

National Association of Composers
P.O. Box 49256, Barrington Station, Los Angeles, California 90049
3:00 pm, December 2, 2018 - Ed Cabell Theatre, Oakwood, GA

presents

Duck, Duck, Soup 1. Monkey Business 2. Night at the Opera 3. The Cocoanuts 4. Animal Crackers	Alan Goldspiel, guitar Joe L. Alexander, tuba	Alan Goldspiel, BMI
Marumscó electronic playback		Joe L. Alexander, BMI
Variations on a Winter Theme III electronic playback		David R. Peoples, ASCAP
Pop Music Suite I. Pop Music II. Third Pop Music	Joe L. Alexander, tuba	Joe L. Alexander, BMI
Triptych: Three Studies in Gesture and Noise electronic playback		William Price, ASCAP
Dialog #6 for guitar & tuba I. Andante II. Andante III. Allegretto	Alan Goldspiel, guitar Joe L. Alexander, tuba	Joe L. Alexander, BMI
Variations on a Winter Theme V David Peoples, synthesizer electronic playback		David R. Peoples, ASCAP
In Dreams Broken Bridge	Alan Goldspiel, guitar	Alan Goldspiel, BMI

Duck, Duck, Soup for guitar and bass clarinet or 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 archetypal 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.”

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 **Marumscó** 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.

There are 10 **Variations on a Winter Theme** (the theme that is used on ‘Carol of the Bells’). This variation (number 3) features a narration of Edgar Allan Poe’s poem ‘The Bells,’ as narrated by Allen Ginsburg.

The first movement of **Pop Music Suite** was composed for tuba in 2006 for a Louisiana Composers Consortium concert held in Natchitoches, LA. It explores rhythmic ideas prominent in rock music.

Pop Music Too continues the idea of developing prominent rock rhythm. It was composed in August of 2009 and premiered later that month in Guin, Alabama. The Third Pop Music was written in was written in November of 2009 and premiered later that month on a Louisiana Composers Consortium concert in Ruston, Louisiana.

Triptych: Three Studies in Gesture and Noise as inspired by the abstract paintings of Gerhard Richter and Francis Bacon. Triptych explores and develops artifacts found in the space between recorded sounds. It is a three-part, cyclical assemblage based primarily on noise, musical remnants, and studio debris. Each part focuses on two to three main gestures: Part I uses as its source material sounds usually associated with the pre-concert ritual (warming up, tuning, moving stands, and the scrape of a piano bench sliding across a stage floor); Part II unfolds slowly and juxtaposes long, high-pitched granular threads with low-pitched glissandi, all of which were extracted from the previous bench scrape; and Part III focuses on sculpted noise, sweeping gestures, and extreme changes in timbre and texture. Triptych was composed and assembled in the composer’s home studio in Birmingham, Alabama, in 2015.

Dialog #6 for guitar & tuba was composed in May of 2018 as a joint project with my dear friend, Alan Goldspiel. We both wrote a series of duets guitar & tuba for us to play on the Mid-South, NACUSA’s “New Music through the South” Tour.

Variations on a Winter Theme V features recordings of live performances of ‘Carol of the Bells’ as source material for the fixed electronics and performed through a sampler.

For more information on the performers/composers, please visit: <https://tinyurl.com/yajxu3fe>





and

National Association of Composers USA, (NACUSA)
Mid-South Chapter

presents a
Composers Recital

We would like to give special thanks and recognition to the following people and groups:

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The UNG Foundation

Sunday, December 2, 3:00 pm

Eb Cabell Theatre
3820 Mundy Mill Road
Oakwood, GA 30566

Finally, we would also like to give our sincerest gratitude to the
loyal supporters of the Music Department and all of the Fine and Applied Arts at UNG