

LOUISIANA TECH UNIVERSITY
School of the Performing Arts
Department of Music

presents

The 2013 National Association of Composers, USA National Festival

October 3-5, 2013



Howard Center for the Performing Arts



LOUISIANA TECH
UNIVERSITY

COLLEGE OF LIBERAL ARTS
OFFICE OF THE DEAN

Welcome to the College of Liberal Arts at Louisiana Tech University! We are pleased to host the NACUSA National Festival 2013 and hope you will find your time here in the Piney Hills of North Louisiana both a rewarding experience musically and an enriching experience personally. Louisiana Tech is the only Tier 1 Research University in the region, and the School of the Performing Arts (SPA) has been designated a "unique area of excellence" in the state of Louisiana. The SPA focuses on its mission of enhancing the cultural lives of students, faculty, staff, and surrounding communities, while providing entertainment and education of the highest quality. Centrally located on the Quad and facing the iconic Lady of the Mist, Howard Auditorium provides a venue for faculty and student performances, the Louisiana Tech Concert Association (LTCA), as well as vocal and instrumental ensembles. We hope you enjoy your stay with us, and we wish you all the best during your time on our campus.

Sincerely,

Donald P. Kaczvinsky

Dean, College of Liberal Arts

A MEMBER OF THE UNIVERSITY OF LOUISIANA SYSTEM

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AN EQUAL OPPORTUNITY UNIVERSITY



LOUISIANA TECH
UNIVERSITY

SCHOOL OF THE PERFORMING ARTS
Music & Theatre

October 3, 2013

Welcome to the School of the Performing Arts!

We are pleased to be hosting the National Association of Composers USA national festival.

The Howard Center for the Performing Arts has been the home to the performing arts since its' dedication July 31, 1939. These seventy-five years have seen countless artist fill the practice rooms with melodious harmonies, joyful noises, and wondrous creativity. The Howard Center continues to maintain its' vitality in music and theatre due to the dedicated faculty and staff that continue the long traditions of excellence in the performing arts. So it is with joy that we kick off the Howard Center performance calendar with the celebration of the creative process of original compositions.

This year's National Festival will celebrate thirty-five new works in eight concerts and five paper presentations. Join me in celebrating the School of the Performing Arts twenty-fifth anniversary by welcoming all our audience, performers, and living composers to the 2013 National Festival.

Sincerely,

Mark D. Guinn

Schedule for the NACUSA National Festival 2013

All concerts will be in Howard Auditorium which
is located in Howard Performing Arts Center.

Composer's names are listed in concert order.

Thursday, October 3

7:30 pm Concert I Greg A Steinke, Wieslaw V. Rentowski, Lori Ardivino, Nancy Bloomer
Deussen, Alan Goldspiel

Friday, October 4

9:00 am Coffee and Snacks - Lobby of Howard Auditorium

10:00 am Paper Presentations - Rm 222 - Howard Center
Mickie Willis - *Failures of Third Stream Music: Contributing Causes*
Daris Hale - *A Fulbright scholar's experiences in Tanzania*
Wieslaw V. Rentowski - *Solo and Chamber Organ Music by W.V. Rentowski*

1:30 pm Concert II Cody Brookshire, Lori Ardivino, William Vollinger, Alan Goldspiel

3:00 pm Concert III Joe L. Alexander, Joshua Carver, Mark Francis, I'lana Cotton

7:30 pm Concert IV Frank Sartain, Mel Mobley, Kris Becker, Kevin Zhang, Mel Mobley

Saturday, October 5

8:00 am Coffee and Snacks - Lobby of Howard Auditorium

8:30 am General Meeting - Rm 222 - Howard Center

9:30 am Paper Presentations - Rm 222 - Howard Center
Agustín Castilla-Ávila - *Microtonality on the guitar*
Kevin Zhang - *Différance for Flute and Bass Drum: Musical Applications of
Post-Structural Deferring and Differing*

11:00 am Concert V Ken Davies, Olga Harris, Al Benner, William Price, Valentin Bogdan

1:30 pm Concert VI Kari Besharse, Lanier Sammons, Kevin Zhang, Doug Ovens

3:00 pm Concert VII David Cortello, Dinos Constantinides, Greg A Steinke, L. Peter Deutsch,
David Cortello

