

2019 College Music Society Southern Regional Conference
University of Central Florida, Orlando, Florida.

CMS COMPOSERS' CONCERT I
Thursday, February 28th at 7:30 pm
UCF School of Performing Arts
Rehearsal Hall: Auditorium

The Georgia Trio..... Tayloe Harding (University of South Carolina)

I. Vivace
II. Allegro
III. Allegro

Claire Grellier, clarinet (University of Miami)
Jesse Gilday, bass clarinet (Florida International University)
Yun-Ling Hsu, piano (University of Central Florida)

Duck, Duck, Soup..... Alan Goldspiel (University of Montevallo)

Joe L. Alexander, tuba (Mississippi University for Women)
Alan Goldspiel, guitar (University of Montevallo)

Weather Report..... Ken Davies (Gautier, Mississippi)

Richard Kravchak, oboe and sound file (University of Southern Mississippi)

from Five Preludes - Prelude No. 4, Prelude No.3, Prelude No. 2..... Alan Goldspiel
(University of Montevallo)

Alan Goldspiel, guitar (University of Montevallo)

Swing..... Olga Harris (Tennessee State University)

A Swing
Hot Dog
The Fly is In
Peckin
Signals
Channels
Standing
Musical Career

Janet Hopkins, mezzo-soprano (University of South Carolina)
Armen Shaomian, piano (University of South Carolina)

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CMS COMPOSERS' CONCERT II
Friday, March 1st at 7:30 pm
UCF School of Performing Arts
Rehearsal Hall: Auditorium

This concert is dedicated to the memory of Dr. Dennis Kam, composer, conductor, teacher, and longtime CMS member and advocate.

Preludes for Piano.....Dennis Kam (1942-2018)

- I. Rubato
- II. With relentless drive, energy, and persistence
- III. Smooth, connected, steady; with a sense of direction –but relaxed
- IV. Lovingly; tenderly; hauntingly
- V. With uncompromising motion and passion

Julia Mortyakova, piano (Mississippi University for Women)

bugsy siegel's desert rose..... Nolan Stolz (University of South Carolina Upstate)

Cynthia Selph, soprano (Saint Leo University)
Kris Carlisle, piano (Berry College)

Chopawamsic..... Joe L. Alexander (Mississippi University for Women)

James Zingara, trumpet and sound file (University of Alabama – Birmingham)

Of Sand and Fire..... Daniel Adams (Texas Southern University)

Keith Koons, clarinet (University of Central Florida)

City ScenesValentin M. Bogdan (Mississippi University for Women)

II. After Midnight

III. Zoom

UAB Chamber Trio
Denise Gainey, clarinet (University of Alabama at Birmingham)
James Zingara, trumpet (University of Alabama at Birmingham)
Chris Steele, piano (University of Alabama at Birmingham)

Ontogeny..... Douglas Hedwig (Chattanooga, TN)

Guy Harrison, violin (Auburn University)
Lauren Wright, clarinet (Berry College)
Kris Carlisle, piano (Berry College)

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CMS COMPOSERS' AND PERFORMERS' CONCERT III

Saturday, March 2nd at 1:30 pm

UCF School of Performing Arts

Rehearsal Hall: Auditorium

Three Short Piano Sketches, No. 2, No. 3..... Richard England (Freed-Hardeman University)

Richard England, piano

Alchemy..... Charisse Baldoria (Bloomsburg University of Pennsylvania)

Jordan R. Markham, baritone (Bloomsburg University of Pennsylvania)

Charisse Baldoria, piano (Bloomsburg University of Pennsylvania)

Eefer Madness..... Nolan Stolz (University of South Carolina Upstate)

Timothy Bonenfant, clarinet (Angelo State University)

The Human and Non-Human Nos. I, III, IX, and XI..... Zane Gillespie (Memphis, TN)

Zane Gillespie, piano

Transmutations.....Malcom Dedman

Bethune-Cookman University Faculty Wind Quartet

Timothy Rosenberg, saxophone,

Sarah Jane Young, flute,

Michael Westmoreland, clarinet,

Rose Grace, piano

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Biographies for Composers/Performers and Program Notes – Concert No. 1

Taylor Harding, composer, is Dean of the School of Music at the University of South Carolina. He has been president of the College Music Society and its foundation, the CMS FUND, and presently serves as national President of Pi Kappa Lambda and as national Secretary of NASM. His 2014 TedX talk “Music and Hope: Towards a More Musical America,” <http://www.youtube.com/watch?v=IKZKGJflwyl>, constitutes a public expression of his passions. He is a frequent presenter on futures issues for university music units and their leadership, remaining active as a composer earning commissions, performances, and recordings for his works around the world.

***THE GEORGIA TRIO (2009)** is a three-movement work for Piano, Bb Clarinet, and Bass Clarinet. The composition is adapted from a previous work that features distinctly different content and form among its movements. The second movement is an adaptation of a song, originally conceived for a musical theatre production. It is the only one of the movements that is through-composed, suggested by a non-strophic text at its genesis. Motivically-inspired formal structures similar to much of the chamber work of the composer, predominate in movements 1 and 3 though the nature and mood of the material contrasts from section to section in both.*

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 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 archetypical 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.”*

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The Five Preludes 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).

Wisconsin native **Ken Davies** (www.kendavies.net) has had acoustic and electronic works performed at numerous new music festivals such as the Society of Composers, Electroacoustic Barn Dance, Southeastern Composers League (he is a past president), Electronic Music Midwest, International Trombone Festival, National Association of Composers USA, Christian Fellowship of Art Music Composers, Parma Music Festival, London New Wind Festival (UK), and Sonic Coast (UK). Since 2002, he resides in coastal south Mississippi. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (3 times), the Mississippi Music Teachers' Association's Commissioned Composer Of The Year, and winner of the American Trombone Workshop National Composition Competition. His music studies were at the University of Wisconsin at Madison, Yale School of Music, Middle Tennessee State University at Murfreesboro (MA trombone), and the University of Colorado at Boulder (MM composition). A writer and publisher member of ASCAP, his music is published by Kenvad Music.

