

Biraj Adhikari (b.1997) is an International Student from Nepal. He is currently pursuing a bachelor's degree in Music with concentration on composition, from Mississippi University for Women. His violin duets, *Rising*, won Honorable mention in the 2018 MTNA Southern Division Composition Competition for the Young Artist category. Also, *Rising*, won 1st prize in the 2018 MTNA Mississippi Chapter Composition Competition for the Young Artist category. Beeking161.wixsite.com/Biraj-music

A Dream

Keep in Dream - When someone is in the deep dream.

In the woods - When you roam around a jungle.

Lost Again - When you are lost and confused.

Somewhere – When one tries to comprehend the present.

Joe L. Alexander is an American composer of band, orchestral, chamber, choral and electronic music. His music has been performed throughout the United States, and at such faraway places as Ecuador, Italy, Germany, Greece, Russia, Scotland and South Korea. His compositions have been selected for performance by the Birmingham Art Music Alliance; the Louisiana Composers' Consortium; National Association of Composers, USA (NACUSA); the Society of Composers, Inc.; the College Music Society; the Southeastern Composers' League, the Southeastern Electro-Acoustic Composers Collective, and the International Tuba Euphonium Conference. His music has been featured at Bowling Green State University's annual *New Music & Art Festival*, the *Electroacoustic Barn Dance* festival (Fredricksburg, VA and Jacksonville, FL), the *Birmingham New Music Festival*, *New Music on the Bayou* Festival (Monroe, LA), *Spectrum Music* Festival (Kazan, Russia), and *New Music for Young Ensembles Composers' Competition* (New York, NY). Alexander's SATB choir piece, *The Lighthouse* (text by Katie Ballinger), has just been recently recorded for *Ablaze Records' New Choral Voices*, Volume 4. In 2018, his SATB choir piece, *Summer Sounds Beckon Me* (text by L. B. Morgan), was selected for *Ablaze Records' New Choral Voices*, Volume 3 and his *Chopawamsic* (trumpet and soundfile) was selected for their *Electronic Masters*, Volume 7. His *Two Bryant Songs* (soprano, Bb clarinet and piano) are recorded on *Winds and Voices*, by *Living Artist Recordings*. His *Partita #4 for Unaccompanied Euphonium* was selected for the Semifinal Round Competition of the 2019 International Tuba Euphonium Association's Solo Euphonium - Artist Division. Alexander is the commissioned composer for the 2012 Louisiana Music Teachers Association 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 Brass. He also serves as the National Treasurer for NACUSA. While at Louisiana Tech University, he hosted the 2005 and the 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 studied composition with Newel Kay Brown, Douglas Knehans, Martin Mailman, Cindy McTee, and James Riley. His 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.

The initial idea for *Chopawamsic* was to create a work for trumpet and soundfile with the soundfile being based on Indian themes. The word Chopawamsic, means "Isolated Lodge" in Algonquian. I used the Algonquian tribe because it was important to me when I was growing up in Prince William County, Virginia. The County's southern border follows the Chopawamsic Creek, which is a tributary of the Potomac River. Chopawamsic was also the name of an 18th-century plantation located in the area, and in the adjacent Stafford County. The plantation was the seat of the Mason family. George Mason II, grandfather of the author of the United States Bill of Rights, built the plantation. Unfortunately, the large sandstone manor did not survive the Civil War, and in 1942, much of the area along the Chopawamsic Creek which once belonged to the estate was taken over by the United States Government to create the Marine Corps Base at Quantico.

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.

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), 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 two years, he has fulfilled commissions by trumpet virtuosi 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). 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, 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.

