

Tennessee State University Department of Music
And
National Association of Composers/USA
Mid-South Chapter
Present

A CONCERT OF NEW MUSIC

Performing Arts Center Goins Recital Hall
Tennessee State University, Nashville TN

Program

Meditation

Joe L. Alexander, tuba
Julia Mortyakova, piano

Olga Harris, ASCAP

Sans Titre VII

James Zingara, trumpet

William Price, ASCAP

Five Movements for Tuba (Or something like that)

Joe L. Alexander, tuba

Joe L. Alexander, BMI

Cantus

Julia Mortyakova, piano
Richard Montalto, wind controller

Richard Montalto, ASCAP

Sonata No. 1 "Antithetical References"

Valentin M. Bogdan, piano

Valentin M. Bogdan, ASCAP

Three Optional Duets

- 1. Harmony*
- 2. Melody*
- 3. Rhythm*

Joe L. Alexander, tuba, Joshua Mattison, trombone

Joshua Mattison

Sans Titre II

Brian Utley, saxophone

William Price, ASCAP

Minor Thoughts

Joe L. Alexander, tuba

Joe L. Alexander, BMI

Milonga from "Miami Sketches"

Valentin M. Bogdan, accordion
Julia Mortyakova, piano

Valentin M. Bogdan, ASCAP

Sonata for Cello

Deidre Emerson, cello
Olga Harris, piano

Olga Harris, ASCAP

The Composers:

Joe L. Alexander's music has been performed throughout the United States, Ecuador and Germany. Performances include recitals/presentations at conferences of the Birmingham Art Music Alliance; the Louisiana Composers' Consortium; National Association of Composers, USA; the Society of Composers, Inc.; the College Music Society; the Southeastern Composers' League, the 2008 International Tuba Euphonium Conference and the 2009 National Association of Composers, USA, National Conference. His music has been featured at Bowling Green State University's annual *New Music & Art Festival*, and *New Music for Young Ensemble Composers' Competition*. In 2002, the Monroe (Louisiana) Symphony Orchestra commissioned him to compose *Louisiana Blue* (baritone voice, flute, piano with orchestra accompaniment). His *Two Bryant Songs* (soprano, Bb clarinet and piano) are recorded on the CD, *Winds and Voices*, by Living Artist Recordings. He has served as Secretary-Treasurer for the Southern Chapter of the College Music Society; Secretary, Vice-President and President for the Southeastern Composers' League; and chair of the National Advisory Council for the National Association of Composers, USA. 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. Alexander holds a Doctor of Musical Arts degree in Composition from the University of North Texas. He is a Professor of Music at Louisiana Tech University where he teaches Theory, Composition and Low Brass.

Five Movements for Tuba (Or something like that) was composed in the Fall of 1979 while the composer was an undergraduate student at East Carolina University. It is the earliest composition which he still claim and is also his most performed work. Performances include the College Music Society's (CMS) 1991 South-Central Chapter meeting held at Southern Methodist University and CMS's 1995 Southern Chapter meeting held at Austin Peay State University. It is primarily a tonal work but includes several less traditional ideas which permeate many of Alexander's later works. (Asymmetrical meters, shifting between compound and simple time, and in the last movement, and his first attempt at atonality and no meter.)

Minor Thoughts, was composed in January of 2013. The title is a play on words between minor intervals, and small thoughts. The piece was premiered at the Southeastern Composers League's Forum held at Morehead State University in Kentucky in March of this year.

Richard Montalto holds degrees in Composition from the University of New Orleans, Tulane University, and the University of North Texas. He is the recipient of a number of awards, including an ASCAP Grants to Young Composers Award for his Symphony for Wind Ensemble, over 30 ASCAP Awards, and a Mississippi Artist Fellowship for his Symphony #2. His works have been performed at Carnegie Hall, the Montreaux International Jazz Festival, Symphony Space in New York, the New Orleans Contemporary Arts Center, the Society for Electro-Acoustic Music in the United States, the International Computer Music Conference, and throughout the United States and Europe. He has served as President of the Southeastern Composers' League and President of the College Music Society Southern Chapter. He has performed on bass across the United States, in South America, and in Europe with a number of ensembles, including Harry Connick and the New Orleans Pops. Prior to joining the Mississippi University for Women faculty in 1988, he served as director of the University of New Orleans Jazz Band.