Forecasting the weather is an inexact science at best. These five atmospheric vignettes flow unbroken from one to the next with the weather forecaster's voice occasionally audible as the work progresses.
Nimbus Clouds - Bottled-up storm clouds begin to break with sporadic flashes of lightning as the oboist plays the Greek god Zeus, aggressively throwing his vigorous and violent lightning flashes in rapid succession against a background of slow moving, increasingly threatening clouds. **Night Freeze** - A downpour has cloaked the town in sheets of cold ice. Hear the ice crackles as a freezing, biting night wind whips across cracking ice-laden branches and they crumble to an ice-crusting ground. **Snow Flurries** - Beginning their dance slowly with just a few tiny flurries, snow flakes dance gently through the air. Their steady accumulation bathes the town in magical white frost that shimmers with the splendor of spun glass, gleaming like freshly scrubbed diamonds. **Sunshine** - Morning arrives and the sun shines with a radiance that reflects, mirrors, sparkles, twinkles as it crinkles with a bright glare. Through a smokey film, snow has faded into oblivion as yesterday's spun glass dances first in the air, then on the ground, its sunny warmth melting winter's remains into a reflective sunswept pool 'neath its powder-dusted blue sky.
Windstorm - A severe windstorm, such as a hurricane, can quickly capture your full attention as howling winds swirl violently, rain pours in sheets, bridges sway, buildings collapse, and remnants of trees and homes whip through the air.

Olga Harris was born in Moscow, Russia. She began to write music as a child. She graduated from Ukraine College with a degree in Piano and received her Master degree as a composer from Moscow Conservatory and a Doctorate from the Moscow Arts Academy. She studied composition with the famous Composer Aram Khachaturian. She was his last student. Dr. Harris specializes in Chamber Music and has composed three symphonies, two Piano Concertos, two Quartets, two trios, four Sonatas for piano, clarinet, violin and cello, 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 and music for Drama Theater and TV. Her music has been performed at many festivals and concerts, such as Moscow Autumn in Russia, Russian Avant garde in Heidelberg, Germany. She has performed many concerts in Moscow, St. Petersburg, Nizhny Novgorod, Kiev, Riga, Germany, Bulgaria, Spain and France.

Swing is a vocal circle on poetry written by Shel Silverstein. It is comprised of eight short pieces, each written in a different character.

Performers' Biographies Concert No. 1

Originally from Nice, France, **Claire Grellier** came to the United States in 2010 to complete a Bachelor of Music degree from the School of Music at Cal State University, Fullerton, where she subsequently earned her Master of Music degree as well, graduating with highest honors for both diplomas after studying under the tutelage of Hakan Rosengren. Prior to her studies in America, Claire studied in France at the Nice Conservatory where she graduated receiving her D.E.M. (French Diploma in Musical Performance) and at the Monaco Conservatory, her primary teachers being Michel Lethiec and Marie-B. Barrière-Bilote. While in France, Claire played clarinet for the City of Nice Wind Ensemble and the City of Nice's Military Band, where served as the solo Eb clarinetist. She also has performed with the Nice Opera, both as a clarinetist and solo Eb clarinet. During her studies at Cal State Fullerton, Claire performed with major ensembles such as the Symphony Orchestra, and the Wind Symphony, with whom she toured China and served as principal clarinetist. In addition to ensemble performances, she has played for several masterclasses for renowned clarinetists such as Richie Hawley, Mark Nuccio, Burt Hara, Yehuda Gilad, and Boris Allakhverdyan. Claire is also the co/founder and a member of the very popular clarinet quartet based in Los Angeles, California called Four Play clarinet. Claire is currently a DMA student of Dr. Donaghue at the Frost School of Music at the University of Miami and the teaching assistant in clarinet. She is playing in the Henry Mancini Institute Orchestra, the Frost Symphony Orchestra, and the Frost Wind Ensemble. Claire is a Buffet Crampon Artist.

Website: www.clairegrelliermusic.com

Facebook Page: <https://www.facebook.com/clairegrelliermusic/>

Instagram: <https://www.instagram.com/clairegrelliermusic/>

Jesse Gilday's clarinet playing has been described by the South Florida Classical Review as "carefully and beautifully shaped" and "precise." Originally from Troy, NY, Mr. Gilday performs in Florida with the Charlotte Symphony Orchestra, Miami Lyric Opera, New World Symphony, Symphony of the Americas, The Villages Philharmonic Orchestra, and numerous chamber ensembles following his time in New York City as a freelance clarinetist. He performed on the 2018 Latin Grammy-nominated Sony/ATV Latin recording of Jorge Mejia's *An Open Book: A Memoir in Music*. This summer with *Duo Electrique* colleague Claire Grellier, Mr. Gilday will perform at International Clarinet Association's ClarinetFest for the third time. Mr. Gilday is the clarinetist for the NODUS Ensemble, the faculty contemporary chamber music ensemble-in-residence at Florida International University. He is also a teaching artist at Miami Music Project, a non-profit educational organization inspired by the Venezuelan program *El Sistema*, which advocates social change through music. Mr. Gilday is a doctoral candidate at the University of Miami – Frost School of Music and holds degrees from New York University, Baylor University, and Gordon College. He is a five-time world-qualifying Irish dancer and site director of the Niall O'Leary School of Irish Dance – Miami.

