



44th CMS Southern Chapter Regional Conference

February 23 – 25, 2023



**Jacksonville University
Jacksonville, Florida**

CMS Composers Concert II
Jacksonville University
February 24, 2023 at 7.30 pm

Romanza.....Richard Montalto (Mississippi University for Women, ret.)
Sheri Falcone, alto saxophone
Rosangela Sebba, piano

Mnemosyne.....Kyle Vanderburg (North Dakota State University)

Jacksonville University Chamber Choir

The Rainbow.....Roger Petersen (Del Mar College)
Jacksonville University Chamber Choir

Traveling Down A Lonely Road.....Joe L. Alexander (Mississippi University for Women)
Joe L. Alexander, tuba

Child's Play.....Paul Osterfield (Middle Tennessee State University)
Anne-Gaëlle Ravetto, violin
Douglas Mark, trombone

Who Cares If You Listen.....John Frantzen (Lisle, Illinois)
Serena Scibelli, violin

Biographies of Composers and Program Notes – Composers Concert No. 2

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 Standard Awards, a Mississippi Institutes of Higher Learning Technology Award, and a Mississippi Artist Fellowship for his Symphony #2. Richard was the 2018 Mississippi Music Teachers Association Commissioned Composer. His works have been performed at Carnegie Hall, Symphony Space in New York, the Montreaux International Jazz Festival, the New Orleans Contemporary Arts Center, the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, several CMS International Conferences, the National World War I Museum, numerous academic conferences, 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 National Association of Composers, USA Mid-South Chapter.

As a bassist, he has performed across the United States, in South America, and in Europe with a number of ensembles, including Harry Connick, Neil Sedaka, the 5th Dimension, and the New Orleans Pops. He was formerly 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 as Professor Emeritus of Music at Mississippi University for Women in May, 2016.

Although my works are primarily contemporary in style, I have occasionally evoked earlier eras. Romanza is one such work, being unambiguously late-Romantic in form, mood, and technique. The work is in a clear ABA form, with the A sections in A Major and the contrasting B section in D Major. Romanza was composed in 2022 for today's performer.

Composer and Sound Artist **Kyle Vanderburg** (b. 1986) grew up in southeast Missouri where the Ozark foothills meet the Mississippi River valley. Raised on southern gospel and American hymnody, his music walks the line between eliciting nostalgia and devising innovative sonic worlds. His electronic works often play with familiar sounds in new contexts, while his acoustic works feature memorable melodies and a very fluid sense of time.

Kyle's music has been heard abroad at conferences and festivals including ICMC, SEAMUS, NYCEMF, MA/IN, the Symposium on Acoustic Ecology, the Diffrazioni Festival, Festival Futura, the North American Saxophone Alliance, ClarinetFest, and Sonorities. Some of his recent inspirations have included the sorts of correspondence received by poetry journals (Letters to the Poetry Editor), a project to measure lunar reflectivity (Calibrating the Moon), the American political system (Earmarks), and the snow in Fargo (Drift, Thaw, The Earth Shall Soon Dissolve Like Snow)

He holds degrees from Drury University (AB) and the University of Oklahoma (MM, DMA), studying under composers Carlyle Sharpe, Marvin Lamb, Konstantinos Karathanasis, and Roland Barrett. He has participated in composition masterclasses with David Maslanka, Chris Brubeck, Benjamin Broening, and others. He'd be delighted if you checked out KyleVanderburg.com to learn more.

Composers and audiences both rely a lot on memory. Whether it is an earlier theme, or an expectation that is met in an unexpected way, or writing in a style reminiscent of times past, we rely on memory to keep things straight. Fittingly, Mnemosyne, by the American poet Trumbull Stickney (1874-1904), is named after the Greek goddess of memory and the mother of the nine Muses. Stickney tells a story of remembrance and nostalgia, relying on our own memories and supplying us with more, with a refrain of homesickness.