7:30 pm Concert VIII Joe L. Alexander, Ken Davies, Mickie Willis, Paul Thomas

NACUSA National Festival 2013

Concert 1

Program

Memories of Chief Joseph

Greg A Steinke

Prelude
Memories: On the Clearwater
Camas Meadows — Henry's Lake
Wallowa — Never to Return
Postlude

Joe L. Alexander, tuba
Gregory Lyons, marimba

Wayang

W.V. Rentowski

Karen Lim-Smith , violin

Animal Antics II

music by Lori Ardivino
text by Shel Silverstein

I. A Use for a Moose
II. Cat Jacks
III. Web-Foot-Woe

Joseph Ardivino, narrator
Lori Ardivino, clarinet

Afternoon in Asbury Park

Nancy Bloomer Deussen

Randall Sorensen, trumpet
Nancy Bloomer Deussen, piano

The Sword and the Lute (Premiere)

Alan Goldspiel

I. Lion's Claw
II. Night Song
III. Cross Swords

Lori Ardivino, soprano saxophone
Alan Goldspiel, guitar

Howard Auditorium
Howard Performing Arts Center
Louisiana Tech University
7:30 pm Thursday, October 3, 2013

Paper Presentations

Friday October 4 10:00 am

Mickie Willis - *Failures of Third Stream Music: Contributing Causes*

Throughout the 1960s, efforts to meld the diverse elements of jazz with more traditional concert music developed into a genre called Third Stream Music. There were many musicians and composers who, having both traditional training and expertise, and some ability in and sensitivity to jazz expression, wanted, logically enough, to combine these into a truly unique music. Composers like Andre Previn, Werner Heider, John Lewis, Andre Hodeir, Claude Bollinger, and Gunther Schuller all contributed to this style. However, there has always seemed to be little interest and support for this style. Why? It's hard to attribute the lack of available recordings of third-stream music to lack of quality, with composers such as these involved. And jazz continues to enjoy at least the same level of popularity that it has since the sixties, perhaps more. And certainly there are more available recordings of serious contemporary concert music available now than there were at the time of the third-stream initiative. What happened?

Daris Hale - *A Fulbright scholar's experiences in Tanzania*

She will also address the elements composing the Core Fulbright Scholar program for U.S. and visiting scholars, the Fulbright Specialist Program, NEXUS Regional Scholar Program, Scholar-in-Residence Program and Occasional Lecturer Fund. While Ms. Hale's presentation will primarily speak to her own experience as a Fulbright Scholar and alumna, she will also be able to answer questions about the general application process, particularly for music educators and composers.

Wieslaw V. Rentowski - *Solo and Chamber Organ Music by W.V. Rentowski*

Since 1985 composer Wieslaw Rentowski has written many works for organ including solo, chamber, choral and orchestra compositions. As described by musicologist and virtuoso organist Dr. Marta Szoka "... Rentowski has a special interest in writing music idiomatically for each instrument, including organ. That makes his organ compositions (...) very complex in the technical sense, demanding top virtuosity as well as big concert instruments with rich sound qualities." His *avant-garde* and more traditional organ music has been published, recorded and discussed multiple times in Poland, Germany, Canada and the United States. Rentowski's presentation will focus on several solo and chamber organ compositions as related to contemporary organ techniques and innovations he introduced in his organ music. "All these innovations served to enrich the sound, which the composer liked to compare with the sound of electronic music (...). This is music of high contrasts and powerful expression ..." (Marta Szoka: From Sonorous Exploration to "Open Tonality"- Organ Music of Wieslaw Rentowski, *The Diapason*, 1998).

Biography:

Ms. Daris Hale, senior lecturer at the School of Music of Texas State University – San Marcos in San Marcos, Texas will facilitate a presentation describing her experiences as a Fulbright scholar in Tanzania, where she taught music theory, history, professional writing in music and advised composers at Tumaini University, Makumira University College in Moshi, Tanzania. Ms. Hale will present about her Fulbright Scholar grant and its impact on her work as a musician and music educator, as well as on international programs at her home institution. At the end of her presentation, there will be time for questions from the audience. Ms. Hale is a member of the Fulbright Ambassador Program, which identifies, trains, and engages a select group of Fulbright Scholar alumni to serve as representatives for the Fulbright Program at campus workshops and academic conferences across the United States.

