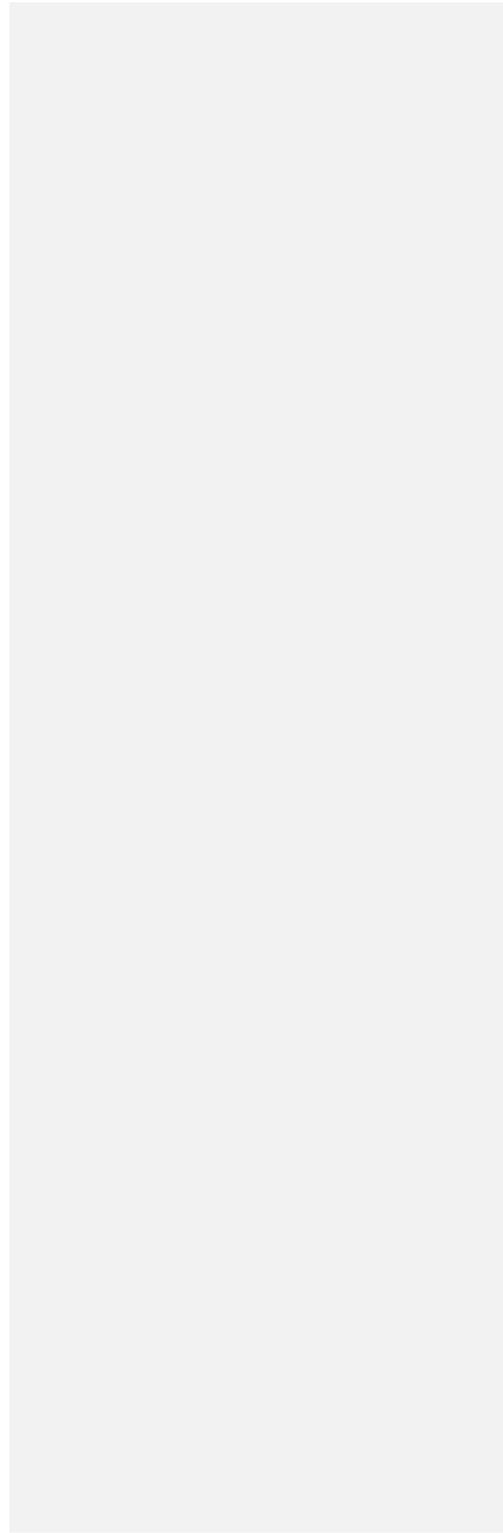


SCSMT

South Central Society for Music Theory



**Blair School of Music
Vanderbilt University
Nashville, Tennessee**



1:15 p.m.

CMS Composers Concert II

Location: Turner Hall

Session Chair: Valentin Bogdan (Mississippi University for Women)

- RELIQUIAE.....Zane Gillespie (Music Ministry International)
Belmont New Music Ensemble
- If it Bends, It Breaks..... Aaron L. Hunt (University of Tennessee – Knoxville)
Belmont New Music Ensemble
- Particles II.....Mark Lackey (Samford University)
Belmont New Music Ensemble
- Piano Variations..... Paul Osterfield (Middle Tennessee State University)
Arunesh Nadgir, piano (Middle Tennessee State University)
- Cinco pour Fünf: Partita #8 for unaccompanied cello....Joe L. Alexander (Mississippi University for Women)
Deidre Vaughn Emerson, cello
- Quartet in C.....Olga Harris (Tennessee State University)
I. Waltz
II. Tango
III. Tarantella
IV. Largo
Jennifer Warren, violin; Mary Spotts, violin
Summer Arrowood, viola; Deidre Vaughn Emerson, cello
- Journey..... Biraj Adhikari (Mississippi University for Women)
I. Moderato
II. Adagio
string quartet (Belmont New Music Ensemble)
- The Summoning..... Caleb Cannon (University of Tennessee – Knoxville)
Alex van Duuren, bass trombone; Peyton Shown, bass trombone;
Tevan Fielden, bass trombone; Chandler DeArmond, bass trombone; (University of Tennessee – Knoxville)
- Scenes - Short and Sweet..... Allen Molineux (Dothan, AL)
Brittney Patterson, flute (University of Montevallo)
Eun-Hee Park, piano (University of Montevallo)