Roger W. Petersen (b. 1976) is currently an Associate Professor of Composition and Theory at Del Mar College in Corpus Christi, Texas. Prior to his appointment at Del Mar College in 2013, he spent two years teaching in a similar capacity at Mahidol University in Bangkok, Thailand. A San Francisco

native, he holds degrees from Michigan State University (DMA/Composition and MM/Theory), San Francisco Conservatory of Music (MM/Composition), and Sonoma State University (BFA). He has studied composition with Ricardo Lorenz, Elinor Armer, and Will Johnson.

His compositions have been recorded and commercially released on a number of albums; including *Where Her Lingering Smile Resides* with conductor Gudni Emilsson and the Thailand Philharmonic Orchestra; *Raining Light* on the album, *Winds of Salaya*; *Chasing the Silence* (saxophone quartet) and *In Dreams* (saxophone ensemble) by the h2 quartet for their second album, *Times and Spaces*; and *Naxos* by the Atlantic Harp Duo on their album, *Ariadne Rediviva*.

Commissions have come from the Thailand Philharmonic Orchestra, Contemporary Enclave, Atlantic Harp Duo, h2 quartet, San Francisco International Music Festival, Southeastern Louisiana University, Schola Cantorum of San Francisco, Bay Area Composers 'Circle, and MSU Wind Symphony. His music has been performed internationally and as part of numerous festivals, including the Thailand International Composition Festival, CMS regional and national conferences, International Saxophone Symposium, World Saxophone Congress, North American Saxophone Alliance, and San Francisco International Music Festival.

For more information about Roger and his music, please visit the following website:
<http://www.rogerwpetersen.com>

The text from The Rainbow comes from an excerpt from William Wordsworth's, Ode: Intimations of Immortality from Recollections of Early Childhood. "The Rainbow comes and goes, And lovely is the Rose, The Moon doth with delight Look round her when the heavens are bare, Waters on a starry night Are beautiful and fair; The sunshine is a glorious birth; But yet I know, where'er I go, That there hath past away a glory from the earth." The following is solely my interpretation of the text, and I hope my setting reflects and magnifies that interpretation: The last two lines speak to the inherent impermanence of all things while connecting to the temporary nature from the wonderful imagery described in the rest of the stanza. The words resonate with the universality of birth, death, and rebirth, as we experience them in both our outer and inner lives. However, the poem doesn't reverberate with the sadness of death and endings, but rather a gratitude for the life experience that reveals the immense gifts on the other side of loss and grief.

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. In 2012, he was the commissioned composer for the Louisiana Music Teachers Association. In 2017, Alexander was the Mississippi Music Teachers Association commissioned composer.

Alexander serves as a Professor of Music at the "W" where he teaches Theory, Composition, and Brass Instruments. He has served 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, jacomposer.com.

Traveling Down a Lonely Road, for unaccompanied tuba, was composed at the request of my good friend, Betty Wishart, for performance at the 2016 Southeastern Composers League Forum. Dr. Wishart hosted the event at her school, Campbell University, which is located in Buies Creek, North Carolina. The piece was premiered on a Mid-South, National Association of Composers, USA concert at

the Mississippi University for Women in Columbus a couple of weeks before the SCL Forum. The composer performed the piece on both occasions.

Paul Osterfield has been a Fellow at the MacDowell Colony, and has won awards from the Tennessee Arts Commission, BMI, ASCAP, the Library of Congress, and the National Federation of Music Clubs. His works are available on the Albany, Equilibrium, Navona, and Ravello labels. Currently on the faculty at Middle Tennessee State University, Paul has earned degrees from Cornell University, Indiana University, and the Cleveland Institute of Music, having studied with Steven Stucky, Roberto Sierra, Eugene O'Brien, Frederick Fox, and Donald Erb. More information can be found at www.paulosterfield.com.

When I was a child, there were a lot of kids in our neighborhood, and we spent summers (and weekends during other seasons) together, playing various games outside. The four movements of Child's Play represent four games that we used to play. The first three (Red Light, Green Light; Ghost in the Graveyard; and Duck, Duck, Goose) are were common games at the time, but the fourth (Animal) was a game of our invention, with our front yard as the specific playing field.