NACUSA National Festival 2013

Concert 2

Program

M3TA11UR6Y

Soundfile

Cody Brookshire

Diversions for solo saxophone

Whimsical

Reckless

Vigorous

Jauntily

Lori Ardovino

Lori Ardovino, soprano saxophone

Whose Voice Is Mine

William Vollinger, voice
Soundfile

William Vollinger

And All That Jazz? (Premiere)

I. Blue Three (in the west end)

II. Jammin' (with honeysuckle)

III. I Awake (in a beautiful town)

Alan Goldspiel

Lori Ardovino, clarinet

Joe Ardovino, trumpet

Alan Goldspiel, guitar

Howard Auditorium
Howard Performing Arts Center
Louisiana Tech University
1:30 pm Friday, October 4, 2013

NACUSA National Festival 2013

Concert 3

Program

Summer Time Suite

I. Dancing Dogs

II. Summer Sounds

III. Playtime

Joe L. Alexander

Louisiana Tech Low Brass Ensemble
Joe L. Alexander, director

Sonata No. 1

Cain Budds, guitar

Joshua Carver

Triple Axis

Cain Budds, guitar
Gregory Lyons, marimba

Mark Francis

Spirals

Lawrence Gibbs, tenor sax
Randall Sorensen, Bb trumpet
Gregory Lyons, congas
Micky Cloud, piano

Ilana Sandra Cotton

Howard Auditorium
Howard Performing Arts Center
Louisiana Tech University
3:00 pm Friday, October 4, 2013

NACUSA National Festival 2013

Concert 4

Program

My Desire (2012)

Randall Sorensen, trumpet
Steele Moegle, piano

Frank Sartain

Shades of aLis

I. Jacks, Queens, and Three Green Knees to Clean
IV. Cheshire
III. Walrus Tails

Richard Seiler, piano
Mel Mobley, percussion

Mel Mobley

Covenant for Clarinet and Piano

Sarunas Jankauskas, Clarinet
Kris Becker, piano

Kris Becker

After Auster

Fixed-Media

Kevin Zhang

Covering

James Boldin, horn
Richard Seiler, piano
Dan Sumner, guitar

Mel Mobley

Howard Auditorium
Howard Performing Arts Center
Louisiana Tech University
7:30 pm Friday, October 4, 2013

Paper Presentations

Saturday October 5 10:00 am

Agustín Castilla-Ávila - *Microtonality on the guitar*

A lecture especially for guitarists and composers about different ideas on how to approach microtonality on the guitar and a practical explanation by composer Castilla-Ávila on his sixths-of-a-tone system.

Kevin Zhang - *Différance for Flute and Bass Drum:*

Musical Applications of Post-Structural Deferring and Differing

From a deliberate misspelling of the French verb *différer*, the Derridean operation of *différance* highlights the dilemma where the same homophonous sound is a part of two separate signs (as the identical verb denotes two meanings: to defer and to differ). *Différance* carries two ramifications. The first is that signs can only mean by difference, and the relationship between a signifier and the signified is arbitrary—as assigned by the specific person using it. The second is that all meanings of signs can only be understood through the processing of other signs, i.e., we can not understand any sign's meaning in a vacuum but rather by deferring it through a chain of other signs. My 2012 composition *Différance* for flute and bass drum is split into two movements (to be performed *attacca*) inspired by this duality. The first, *Defer*, begins with a prolonged solo for the bass drum using extended techniques to produce gestures that invoke vague contours of pitch and melody. However, the presences of these contours only becomes clear once a definite-pitch instrument—the flute—enters. The second movement, *Differ*, accentuates the stark inherent contrast of the two instruments. The phrases played by the duet are singular rather than contrapuntal, but the individual parts of each instrument exaggerates the idiosyncrasies of that respective instrument in opposition to the other.

Biography:

Agustín Castilla-Ávila worked as a composer in Europe, Asia and USA. In 2010 he was Composer in Residence from the Austrian Cultural Ministry. His music was conducted by D. Russell-Davies, J. Kalitzke, T. Ceccherini, A. Soriano, H. Lintu and H. Schellenberger among others. He has written solo and chamber music, orchestral, theater plays, choreographies and two chamber operas (*Adán de Eva* commissioned by El Cimarron Ensemble and *Don Quijotes Dulcinea* commissioned by the Passau Festspiele 2010 in Germany). He publishes for Doblinger Verlag.