Joshua Mattison is a fifth year music education major at Louisiana Tech University. He studies theory and composition under Dr. Joe L. Alexander, and plans to go on to study theory and composition in graduate school after his time at Louisiana Tech.

Optional Duet I is based on a Gm^{M7} chord and chords of the same quality based on the other pitches of the Gm^{M7} chord. This piece has many instances where the instruments have several notes to choose from in a

given chord. If the chord options are repeated the performer can either remain on the same note, alternate or change between the notes of the options, or can use multi-phonics to play multiple notes of the option. The form of this piece is an Arch A-B-C-B-A form with each section ending in the same chord options.

Optional Duet 2 is based on a GM⁷ chord and chords of the same quality based on the other pitches of the GM⁷ chord. For the “melody” of this piece, only a group of pitches are assigned and a rhythm. The order in which the performer plays these pitches is left to his/her discretion. Any pitch of the group may be left out when constructing the “melody” but none may be added. When an instrument has the “melody” dynamics, articulation, and expression should be left to the performer. When both instruments have the “melody” dynamics, articulation, and expression should be decided in rehearsal. The form of this piece is A-B-C-A with the melody changing hands in each section.

Optional Duet 3 has a tonal center of G, being mostly in G Myxolydian with some unusual harmonizations. The rhythm of this piece is free. The performers have sections of simply note-heads where they may play the notes, in order, but in any rhythm they choose.

Olga Harris was born in Moscow, Russia. She graduated from Ukraine College with a degree in Piano and received her Master degree as a composer for Moscow Conservatory and a Doctorate in Music Composition from Moscow Arts Academy. She was the last student of the famous composer Aram Khachaturian. Dr. Harris composed three symphonies, two piano concerti, two string quartets, four sonatas, 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, theatre, and TV. Her music was performed at many festivals and concerts: *Moscow Autumn* in Russia, *Russian Avant-Garde* in Heidelberg, Germany, *Assisi Music Festival* in Italy, *Malaga Musica Nueva* in Spain, and the *Ukrainian Chamber Music Festival*. She has multiple performances in Moscow, St. Petersburg, Nizhniy Novgorod, Kiev (Ukraine), Riga (Latvia), Heidelberg, Dresden, and Munich (Germany), Malaga and Sevilla (Spain), and Paris (France). In the US, she had her music performed at the Aspen Music Festival, Interlochen Arts Academy, and on concerts in New York, Miami, San Diego, Los Angeles, and Nashville. She has lectured on Russian music at Limestone College, and performed at International Festival in Colombia, SC. She was the 2007 Tennessee State Music Teachers Association commissioned composer of the year. Dr. Harris is a Professor of music composition at Tennessee State University.

Sonata Fantasia for Cello was written 8 years ago. I wanted to compose a single-movement Sonata, which would feature a variety of moods.

Different musical characteristics are featured throughout the sonata, spanning from Tango, Waltz and a Persian dance. This piece is written in the Romantic style.

Meditation for Tuba was written for Dr. Joe L. Alexander – it was completed in 2013. This performance will represent the world premiere.

William Price's music has been performed in Europe, South America, Asia, and throughout the United States. His works have been featured at the World Saxophone Congress, the International Trumpet Guild Conference, the Música Viva Festival in Lisbon, the New York City Electroacoustic Music Festival, and the Florida State University Festival of New Music. Price's music received awards and commissions from numerous organizations, including ASCAP, the Percussive Arts Society, NACUSA, the Southeastern Composers League, and the Alabama State Council on the Arts, and in 2009 he was named the Music Teachers National Association Shepherd Distinguished Composer of the Year. His works are published by Triplo Press, Honeyrock Publishing, Cimarron Music Press, Northeastern Music Publications, Connors Publications, and Imagine Music Publishing. Price received a BMed degree from the University of North Alabama and his MM and DMA degrees in Composition from Louisiana State University, where he studied with Dinos Constantinides. Dr. Price serves as Assistant Professor of Music at the University of Alabama at Birmingham (UAB).

Composed in 2010, **Sans Titre VII** is a nine-minute, single movement work for solo trumpet that explores physical space and temporal distances determinants of musical form.

Sans Titre II, the second in a series of works for solo instruments, is divided into two parts. The first part is slow and lyrical, with increased activity built through embellishments. The second part is more rhythmic, and emphasizes shifting meters and unexpected melodic interruptions.

