

Department of Music

University of Montevallo

College of Fine Arts

An All-Steinway School



presents

New Music Through the South

National Association of Composers, USA

Mid-South Chapter Concert

June 22, 2018

LeBaron Recital Hall

7:30 p.m.

Program

Day at the Beach
Sand Crab
Clouds and Driftwood
Umbrella Tales
Lori Ardovino, clarinet
Alan Goldspiel, guitar

Triptych: Three Studies in Gesture and Noise
for fixed media
William Price

Nightscares for Villains - Songs Without Films
1. On Holiday from Intergalactic Domination
2. My Computer Hasn't Mastered Singing Like the HAL 9000
3. Nightmares About a Damned Little Dog!
4. Serenade for the Penultimate Midnight
Diana Peoples, piano

Marumsco
Sound file
Joe L. Alexander (BMI)

Eloquence IV (2017)
Lori Ardovino, clarinet
Lori Ardovino

Salonika Fantasy

Joe L. Alexander (BMI)

Diana Peoples, piano

from Five Meditations

Alan Goldspiel (BMI)

Seasons Change

With Hope

Alan Goldspiel, guitar

Brain Fantasies — horn and fixed audio

Ken Davies

Brittany White, horn

From a Crack in the Wall

Lori Ardivino

I. Flowers and Leaves

II. From Beyond the Clouds

III. From a Crack in the Wall

IV. Full Moon

V. Each Time the Shower Returns

Melanie Williams, soprano

Lori Ardivino, clarinet

Nocturne September 2017

Ken Davies

For Trombone Alone

Ken Davies, trombone

Program Notes

Day at the Beach

Celebrating the sometimes vexed spirit surrounding relaxation, *Day at the Beach* evokes the beauty of nature and a reminiscence of some encounters at the shore. *Sand Crab, Clouds and Driftwood*, and *Umbrella Tales* relate the experiences of one such trip. In writing for the clarinet and guitar my idea was to achieve a blend of the parts whereby, for example, the clarinet line could easily become the bass line for the guitar melody. In the interchange of parts a sonic variation is achieved that exploits the similarity of range between the instruments. Separating this experiment in timbral structure are melodies with ostinato accompaniment. The internal structure of the music is governed by the interval of a third, often filled in. This fundamental element appears in many guises and culminates in the bluesy major/minor sound reflecting a bit of trouble trying to shade oneself.

Alan Goldspiel has performed world premieres at NY's Carnegie/CAMI Halls, been featured on NPR radio stations from coast to coast, and performed in the critically acclaimed Goldspiel/Provost Duo. In April, SAI honored him as a "Friend of the Arts," and then in May he was awarded a grant and designated a 2018 NAMM Foundation/CMS GenNext Fellow. He is the recipient of the Alabama State Council on the Arts 2016-2017 Artist Fellowship Award for artistic excellence as well as professional commitment and maturity – awarded to outstanding individual artists from Alabama who create important works of art and make valuable contributions to the entire state. His music has been performed at international/national events, including the conferences of the North American Saxophone Alliance, International Clarinet Association, New Music on the Bayou, and National Association of Composers/USA. Dr. Goldspiel received the 2014 AMTA Composition Commission and in 2013, he was awarded an Escape-to-Create residency. He is the only guitarist to be honored with the Marshall Dodge Award (Performing Artists Associates of New England). He has received numerous awards for excellence in teaching, research, and service including the LA State Arts Council Artist Fellowship Award for artistic excellence. He remains the only guitarist designated University Scholar (The Hartt School) for his research on the music of Villa-Lobos. He is Professor of Music and Chair, Department of Music at the University of Montevallo. More information, including news, events, and catalog can be discovered at the website www.alangoldspiel.com.