KULTUR

STADT : SALZBURG

NACUSA National Festival 2013

Concert 5

Program

Poetic Soundscapes on poems by Judy Davies Ken Davies
1. Bridges
2. The Silent Sea
3. Window to the Stage

Electronic

Suite for piano Olga Harris
1. Prelude
2. Toccata
3. Basso Ostinato

Julia Mortyakova, piano

Shakespeare's Musical Sonnets (2011; 2013) Al Benner
Music to Hear (Sonnet 8)
Lips to Kiss (Sonnet 128)

Lisa Benner, soprano
Al Benner, piano

Three Short Pieces for fixed media William Price
1. WOOSH
2. A Memory of Tomorrow 2.0
3. Spline

Digital Sound File

Piano Sonata No. 1 – Antithetical References Valentin M. Bogdan
Valentin M. Bogdan, piano

Howard Auditorium
Howard Performing Arts Center
Louisiana Tech University
11:00 am Saturday, October 5, 2013

NACUSA National Festival 2013

Concert 6

Program

Omphalos

Soundfile

Kari Besharse

D.C. Home

Mark Curry, player I
Bradlee Martin, player II
Matthew Cardenas, player III
Taylor Young, player IV

Lanier Sammons

Les Chaises

Fixed-Media

Kevin Zhang

Music Box (Improvisation# 4B)

Vibes and Marimba

Douglas Ovens

Howard Auditorium
Howard Performing Arts Center
Louisiana Tech University
1:30 pm Saturday, October 5, 2013

NACUSA National Festival 2013

Concert 7

Program

Meditation for Clarinet and Piano

Lawrence Gibbs, clarinet
Valentin Bogdan, piano

David Cortello

Four Interludes

Paul Christopher, cello

Dinos Constantinides

East of ... West of ...

Cain Budds, guitar

Greg A Steinke

Journey's End

Lawrence Gibbs, clarinet
Valentin Bogdan, piano

L Peter Deutsch

Blue Rag

Cain Budds, guitar

David Cortello

Howard Auditorium
Howard Performing Arts Center
Louisiana Tech University
3:00 pm Saturday, October 5, 2013

NACUSA National Festival 2013

Concert 8

Program

Brewing Suite

Katherine Neal, guitar
Riley Koertge, guitar
Jonathan Lewis, guitar
Cain Budds, guitar

Joe L. Alexander

Notasonata

Ken Davies, trombone and digital media

Ken Davies

Toccata Diabolique

Soundfile

Mickie Willis

Slapbox

Paul Thomas, accordion and electronics

Paul Thomas

Howard Auditorium
Howard Performing Arts Center
Louisiana Tech University
7:30 pm Saturday, October 5, 2013

Composer's Biographies and Program Notes

Joe L. Alexander's music has been performed throughout the United States, Ecuador and Germany. Performances include recitals/presentations at conferences of the Birmingham Art Music Alliance; the Louisiana Composers' Consortium; National Association of Composers, USA; the Society of Composers, Inc.; the College Music Society; the Southeastern Composers' League, the 2008 International Tuba Euphonium Conference and the 2009 National Association of Composers, USA, National Conference. His music has been featured at Bowling Green State University's annual *New Music & Art Festival*, and *New Music for Young Ensemble* Composers' Competition. His *Two Bryant Songs* are recorded on the CD, *Winds and Voices*, by Living Artist Recordings. Alexander is a Full Professor of Music at Louisiana Tech University where he teaches Theory, Composition and Low Brass. Currently, he is the National Treasurer for the National Association of Composers, USA and the President of the Mid-South Chapter. He hosted the 2005 & 2010 Southeastern Composers' League's Forum. Alexander holds a DMA degree from the University of North Texas and studied composition with Newell Kay Brown, Douglas Knehans, Martin Mailman, Cindy McTee, and James Riley. Alexander is the Louisiana Music Teachers Association, 2012 Commissioned Composer.

The first movement of the *Brewing Suite*, composed in April of 2009 for my colleague Cain Budds, is called *Krausen*, and was written in Ternary form with the "A" section based on a homophonic, 7/8 meter. The contrapuntal, "B" section is in 4/4 meter and features solo lines for each player. The piece is not based on a single tonal center, but is built using traditional triads, seventh chords and quartal harmonies. The term *krausen* comes from the process of brewing beer and means 'the foamy, rocky head of yeast that forms at the peak of fermentation.' *Primary Conditioning* is the second movement in the *Brewing Suite* and was composed in the Spring of 2011 for the Louisiana Tech Guitar Ensemble. The term refers to part of the brewing process which occurs after the ingredients have boiled and the yeast is "doing it's thing". The final movement, *Zymurgy* was composed in the Spring of 2013. It means the science of brewing and fermentation.