Athanasius Frantzen's dynamic and distinctive style has earned high praise from audiences throughout the United States and abroad. Performed at esteemed venues such as Carnegie Hall, the Lincoln Memorial, Jordan Hall, China's Shanxi Television Station Concert Hall and the Smithsonian National Portrait Gallery. Frantzen's commission highlights include the Quad City Symphony Orchestra, Smithsonian National Portrait Gallery, Manhattan School of Music, New York City's Corpus Christi Choir, University of Central Florida, and the Nashua Chamber Orchestra. Under the direction of Yannick Nézet-Séguin, the Philadelphia Orchestra commissioned Athanasius to co-orchestrate and arrange the music for their performance with the Papal Choir during the Papal Mass on Benjamin Parkway. Multi-media art exhibitions at the Smithsonian National Portrait Gallery, Figge Art Museum, State Historical Museum of Iowa, and the Dubuque Museum of Art featured his music and sound design. Frantzen has been awarded artist residencies at the Millay Colony for the Arts, the Brush Creek Foundation, and the Kimmel Harding Nelson Center.

Frantzen's honors and awards include prizes in the 2nd International Frank Ticheli Composition Competition, the Penfield Music Commission Project, and finalist in the G. Schirmer Young American's Band Competition. The American Composer Forum, the Iowa Arts Council and the National Endowment for the Arts awarded grants for several of his multi-media projects. His orchestra work *Beyond a Wild Dream* has been featured on *Performance Today*. Published by Manhattan Beach Music, Theodore Presser, Murphy Music Press and ECS Publishing he currently resides in metropolitan Chicago where he operates his music production company.

The Twentieth-Century featured many composers who pioneered the expansion of the sonic palette to where now all sounds are possible. Many books, articles, lectures, and sermons espoused the dawn of a new era, of a new expression, of new sonic possibilities. Who Cares if You Listen embraces not only the vast array of sounds available both acoustic and digital, but also the rhythms and tonalities of the actual words used by a few of these trailblazing composers when stating their case for progress and evolution. Three Twentieth-Century composers and words attributed to them are used in the composition. "Who Cares if you Listen?" "Music was born free; and to win freedom is its destiny." "Get up and use your ears like a man!"

Biographies of Performers – Composers Concert No. 2

Dr. Rosângela Yazbec Sebba currently serves as Professor of Piano, Music Theory, and Ear Training at Mississippi State University where she coordinates the keyboard area and Community Music School. She is the founder and coordinator of the Brazilian Music Festival, the Community Music School, formerly Piano Pre-College, and the MSU Steinway Initiative. She is on the board of MMTA as the co-VP for Pre-College Evaluations, GTMF secretary and VP for Evaluations. She combines an active concert and teaching schedule and is noted for her lecture-recitals and research in Brazilian music. Rosângela has performed, given masterclasses and lectures in North and South America, Europe and Asia, and presented at state, regional, national and international conferences. Currently she is a reviewer for the American Music Teacher Magazine and has published arrangements of Brazilian music for different instruments. As a sought-after chamber musician, she has collaborated in recitals and masterclasses of renowned artists and is the pianist for the Millennia Musicae Trio which has premiered and recorded works by contemporary composers, releasing their first CD on the Centaur Label in 2017. Her solo album Eight Sonatinas and the Sonata for Piano Solo by M. Camargo Guarnieri was the first world released recording of the 8 sonatinas and the sonata, being featured in different broadcasts on WWFM and WQXR in New York area. Rosângela is a Steinway Artist and was the 2015 Mississippi Arts Commission Fellow.

The **Jacksonville University Singers** perform an eclectic and challenging repertoire spanning the centuries and the globe including Renaissance polyphony, Baroque and Classical masterworks, folksongs, music theatre, opera, and new music by living composers. The ensemble has performed for conferences of the American Choral Directors Association, the Florida Music Educators Association and the Music Teachers National Association. Other notable performances include concerts in England's Canterbury Cathedral, La Madeline - Paris, St. Peter's Basilica, and TEDx. This March, they will present Benjamin Britten's "Rejoice in the Lamb" at St. Patrick's Cathedral, New York.

Infinitus is a student led, new music choral collective at Jacksonville University inspired by the Choral Composer/Conductor Collective (C4) of New York City. The ensemble has no single artistic director, instead making artistic and executive decisions through conversation and consensus. Repertoire is limited to music written in the past 25 years, prominently featuring new works written by our members, local composers, and those who are too often overlooked. Infinitus is the first collegiate member of the C4 Network and will share a concert with C4 at The Church of the Transfiguration this March.

