

BIOS:

Biraj Adhikari is an international student from Nepal. He started his musical journey on fall 2016 and is working to get his degree in music from Mississippi University for Women. He is a sophomore.

Four Movements for Tuba, by Biraj Adhikari, is transcribed from *Four movements for Euphonium*. This composition is one of the earliest piece of music composed by Biraj. The second movement is tonal, while other three use synthetic scales.

Composer, tubist, and theory pedagogist **Joe L. Alexander**, joined the Mississippi University for Women's music faculty in the Fall of 2016. His music has been performed throughout the United States, Germany, Greece, Scotland, and South Korea. Many of these compositions have been performed on recitals/ 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; and the International Tuba Euphonium Association. His music has been featured at Bowling Green State University's annual *New Music & Art Festival*, the *Electroacoustic Barn Dance*, the *Birmingham New Music Festival*, *New Music on the Bayou Festival* and *New Music for Young Ensembles Composers' Competition*. His *Two Bryant Songs* are recorded on the CD, *Winds and Voices*, by Living Artist Recordings. In 2012, he was the commissioned composer for the Louisiana Music Teachers Association. In 2017, Alexander was the Mississippi Music Teachers Association commissioned composer. Dr. Alexander is an Assistant Professor of Music at the "W" 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 & 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 has studied composition with Newel Kay Brown, Douglas Knehans, Martin Mailman, Cindy McTee, and James Riley. 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.

Five Movements for Tuba (Or something like that), by Joe L. Alexander, 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 claims 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.)

In the fall of 2016, while getting ready to walk on stage and perform on a Mid-South NACUSA concert, a trumpet player who had just finished performing his piece, spoke to me about writing a new composition for trumpet and soundfile. James Zingara, the trumpet teacher at the University of Alabama at Birmingham, wanted a short piece which he could "take on the road". During the summer of 2017, I composed *Chopawamsic*. The initial concepts for the piece were based on Indian locations where I grew up in Prince William County, Virginia. The idea for the *Marumsko* composition was to further develop the sound file portion of *Chopawamsic* and create a new sound file composition. The soundfile parts for both pieces were created using sounds from a Native American Indian CD from *Acid Loops*. Many of these sounds were digitally modified using *Sound Forge*, and then assembled in *Audacity*.

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 were written for my good friends Mary and Joe Alexander. The tuba and accordion version were specifically arranged for today's performance. They are accompanied by original poetry written by the composer.

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. 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.

The *Five Preludes* by **Alan Goldspiel** are inspired by and written in homage to Heitor Villa-Lobos and his music. Each one takes some essence (or my interpretation of that essence) of the great Brazilian composer's work and uses it as the basis for the composition. The preludes complete the set of four five-movement works for solo guitar begun in 2005 (*Five Meditations* (2005), then *Nature Sketches* (2007) and *Tale of the Bird Mound* (2007).

Composer **Mark Prince Lee** resides in the Nashville, Tennessee area where he conducts, performs, and teaches at Columbia State College. Lee received his B.M. in composition from Florida State University, and his M.M. in composition from Memphis State University. Post graduate study includes two summers at the Darmstadt Ferienkurse followed by three years of participation in the composition seminars of Karlheinz Stockhausen in Kürten Germany. Lee also holds an M.A. and a Ph.D. in German from Vanderbilt University. There his research focused primarily upon the corollary between listener cognition in music and reader response theory in reception aesthetics. His music draws upon both areas in exploring the relationship between pitch and time.

IO/F-5 The electronic composition serves as a bridge between two composition cycles for acoustic instruments: *IO/F- 1, 2, 3,* and 4 and *Music for a Closed Space*. Divided into three sections and coda, the piece borrows material from both cycles separately and in combination subjected to various electronic processes.

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 number 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.

As the title implies, *Thought Streams* was an experiment in composing a small set of works with little or no editing. The three works were realized some years ago using MIDI technology and were output directly onto cassette tape. I was recently able to resurrect the original MIDI files and create digital recordings of the works, using the original (now vintage) synthesizers.

Composer, **David R. Peoples** writes, “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”

Back in the 1950's, the damming of the Chattahoochee River resulted in a 59 square mile recreational pool for Atlanta Suburbanites (well, it also provides water for Georgia, Alabama, and Florida). The resulting Lake Lanier, between the base of the Appalachian Mountains and Atlanta, sits quiet and full of serene drives. On the Southern side of the lake, there is a dam road (Buford Dam), picturesque greenery, serene beaches, lots of water, the remnants of the recently burned down Dam Store, the dam itself, and many other discoverable dam features. Originally, 'Dam Bop' began as a composition for jazz ensemble; this version represents all elements of the band portion redone as electronic elements. The solo trombone is featured with opportunities to show off and play over the chords and other sonic events. Drums and bass are also present, but quickly become lost to manipulation and sonic destruction. This work, through the elements of jazz trombone and electronics represent a dam trip around a peaceful and serene dam road.

Performer Bio:

Greg Fallis is a Tulsa, Oklahoma native and 2012 graduate of Tulsa School of Arts and Sciences. In 2017, he completed a Bachelor of Music Education degree from the University of Tulsa. In his hometown, Greg has worked with bands that play a variety of genres including jazz, funk, salsa, and more. Most notably, the bands Count Tutu and Henna Roso, with whom he toured regionally around the Midwest.

Greg is currently a graduate teaching assistant for Dr. John Mueller at the University of Memphis, where he is working towards a Master's degree in Jazz & Studio Music. He also teaches classes at Stax Music Academy in the historic Soulsville neighborhood. Since moving to Memphis, Greg has begun to freelance and occasionally lead his own bands. His plans after graduation are to teach and perform in the Memphis area, and to eventually obtain a doctorate.