End of Conference

Biographies for Composers/Performers and Program Notes – Concert No. 2

Zane Gillespie is a composer, theorist, pianist, vocalist, and Executive Board Member (Music Theory) for The CMS Southern Chapter. His research has been published in peer-reviewed journals including *College Music Symposium* and *Cybernetics and Human Knowing* (forthcoming), and has been accepted for presentation by the 2016 meeting of the New Zealand Musicological Society, Mississippi University for Women's Music by Women Festival, EuroMAC9 in Strasbourg, France, by several CMS regional conferences, as well as the Sixtieth CMS National Conference. In 2019, the 40th CMS Southern Chapter Conference selected four of his 11 pieces for piano and digital delay entitled *The Human and Non-Human* for performance. As a guest of the 2017 and 2018 conferences of The American Society for Cybernetics, Zane has given lecture demonstrations of his own works including his incidental music written specifically to accompany two short films, *Ploutonion Quartet* ("The Night Watches") for amplified clarinet in b-flat, electric violin, electric violoncello, and fixed-media electronics, as well as other strictly electronic works. The 2016 CMS South-Central Regional Conference selected his *Two Noumenist Poems* for performance. Zane's *Quartet for Alto Saxophone and Strings*, commissioned by concert saxophonist Walter Hoehn, was performed as part of The 8th Annual Belvedere Chamber Music Festival (2014). His neo-Romantic music earned him the Nancy Van de Vate Composition Award three times from The University of Mississippi (Ole Miss). Zane holds degrees from Ole Miss (BM; MM), and The University of Memphis (DMA) where he received the 2011 Smit Composition Award.

"Reliquiae" is a word meaning fossils, antiquities, relics, remains of the dead, and so seemed like a fitting title for my new work in which the composition-improvisation relationship is regarded as an assemblage that transgresses corporeal boundaries to incorporate diverse phenomena, achieved by drawing on multiple "archaeological" assemblages – the typological (notated) assemblage, and equally multi-scalar assemblages involving other storage media for performances of music – and through engagement with the materials comprising and emerging from each. In Reliquiae, for example, a number recreative assemblages are incorporated: typological assemblages, using the standard techniques for music notation, which (in keeping with the posthumanist remit) includes artifacts from previous style periods; and equally multi-scalar assemblages, with a particular focus on the representation of sonic memory and the transmission of musical experience at different geographic and temporal resolutions. As the score for Reliquiae provides no opportunities for actual improvisation, a return to historical precedents (such as the fantasia) provides a means of approach. The free form and extemporaneous style of the fantasia demands a response that has the capacity to engage with and enable analyses that are meaningful whilst allowing space for the unexpected as well as the kind of creativity that emerges from improvisatory music. It is with this agenda that Reliquiae concerns itself, like a musical cyborg whose generative abilities are extended beyond normal compositional limitations by elements built into the body that are reminiscent of spontaneous performance.

Aaron L. Hunt, originally from Ewa Beach, Hawaii, now resides in Knoxville, Tennessee. He has had his music performed throughout the United States and Eastern Europe, with his international premiere in Tbilisi, Georgia in 2016. Aaron has written works for The Dolce String Quartet, Samvel Perikhanian, The Tennessee Tech Percussion Ensemble, Ekaterine Gelashvili, and various university ensembles at Tennessee Tech University and The University of Tennessee, Knoxville. Aaron holds a BM in Performance with an emphasis in Music Composition from Tennessee Technological University in Cookeville, Tennessee. He is currently pursuing his MM in Music Composition and a certificate in Music Theory Pedagogy from The University of Tennessee, Knoxville, where he holds a graduate teaching assistantship with the Theory/Comp department.