Triptych: Three Studies in Gesture and Noise

Triptych: Three Studies in Gesture and Noise was inspired by the abstract paintings of Gerhard Richter and Francis Bacon. *Triptych* explores and develops artifacts found in the space between recorded sounds. It is a three-part, cyclical assemblage based primarily on noise, musical remnants, and studio debris. Each part focuses on two to three main gestures: Part I uses as its source material sounds usually associated with the pre-concert ritual (warming up, tuning, moving stands, and the scrape of a piano bench sliding across a stage floor); Part II unfolds slowly and juxtaposes long, high-pitched granular threads with low-pitched glissandi, all of which were extracted from the previous bench scrape; and Part III focuses on sculpted noise, sweeping gestures, and extreme changes in timbre and texture. *Triptych* was composed and assembled in the composer's home studio in Birmingham, Alabama, in 2015.

William Price's music has been featured at numerous international and national events, including the World Saxophone Congress, the International Trumpet Guild Conference, the International Saxophone Symposium, the *Musica Viva* Festival in Portugal, the *Musinfo Journées Art & Science*

in France, the Engine Room International Sound Art Exhibition in London, the *Festival Internacional de la Imagen* in Colombia, and the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore.

An award-winning composer, Price's music has received commissions and accolades from numerous organizations, such as the American Society of Composers, Authors, and Publishers (ASCAP), the Percussive Arts Society, the *El Centro de Experimentación e Investigación en Artes Electrónicas* (CEIArtE) Second International Art!/Climate Competition, the National Association of Composers-USA, the United States Army Band, the Black Bayou Composition Competition, and the Southeastern Composers League. In 2009, Price was named the Music Teachers National Association Shepherd Distinguished Composer of the Year.

Price received his M.M. and D.M.A. degrees from Louisiana State University, where he studied composition with Dinos Constantinides and electro-acoustic composition with Stephen David Beck. Dr. Price serves as Associate Professor of Music and Coordinator of Theory and Composition at UAB.

His music is available on the Summit, Innova, New Tertian, Mark, New Focus, and Ravello recording labels, and his latest recording album, *Rush Hour (Electronic Works, 1997-2017)*, is available on Ablaze Records.

Nightscapes for Villains – Song Without Films

At times, villainous characters have interesting music as accompaniment, and to my ears - some of the most memorable harmonies and melodies. 'Nightscapes for Villains - Songs Without Films' is a tribute to the awesome music that accompanies bad guys/girls in films; a cycle of piano solos that exploits core music elements of four different villains. The titles of each movement give you a hint (as each villain song is a mystery to be solved). Almost at the edge of cruelty, the evil themes are projected in tranquility and anxiety. A 'Nightscape' of peacefulness, dreams, and nightmares.

www.davidpeoples.com/villains

David R. Peoples

Since I was younger, I adored music. It was all I wanted to do. Today, I live that dream as a composer, teacher, and overall musician. I love breathing life into an audience by flirting with the unexpected and helping performers sound awesome. My voice is unlimited - I feel at home in small groups, large groups, or unexpected groups in any place I can build an audience. I am enjoying life near Atlanta, I get to work with young composers privately and as a professor at the University of North Georgia. I especially enjoy cold ginger ales on warm summer afternoons out on my balcony surrounded by trees, squirrels, birds, and butterflies (the workshop where I compose). www.davidpeoples.com

Diana Peoples is an active performer and accompanist. She has premiered numerous pieces at the Music for Now series in North Georgia and 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 has helped to organize several performance ensembles such as the 3D Trio and the Clarke Piano Trio (2nd Prize winners of the WRR Chamber Music Competition). An on demand adjudicator, accompanist, and teacher, Dr. Peoples resides in North Georgia. She served as adjunct faculty 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.

Joe L. Alexander (jacomposer.com) is an Associate Professor and teaches Theory, Composition, Music History and Low Brass at Mississippi University for Women. Alexander's compositions have been performed on recitals/presentations at conferences of the Birmingham Art Music Alliance, the College Music Society, the Louisiana Composers' Consortium, National Association of Composers, USA (NACUSA); the Society of Composers, Inc.; the Southeastern Composers' League, the Southeastern Electro-Acoustic Composers Collective, the 2008, 2014, and 2016 International Tuba Euphonium Conferences; and the 2009, 2013, 2014, 2016 and 2018 NACUSA National Festivals.

