

MUW NACUSA CONCERT PROGRAM (DRAFT)

Couplets for Two

- Couplet 1*
- Couplet 2*
- Couplet 3*

Valentin M. Bogdan, ASCAP

Mary S. Alexander, flute; Joe Alexander, tuba

Triptych: Three Studies in Gesture and Noise for two-channel soundfile

Fixed media

William Price, ASCAP

From a Crack in the Wall

- 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*

Lori Ardivino, ASCAP

Melanie Williams, soprano; Lori Ardivino, clarinet

Sensuous Images

Ken Davies, ASCAP

Ken Davies, trombone and prerecorded soundscape

The Approaching Calm

prerecorded electronics

Richard Montalto, ASCAP

Out of the Blue

James Zingara, trumpet; Valentin Bogdan, piano

Valentin Bogdan ASCAP

INTERMISSION

Elemental

- I. Zen Cue*
- II. CuZn*

Mel Mobley, ASCAP

Mel Mobley, piano and fixed media

Pop Music Suite

- I. Pop Music*
- II. Pop Music Too*
- III. Third Pop Music*

Joe L. Alexander, BMI

Joe L. Alexander, tuba

Cantus II

Richard Montalto, wind controller

Richard Montalto, ASCAP

Family Tangos

- Parus*
- Coming Home*

Olga Harris, ASCAP

Valentin Bogdan, accordion; Julia Mortyakova, pian

The Composers

Valentin Mihai Bogdan serves as Assistant Professor of Music at Mississippi University for Women. A native of Romania, he began his performing career as a teenager, when he toured with the orchestra of “*Tudor Ciortea Music Lyceum of Brasov*” throughout Europe and Asia, in France, England, Netherlands, and Jordan. Throughout his career, he was awarded prizes at various piano competitions, and he has performed solo and chamber music recitals in North America and Europe. He was a soloist with the Varna Symphony (Bulgaria), Wayne State Symphony (Michigan) and the Arizona Western College Concert Band. He has released two piano solo recordings, “*The Grands of Piano*” and “*Live in Concert.*” His compositions were performed at the Assisi Festival of Performing Arts (Italy), Festival Miami, Music at MOCA Concert Series, the Oregon Bach Festival, and at conferences hosted by the College Music Society, NACUSA, and the Society of Composers Inc. 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. He was the 2010 Florida State Music Teachers Association commissioned composer of the year, and he was also commissioned by the Dranoff International Two Piano Foundation, and the AWC Concert Band. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.

Couplets For Two was composed in the summer of 2014 for my good friends Joe and Mary Alexander. They are based on everyday life scenes, and they also feature original poetry written by the composer. This performance represents the world premiere.

Out of the Blue draws its title from play on words: the opening gesture in the trumpet is based on a version of the Blues Scale, and the overall character of the work is a spontaneous one. My ultimate goal was to create a work that, while classical in character, would remind or introduce the listener of two non-classical uses of the trumpet: its use in jazz, and in Eastern European folk music (especially music from the region of Moldova, where the trumpet is the preeminent lead instrument in the folk orchestras). *Out of the Blue* features three main sections, each featuring a distinctive character and thematic material, which in turn is developed in both the trumpet and piano part.

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 International Tuba Euphonium Conference and the National Association of Composers, USA, National Conferences. 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. Alexander is a Professor of Music at Louisiana Tech University where he teaches Theory, Composition and Low Brass. 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. Currently, Alexander serves as the National Treasurer for NACUSA and President of the Mid-South chapter of the group. Under his direction, Louisiana Tech University hosted the 2005 & 2010 Southeastern Composers' League's Forum, and the 2013 National Association of Composers, USA *National Festival*. Alexander holds a Doctor of Musical Arts degree from the University of North Texas and studied composition with Newel Kay Brown, Douglas Knehan, Martin Mailman, Cindy McTee, and James Riley. Alexander is the Louisiana Music Teachers Association, 2012 Commissioned Composer.

