

**National Association of Composers/USA
Mid-Atlantic Chapter
Presents “Fall Frolics”**

**Meyera E. Oberndorf Central Library. Virginia Beach
Saturday, October 1, 2022--1:30 pm**

Nocturnes and Nightmares for Solo Piano **Ian Evans Guthrie**

- I. Lost in a Gloomy Wood
- II. Falling Stars

Ian Guthrie, piano

Placid Lake for Solo Oboe **James Pecore**

Harvey Stokes, oboe

Five Movements for Tuba (or something like that) for Solo Tuba **Joe L. Alexander**

- I. Dotted quarter note = 92
- II. Quarter note = 63
- III. Quarter note = 84
- IV. Quarter note = 132
- V. Very free, *cantabile*

Joe L. Alexander, Tuba

Cair Paravel for Violin and Piano **James Pecore**

Natalia Goodloe, Violin
Jeanette Winsor, Piano

Infamy . . . for Tuba and Sound File **Joe L. Alexander**

Joe L. Alexander, Tuba and Sound File

Preludes in Memoriam for Solo Piano **Betty Wishart**

- Prelude 1: Audrey Hepburn
- Prelude 2: Amelia Earhart
- Prelude 3: Winston Churchill
- Prelude 4: Jane Austen
- Prelude 5: Henry David Thoreau
- Prelude 6: Lewis & Clark
- Prelude 7: Sylvia Plath
- Prelude 8: Anna Pavlova

Jeanette Winsor, Piano

Program Notes

***Nocturnes and Nightmares* by Ian Evans Guthrie:**

Nightmares and Nocturnes, is a project I had begun in March 2020, days after the Coronavirus became a pandemic. Only a couple weeks after beginning “Lost in a Gloomy Wood,” I started “Falling Stars”. This piece has elements in common with Chopin, Liszt, and other piano virtuosos’ music that inspired me when I was younger, but also with the multiserialists and New Complexity, who have inspired me since then. I wanted to make this piece pianistic, even if it was going to be difficult. In this piece, I wanted to experiment with non-traditional forms, and while there is arguably an episodic element to the form like Bartok, it essentially is free-form and mosaic, not unlike Stravinsky or the multiserialists. Additionally, I wanted to find a way to create the sense of 5:4:3 polyrhythms, all with a sense of rubato, where the melodic line was sandwiched between offset pointillist gestures and further offset lilting bass, where each of these elements had maximal rhythmic independence. The trickiest part of this was creating a playable form, and so I worked on this piece until early in 2021, until it still had lots of quintuplets over quartuplets over triplets, when I put the piece aside for a more opportune time.

***Placid Lake* by James Pecore:**

Growing up, I would often go with my mom to visit the ancestral home of my mother’s family—a lakeside cabin on Placid Lake, Montana. Every night, the birdcall of The Loon would boom and flutter and echo across the lake, deeply reverberating across every corner of the lakeside. Based on several recorded birdcalls from these same loons, “*Placid Lake*” for Solo Oboe explores the soundscape of the natural world.

***Five Movements for Tuba (Or something like that)* by Joe L. Alexander:**

This piece 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.)

***Infamy . . .* by Joe L. Alexander:**

This piece was realized at the *Scream Studio* at the University of Alabama during the fall of 1996. It uses the first line of Franklin D. Roosevelt immortal speech which ushered the United States into World War II. All of the sounds are derived from manipulations of certain words from the speech and sampled tuba sounds. The *Sound Designer II* program was primarily used to construct the piece. The composer premiered the work in Tuscaloosa, Alabama on December 3, 1996.

***Preludes in Memoriam* by Betty Wishart:**

These pieces are character pieces which represent important people in the arts, literature, history, and exploration.

Biographies

Composer, theorist, and tuba player, **Joe L. Alexander** joined the faculty of Mississippi University for Women's Department of Music in the Fall of 2016. He was previously on the faculties of Louisiana Tech University, Bossier Parish Community College, Centenary College of Louisiana, Birmingham-Southern College, the University of Alabama at Birmingham, Samford University, the University of Alabama, Judson College, the University of Montevallo, Lamar University, East Central University (Ada, Oklahoma), University of North Texas, and James Madison University. He holds degrees from East Carolina University (B.M. in Music Education), James Madison University (M.M. in Theory/Composition), and the University of North Texas (D.M.A. in Composition, with extensive theory minor). He studied composition with Newel Kay Brown, Douglas Knehans, Alan Leichtling, Martin Mailman, Cindy McTee, and James Riley; and tuba with Bruce Mosier, Ken Meisinger and James Michael Dunn. In the Fall of 2021, Mississippi University for Women promoted Alexander to Full Professor, where he teaches Theory, Composition, and Brass. Past service to the profession includes serving as Secretary-Treasurer for the Southern Chapter of the College Music Society; Secretary, Vice-President and President for the Southeastern Composers' League; Treasurer, Vice-President and President of the Mid-South Chapter of NACUSA; as well as National Treasurer, and chair of the National Advisory Council for NACUSA

Natalia Goodloe began to study violin at the age of seven. After graduation from the Ural State Conservatory in 1997, she moved to Moscow and became a member of the Moscow Chamber Orchestra "The Seasons" and the Moscow State Theater "Helikon Opera." She has performed with these groups around the world in many prominent concert halls, such as the Grand Hall of Moscow Conservatory, the Tchaikovsky Concert Hall, National Chiang Kai-shek Cultural Center in Taipei (Taiwan), Bolshoi Theater, and many other concert venues of Russia. With "The Seasons" orchestra Ms. Kuznetsova made several recordings for the "Mosfilm" and the "Melodia" studios. She has played in China, Great Britain, Taiwan, Italy, and Germany. Ms. Goodloe has completed her Bachelor's and Master's degrees in Music Education with honors at Old Dominion University in Norfolk. She won the 2002 Old Dominion University Concerto Competition and performed as soloist with the ODU Symphony. Ms. Goodloe was granted numerous awards, including 2002 – 2003 Old Dominion University International Leadership Award, 2001 Old Dominion University Music Department String Scholarship, 2001 –2002 Jerome J. Kern Scholarship, and 2004 - 2006 F. Ludwig Diehn Scholarship. Ms. Goodloe studied violin with Irina Golovanova and Dr. Vladimir Reva in Russia and Vahn Armstrong in the United States. Currently, Ms. Goodloe teaches Orchestra in Virginia Beach City Public Schools, Violin and Music Appreciation at Tidewater Community College, and actively performs.

