

Biographies and Program Notes:

Biraj Adhikari is an international student from Nepal. He is a junior studying in Mississippi University for Women. He is a composition major studying under Dr. Joe L. Alexander.

This composition depicts the comeback of a guy after a failure.

Joe L. Alexander is an American composer of band, orchestral, chamber, choral and electronic music. His music has been performed throughout the United States, and at such faraway places as Ecuador, Italy, Germany, Greece, Russia, Scotland and South Korea. His compositions have been selected for performance by 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 Southeastern Electro-Acoustic Composers Collective, and the International Tuba Euphonium Conference. His music has been featured at Bowling Green State University's annual *New Music & Art Festival*, the *Electroacoustic Barn Dance* festival (Fredricksburg, VA and Jacksonville, FL), the *Birmingham New Music Festival*, *New Music on the Bayou Festival* (Monroe, LA), *Spectrum Music Festival* (Kazan, Russia), and *New Music for Young Ensembles* Composers' Competition (New York, NY). His *Two Bryant Songs* (soprano, Bb clarinet and piano) are recorded on the *Living Artist Recordings* series, *Winds and Voices*; *Summer Sounds Beckon Me* (SATB choir piece, text by L. B. Morgan) is on *Ablaze Recordings' New Choral Voices*; and *Chopawamsic* (trumpet and soundfile) will be on the upcoming *Ablaze Recordings' Electronic Masters*. 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 where he teaches Theory, Composition, Music History and Low Brass. He also serves as the National Treasurer for NACUSA. While at Louisiana Tech University, he hosted the 2005 and the 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. His tuba teachers include Bruce Mosier, Ken Meisinger and James Michael Dunn. Additional information about the composer can be found by visiting his website, jlacomposer.com.

Oriental Dreams and *Ruston Romp* were composed in the spring of 2015 for Lawrence Gibbs and the Louisiana Tech Saxophone Quartet. Unfortunately, it was never performed until this past Wednesday when the Mississippi State Saxophone Quartet premiered the piece. Thanks to Ms. Sheri Falcone for her help with the performance.

Lori F. Ardovino is Professor of Clarinet and Saxophone at the University of Montevallo. She is clarinetist with the the Meállo Trio, the LeBaron Trio, and alto saxophonist with the Cahaba Saxophone Quartet. Dr. Ardovino is an active performer in the Birmingham area and performs occasionally with the Alabama and Tuscaloosa Symphony Orchestras and tenor saxophone with the Joe Giattina Big Band. She is an active woodwind doubler and has played for numerous performances and theater productions in the Birmingham area. She is a clinician, adjudicator, and writes CD and music reviews for the *Clarinet*,

official journal of the International Clarinet Association and for the *Journal of the International Association for Women in Music*.

Valentin Bogdan - A native of Romania, pianist and composer Valentin Mihai Bogdan serves as Associate Professor of Music at Mississippi University for Women. His compositions were performed in Europe and North America, at the Assisi Festival of Performing Arts (Italy), Festival Miami, Music at MOCA Concert Series, the Oregon Bach Festival, and at new music concerts hosted the College Music Society, NACUSA, the Society of Composers Inc., and the International Trumpet Guild. His music was premiered by musicians of the Cleveland Symphony Orchestra, Beta Collide, Grambling State University Wind Ensemble, Grambling Chorale, Black Bayou Brass Trio, and the AWC Wind Ensemble. The past two years, he has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, and the AWC Concert Band. He was also commissioned by the Dranoff Two Piano Foundation of Miami. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.

This is a set of short pieces exploring various combination of compositional techniques from classical as well as non-classical genres. They were written in 2018.

Ken Davies' (www.kendavies.net) acoustic and electronic works have appeared at numerous new music festivals such as the Society of Composers, Electroacoustic Barn Dance, Southeastern Composers League (he is a past president), New Music on the Bayou, ClarinetFest, and London New Wind Festival (UK). Since 2002, he resides in coastal south Mississippi. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (three times) and the Mississippi Music Teachers' Association's Commissioned Composer Of The Year. His music studies were at the University of Wisconsin-Madison, Yale, MTSU at Murfreesboro (MA trombone), and the University of Colorado at Boulder (MM composition).