William Price's music has been performed in South America, Asia, and throughout the United States and Europe. His works have been featured prominently at such events as the World Saxophone Congress, the International Trumpet Guild Conference, the Música Viva Festival in Portugal, the Musinfo Art and Sciences Days in Bourges, France, the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore, and the New York City Electroacoustic Music Festival. Dr. Price serves as Associate Professor of Music at the University of Alabama at Birmingham where he teaches courses in music theory and composition. www.williampricecomposer.com

Triptych: Three Studies in Gesture and Noise for two-channel soundfile

Composed in 2014, Triptych explores and develops artifacts found in the spaces between recorded sounds; it is a three-part assemblage based primarily on noise, musical remnants and studio debris.

Lori Ardovino is Professor of Music at the University of Montevallo here she teaches clarinet, saxophone, single reed methods and chamber music. 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 an Advocate for new music and is currently a composer/performer member of the Birmingham Art Music Alliance, and is part of the BAMA Outreach Players. As a result of her advocacy for new music and support of Alabama composers, she has premiered

many works and released a CD featuring clarinet works by Alabama composers. 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 and was recently named the 2013 University Scholar for the University of Montevallo.

From a Crack in the Wall, 2012 was written for and dedicated to Escape 2 Create, 2012, to premiered while in residency. The work is inspired by poems written by early Japanese women, 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 which 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 Rengetsu, tained in martial arts, acclaimed as a waka poet, as well as a calligrapher and potter, and a Buddhist nun, Michitsuna no Haha, which translates, Mother of Michitsuna, was an accomplished poet and diarist. "From beyond the Clouds", is taken from her Kagerō Diary, a haunting and poetic tale of her life. In these three of the movements, you will hear idiophones, "self-sounders", musical instruments where substances of the instrument itself excites the sound. A wood block is used in "Full Moon", which refers to the striking of clogs against stones. The text used from the diary entry in "From Beyond the Clouds", by Michitsuna no Haha, the poet develops enlightened connections which 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, suggesting katydids who specialized organs which make a sound when rubbed together. Many objects were also found in nature, for example, the rainstick, a wooden tube encasing cactus needles, used in "Each Time The Shower Returns", implying rain.

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 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. Richard is currently a Professor of Music at Mississippi University for Women. Prior to joining the MUW faculty in 1988, he served as director of the University of New Orleans Jazz Band.

The Approaching Calm is from a set of eight electroacoustic works composed in 2014. All of the works in the set share the use of digital time expansion and pitch transposition as primary methods of sound source manipulation. The shared work is *Cantus II*. *Cantus II* (2014) is the second in a series of works, each utilizing one to three performers, with electroacoustic accompaniment. In contrast to most of my works, I have chosen in this series to abandon complexity. All musical elements, including electroacoustic source material, are strictly limited. Unambiguous tonality, with an occasional nod to polytonality, is a distinguishing characteristic of the pitch material. Each of the works in the series make use of a *cantus firmus*. In *Cantus II*, the borrowed material is the 9th century chant, *Veni Creator Spiritus*, appearing in the prerecorded accompaniment.

Mel Mobley is the Head of Music Composition and Theory at the University of Louisiana at Monroe where he currently holds the Biedenharn Endowed Professorship in Music. As composer, conductor, performer, and advocate of new music, Mel has been part of numerous premieres around the country. He has been featured as a performer and/or composer at contemporary music festivals including BONK in Tampa, FL; FunNewMusic in Champaign, IL; the Electro-Acoustic Juke Joint Festival in Cleveland, MS; and the SEAMUS National Convention in San Jose, CA. He has had recent premieres performed by the Monroe Symphony Orchestra, The Black Bayou Brass Trio, and the ULM Wind Ensemble. His commissioned work, *Tributaries*, will premiere this fall at the Louisiana Music Teachers' Convention. His work "Covering" will be released by PARMA Recordings this fall on compact disc and the NAXOS database. He also performs with several regional symphonies and with his percussion ensemble, The Implosion Percussion Group. Dr. Mobley is a member of the National Composer's Association, USA (NACUSA); the Louisiana Composers' Consortium (LCC); the Southeastern Composers' League (SCL); and the American Society of Composers, Authors, and Publishers (ASCAP).