The title "If it Bends it Breaks" serves multiple meanings. The first and most literally audible in the music comes from the idea of taking an original theme (or a motive in this case) and altering it and "bending" it to the point that it no longer resembles what it is by the end of the work. As the final alteration of this idea begins, the idea "breaks" along with the ensemble, leaving a solo piano line playing a melody that barely resembles the opening motive. While it is not always completely apparent, most of the material throughout the work is derived from the opening motive in one way or another. The second meaning concerns mental health and how those with depression, anxiety, bipolar disorder, etc... often feel the need to shape their personality away from their struggles with mental health rather than accepting those struggles as a part of their life. Those who struggle with mental health problems (myself included) can easily fall into the habit of "bending" our behavior in our day-to-day lives to the point that we no longer communicate how mental illness affects us. This lack of communication

can become detrimental to the point that one allows themselves and their personality to “break” in an attempt to conform to social stigma.

Mark Lackey composes new music that is “buoyant, at times playful” with “a classical, yet unrestrained lyricism” (ArtsBham). As a composer of vocal, instrumental, and electronic music, Mark Lackey has garnered premieres from gifted artists including Orquestra Sinfônica do Teatro Nacional Claudio Santoro (Brazil), Rhymes With Opera, Eastman Wind Orchestra, Definiens Ensemble, cellist Craig Hultgren, Miolina NYC, and violinist Courtney Orlando. He is immediate past president and current treasurer of Birmingham Art Music Alliance. His print music is available through Dorn Publications, Julian Date Music, and sheetmusicplus.com, and recordings are available on the Potenza Music and Centaur Records labels. Honors include finalist status in the American Composer Competition of the Columbia (MD) Orchestra, selection as Alabama Orchestra Association’s Composition Contest 2020 winner, and a public reading by the Alabama Symphony Orchestra. Mark Lackey is also an energetic educator, serving as Associate Professor at Samford University. He earned the degrees Doctor of Musical Arts in composition, Master of Music in theory pedagogy, and Master of Music in composition from The Peabody Conservatory where his teachers included Bruno Amato, Nicholas Maw, and Christopher Theofanidis. Mark Lackey makes his home in Birmingham, Alabama with his wife and daughter

*The six-minute clarinet quartet **Particles** (2013) was inspired by a mental image of the whirling dance of subatomic particles, a mental image translated into sound as bands of pulsing texture that are built up from short, slightly out-of-phase fragments. The present nine-minute work, **Particles II** (2015), continues to explore the particular possibilities of pulsing textures in a larger ensemble of mixed timbres. As with **Particles**, the performers of **Particles II** are required to play with tremendous focus to perform syncopated rhythms and to build up seamless interlocking patterns. Beneath the slick post-minimal surface the listener will discover large-scale tonal motion, the subtle development of motives, and a constant and quick asymmetrical pulse.*

Nashville-born **Paul Osterfield** spent his formative years in Northeast Ohio, where he composed and studied cello, violin, piano, and conducting. His early efforts as a composer were recognized at age 16, when the United States Copyright Office and the Library of Congress awarded him first prize in their Young Creators’ Contest. Paul’s compositions receive performances throughout the United States and abroad. Paul has been a Fellow at the MacDowell Colony, and has won and Individual Artist Grant from the Tennessee Arts Commission, and awards from BMI, ASCAP, and the National Federation of Music Clubs. His works are available on the Albany, Equilibrium, Navona, and Ravello labels. As Professor of Music at Middle Tennessee State University, Paul teaches music composition and theory. He has earned degrees from Cornell University, Indiana University, and the Cleveland Institute of Music, and has studied with Steven Stucky, Roberto Sierra, Eugene O’Brien, Frederick Fox, and Donald Erb.