Yun-Ling Hsu is currently an Assistant Professor of Piano and Coordinator of Piano Studies at the University of Central Florida. She earned a Diploma, Bachelor, Master, and Doctorate Degrees in Piano Performance from The Ohio State University and Tainan Woman's College of Arts and Technology in Taiwan. Her primary piano teachers include legendary American pianist Earl Wild and French-Canadian pianist André Laplante. A highly accomplished soloist and sought-after collaborative artist, Dr. Hsu has collaborated in recitals with top musicians worldwide, including Julian Bliss (English clarinetist), Øystein

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Baadsvik (Norwegian tuba soloist), Kenneth Tse (Chinese-American saxophone soloist), Carsten Svanberg (Danish trombone soloist) and Michel Debost (French flutist). She also performed with many principle players from major orchestras such as New York Philharmonic, Chicago Symphony Orchestra, Utah Symphony Orchestra, Cincinnati Symphony, Columbus Symphony, Jacksonville Symphony, Sarasota Symphony, Taiwan National Symphony Orchestra, Slovak State Philharmonic, and more. In addition, she has previously served as a pianist and keyboardist with the Bach Festival Orchestra and Choir, Brevard Symphony Orchestra and Florida Orchestra, and currently with the Orlando Philharmonic Orchestra.

Joe L. Alexander's music has been performed throughout the United States, Ecuador, throughout Europe, and South Korea. His compositions have been performed by BAMA; the Louisiana Composers' Consortium; NACUSA; SCI; CMS; the Southeastern Composers' League, the Southeastern Electro-Acoustic Composers Collective, and ITEC. His music has been featured at Bowling Green State University's annual New Music & Art Festival, the Electroacoustic Barn Dance festival, the Birmingham New Music Festival, New Music on the Bayou Festival, Spectrum Music Festival (Kazan, Russia), and New Music for Young Ensembles Composers' Competition. His Two Bryant Songs are recorded on the Living Artist Recordings series, Winds and Voices; Summer Sounds Beckon Me (SATB choir) 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 ITEA's Solo Euphonium - Artist Division. Alexander is the commissioned composer for the 2012 Louisiana, 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 is the National Treasurer for NACUSA. While at Tech, he hosted the 2005 and 2010 Southeastern Composers' League's Forum and the 2013 NACUSA National Festival. Alexander holds a DMA from the University of North Texas and studied composition with Newel Kay Brown, Douglas Knehans, and James Riley. Additional information about the composer can be found at his website, jacomposer.com.

Dr. Richard Kravchak has been heard as an oboe soloist, chamber and orchestral musician around the world, performing concerts throughout Europe, Asia, and the Americas. He has appeared as a soloist with ensembles as diverse as The Dubuque Symphony, The University of Hawaii Wind Ensemble, The Carson Symphony, Banda Espinia de Portugal and the Orquesta Sinfonica de El Salvador. The Florida Flambeau raves "Kravchak made a good case for his virtuosity." Dr. Kravchak has been invited to present solo performances at conferences and festivals including The International Double Reed Society, The North American Saxophone Alliance, Festival Forfest, the International Clarinet Society, and many others. He specializes in contemporary music, with over 100 compositions being created for him, and HIP (Historically informed practice) frequently performing period music on oboes of the Renaissance, Baroque, Classical, Romantic, and early 20th century. Kravchak holds performance degrees from the Eastman School of Music, the Juilliard School, and Florida State University. Richard Kravchak has been chair of the Department of Music at California State University Dominguez Hills and was the founding Director and Professor of Oboe of the School of Music and Theatre at Marshall University in Huntington, West Virginia. Currently Dr. Kravchak serves as Director of the School of Music of the University of Southern Mississippi.

Janet E Hopkins, mezzo-soprano was a principal soloist at the Metropolitan opera for fifteen seasons. Ms Hopkins was the mezzo soloist for the Verdi requiem at the Kennedy Center in Washington, D.C., Tulsa, Minneapolis (2010/2011, 2015), the Berkshires and South Carolina (2012) and had national and international performances in 2013/4 including Spain, Boston, Charleston, New York, and St.

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Louis. She has several solo recordings, including Ulysses Kay: Works for Chamber Orchestra and Soprano and Ayala Asherov Kalus' Cycles of the Moon on Naxos. Ms. Hopkins holds a Bachelor of Music degree in Music Education, cum laude, and a Masters Degree in Vocal Performance, cum laude, from the State University of New York, Potsdam. Ms. Hopkins joined the University of South Carolina in 2008 and is Associate Professor of Voice in the School of Music.

Armen Shaomian is a pianist and educator with an extensive background in performing arts management and entertainment industries. Dr. Shaomian is an associate professor in the Department of Sport and Entertainment at the University of South Carolina. He received his DMA and MM from the University of Miami and is the Founder and CEO of Armenize, Inc. Prior work includes Programs Manager/Associate Producer for the National Foundation for Advancement in the Arts. Dr. Shaomian oversaw live performance logistics and strategic relations with the Baryshnikov Arts Center (New York), the Smithsonian American Art Museum, the John F. Kennedy Center for the Performing Arts in Washington, D.C., the Department of Education, and the United States Presidential Scholars program.

Biographies for Composers/Performers and Program Notes – Concert No. 2

Composers:

Dennis Kam (1942-2018) Professor Emeritus – University of Miami, was born in Honolulu, Hawaii in 1942. Retired from the Frost School of Music at the University of Miami in Coral Gables, Florida since 2013, Kam was Chair of the Music Theory and Composition Department from 1976 until 2012 and also directed/conducted the Other Music Ensemble (group for the performance of new music) at the University of Miami. Currently he is Music/Worship Director Granada Presbyterian Church in Coral Gables, Florida and also Composer-in-Residence/ Associate Conductor for the South Florida Youth Symphony. Kam was educated at the Oberlin Conservatory of Music in Ohio, Mozarteum in Salzburg, Austria, the East-West Center at the University of Hawaii, Toho Gakuen in Japan, and the University of Illinois. He received many commissions, grants, and awards, including important ones from BMI and the Ford Foundation as Professional (Composer) -in-Residence for Honolulu and the State of Hawaii under the auspices of the Ford Foundation/ MENC Contemporary Music Project during 1970–1972. In addition, he was President of Southern Chapter and National Board Member for Composition in the College Music Society, and has also served as a member of both Executive and National Councils for the Society of Composers, Inc. His solo and chamber music are released on Paladino (Austria), Albany, Capstone, and Living Artist labels. Miami Mix II, an orchestral work performed by the Cleveland Chamber Symphony, is released on TNC.