Summer Time Suite is a collection of pieces which were composed over a period of several years. The first movement, *Dancing Dogs*, was completed in the Fall of 2008 for the Louisiana Tech Low Brass Ensemble and was premiered on their 2008 *Octubafest*. The middle movement, *Summer Sounds*, was originally composed for SATB choir in April of 2006. It was later rework as a piece for Low Brass Ensemble and premiered on May 4, 2006 on the Louisiana Composers Consortium Concert, held at Louisiana Tech University. The final movement is the oldest and was composed at the request of J. Michael Dunn for the University of Alabama Tuba/Euphonium Ensemble's performance at the 1997 Southeast Tuba Euphonium Conference meeting. *Playtime* was premiered at the University of Southern Mississippi in Hattiesburg, Mississippi. The first performance of the suite was by the Louisiana Tech Low Brass Ensemble on April 2, 2009 at the Liberal Arts Research Symposium held at Louisiana Tech University.

Lori Ardovino is Professor of Clarinet and Saxophone at the University of Montevallo, Montevallo, AL. Dr. Ardovino has been a guest recitalist at a number of colleges, universities and international festivals and performs with the Alabama and Tuscaloosa Symphonies when needed. She is an active composer and has had her works performed across the United States, Canada, Japan and Italy. She is an advocate for new music and is currently a composer/performer member of the Birmingham Art Music Alliance, where she has premiered numerous works. She was the 2012 Composer-in-Residence with Escape to Create and is published by Potenza Music Her recent CD, "From a Crack in the Wall" features clarinet music by Alabama composers. She recently was awarded the Alabama State Council on the Arts Artist Fellowship for 2013-2014 and was named the 2013-2014 University Scholar at the University of Montevallo. She is an Artist/Clinician for the Conn-Selmer Corporation.

A Use for a Moose

text by Shel Silverstein

The antlers of a standing moose,
As everybody knows,
Are just the perfect place to hang
Your wet and drippy clothes.
It's quick and cheap, but I must say
I've lost a lot of clothes that way.

Cat Jacks

Do not play jacks
With the Jaguar cat.
You'll never beat her.
If she don't win
She'll start to whine.
If it gets to eight,
She'll pick up nine.
She'll say she didn't
But you'll know she's lion.
She's such an awful cheetah.

Web-Foot-Woe

Us swans and geese
Have rotten luck
You folks don't know
Whose name is whose.
I waddle in
You all yell
Duck!
Can't you see
That I'm a goose?

Composer and pianist **Kris Becker** (Kris with a K) is the highest-scoring composer in the IBLA European Grand Prize for Composers 2013 and winner of the 2012 National Federation of Music Clubs Beyer Composition Award both for his *Piano Sonata No.1*, and just served as the Texas Music Teachers Association Commissioned Composer 2013. Honored also by NACUSA, ASCAP, and the International Songwriting Competition, Mr. Becker's self-described "nu-classical" style flows with the undercurrents of classical, jazz, & rock. An international prizewinning pianist (winner Lee Biennial Int'l, semi-finalist Young Concert Artists Int'l New York) who has played Carnegie Hall, Becker also fronts the fusion rock band Kris Becker & The Frozen Heat and works with David Bowie's pianist Mike Garson. Commissioned regularly, recorded by other artists, and a recipient of degrees from Rice University and the University of Illinois, Kris Becker combines craft with visceral enjoyability. Learn more at krisbeckermusic.com.

Covenant for Clarinet and Piano Honorable Mention, 2012 NACUSA Young Composers Competition

Covenants, promises, commitments. One party is persuading the other while the second is quite unsure, even derisive, until both agree to the committed relationship. An energetic series of bickerings and pleadings with driving rhythms and ebullient outbursts precedes a longing middle section featuring the clarinet in a heartbreaking melody of both desire and doubt. After this, the energy returns but in a secure and satisfied fashion with both parties going forward in a spirit of confidence. Strife is now recast as excitement and fulfillment. The combination of classical structure and technique with jazz/rock undertones continually arises. The harmonic unsettledness of the first section is achieved through an original composite scale involving two tetrachords of various modal capabilities. Modality is ever present. By the end, more major-sounding soundscapes take over, but never without a hint of the modal.