*The opening theme of **Piano Variations** introduces several elements that are explored in its seven variations. A whole tone motive and major triads generate the main theme. Some of the variations expound upon the bass line, others explore the whole tone scale and extended tonal sonorities, yet others develop the original motive. Following the relatively straight-forward theme, the first variation is translucent and subdued. The second variation consists of fast passagework in octaves, with occasional chords punctuating the texture. Following an abrupt ending of the second, the third variation seems timeless, moving glacially and leading directly into the fast arpeggios of the fourth variation. The fifth variation’s stately yet fluctuating nature contrasts with the sixth’s blazing whirlwind of sound. The seventh variation returns to the calm and placid sound world like in the first variation, then culminates in a restatement of the initial theme, with thicker chords and a more robust sound.*

Joe L. Alexander’s music has been performed throughout the United States, Europe, Asia and Africa. His compositions have been performed by the National Association of Composers, USA; the Society of Composers, Inc.; the College Music Society; the Southeastern Composers’ League, and the International Tuba Euphonium Conference. His music has been featured at Bowling Green State University’s New Music & Art Festival, the Electroacoustic Barn Dance, the Birmingham New Music Festival, New Music on the Bayou Festival, Spectrum Music Festival, and New Music for Young Ensembles Composers’. Alexander’s choir piece, *The Lighthouse*, was recently recorded for Ablaze Records’ *New Choral Voices, Volume 4*. His choir piece, *Summer Sounds Beckon Me*, was released on

Ablaze Records' New Choral Voices, Volume 3 and Chopawamsic (trumpet and sound file) was released on their Electronic Masters, Volume 7. His Two Bryant Songs (soprano, Bb clarinet and piano) are recorded on Winds and Voices, by Living Artist Recordings. His Partita #4 for Unaccompanied Euphonium was selected for the Semifinal Round Competition of the 2019 International Tuba Euphonium Association's Solo Euphonium - Artist Division. Alexander is the commissioned composer for the 2012 Louisiana Music Teachers Association and the 2017 Mississippi Music Teachers Association. Dr. Alexander is an Associate Professor of Music at Mississippi University of Women. He serves as the National Treasurer for NACUSA. While at Louisiana Tech University he hosted the 2013 NACUSA National Festival. Alexander holds a DMA from the University of North Texas. Additional information about the composer can be found at his website, jlacomposer.com.

"Cinco pour Fünf: Partita #8 for unaccompanied cello" was composed in the winter of 2018-19 for five cellists with whom I have great respect and admiration. They are for Zuill Bailey, Paul Christopher, Deidre Vaughn Emerson, Craig Hultgren and Jennifer Kloetzel. The piece is dedicated to them.

Olga Harris specializes in Chamber Music and so far has composed three symphonies, 2 Piano Concertos, two Quartets, four Sonatas for piano, clarinet, violin and cello, two cantatas, five vocal cycles, many songs and over 600 pieces for piano and chamber instruments. She has also written music for two animated movies and music for Drama Theater and TV. Her music was performed at many festivals and concerts, such as Moscow Autumn in Russia, Russian Avant garde in Heidelberg, Germany, Modern Music Festival in Spain, Assisi Music Festival in Italy and Women Composers Festival of Hartford in USA. She has been featured at many concerts in Moscow, St. Petersburg, Nizhniy Novgorod, Kiev, Riga, Germany, Ukraine, Spain, France and USA

This work was composed in 2019. It features four short movements, three of them in dance-styles: Waltz, Tango, Tarantella and Largo.

Biraj Adhikari (b.1997) is an International student from Nepal, studying in the United States. He is currently pursuing a bachelor's degree in music with concentration on composition, from Mississippi University for Women. Biraj is an active member of "National association of Composers USA" (NACUSA) south- chapter and Broadcast Music Inc. (BMI) He is currently studying composition and theory with Dr. Joe L. Alexander. For the first two years from 2016-2018, Dr. Valentin Bogdan guided Biraj in his Western music study. In addition to studying composition, he has participated in learning piano, guitar, euphonium and voice. Also, Dr. Cherry Dunn, Dr. Phillip Stockton, Dr. Julia Mortyakova and Dr. Susan Hurley have provided wonderful support in Biraj's musical journey.

This piece is a narrative of a family with four members. Every member of the family has gone through their own experience and they share it with others. It is very close to the composer, as it is written about the composer's family.