Nolan Stolz is a composer, scholar and drummer living in Spartanburg, South Carolina. His compositions are clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. Stolz's works may be heard on releases from Ablaze, ESM, Parma/Navona, Six Strings Sounds, and Tributary Music. In 2014, his flute piece Princess Ka'iulani was published in SCI Journal of Scores (51). Stolz has been commissioned by the Alturas Duo, CCSU Chamber Players, Las Vegas Academy Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, Synchronix and several solo performers. Dr. Stolz holds degrees in composition from The Hartt School, University of Oregon, and University of Nevada-Las Vegas. Stolz is Assistant Professor and Coordinator of Music at University of South Carolina Upstate. Previously, he taught at the University of

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Nevada-Las Vegas, Southeast Missouri State University, University of South Dakota, and at two community colleges in Connecticut. In addition to his work as a composer, Stolz has published a jazz theory article, essays on Black Sabbath, Genesis, Rush, and Frank Zappa and the Mothers of Invention, authored the book *Black Sabbath: A Listener's Companion*, and appears on several albums from jazz and rock artists.

*This art song is dedicated to those affected by the 2017 Las Vegas shooting. John Dorsey's poem "bugsy siegel's desert rose" was written in Fall 2017, shortly after the shooting and was soon published in the book *Letting the Meat Rest: Poems by John Dorsey*. The poem was set to music when Dorsey and the composer were both in residence at the Osage Arts Community in Belle, Missouri in Summer 2018.*

Joe L. Alexander's music has been performed throughout the United States, Ecuador, throughout Europe, and South Korea. His compositions have been performed by BAMA; the Louisiana Composers' Consortium; NACUSA; SCI; CMS; the Southeastern Composers' League, the Southeastern Electro-Acoustic Composers Collective, and ITEC. His music has been featured at Bowling Green State University's annual New Music & Art Festival, the Electroacoustic Barn Dance festival, the Birmingham New Music Festival, New Music on the Bayou Festival, Spectrum Music Festival (Kazan, Russia), and New Music for Young Ensembles Composers' Competition. His Two Bryant Songs are recorded on the Living Artist Recordings series, Winds and Voices; Summer Sounds Beckon Me (SATB choir) 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 ITEA's Solo Euphonium - Artist Division. Alexander is the commissioned composer for the 2012 Louisiana, 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 is the National Treasurer for NACUSA. While at Tech, he hosted the 2005 and 2010 Southeastern Composers' League's Forum and the 2013 NACUSA National Festival. Alexander holds a DMA from the University of North Texas and studied composition with Newel Kay Brown, Douglas Knehans, and James Riley. Additional information about the composer can be found at his website, jlacomposer.com.

Chopawamsic: *I grew up in Prince William County, Virginia and the county's southern border follows the Chopawamsic Creek. The creek is a tributary of the Potomac River. Chopawamsic was also the name of an 18th-century plantation located in the adjacent Stafford County and was a seat of the Mason family. George Mason II, grandfather of the author of the United States Bill of Rights, built the plantation. The large sandstone manor did not survive the Civil War, and in 1942, much of the area along Chopawamsic Creek that once belonged to the estate was taken over by the United States Government to create the Marine Corps Base at Quantico. The word Chopawamsic, means "Isolated Lodge" in Algonquian. The soundfile portion of the piece was created using sounds from the Native American Indian CD from Acid Loops. Many of these sounds were digitally modified using Sound Forge, and then assembled in Audacity. The piece was commissioned by James Zingara and is dedicated to him. The piece was premiered by Dr. Zingara on the inaugural recital of the Southeastern Electro-Acoustic Composers Collective on September 30, 2017 at the University of Alabama at Birmingham.*

Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). He served as the College Music Society Board Member for Composition from 2015 through 2017. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. His book entitled "The Solo Snare Drum" was published in 2000. He also

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contributed two entries published in 2009 in the Oxford Encyclopedia of African-American History: 1896 to the Present and has authored a revision of the Miami, Florida entry for the Grove Dictionary of American Music. Adams has served as a panelist and lecturer nationally and internationally. He has received commissions from The McCormick Percussion Group, The McCormick Duo, The Gulf Coast Community Band, The Leechburg (PA) High School Percussion Ensemble, the Louisiana State University Percussion Ensemble, the EOS flute and guitar duo, , VioLet, Lee Hinkle, Richard Nunemaker Studios, Selmer Paris, Buffet Crampon, and D'Addario Woodwinds. Adams's music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Finland, Costa Rica, Turkey, Argentina, Bulgaria, Canada, Australia, Great Britain, and South Korea. His music is recorded on Capstone Records, Ravello, Potenza, Albany, and Summit Records.

***Of Sand and Fire** The title is a reference to the process of manufacturing glass. Sand is combined with soda ash and limestone, and then heated in an extremely hot furnace. It first turns into a liquid that, when cooled, solidifies into glass. The development of the thematic ideas that comprise this unaccompanied solo are symbolic of the transformation of sand into glass. A slow, contemplative introduction gradually evolves into a succession of rapid passages that seem to be repetitive but are actually changing incrementally in rhythm and contour, much like the constituent elements of glass change from solid, to liquid, to a very different kind of solid. The performer alternates between soprano and bass clarinet. The bass clarinet passages are mostly characterized by the varied repetition of syncopated ostinato-like figures interspersed with tongue-slaps and key clicks. The soprano clarinet plays longer, more angular figures over a wider register with microtonal inflections and two multi-phonics, the second of which is part of a brief coda.*

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), Spectrum Music Festival (Kazan, Russia), Prokofiev Museum (Moscow, Russia), Sala Patria (Brasov, Romania), 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 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) for his work as a composer. 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, Russia, 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.