The concept this work is based on is one of continuous change. The main thematic material introduced in the beginning returns throughout the work, but not in its original form; it is metamorphosed each time it makes an appearance. The work is also based on a very loosed adaptation of the sonata form (another reason for the title). Finally, as a somewhat amusing reference, the title also refers to the transformation of the piece itself (not just the thematic material it is based on). Originally, it was planned for cello and piano combination, it was changed to clarinet and piano, flute and piano, and finally it was settled to becoming a two piano work (thus the IV Roman Numeral in the title)

Ken Davies' (www.kendavies.net) acoustic and electronic works have appeared at numerous new music festivals such as the Society of Composers, Electroacoustic Barn Dance, Southeastern Composers League (he is a past president), New Music on the Bayou, ClarinetFest, and London New Wind Festival (UK).!!Since 2002, he resides in coastal south Mississippi. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (three times) and the Mississippi Music Teachers' Association's Commissioned Composer of The Year. His music studies were at the University of Wisconsin-Madison, Yale, MTSU at Murfreesboro (MA trombone), and the University of Colorado at Boulder (MM composition).

After many music and poetry events, my award-winning and ASCAP lyricist-poet-wife Judy and I collaborated on a CD recording (*Poetic Soundscapes*) of 17 narrated poems set to electronic music. These three poetic soundscapes were featured at the 2013 PARMA Recording and Society of Composers New Music Festival at Portsmouth, NH as well as the 2013 NACUSA National Festival at Rustin, LA. "**Bridges**" uses traffic and metallic construction sounds to create a visual and social tone. "**The Silent Sea**" has a heart-wrenching military motif. Musicians may recognize the Charles Ives trumpet-bugle parody quotation suggesting "Why?" as an unanswered question. "**Window To The Stage**" evokes the inner emotions of an introspective playwright.

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 2018, SAI honored him as a "Friend of the Arts," and he was 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.

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

Olga Harris was born in Moscow, Russia. She graduated from Ukraine College with a degree in Piano and received her Master degree as a composer for Moscow Conservatory and a Doctorate in Music Composition from Moscow Arts Academy. She was the last student of the famous composer Aram Khachaturian. Dr. Harris composed three symphonies, two piano concerti, two string quartets, four sonatas, 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, theatre, and TV. Her music was performed at many festivals and concerts: Moscow Autumn in Russia, Russian Avant-Garde in Heidelberg, Germany, Assisi Music Festival in Italy, Malaga Musica Nueva in Spain, and the Ukrainian Chamber Music Festival. She has multiple performances in Moscow, St. Petersburg, Nizhny Novgorod, Kiev (Ukraine), Riga (Latvia), Heidelberg, Dresden, and Munich (Germany), Malaga and Sevilla (Spain), and Paris (France). In the US, she had her music performed at the Aspen Music Festival, Interlochen Arts Academy, and on concerts in New York, Miami, San Diego, Los Angeles, and Nashville. She has lectured on Russian music at Limestone College, and performed at International Festival in Columbia, SC. She was the 2007 Tennessee State Music Teachers Association commissioned composer of the year. Dr. Harris is a professor of music composition at Tennessee State University.

Hannah Heaton is a Christian composer and pianist (b. 2000). Coming from a military family of nine, Hannah was born in Alaska and has been living in Mississippi since 2005. Hannah has been playing the piano since she was 8 years old and began composing around age 11. In her spare time, Hannah loves to read and play the piano. She is working on a B.M. in Music Education with a focus in piano and composition at Mississippi University for Women in Columbus, MS. Hannah is working toward her goal of teaching piano in her own studio and becoming a professional composer. You can learn more about Hannah and her music at her website: <https://hannahehmusic.wixsite.com/pianist>.

I Wish is a solo piano composition inspired by the aspirations of wishing. There are times in all of our lives when we wish for a different outcome in life. This piece was written to describe the feeling of longing to see your wish come true, while also depicting the comprehension of reality and the acceptance that follows.

Before You Leave is a solo piano composition inspired by the concept of a final parting. People come and go, but how often do we let our loved ones know what they mean to us before they're no longer steadily present in our lives? In this composition, the apprehension of having to be apart from someone whom you love is reflected by the indistinct harmonic progressions, while the melody line represents the tender message before a last goodbye.