Valentin Bogdan currently serves as Assistant Professor of Music at the Mississippi University for Women. Originally from Romania, he toured extensively throughout Europe and Asia in Netherlands, Great Britain, France and Jordan. As a pianist, he was prizewinner at Varna International Piano Competition, Birmingham Musicale, and the Wayne State Concerto Competition. He has performed solo recitals in the U.S, Canada, and Europe, and he has performed with orchestras in Bulgaria, Romania, and the US. He has also released two piano solo recordings, “*The Grands of Piano*” and “*Live in Concert.*” His compositions were performed at Festival Miami, MOCA Concert Series, the Oregon Bach Festival, and the St. Joseph Catholic Church Concert Series in New York. He has also had his music performed at new music concerts hosted by the College Music Society, Society of Composers Inc., NACUSA, and The Louisiana Composers Consortium. He was the 2010 Florida State Music Teachers Association commissioned composer of the year. Dr. Bogdan is a graduate of University of Miami, Michigan State University and Wayne State University with degrees in Piano Performance and Music Composition.

Sonata No. 1 “Antithetical References” This single-movement work explores the two main concepts a sonata is based on: balance and contrast. This exploration takes place in a number of ways: there is contrast between the themes (in texture, dynamics, registers, and overall mood), but there is also balance between the main sections of the work (exposition, development and recapitulation). The listener will hear percussive gestures pitted against melodious passages, fast vs. slow, forte vs. piano. They are meant to generate contrasting images through the piece, but also intended to keep the listener on the edge of their seat.

Milonga from “Miami Sketches” this piece is the first of a three-movement suite written for the accordion and piano. This suite was written while the composer lived in Miami, and it was meant to represent homage to this multicultural city. The *milonga* is a slow Argentinean tango.

Performers Bio:

Dr. James Zingara is currently Assistant Professor of Trumpet/Assistant Director of Bands at the University of Alabama at Birmingham where his responsibilities include applied trumpet, brass ensembles, conducting the symphony band, and assisting with the Marching Blazers, wind symphony, and Blazer Basketball Band. From 1998 to 2011 Dr. Zingara served as Associate Professor of Music at Troy University in Troy, Alabama where he taught applied trumpet, brass methods, conducted the Troy University Trumpet Ensemble and served as Coordinator of Applied Studies. He has performed in 32 states as well as England, Singapore and Denmark. From 1989-1996 he served as principal cornet/trumpet soloist with the US Air Force Heritage of America Band. Former positions include the National Symphonic Winds, Sinfonia da Camera, Illinois Symphony, Virginia Symphony, Wisconsin Chamber Orchestra, and the Cheyenne Symphony. As a chamber musician, he has performed with the Chicago Chamber Brass, the University of Illinois Faculty Brass Quintet, Ensemble Screamer, the Heritage Brass and many other regional brass quintets and ensembles. His over 120 solo appearances have included professional, military, university and high school level organizations across the United.

Brian Utley is Adjunct Associate Professor of Saxophone at Vanderbilt University's Blair School of Music. Previously, he was Associate Professor of Saxophone at Stephen F. Austin State University in Nacogdoches, Texas. The Owensboro, Kentucky native received the degree of Doctor of Musical Arts in saxophone

performance from Louisiana State University. He also holds the M.M. from L.S.U. and the B.M. from Murray State University, and his primary saxophone teachers include Griffin Campbell and Scott Erickson. Utlely was a featured soloist with the Shreveport Symphony Orchestra in 2007 and has also performed with the Nashville Symphony Orchestra and the Nashville Saxophone Quartet. He is a regular performer at regional and national conferences of the North American Saxophone Alliance, and has performed at NACUSA conferences (Texas Chapter), the World Saxophone Congress, the International Saxophone Symposium, the 2011 University of Alabama-Huntsville New Music Festival, and the 2011 Southern Regional Conference of the College Music Society. He is in demand as a guest artist, clinician, and adjudicator throughout the country, having presented recent master classes and guest recitals at Baylor University, Northwestern State (LA) University, University of New Mexico and University of Alabama-Birmingham. An advocate of new music, Utlely has recently premiered works by Perry Goldstein, L. Mark Lewis, Stephen Lias and William Price, and David Froom. He also performs in a variety of chamber music settings and is a co-founder of the award-winning Red Stick Saxophone Quartet. He has recorded on the New Tertian Records and Magni Publications labels, and is currently involved in a recording project featuring 21st century music by American composers.