***City Scenes** is a work meant to serve as an homage to the city of Detroit, Michigan, where the composer spent his formative years. The second and third movements are performed here. "After Midnight" is meditative and lyrical, employing elements of jazz blended with Balkan and Middle Eastern modes. The third movement, "Zoom" is a study of consonance vs. dissonance, inspired by the struggles and the eventual rebirth of the city during the early part of the 21st century.*

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Composer **Douglas Hedwig** was a trumpet player with the Metropolitan Opera Orchestra (NYC) for 27 years, served on the faculty of The Juilliard School, and is Professor Emeritus at the Conservatory of Music Brooklyn College (C.U.N.Y). Since turning his full attention to composition in 2011, his music has been performed throughout the U.S., Italy and Scotland; at the Blossom Music Festival by members of the Cleveland Orchestra, North/South Chamber Orchestra (NYC), Chattanooga Symphony Orchestra, the West Point Band (U.S. Army Band), Chestnut Brass, Choral Arts of Chattanooga, soprano Jourdan Laine Howell, and by Orvieto Musica and New Ensemble of Disenzano (NED Ensemble). His electro-acoustic music was featured during recent world-wide broadcasts on Radiophrenia from Glasgow, Scotland. Dr. Hedwig was Composer-in-Residence at Brush Creek Foundation for the Arts (WY) in 2017, and was 3rd Place Winner (nationally) of The American Prize in chamber music composition in 2018. He is published by Carl Fischer Music and TRN.

***Ontogeny** is a 2-part, single-movement composition for violin, clarinet in Bb, and piano that explores the development and evolution of the four-note "cell" with which the work begins. The title refers to a biological term, defined as the development or developmental history of an individual organism. Increasing in intensity throughout the duration of the work, several "phases" are sonically experienced as the work drives to a dramatic ending.*

Performers' Biographies Concert No. 2

2017 Mississippi Honored Artist, **pianist Julia Mortyakova** has performed around the world: Assisi Performing Arts (Italy), Banff Centre for Arts and Creativity (Canada), Musica Nueva Malaga (Spain), Symphonic Workshops (Bulgaria), Sala Patria (Romania), Prokofiev Museum (Russia), Spread Spectrum Festival (Russia), Yaroslavl Art Museum (Russia), Zhytomyr's Musical Spring (Ukraine), Aspen Music Festival, Clayton Piano Festival, College Music Society, Eastern Music Festival, Music Teachers National Association (MTNA), Natchez Festival of Music, National Association of Composers USA (NACUSA) and Women Composers Festival of Hartford. The 2018 concert season included guest soloist appearances with the Assisi Performing Arts (Italy), Starkville Symphony (USA) and Yaroslavl Gubernatorial Academic Philharmonic (Russia) orchestras, performing four different piano concertos. Dr. Mortyakova is the Chair of the Department of Music at the Mississippi University for Women and the Founder/Artistic Director of the Music by Women Festival. The Mortyakova/Bogdan Piano Duo are the Second Prize winners of the 2017 Ellis Duo Piano Competition. Julia is a laureate of the 2014 American Prize for her performance Cecile Chaminade, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami.

Dr. Cynthia Selph is the Assistant Professor of Music and Music Ministry, at Saint Leo University. She earned a BA in Sacred Music at Huntingdon College, an MM in Choral Conducting and Vocal Performance and a PhD in Music Education at the University of South Florida. Dr. Selph is the director of the Saint Leo Singers, Saint Leo Chamber Singers, and Just the FACTS; teaches a variety of music courses; and maintains an active applied voice studio. She is also an active faculty performer of repertoire as diverse as the music of Maurice Delage, Manuel de Falla, Gwyneth Walker, and Joni Mitchell. Her research areas include the history of music education, community music, and the relationship between music and spirituality. Prior to her time at Saint Leo Dr. Selph taught Applied Voice and Music Theory at

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Southeastern University in Lakeland, Florida; and Church Music Management at Florida Southern College in Lakeland. She also served as the music and worship director for the Florida United Methodist Annual Conference for four years creating several statewide worship seminars.

A native of Annapolis, Maryland, **Dr. Timothy Bonenfant** is Professor of clarinet and saxophone at Angelo State University, where he also directs the jazz ensemble. He is a member of The Batik Quartet and the West Texas Jazz Orchestra. He received degrees from the University of Nevada, Las Vegas and California Institute of the Arts. His major teachers include Alberto Asercion, Felix Viscuglia, William Powell, Raphael Sanders, Marina Sturm and Michele Zukovsky. Bonenfant's recently released solo album, *Multiple Personae*, features music by Virko Baley, which demonstrates his versatility, mastering the various members of the family, from E-flat to contrabass.

Kris Carlisle is a professional pianist and educator specializing in contemporary music. His album, **The American Evolution: Piano Preludes**, was released in December of 2016. In 2017, it won the **Global Music Award's "Silver Medal"**, and in 2018 the album received *The American Prize in Piano Performance Award* for "**Exceptional Commitment to Music by Americans**". His previous album **The American Evolution: Piano Sonatas** was also acclaimed by *The American Prize* receiving a *Special Judge's Citation: "Championing Piano Music by American Composers"*. These albums are part of a larger project that explores the way contemporary composers use traditional genres. An Artist in Residence Fellowship at the Hambidge Center for Creative Arts and Sciences, began work on the newest phase of the project - **Programmatic Music for Piano**. This phase shows the depth and breadth of compositional techniques used by American composers in contemporary programmatic settings. Dr. Carlisle has other works available at Curvepoint Media and CDBaby. **Current**, a collection of contemporary works for piano and trumpet, and **Etesian Traveler**, containing works for piano, trumpet and percussion.