Caleb Cannon is currently a student at The University of Tennessee, Knoxville, majoring in Music Education. He has always had a passion for arranging and composing, with the former holding a heavy focus in video game scores. His works have been performed in both private and public settings, including JazzFest in Murfreesboro, Tennessee, and the American Trombone Workshop in Washington D.C. Most of his original works focus on trombone ensemble settings in their various standard orchestrations. His works are largely programmatic, with a heavy emphasis on organic growth.

"I will work up a double pedal C worthy of summoning Cthulhu." This phrase, jokingly stated in an email, is the origin story for The Summoning. There isn't much literature for bass trombone Quartet and what better thematic material than Cthulhu to write an original work? The four parts are named after individual gods in the Cthulhu mythos: Ammutseba (Devourer of Stars), Hnarqu (The Great One), Mortllgh (Storm of Steel), and Psuchawrl (The Elder One). The work opens with a tritone glissando across three octaves, and that sets up the foundation for the whole piece. Diminished chords stacked in perfect fourths and fifths sweep through the melodic lines, and the rhythmic pulse of Cthulhu pushing against the bars of his cage is ever-present. A short lyrical section in the middle of the piece calms the calamity for a few moments, but jarring inversions and diminished chords are never more than a measure away. The final minute of the work is a long, climatic build to the end, where all four players land on a double pedal C "worthy of summoning Cthulhu."

Allen Molineux (b.1950) received a B.M. degree from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999. His brass sextet "Seven Shorties" was awarded the 2014 Grand Prize for the Humboldt State University Brass Chamber Music Workshop Composition Contest. His orchestral work "Trifles" was the winner of the Tampa Bay Symphony's first composition contest; receiving three performances by them in 2017. In addition, it is now released on the ABLAZE Records label. His work "Zappy" for brass quintet and three percussionists was chosen as the winner of the Percussive Arts Society's 2017 composition contest. In 2019, his "Something Unsettled" for trumpet and piano was the winning submission in Category I for the McMurry New Music Project, "Tears of Ramah" was the first place winner of the Hillcrest Wind Ensemble Composition Contest and he was a finalist for the 2019 Illinois Philharmonic Orchestra's contest called "Classical Evolve".

Each movement in this set of four miniatures depicts an imaginary scene. The composer deliberately wants the listeners to decide for themselves what each one is about. He does, however, ask that the listener feel that they are switching from one place to a different one between each movement. By so doing, the finale, late in its going, will transport the listener back though the previous ones until they return to the starting point.

Biographies of Performers:

Praised for his passionate, sensitive, and thoughtful musical style, pianist **Arunesh Nadgir** has performed as soloist and chamber musician in the United States, South America, Europe, and Asia. He has performed in venues including Weill Recital Hall at Carnegie Hall, Kodak Hall at the Eastman Theatre, and Jordan Hall, and has participated in several international music festivals including the Millennium International Piano Festival, The Moulin d'Ande Festival, and the Kneisel Hall Summer Music Festival. He has been heard on Nashville's WPLN as well as on WNYC in live radio broadcasts. An accomplished teacher, Nadgir is an Assistant Professor of Piano at Middle Tennessee State University and is the President of the Middle Tennessee Music Teachers Association. He has previously held teaching positions at the Eastman School of Music as an Instructor of Primary and Secondary Piano and Teaching Assistant, New England Conservatory's Preparatory and Continuing Education Departments, Point CounterPoint, The Blue Lake Fine Arts Camp, and the Palisades School of Music. His students have won prizes at competitions including the Wagner College Young Musicians Competition, the University of Rochester Concerto Competition, and the Beethoven Club of Memphis Young Artists Competition. Nadgir has studied with Michael Thomopoulos, Wha Kyung Byun, Robert McDonald, and Natalya Antonova. He has performed in master classes conducted by world-renowned musicians including Julian Martin, Joseph Kalichstein, Roger Tapping, Pamela Frank, and Daniel Pollack. Nadgir holds degrees from the New England Conservatory of Music, The Juilliard School, and the Eastman School of Music.