The music of **AL BENNER** has been performed frequently throughout the US and Canada, with overseas performances at the Vatican City (Italy), the Czech Republic, Greece, and several cities in Norway. He has received numerous commissions from organizations, institutions, and individuals, such as the Louisiana Association of Symphony Orchestras, St. Norbert College, and the Louisiana Sinfonietta, to name a few. His awards include *ASCAP Standard Awards*, two *Composers Commissioning Awards* from the Louisiana Music Teacher's Association, and the *Audience Choice Award* from the Louisiana Sinfonietta, among others. He is the founder of the Louisiana Composers' Consortium, the Commissioning Chair for LMTA, the editor of *ComposerUSA*, the bulletin of the National Association of Composers, USA, and on their National Advisory Board, and on the Advisory Board of the Louisiana Sinfonietta. He has three degrees from Tulane University and a D.M.A. degree from LSU. Benner is on the music faculty of LSMSA and serves as the current Arts Department Chair.

The *Shakespeare's Musical Sonnets* uses William Shakespeare's Sonnet 8 and Sonnet 128 for words and inspiration. The composer wrote the first one, *Lips to Kiss*, in 2011 after receiving the original theme and structure from one of his composition students. The piece was restructured mainly as a teaching tool for explaining vocal lines, chord structure, and subtle harmonic changes. He always intended to compose the second musical sonnet to complete the "set." *Music to Hear* was completed earlier this year. It also was written as a vocal example for his composition students. Today is the first public performance of these songs.

Kari Besharse is a composer of acoustic and electroacoustic music, a guitarist, an educator, a sci-fi nut, and an outdoors enthusiast. Her works, which incorporate sounds from acoustic instruments, found objects, the natural world, and synthesis, are often generated from a group of sonic objects or material archetypes that undergo processes of rupture, degradation, alternation, expansion, and distortion. Currently a lecturer at Southeastern Louisiana University, Dr. Besharse has also taught music theory, music history, and electronic music courses at Illinois Wesleyan and University of Illinois at Urbana-Champaign. Kari's education includes undergraduate studies at the University of Missouri at Kansas City (B.M. '98), and graduate work at the University of Texas at Austin (M.M. '02) and University of Illinois at Urbana-Champaign (D.M.A. '09). Recent projects include *Rails*, a large chamber ensemble work written for Alarm Will Sound and *Embers*, a work for saxophone and piano commissioned by Richard Schwartz.

According to Greek mythology, Zeus sent out two eagles to fly across the world and meet at the center, the omphalos, or the "navel" of the world. To mark this central point, a stone monument was placed at the oracle in Delphi. In my piece, *Omphalos* represents a search for mental peace and the connection between outer and inner worlds. The work is in the form of a journey from the far reaches of the universe, through the dissonant, active earth with its traffic and noise, into the soul, where hopefully one can find peace. However, cognitive dissonance always exists between outer and inner worlds. There is always an interference pattern, or distortion that makes true inner peace perpetually ambiguous.

“To ourselves . . . new paganism . . . omphalos.”
- James Joyce, *Ulysses*

Dr. Valentin Mihai Bogdan serves as Assistant Professor of Music at Mississippi University for Women. A native of Romania, he toured as a teenager with the *Tudor Ciortea Music School Orchestra of Brasov* throughout Europe and Asia in countries like Netherlands, Great Britain, France and Jordan. As a pianist, he was awarded prizes at numerous competitions, and he has performed solo and chamber music recitals in North America, Europe and Asia. He also released two piano solo recordings, *The Grands of Piano* and *Live in Concert*. His music was performed at Festival Miami, Music at MOCA Concert Series in Miami, the Oregon Bach Festival Composers Symposium, and the St. Joseph Concert Series in New York, and at conferences hosted by the College Music Society, NACUSA, and the Society of Composers Inc. He was the 2010 Florida State Music Teachers Association commissioned composer of the year, and he was also commissioned by the Dranoff International Two Piano Foundation to compose a work for two pianos and string quartet. His research interests include the 20th century Romanian music and the various practices of music business and industry. Dr. Bogdan is the executive director of *Music for All Ages*, a community outreach program meant to bring classical music performances to schools, churches, and retirement homes. He is also the founder of *Festival Yuma*, in Yuma AZ, and the *Downtown Community Concert Series*, in Miami FL. Dr. Bogdan is a graduate of University of Miami, Michigan State University and Wayne State University with degrees in Piano Performance and Music Composition.