Keith Koons is Professor of Music at the University of Central Florida. He teaches clarinet and serves as Graduate Coordinator for the Music Department and Associate Director of the School of Performing Arts. He has performed and presented at multiple International Clarinet Association ClarinetFests® and in national and international conferences of AMIS, CMS, NACWPI, NFA, NASA, IDRS, and the European Clarinet Association. Dr. Koons is a frequent recitalist and chamber musician. Since 1992 he has been Principal Clarinet with the Brevard Symphony Orchestra in Melbourne, FL, and he also performs with the Orlando Philharmonic Orchestra. He holds degrees from the University of North Carolina, Chapel Hill, the Manhattan School of Music and the University of Southern California. Previous teachers include Mitchell Lurie, Donald Oehler, and Leon Russianoff. He was the founding Chair of the ICA Research Presentation Committee, and he served as ICA President from 2010-2012 and Artistic Director of ClarinetFest® 2017 in Orlando. He is a longtime member of the UCF Faculty Senate, and served as Chair 2015-2017. As a leader for the Southern Chapter of the College Music Society, he previously served as Secretary-Treasurer, President (2003-2005), and co-host of the annual conferences in 1999 and 2009 at UCF.

The University of Alabama at Birmingham Chamber Trio consists of Dr. Denise Gainey, clarinet, Dr. James Zingara, trumpet and Dr. Christopher Steele, piano. The group was established in 2012 and has performed throughout Alabama, Mississippi, North Carolina, Tennessee, and Virginia, including appearances at the CMS/NACWPI National Conference, the Alabama Music Educators Conference, the College Music Society Southern Region Conference, the Birmingham Arts Music Alliance and the National Association of Composers USA Conference. The UAB Chamber Trio has generated many new pieces for this genre including works by William Price, Jeffrey Boehm, Juan Maria Solare, and Virginia Samuel.

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Denise A. Gainey is Professor of Clarinet, Associate Chair of the Department of Music, and Instrumental Music Education and Coordinator of Graduate Studies in Music at the University of Alabama at Birmingham. She is a Backun Artist/ Clinician, an Educational Recording Artist for Carl Fischer Music, serves as the Alabama State Chair for the International Clarinet Association, and was recently elected Secretary of the ICA. Gainey is an active clinician and performer throughout the Southeast. Gainey has compiled and edited a collection of clarinet solos, *Solos for Clarinet*, published by Carl Fischer in 2001, and is currently writing a book on master teacher Kalmen Opperman. She received the Bachelor of Music Education from The Florida State University, the Master of Music in Clarinet Performance from The University of North Texas, and the Doctor of Musical Arts in Clarinet from The University of Kentucky. Gainey's major teachers include Kalmen Opperman, James Gillespie, Frank Kowalsky, and Fred Ormand.

Dr. James Zingara is currently Associate Professor of Trumpet at the University of Alabama at Birmingham where his responsibilities include applied trumpet and brass methods, brass ensembles, performing with the UAB Faculty Brass Quintet and coordinating the annual UAB Brass Symposium. He has performed in 34 states as well as China, England, Latvia, Lithuania, Estonia, Singapore and Denmark. From 1989-1996 he served as principal cornet/trumpet soloist with the US Air Force Heritage of America Band. Dr. Zingara currently represents Conn-Selmer as a Bach Trumpet Artist and also serves as a trumpet faculty member at the Alabama School for Fine Arts. He has recorded on the Telarc, Zephyr, Capstone and Mark labels, and his recording of modern works for trumpet entitled *Textures* was released on the Ravello label in 2016.

Chris Steele is Staff Pianist and Aural Skills Instructor at the University of Alabama at Birmingham. He has held previous positions at the University of North Carolina School of the Arts as Staff Pianist, and at the University of North Carolina at Greensboro as both Lecturer of Music Theory and Ear Training as well as Faculty Fellow for the UNCG Grogan College Music Learning Community. He received his Doctor of Musical Arts in Accompanying and Chamber Music from UNCG where he studied with Andrew Harley and James Douglass, and held assistantships in both accompanying and music theory/ear training. He received two Masters degrees from The Florida State University in Piano Performance and Music Theory where he studied with Carolyn Bridger. An active performer, Steele is a member of the UAB Chamber Trio, and has collaborated with members of the Alabama Symphony Orchestra and the Greensboro Symphony Orchestra.

Guy Harrison serves as Assistant Professor of Violin/Viola & String Music Education at Auburn University where he teaches applied violin and viola, music theory and music education courses and directs the newly-formed AU Chamber Orchestra. Dr. Harrison also serves as director of the Auburn University Youth Orchestras and in 2015 launched the Auburn University Music Project – an after-school orchestral string program for local elementary students. Originally from Australia, he completed his Doctoral degree in Violin Performance at Michigan State University in 2012 under the direction of Dr. Walter Verdehr. He also holds degrees from the University of Adelaide (B.M. – Honors), and Michigan State University (M.M.). Dr. Harrison is in regular demand as a soloist and chamber musician, and since moving to the United States has served as Associate Concertmaster of the Lansing Symphony Orchestra (MI), held principal positions with the Jackson Symphony (MI) and Lubbock Symphony (TX) Orchestras, and has performed with several regional orchestras. Dr. Harrison performs on a J.B. Vuillaume circa 1858.