Douglas Mark provides instruction in applied low brass, and directs the DSU brass ensemble. He has held similar positions at the Hochstein School of Music, Hamilton College, Nazareth College, and Colgate University, all located in western NY. In addition to his teaching responsibilities, Dr. Mark has performed with several orchestras, including the Rochester Philharmonic Orchestra, Buffalo Philharmonic Orchestra, Syracuse Symphony Orchestra and the Binghamton Philharmonic Orchestra, among others. Locally, he has performed with the Memphis Symphony Orchestra, Mississippi Symphony Orchestra, Tupelo Symphony and the Delta Symphony. He has been an artist-in-residence at the Banff Centre for the Arts. An advocate of community music projects, Dr. Mark has participated in the NEA Chamber Music Rural Residency in Liberal, KS. He has performed internationally in Canada, France, Germany, Japan, Mexico, Russia and Taiwan. Dr. Mark received his DMA from the Eastman School of Music, where he studied with John Marcellus. He earned his MM from the New England Conservatory of Music and

undergraduate degrees in music performance and sociology from Northwestern University. His musical training also included studies with John Swallow, Frank Crisafulli, and Per Brevig.

Anne-Gaëlle Ravetto, violinist, is an adjunct faculty member of the Delta State University Department of Music. She serves as a collaborative artist, provides instruction in the music education curriculum and maintains a private teaching studio. She has performed at numerous music festivals and academic conferences including the Heidelberg Castle Festival, the Ohio Light Opera, the College Music Society-Southern Region, the Big 12 Trombone Conference and the American Trombone Workshop. Regional recital appearances include Rhodes College, University of Memphis, Henderson State University and UT-Martin, among others.

Ms. Ravetto served on the violin faculty at the Hochstein School of Music, maintained a private teaching studio in Rochester, NY, and was active throughout western NY. She performed regularly with the Rochester Oratorio Society, Air de Cour, the Kunde Chorale and the Rochester Broadway Theatre League. Ms. Ravetto was a Resident Artist of the Banff (Alberta, Canada) Centre of the Arts, and received her Master of Music degree from the Eastman School of Music. Locally, she has performed with the Tupelo Symphony Orchestra and served as faculty member with the Mississippi Summer Arts Institute. Before moving to the US, she held numerous faculty positions in her native country, including Professor of Violin at the National Music School of Le Havre and National Music School of Notre Dame de Gravenchon. As a performer, Ms. Ravetto was active throughout France. Her credits include engagements with the Lyon Opera under Kent Nagano, the Orchestre Philharmonique des Pays de la Loire under Marc Soustrot, the Orchestre des Prix, and the Orchestre Colonne.

Serena Scibelli is currently faculty at the University of North Georgia. She has presented masterclasses and performed as a soloist, in chamber and orchestra settings in the United States, Europe, Russia, South America and Arab countries in theaters such as Wiener Musikverein, Royal Opera House Muscat, and Teatro Real de Madrid. As a soloist and Concertmistress, she has collaborated with orchestras such as Athens Symphony Orchestra, GA and the Venice Symphony Orchestra, FL. Passionate about research and contemporary music for years, Dr. Scibelli is an active participant in international conferences such as the Music by Women Festival. She has published articles including the one on Tania León by Quinte Parallele and has been collaborating with composers performing and recording new compositions for violin. As a musician, she aims to bridge the gap between classical music and today's life by considering music a need, not just entertainment. An enthusiastic supporter of the importance of education, arts and interculturality, she is cultural curator for ATHICA (Athens Institute for Contemporary Art) and a member of the Department of Culture of the city of Athens, GA. Serena Scibelli graduated from the Florence Conservatory at the age of 19 and continued her studies with a MM in performance at the Steffani Conservatory in Castelfranco Veneto IT, and a MM in performance at UGA where she then obtained a DMA in 2018. In 2021 she completed a MM at the Cattolica University of Milan in Cultural Diplomacy for International Relations and Global Communication.