Eloquence IV

Eloquence IV for solo Eb clarinet was composed for Dr. Elizabeth Crawford in 2017 as the fourth in a series of solo works for various orchestral instruments. The style of the opening section is expressive, focusing on tone color and lyricism. The contrasting presto section is much faster with demanding technical passages. The return of the opening motif is brought back near the end with the free flowing intervallic connection, soon to be interrupted with the return of the presto.

Dr. Lori Ardovino is Professor of Clarinet and Saxophone at the University of Montevallo. She is an active recitalist and clinician and has performed at numerous national and international conferences. As a composer, she has had her works performed across the United States, Japan, Canada and Italy. She is the 2012 recipient of the Escape to Create Residency in Seaside, Florida, was awarded the 2013-2014 Alabama State Council for the Arts Individual Fellowship Grant, a four time recipient of the Special Projects and Research Grant from the University of Montevallo, was named the 2013-2014 University Scholar for the University of Montevallo and is on the Fulbright Specialist roster. She has recorded four CD's, *From a Crack in the Wall, Clarinet Music by Alabama Composers, Between Walls, Saxophone Music By Alabama Composers, The LeBaron Trio* and *Music for Saxophone by Living Women Composers*. She is President of the National Association of College Wind and Percussion Instructors and is an Artist/Clinician for the Conn-Selmer Company and Woodwind Artist for the D'Addario Company.

Brain Fantasies – horn and fixed audio

This is the third recital work Davies has written for solo instrument and electronic audio. the others being *Soufriere* (flute) and *Notatsonata* (trombone). Much of this melodic and harmonic material is based on an 0157 pitch set and its derivatives. Sounds were designed using hardware and software synths and Digital Performer. To Davies, the thought of "brain fantasy" suggested an intellectually imaginative world of symbolism. Part of that symbolism is also intended to honor an historical figure. Hornists will no doubt recognize the modified quotes from the Alfred Lord Tennyson poem *Blow, bugle, blow* used as effects and a rhythmic element. The poem was part of Benjamin Britten's *Serenade* for Tenor, Horn and Strings, composed for and premiered by hornist Dennis Brain.

This work received its world premier at the combined Southeastern Composers League and University of Alabama - Huntsville New Music Festival on February 10, 2012, performed by Dr. Virginia Thonpson, professor of horn at the University of West Virginia, past president of the International Horn Society, and known for her international new music performances.

Wisconsin native **Ken Davies** (www.kendavies.net) has had acoustic and electronic works performed at numerous new music festivals such as the Society of Composers, Electroacoustic Barn Dance, Southeastern Composers League (he is a past president), Electronic Music Midwest, 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). Since 2002, he resides in coastal south Mississippi. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (twice), the Mississippi Music Teachers' Association's Commissioned Composer Of The Year, and winner of the American Trombone Workshop National Composition Competition. His music studies were at the University of Wisconsin at Madison, Yale School of Music, Middle Tennessee State University at Murfreesboro (MA trombone), and the University of Colorado at Boulder (MM composition). A writer and publisher member of ASCAP, his music is published by Kenvad Music.

A presidential scholarship winner, hornist **Brittany White** holds a B.Mus. in Horn Performance from the University of Southern Mississippi at Hattiesburg where she graduated summa cum laude in 2018. She was the winner of the USM Wind Ensemble's Concerto Competition and received an honorable mention in the school's William T. Gower Orchestra Competition. She has attended Interlochen Arts Academy, played with the Mississippi Wind Ensemble, and attended several horn camps. Brittany will continue her studies on a graduate assistantship at the Schwob School of Music at Columbus State University, Columbus, GA this fall.