Piano Sonata No. 1 – Antithetical References - This single-movement work explores the two main concepts a sonata is based on: balance and contrast. This exploration takes place in a number of ways: there is contrast between the themes (in texture, dynamics, registers, and overall mood), but there is also balance between the main sections of the work (exposition, development and recapitulation). The idea of antithesis is further exacerbated in the development section– the listener will hear percussive gestures pitted against melodious passages, fast vs. slow, forte vs. piano. They are meant to generate contrasting images through the piece, but also intended to keep the listener on the edge of their seat.

Cody Brookshire: Growing up north of Atlanta, Georgia, it was in bands during my high school years where I first experimented with the creation of original music, discovering that it is my passion. After earning my bachelors degree from NGCSU, I enrolled at the University of Georgia for graduate studies in music composition, earning my masters and now pursuing a doctorate. Alongside my studies, I'm also a teaching assistant and a technician in the electronic music facilities. What inspires me ranges all the way from philosophical musings, historical events, art, and literature, down to things as basic as an interesting timbre or an infectious rhythm. With my music, I seek to inspire others to greatness, to explore and experiment, to leave listeners in a state of wonderment and awe, to help them see the beauty in life and creation as well as chaos and destruction, or sometimes simply to entertain.

My deepest musical roots are in the styles of guitar-oriented rock and metal genres, but as I matured my tastes expanded to many styles, including electronic pop music as well as electronic art music. With *M3TA11UR6Y*, I wanted to combine and contrast elements of these three styles: idiomatic guitar work of rock and metal genres, noises and textures native in both electronic pop music and electronic art music, and sound design considerations and broad aesthetics of all three styles. Every sound heard in the work comes from an electric guitar with some samples stated obviously while others have been digitally manipulated beyond recognition. Additionally, I let the numbers 3, 6, and 11 guide my compositional process in ways relating to pitch, rhythm, and form.

Joshua Carver attends Louisiana State University in Baton Rouge and is pursuing a Doctor of Philosophy degree in music composition. He earned his Master of Music degree in Theory and Composition as a graduate fellow at the University of Louisiana at Lafayette and his Bachelor of Music degree in classical guitar performance at Louisiana Tech University, completing his degree with Dr. Cain Budds. His *String Quartet No. 1* recently won first prize in the Philip Slates Memorial Composition Competition. Carver is also a two-time prize winner in the Arnold Salop Memorial Composition Competition for his works *The Cavalier Suite* for low brass quartet and *Silent Noon* for women's chorus. In addition to composing new works for performers across the great state of Louisiana, Carver, a resident of Lafayette, frequently arranges music for the Acadiana Symphony Orchestra and First Baptist Church of Lafayette.

Sonata No. 1 explores free chromaticism while managing to stay harmonically grounded within a double-tonic complex of E and A. The form is straightforward; there are two thematic areas, both with a chromatic scale as the basic structural element. The first theme is much more motivically driven, with the central idea being harmonic convergence or divergence by half-steps in opposite directions; the second theme harmonizes a chromatic scale while the guitarist performs the tremolo technique. The middle *Moderato* section develops the themes, sometimes conglomerating them, sometimes spinning them out. The opening themes are recapitulated at the end of the work. *Sonata No. 1* was composed specifically for Dr. Cain Budds, in honor of both his friendship and his impact on me as a musician.

The music of Greek born composer **Dinos Constantinides** has been performed throughout the world. He is the recipient of many grants, commissions and awards, including first prizes in the 1981 Brooklyn College International Chamber Competition, the 1985 First Midwest Chamber Opera Conference, and the 1997 Delius composition Contest Grand Prize. He also received the 1985 American New Music consortium Distinguished Service Award, the 1989 Glen Award of l'Ensemble of New York, several Meet the Composer grants and numerous ASCAP Standard Awards. In 1994 he was honored with a Distinguished Teacher White House commission on Presidential Scholars. As the Director of the prestigious Louisiana State University Festival of Contemporary Music for 22 years, Constantinides presented the top composers of the continent including Carlos Chávez, John Cage, Milton Babbitt, Karel Husa, and Ernst Krenek among others. Constantinides has served on the Board of Directors of many national societies in the U.S.A., including the Society of Composers (SCI), College Music Society, National Composers of U.S.A. and Music Teacher National Association (MTNA). He is a member of ASCAP and has been an evaluator for the MacArthur Foundation and the National Endowment for the Humanities. He is presently Boyd Professor, the highest academic rank at Louisiana State University, head of the Composition area, and Music Director of the Louisiana Sinfonietta.