Dr. **Richard Montalto** holds degrees in composition from the University of New Orleans, Tulane University, and the University of North Texas. He studied composition with Russell Smith, John Baur and Larry Austin. 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, and a Mississippi Artist Fellowship for his Symphony #2. 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, 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 NACUSA Mid-South Chapter. He has performed on bass across the United States, in South America, and in Europe with a number of ensembles, including Harry Connick, Neil Sedaka, the 5th Dimension, 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.

Splashes of tonal color rearranged into unpredictable patterns.

David Peoples is a composer of traditional, experimental, jazz and rock styles. Dr. Peoples teaches at the University of North Georgia, where he has taught courses in composition, theory, class piano, and appreciation. David writes with a ginger ale in hand on a balcony surrounded by forest. It's from here, surrounded by nature, that all of his stories begin – including 'for Mothers' – before being released into and around the world. www.davidpeoples.com.

'for Mothers' is an endearing cycle of poems written for or about mothers. The notable poets (for the text) include Christina Rossetti, Edgar Allen Poe, and Abraham Lincoln. This composition is dedicated to all mothers (past, present, and future) of the world.

The Performers

Award-winning published poet **Judy Davies** holds a B.A. in English (Otterbein College) and a B.A. in Paralegal Studies (Univ. Southern Mississippi).

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. Bonnie Oppenheimer, Professor of Mathematics and Chair of the Department of Sciences and Mathematics at Mississippi University for Women, holds a B.M. in Performance (Oboe) from Baldwin-Wallace College, now Baldwin Wallace University. She has performed as the obbligato soloist on oboe, oboe d'amore, and English horn at the longest-running Bach Festival in the United States. In Ohio, she was principal oboe in the Baldwin-Wallace College Wind Ensemble and in the Symphony Orchestra, the Dominic Greco Memorial Band, and the Cleveland Civic Light Opera Company. In Illinois, she was principal oboe with the Zion Orchestra and the Northside Symphony, and Oboe II with the University of Chicago Symphony Orchestra, the Skokie Symphony, and the Elgin Symphony. In Texas, she was the principal oboe in the Austin Community Orchestra and the Austin Community Band. She has been the principal oboist of the Starkville-MSU Symphony Orchestra since 1988. She has performed with the Greenville Symphony Orchestra and the Delta Symphony. On saxophone, she has performed with the MUW Jazz Band and the State Messengers. She has played oboe, clarinet, tenor saxophone, and/or English horn in the pit orchestras for more than 20 musicals.

Diana Peoples active performer and accompanist. She has premiered numerous pieces at the Music for Now series and the Research on Contemporary Composition Conference in North Georgia and has enjoyed many collaborations with artists throughout the world. Diana has performed with the Rome Festival Orchestra/Opera, Southeast Missouri Symphony Orchestra, and the Southern Illinois Symphony. She accompanies and teaches piano at the University of North Georgia. Diana earned her doctoral degree at the University of Texas at Austin and previously studied piano with such artists as James Sifferman, Mona Smith, Heidi Williams, Elaine Greenfield, Danielle Martin, and David Renner.

Benjamin Schoëning has enjoyed much success as a recitalist throughout the United States and Europe. He has garnered a reputation for his performances of Art Song in the English language, and is in particular is a champion of the American repertoire. In addition to his song recital performances, Benjamin has made appearances with the Racine Choral Arts Society (Wisconsin), Symphonia da Camerata (Illinois), and White Mountain Symphony Orchestra (Arizona), and Northeast Georgia Chamber Symphony as a vocal soloist. He has been active in opera, singing notable roles such as the Emporor in Stravinsky's *Le Rossignol*, Papageno in Mozart's *Die Zauberflöte*, and Falke in *Die Fledermaus*. Dr. Schoëning is currently the head of the department of music at the University of North Georgia.