From a Crack in the Wall

"From a Crack in the Wall" (2012) was written for and dedicated to Escape 2 Create, 2012, and was premiered while in residency. The work is inspired by poems written by Japanese women poets, with dates ranging from the 10th to the 16th centuries, who centered on sounds heard in nature and appreciated as aesthetically meaningful, and including as well the silence of a sound, which indirectly suggests the sound itself. These poems were also composed in the context of a traditional natural sound that may not be mentioned directly. These women were highly respected, Princess Shikishi, a royal Shinto priestess, strongly influenced by Buddhism, Chiyo-ni, a Pure Land Buddhist nun, a very liberated, independent woman, Otagaki Regetsu, trained in martial arts, acclaimed as a waka poet, as well as a calligrapher and potter, and a Buddhist nun, Michitsuna no Haha, the poet develops enlightened connections that leap beyond the finite place of where a sight or a sound resides, the finger cymbals, representing temple bells, and the clarinet imitates the Japanese shakuhachi flute. In "From a Crack in the Wall", the clarinet imitates a rubbed sound, such as with kaydids with specialized organs which make a sound when rubbed together. Many other objects were also used depicting nature, for example, the rain stick, a wooden tube encasing cactus needles, used in "Each Time the Shower Returns," implying rain.

Melanie Williams enjoys a varied performance career in solo, chamber, opera, and choral performance. A lyric soprano, she earned the MM and the DMA in Vocal Performance at Louisiana State University, where she studied with Metropolitan Opera soprano Martino Arroyo and New York City Opera tenor Robert Grayson. Opera performances include singing the roles of Papagena in Opera Birmingham's *Die Zauberflöte*, Berta in the company's production of *Il Barbiere di Siviglia*, and Olympia in Baton Rouge Opera's *Le Contes d'Hoffman*. She has sung several roles from operas by Gian Carlo Menotti with Alabama OperaWorks, including Monica in *The Medium*, Lucy in *The Telephone*, and Laetitia in *The Old Maid and the Thief*, as well as "The Girl" in the Jack Beeson opera *Hello, Out There*, Valerie in the American premiere of the Amy Cheney Beach opera *The Cabildo*, and the title roles in Gustav Holst's *Savitri* and the Gilbert and Sullivan operetta *Iolanthe*.

Williams has twice traveled to England as soprano soloist for the International Cathedral Music Festival, performing in London, Canterbury, and Salisbury. Concert appearances in the Southeast include engagements with the Mississippi, Arkansas, Alabama, and Kingsport Symphonies, as well as the Red Mountain Chamber Orchestra, *Colla Voce* choral ensemble, and as soprano soloist in *Carmina Burana* with the Jacksonville State University combined choirs and orchestra. As a frequent collaborator with guitarist Alan Goldspiel and a founding member of the LeBaron Trio with clarinetist Lori Ardovino and pianist Laurie Middaugh, Williams enjoys performing solo and chamber music concerts throughout the United States, with recent concerts in Los Angeles, California, Flagstaff, Arizona, and Seaside, Florida. Dr. Williams is Professor of Music at the University of Montevallo, where she teaches Applied Voice, Vocal Pedagogy, and English and German Diction. Governor of the Alabama District of the National Association of Teachers of Singing from 2005-2008, she presently serves as Governor of the NATS Southeastern Region.

Nocturn September 2017

A nocturne is a musical composition usually inspired or evocative of the night. Since the 18th century, many composers have written nocturnes. Probably the best known composer of the form was Frederick Chopin who wrote 21 of them. This nocturne is for an unaccompanied solo instrument.

The melodic material in the work derives almost exclusively from a 4-note pitch set (0257 e.g. CDFG). To make up the melodic sections, this set is transposed, juxtaposed, mixed, overlapped with another, and thus transformed in numerous ways. Yet, as with all note manipulation techniques, it is merely another way to create unity and variety.

The first performance was by the composer on trombone at the Mid-South Chapter of the National Association of Composers USA (NACUSA) concert held October 20, 2017 at the University of Montevallo at Montevallo, AL.