Dr. Lauren Denney Wright is the current Director of Bands and Assistant Professor of Music at Berry College where she conducts the wind ensemble, teaches clarinet, conducting and music education

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courses. She is in high demand for clinics both in conducting and clarinet. Dr. Denney Wright regularly has published articles in the *Teaching Music Through Performance* series through GIA. Her research areas are on the music of David Maslanka, and musicality in score study and conducting. Her dissertation is on David Maslanka's *Give Us This Day*. A native of Marietta, Ga. in Cobb County, Dr. Denney Wright earned her bachelor of music degree in clarinet performance from Vanderbilt University, the master of music degree in clarinet performance from the University of North Carolina at Greensboro, and the bachelor of music degree in music education from Kennesaw State University. She completed her doctoral studies in instrumental conducting at the University of Miami Frost School of Music under the mentorship of Gary Green. She made her international debut conducting chamber music with members of the Berlin Philharmonic in Aix-en-Provence, France. Dr. Denney Wright resides in Rome, GA with her husband Mack, three-year-old son Bentley, and dogs Judy and Steve

Biographies for Composers/Performers and Program Notes – Concert No. 3

Richard England is Professor of Music at Freed-Hardeman University completing degrees at Union University and Memphis State University with post-doctoral studies in psychology at University of Memphis and Austin Peay State University; and additional studies in music at Berklee College of Music and the PianoSonoma workshop at Juilliard. His graduate piano work included studies with Herbert Hermann (late), Theodore Edel, and Joan Gilbert along with studies in music composition with Donald Freund. In addition to music, Richard has served as adjunct professor of special education, counseling, and psychology at several universities. He and his wife, Dr. Barbara England/Professor of Art, also work with Freed-Hardeman's study abroad program traveling and teaching in Belgium, France, Austria, Germany, Switzerland, the Netherlands, Italy, England, and Scotland.

Three Short Piano Sketches were written initially as studies by the composer for personal use in an effort to work on certain technical aspects of playing the piano. The music, however, drew the attention of colleagues and others who enjoyed the melodic lines and intensity of each of the compositions. These two "sketches" were selected by the composer as simply a matter of personal preference and represent the first time the composer has presented solo piano works to a broader audience for performance. As a performer, playing original compositions, there is also the intent of presenting a pure simplicity of music that led to the study of music, especially piano, as a child.

A pianist, composer, and multidisciplinary artist, **Charisse Baldoria** has won prizes in international piano competitions and worked as a professional composer and arranger. With experience in the classical, popular, and electronic realms, Charisse's inspirations are eclectic and broad. Her most recent compositions are the song cycles *Alchemy* for baritone and piano based on poetry by Denise Levertov, and *The Kiss* for soprano and piano based on poetry by Sara Teasdale. As a professional composer-arranger for many years, she wrote songs for large corporations and government agencies in the Philippines such as Philippine Airlines, PLDT, and the Philippine Department of Energy. At the University of Michigan, she studied composition with Erik Santos and Susan Botti, and electronic music with Evan Chambers. She is also a photographer who has displayed her work in art shows and has performed with other artists (dance, video, live drawing, and performance art) while giving a piano concert.

Alchemy is a musical setting of poems by Denise Levertov. Inspired by the magic of the natural world, the selected poems are haiku-like in their immediacy, poignancy, and

succinctness, the imagist approach a challenge to the composer to capture and transform in brief moments of time. It is a set of miniatures, of images in the sense of Ezra Pound: "...that which presents an intellectual and emotional complex in an instant of time...which gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of sudden growth..." This growth, this limitlessness of time and space, are expressed by the range of vocal timbres, styles, and articulations (with their nods to both classical and jazz techniques, occasional uses of falsetto, and lyricism), a pianistic piano part (at times simple, at times virtuosic, and always interacting with the text, image, and vocal part), and the brevity of each piece (a challenge to 'say' much in a small amount of time). Four of seven movements will be performed. In Summer is a slow, sensuous waltz between late afternoon sunlight and a passing breeze, becoming one, the leaves joining in the dance with hints of color and sound. Secret Diversion features fog and furtive ocean waves through impressionistic flourishes and harmonies; Alchemy conjures magic in a mysterious nightscape, both pieces with hints of Debussy. Firmament presents the glory of the sky in rich harmonies and glittering waves of sound.

Nolan Stolz is a composer, scholar and drummer living in Spartanburg, South Carolina. His compositions are clearly influenced by his performance background in jazz fusion and progressive rock, yet firmly rooted in the contemporary classical tradition. Stolz's works may be heard on releases from Ablaze, ESM, Parma/Navona, Six Strings Sounds, and Tributary Music. In 2014, his flute piece Princess Ka'iulani was published in SCI Journal of Scores (51). Stolz has been commissioned by the Alturas Duo, CCSU Chamber Players, Las Vegas Academy Jazz Ensemble, Las Vegas Music Festival Orchestra, SUNY-Stony Brook, Synchronix and several solo performers. Dr. Stolz holds degrees in composition from The Hartt School, University of Oregon, and University of Nevada-Las Vegas. Stolz is Assistant Professor and Coordinator of Music at University of South Carolina Upstate. Previously, he taught at the University of Nevada-Las Vegas, Southeast Missouri State University, University of South Dakota, and at two community colleges in Connecticut. In addition to his work as a composer, Stolz has published a jazz theory article, essays on Black Sabbath, Genesis, Rush, and Frank Zappa and the Mothers of Invention, authored the book Black Sabbath: A Listener's Companion, and appears on several albums from jazz and rock artists.