Deidre Vaughn Emerson first started playing cello at the age of five. She received her Bachelors of Music in Cello Performance magna cum laude at Birmingham Southern College, and her Masters in Cello Performance at University of Houston in the studio of Vagram Saradjian. She has had the opportunity to study and perform at a number of music festivals throughout the United States and Europe. Deidre has had many opportunities and continues to perform and teach in multiple genres including sacred, religious, symphonic, chamber, modern, country, fiddle, opera, theater, ballet, musicals, soundtracks, and popular music just to name a few. She has led many master classes and clinics as a cellist and conductor for all ages and levels. Mrs. Emerson has been adjudicator for a number of orchestral festivals. She has taught university classes in Orchestra, Applied Cello, Cello Ensemble, String Ensemble, Theory, Ear Training, Aural Skills, and Sight Singing. She has been honored as guest artist and guest lecturer for a number of colleges, universities, and professional musicians' organizations.

Alex van Duuren is the Assistant Professor of Trombone at the University of Tennessee Knoxville. Alongside his duties as the applied instructor of trombone at UTK, he also serves as the director of the University of Tennessee Trombone Choir. **Tevan Fielden**, **Peyton Shown**, and **Chandler DeArmond** are all bass trombone music majors in the trombone studio at UTK. The UTK Trombone Choir is a prestigious group, with several festival performances accentuating their usual curricular performances. In addition to these performances, the UTK Trombone Choir has recently performed by invitation at The Big XII Trombone Conference in Lubbock, TX (2018), and at the American Trombone Workshop in Washington D.C. (2019).

Praised by *The New York Concert Review* for "a solid foundation of fluent pianism" after her debut at Carnegie Hall's Weill Recital Hall, Korean pianist **Eun-Hee Park** enjoys a diverse career as soloist, chamber musician, and educator. She has given numerous concerts throughout the United States, South Korea, Japan, Italy, Brazil, and Costa Rica. As a recording artist, she has released albums on the Naxos, Emeritus, MSR Classics, Navona Records, and Capstone labels. The Naxos album *Gulfstream* was selected as *BBC Music Magazine's* Music US Choice, *MusicWeb International's* "CD of the Month," and *NaxosCritics'* Choice. Concerning this particular album, *Gramophone* stated, "[p]ianist Eun-Hee Park's fast, light-fingered touch...provides numerous moments of purely physical delight." Currently, Dr. Park is an Assistant Professor of Music and Head of the Keyboard Area at the University of Montevallo. Her previous appointments include the University of Southern Mississippi, Southern Mississippi Piano Institute, Westport School of Music, Music in the Mountains Conservatory, the Hartt School, and the Chapel Hill Chamber Music Workshop. Park holds degrees from Florida State University (D.M.), Oklahoma City University (M.M.), and Colorado Mesa University (B.A.). Her teachers include Carolyn Bridger, Amy I-Lin Cheng, Ernestine Scott, Michael Baron, Timothy Olsen (Organ), and Karyl Louwenaar (Harpsichord).

Dr. Brittney Patterson is Assistant Professor of Music at the University of Montevallo where she teaches Flute and Music History. She earned her Doctorate from the University of Alabama, her Master's degree from the University of Northern Colorado, and her Bachelor's Degree from the University of Tennessee. Brittney has performed with the Tuscaloosa Symphony Orchestra, the Memphis Symphony Orchestra, is Vice-President and Principal Flutist of the Memphis Repertory Orchestra, and is a co-founder of the Delta Blue Chamber Players. Her research interests are flute pedagogy, the

music of Germaine Tailleferre, and music at the court of Frederick the Great. Brittney has had articles published in The Flute Examiner, Ala Breve, the official journal for the Alabama Music Educators Association, and the NACWPI journal, and she has been invited to present at conferences in Washington D.C., Cedar Falls Iowa, Columbus Mississippi, and Knoxville Tennessee