Composer, performer, researcher, and collaborator **Ian Evans Guthrie** has received the Mile High Freedom Band Commission, 1st prize for the Noosa-ISAM and Arcady Composition competitions, 2nd prize for the American Prize, a nomination for a 2020 award from the American Academy of Arts and Letters, and other accolades. Many of his works have been performed around the world by fEARnoMUSIC, the Northwest Symphony Orchestra, Mile High Freedom Band, Moore Philharmonic Orchestra, Ensemble Offspring, and others. He has served on various committees, including NACUSA, where he is the Treasurer, and SCI, where he is the Marketer. His most recent works include *Dialectical Collisions* and *Friday Night Fanfare* (both for wind band), a setting of an epic poem by Renzo Montagnoli, and the ballet *The Queen of Nori*. He is currently an Assistant Professor of Music at Calvary University, a piano instructor for Interlochen Online, and a dance accompanist at the Interlochen Arts Camp and Kansas City Ballet.

Biographies (cont'd)

A gay Catholic, a human anime character, and a composer-dramatist based in Manhattan, **James Pecore** has no clue what he's doing. But he loves telling stories with music, and the magical vulnerability stories can create between us. Pecore loves to use musical theatre in particular to blend various genres, stories, and traditions into one coherent dramatic work. To this end, he loves all kinds of music: Kendrick Lamar and Whitney Houston; Stephen Sondheim and Dai Fujikura; Stevie Wonder and Lin-Manuel Miranda; the list goes on. A current undergraduate at Columbia University, James Pecore has studied Music Composition principally under Georg Friedrich Haas, Peter Susser, and other amazing souls. Pecore has also studied musical theatre under Lisa Rothe and Anna Jacobs, playwriting with Andy Bragen, and literary analysis with Erik Gray. Fractured yet tactfully arranged together, James Pecore composes music as a mosaic—beauty coalescing out of brokenness—purpose, out of pain.

Harvey Stokes is Professor of Music at Hampton University, where he also is the Founder and Director of the Computer Music Laboratory. Dr. Stokes is a recipient of the 2017-18 Edward L. Hamm Sr. Distinguished Teaching Award at Hampton University, and has taught also at Miami University, Christopher Newport University, and the College of William and Mary. His degrees are from Michigan State University (Ph. D.), The University of Georgia (M. M.), and East Carolina University (B. M.). Currently, he serves on the National Council of the Society of Composers, Inc. and is a former President of the Southeastern Composers League. Additionally, several composer residencies and talks have been completed at West Chester University, Chowan University, North Carolina State University, and the University of Tennessee at Chattanooga. He is the author of two books on music as well as an award-winning composer of numerous works, and these works are available from Seesaw Music (c/o Subito Music Corporation), Ars Nova Music Press, Centaur Records, Albany Records, and Harkie Music. His works have been performed recently in Hong Kong, Argentina, France, Canada, and the United States.

Jeanette Winsor studied piano with Clifford Herzer, Lois Rova Ozanich, and Shirley Harrison. She received a Bachelor of Music degree *cum laude* from Heidelberg University and a Master of Music degree in piano performance from Kent State University. She has occasionally coached with Thomas Schumacher. She teaches piano in her studio in Virginia Beach, is the Applied Music Coordinator for Tidewater Community College, and teaches piano, music appreciation, and music theory at the Norfolk campus of TCC. She accompanies the Virginia Beach Chorale, and serves as an adjudicator for the National Guild of Piano Teachers. She frequently appears as a soloist and lecturer. Jeanette holds National and State Professional Teaching Certificates from MTNA and VMTA as well as certification through the American College of Musicians. Jeanette is listed in the 21st edition of *Who's Who of American Women*. She is the past MTNA Southern Division Competitions Chair and is a past president of the Tidewater Music Teachers Forum and the Virginia Music Teachers Association. Her articles on piano pedagogy have been published by Piano Guild Notes. Recent performances include the Salon 33 Concert Series in Princeton, New Jersey and the NACUSA/CMS National Conference in Kansas City, Missouri.

The music of **Betty Wishart** has been performed throughout the United States, in England, France, Germany, Italy, Greece, South Korea, Russia and Japan. After graduating from Queens University and the University of North Carolina at Chapel Hill, she continued her studies in New York City. Her major piano and composition teachers were Richard Bunger, Michael Zenge, Roger Hannay, Donald Waxman, and Wolfgang Rosé. Although many of her compositions are for solo instruments and small chamber ensembles, she has also written for voice and orchestra. In 2013 she wrote *Suite of Miniatures* for alto recorder, premiered by Dr. James Chaudoir at Clarke University in Dubuque, Iowa. In 2014 she was commissioned to write a piece to promote awareness of domestic violence. This commission resulted in *Requiem for Dreams*, a four-movement song cycle for mezzo soprano and piano that encompasses a wide range of styles: pop, musical theater, and pop vocalisms, as well as classical recitative and spoken dialogue. Judith Bruno and Kent Lyman premiered the work in January 2015.