Eefer Madness: *The work's title references the E-flat clarinet (sometimes called the "eefer"), the cult classic 1936 anti-drug propaganda film Reefer Madness, and the Sonny Rollins composition 'Tenor Madness.' In this piece you will hear moments of madness, violence, and perhaps hallucinations. If you have seen Reefer Madness, the following statement may sound familiar: The music you are about to hear may startle you. It would not have been possible, otherwise, to sufficiently emphasize the frightful toll of the instrument which is destroying the youth of America in alarmingly-increasing numbers. The eefer is that instrument--a violent woodwind--an unspeakable scourge-- The Real Public Enemy Number One! Its first effect is sudden, violent, uncontrollable laughter; then come dangerous hallucinations-- space expands-- time slows down, almost stands still... fixed ideas come next, conjuring up monstrous extravagances-- followed by emotional disturbances, the total inability to direct thoughts, the loss of all power to resist physical emotions... leading finally to acts of shocking violence... ending often in incurable insanity. In musically depicting its soul-destroying effects no attempt was made to equivocate. The musical passages, while fictionalized for the purposes of this piece, are based upon actual research into the results of eefer addiction. If their stark reality will make you think, will make you aware that something must be done to wipe out this ghastly menace, then the piece will not*

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have failed in its purpose... Because the dread Eefer may be reaching forth next for your son or daughter... or yours... or YOURS!

Zane Gillespie's original research has been published in peer-reviewed journals including College Music Symposium, Humanities, and forthcoming in the proceedings of Le Neuvième Congrès Européen d'Analyse Musicale (EuroMAC9). His music-theoretical research has been accepted for presentation by the 2016 meeting of the New Zealand Musicological Society at Waikato University in Hamilton, New Zealand (where he also served as Chair for Session B6 entitled "Composition and the Net"), Mississippi University for Women's 2017 Music by Women Festival, EuroMAC9 in Strasbourg, France, by the 2017 CMS Southern, Great Plains, Rocky Mountain (where he also chaired Session IX: "The Language of Art"), and Pacific Northwest regional conferences, as well as the Sixtieth National Conference of The College Music Society in San Antonio, Texas. As a guest of the 2017 and 2018 conferences of The American Society for Cybernetics, Zane has given lecture demonstrations of his own works including *The Human and Non-Human* for piano and digital delay. The 2016 CMS South-Central Regional Conference selected his *Two Noumenist Poems* (for soprano and alto vocalists and piano) for performance. Zane's Quartet for Alto Saxophone and Strings, commissioned by concert saxophonist Walter Hoehn, was performed in Concert V of The Eighth Annual Belvedere Chamber Music Festival (2014). His neoconservative postmodern music earned him the Nancy Van de Vate Composition Award three times from The University of Mississippi (Ole Miss). Zane holds degrees from Ole Miss (BM; MM), and The University of Memphis (DMA) where he received The Scheidt School of Music's 2011 Smit Composition Award.

The Human and Non-Human Nos. I, III, IX, and XI

One outstanding aspect of this piano music are those harmonic fingerprints that have helped define my musical personality. And yet it is full of tell-tale signs (e.g., a soupçon of "broken speaker" distortion) of my indulgence in a sort of clandestine protest against the "neo-Romantic" confines in which I usually find myself. While studying with Burt J. Levy (1936-2010), I was encouraged to break out of this "comfort zone." And it is Levy's reprimanding voice that spontaneously kept coming to mind while I wrote the austere "Prometheus." But I have come to the conclusion that it isn't simply a matter of changing one's standards in accordance to a "systems approach" to composition, because, regardless of how one changes them, one's standards will always engage music anthropocentrically. For this reason, one might say that aspects of "Lovecraftian horror" seem "portentously prevalent" in pieces IX and XI. At the same time, post-humanism is an invariable presence, represented by each piece's own delay-time/feedback-level/sine-wave-modulation combination. Furthermore, each piece seems to harp on homo sapiens' ability to recognize easily only that a musical framework is being heard, while remaining helplessly incognizant of the real significance of its existence. This is especially true of IX and XI. Together they are a massive bout of 1024-msec-delay brutality that seems to rage against the process by which the mental association of the term "music" with human communication has become taken for granted. Having said that, unwitting humanists might find themselves instantly attracted to the satirical "Mountain of Madness."

Performers Biographies Concert No. 3

Jordan R. Markham began his studies at The Peabody Conservatory and is currently enrolled at Bloomsburg University of Pennsylvania. He is a classically-trained baritone, having studied under Grammy-winning baritone William Sharp, soprano Susan Solomon Beckley, and Dr. Alan Baker, and piano with Dr. Charisse Baldoria. He was a professional chorister at The Washington National

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Cathedral, a member and soloist of The Peabody Renaissance Ensemble, and a chorister and soloist with The Handel Choir of Baltimore. While with the Handel Choir, he sang the tenor role of Apollo in Handel's *Semele* and the tenor solo in Beethoven's *Choral Fantasy* (both with full orchestra). He sang the baritone solo in Rossini's *Petite Messe Solennelle* with The Peabody Singers, and the baritone solo in *The Seven Last Words of Christ* by Théodore Dubois with full orchestra. Throughout the past decade, Jordan has performed with the Baltimore Symphony Orchestra and at Carnegie Hall, The Boston Symphony Hall, and The Jackie Gleason Theatre. He has been active throughout Pennsylvania and Maryland as an actor, director, and keyboardist. He is currently the Director of Music Ministries and Organist at Wesley United Methodist Church in Bloomsburg, Pennsylvania and the Artistic Director of The Central Pennsylvania Womyn's Chorus.

A native of Annapolis, Maryland, **Dr. Timothy Bonenfant** is Professor of clarinet and saxophone at Angelo State University, where he also directs the jazz ensemble. He is a member of The Batik Quartet and the West Texas Jazz Orchestra. He received degrees from the University of Nevada, Las Vegas and California Institute of the Arts. His major teachers include Alberto Asercion, Felix Viscuglia, William Powell, Raphael Sanders, Marina Sturm and Michele Zukovsky. Bonenfant's recently released solo album, *Multiple Personae*, features music by Virko Baley, which demonstrates his versatility, mastering the various members of the family, from E-flat to contrabass.