Zen Cue written for piano and *CuZn* written for electronic audio only are both explorations of timbres that concentrate on that area of the piano where the notes begin to have no dampening. The piece was inspired by the inability to compose notes for the uppermost register of the piano that are completely secco.

Wisconsin native **Ken Davies** (www.kendavies.net) holds an M.A. in trombone from Middle Tennessee State University at Murfreesboro and an M.M. in composition from the University of Colorado at Boulder. He has worked as a commercial arranger and session producer for nationally broadcast record and television projects. Since 2002, he has resided in south Mississippi where he teaches brass, and runs his publishing company, Kenvad Music. His works include acoustic and electronic pieces that have been performed nationally at conferences and festivals by Society of Composers, Southeastern Composers League, Electronic Music Midwest, and others. Honors include ASCAP awards, the Mississippi Performing Artist Fellowship in Composition for 2006-2007 and 2012-2013, and a listing on the Mississippi Artist Roster. His *Three Pieces* for bass trombone and piano won the 2009 Eastern

Trombone Workshop National Composition Competition. He was the 2013 Mississippi Music Teachers' Association commissioned composer.

Sensuous Images is an electronic pre-recorded soundscape with a live instrumental solo, both somewhat evocative of the West Coast ballad stylings of Stan Kenton but without specific jazz harmonic progressions. Quartal harmonic materials are present along with the 4-note pitch set 0157 which I frequently use as harmonic and melodic material.

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.

Performers Bio:

Mary Alexander has been playing flute duets and small ensemble works for years. She is a librarian at the University of Alabama.

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.

Dr. Melanie Williams, soprano, is Professor of Voice at the University of Montevallo. 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. She has sung roles with opera companies throughout the southeast, including "Gretel" in Hansel and Gretel with Baton Rouge Opera, "Papagena" in Opera Birmingham's Die Zauberflöte, and "Monica" in the Alabama OperaWorks production of The Medium. Concert engagements include appearances with the Mississippi, Arkansas, and Alabama Symphonies, and she has twice traveled to England as soprano soloist for the International Cathedral Music Festival. She also remains active as a recitalist, adjudicator, and clinician throughout the Southeastern U.S. A former Governor of the Alabama division of the National Association of Teachers of Singing, she is the Governor-elect of the NATS Southeastern Region.

Julia Mortyakova is originally from Moscow, Russia. She appeared as a soloist with orchestras and performed in music festivals across the United States and abroad including: Aspen Music Festival, Eastern Music Festival, Natchez Festival of Music, South Carolina Governor's School for the Arts, *Musica Nueva Malaga* (Spain), Assisi Music Festival (Italy), Zhytomyr's Musical Spring (Ukraine), and Symphonic Workshops International Piano Masterclass (Bulgaria). In the summer of 2013 she returned to Italy and was a featured performer at the Assisi Performing Arts Festival giving a solo recital and appearing as a soloist with the festival orchestra. Julia is the 2012 winner of the Sigma Alpha Iota Career Performance Grant. Dr. Mortyakova currently teaches and serves as Chair of the Department of Music at the Mississippi University for Women. She previously held a professorship at Alcorn State University. Her research includes applying the existential philosophy of Jean-Paul Sartre to piano teaching, and the life and music of Cécile Chaminade. She has presented her research at numerous regional, national and international conferences. Currently, she is working on a book about the Russian-American composer, Olga Harris. Julia is a published author in the United States and Ukraine, and her first independent solo piano album has sold internationally. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. She invites you to visit her website at www.juliamortyakova.com