A recent Wisconsin news article (23 July 2018) predicted visible northern lights that night. I saw one of these nature shows as a Wisconsin child. I remember assuming they were likely more thrilling in Canada or Alaska. The bright dancing lights of the aurora are actually collisions between electrically charged particles from the sun that enter the earth's atmosphere. The lights are seen above the magnetic poles of the northern and southern hemispheres. The displays appear in many colors although pale green and pink are the most common. Shades of red, yellow, green, blue, and violet have been reported. The lights appear in many forms from patches or scattered clouds of light to streamers, arcs, rippling curtains or shooting rays that light up the sky with an eerie glow. The internet provided a few excellent videos of the Aurora Borealis. I attempted to capture some of that activity as sound forms. The pitch material includes drones and rapid melodic gestures based on a pitch sets and initially structured in Finale, The sounds were derived from a Kurzweil 2600 by altering presets and building new patches from scratch. The Finale file was then transferred to Digital Performer and Mach Five for additional tweaking, digital signal processing, spatial panning and delay/reverb effects. The first public presentation was March 2009 at the Southeastern Composers' League Forum at the University of North Carolina, Greensboro. This work has since appeared on my CD, *Floating Galaxy* (via CD Baby), and the many download venues such as iTunes, Amazon, and others.

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.

Duck, Duck, Soup for guitar and bass clarinet or tuba finds its inspiration in the zany antics of the Marx Brothers and their wonderful films. In this setting, the unusual pairing of instruments is no more unlikely than the archetypal characters created by Groucho, Harpo, and Chico who come together on stage and screen to tell a story. Each movement, given a title from one of their films, represents some of my favorite moments from those brilliant shows. The films often juxtapose narrative exposition (mayhem) with complete and utter comic diversion (more mayhem) followed by entirely welcome musical interludes. Here, is music that, at once, is playful, wise-cracking, mischievous, earnest, obtuse, suspicious, but always, in the end, warm-hearted – all like the brothers who endeared themselves to generations of viewers. Now, *"pardon me while I have a strange interlude."*

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, Nizhny 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.

Nostalgia – Theme and variations on Dark Eyes is a two piano work based on the famous Russian folk tune with the same name. The goal of this work is to make the two pianists sound like one instrument throughout the piece.

Dr. 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 35 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, President of the College Music Society Southern Chapter, and President of the Mid-South Chapter of NACUSA.

He has performed on bass across the United States, in South America, and in Europe with a variety of ensembles, including Harry Connick, Neil Sedaka, the 5th Dimension, the New Orleans Pops. He was formerly the Principal Bass in the Starkville/Mississippi State University Orchestra. Prior to joining the Mississippi University for Women faculty in 1988, he served as director of the University of New Orleans Jazz Band. Richard retired from MUW as Professor Emeritus in May, 2016.

Quodlibet Jazz History in 3'37".

Since retirement in 2016, I have been revisiting past compositions. In several of my older compositions, I was interested in the concept of mixing disparate musical forms/styles. In 1984 I was commissioned to present a concert of my works at the New Orleans Contemporary Art Center. One of the works on the concert, *Common Alternatives*, juxtaposed an atonal violin part in mobile form with a piano accompaniment in a tonal, minimalist style. In the Spring of 2018, while creating a computer-notated version of the *Common Alternatives*, I decided to create two derivative works based on the work. A "fixed" (non-mobile) version of the violin part became *Limited Alternatives*. A revised and expanded version of the piano part became the work premiered today - *Shifting Commonalities*.

David Peoples - Birds and butterflies dance around oak trees near my balcony. It's the workshop where I compose. From this quiet spot my music traverses the globe. I've collected lots of awards/degrees (and help NACUSA with their newsletter), but all I await is the next chance to sip a cold ginger-ale and write something new at my balcony. More information about the composer can be found at www.davidpeoples.com.

Choral Whispers began in 2016 as a collection of atmospheric electronic manipulations installed at the Roy C. Moore art galleries. This work is composed as a second set of new atmospheric textures created from manipulations of Willam Byrd's 'Mass for 4 Voices' using archaic composition techniques with a modern touch. There is an intentional presence of reflection, meditation, and surrealism in this atmospheric work.