The *Four Interludes* were composed originally as cadences for the work *Anniversary Celebration (A Gathering of Friends)* for solo guitar and string orchestra in 1991. The same piece was revised later as the *Four Interludes* (1995) for violin alone, viola alone, and the present cello alone. Quotations from various Baroque composers are used in the work. This version for cello alone was edited and premiered by LSU Cello Professor Emeritus Thaddeus Brys on July 27, 1995 in Baton Rouge, Louisiana.

David Cortello is a composer of contemporary music for solo and small ensembles, orchestra, electronics, multimedia, film, and liturgy. I received my B.A. in music from the University of New Orleans, and an M.M. and Ph.D. in music composition from Louisiana State University, where I studied with Dinos Constantinides. My works have been performed at the NACUSA National Conference in Portland, Oregon, the Round Top Music Festival in Round Top, Texas, as well as in Baton Rouge, New Orleans, and Ruston, Louisiana. I scored the *News on the March* segment for the feature-length documentary film, *Tarzan, Lord of the Louisiana Jungle* and have fulfilled commissions from Athanasios Zervas, Trio Angelico, and the Louisiana Sinfonietta. I received an award of "Highly Commended" from the Shipley Arts Festival in West Sussex, England for *Sinagua*, for string orchestra, and *Nilchi*, for flute, violin, clarinet, and percussion was featured in the NASM Student Showcase at LSU. I have worked for many years as a choral director and am a veteran of the New Orleans band scene, where I performed as a guitarist, keyboardist, vocalist and bassist.

Blue Rag is the first in a series of works "(not) for classical guitar." Though the piece falls easily under the guitarist's hands, the music is influenced by ragtime piano as well as electric and acoustic blues guitar. In keeping with those styles, it follows a typical song form of alternating choruses and verses.

Meditation for Clarinet and Piano was written as a liturgical meditation piece. The harmonic progression was conceived more by sound and feel rather than by standard rules of harmony, resulting in a pandiatonic composition. The overall form is an arch, with a few deviations here and there and a clear descent near the end in a progression that moves by whole step from Eb down to G. The G brings the music into the key of C and to a simple restful ending that motivated me to call it a "meditation."

An active composer, improviser and pianist, **I'lana Sandra Cotton** (www.notimemusic.com) has an ongoing interest in combining Eastern and other modalities with Western musical structures and conventions. Recent performances of her concert music include those by Siskiyou Singers, North/South Consonance, Delphi Piano Trio, Mazama Saxophone Quartet, Southern Oregon University Faculty Brass Quintet, SyZyGy Ensemble, Leuwi Asih Gamelan Degung, and SOU Percussion Ensemble. Her work appears on recordings by North/South Recordings, Siskiyou Singers, and Menlo Brass Quintet. She holds an M.A. in composition from the UCLA, with undergraduate music study at the San Francisco Conservatory of Music, and she also studied north Indian classical vocal technique with Pandit Pran Nath. Active for many years as a music teacher, dance accompanist and composer in the San Francisco Bay area, Cotton now lives in the beautiful Rogue Valley of southern Oregon, where she was instrumental in forming the Southern Oregon Chapter of NACUSA.

Written in 1996 and revised in 2012, *Spirals* is one of several “spiral” studies which began as piano improvisations during the 1980-90’s. All used similar modal language and sought to trace the energy of spiral motion, reflected in individual melodic lines as well as overall form, as the spirals coil towards the inside, or unwind toward the outside the curve. A typical example appears on my CD of piano improvisations, *Songs for the Journey*. I drew from this material when I wrote the version on today’s program, subtitled Spiral Study No. 15; it is the only version written for an ensemble of several instruments.

Wisconsin native **Ken Davies** holds an M.A. in trombone from Middle Tennessee State University at Murfreesboro and an M.M. in composition from the University of Colorado at Boulder. Since 2002, he has resided in south Mississippi where he teaches brass, and runs his publishing company, *Kendav Music* (see at www.kendavies.net). His works include acoustic and electronic pieces that have been performed nationally at festivals by Society of Composers, Southeastern Composers League, Electronic Music Midwest, Electroacoustic Barn Dance, Christian Fellowship of Art Music Composers, The PARMA Festival and concerts. Honors include ASCAP awards, the Mississippi Performing Artist Fellowship in Composition for 2006-2007 and 2012-2013 and a listing on the Mississippi Artist Roster. His Three Pieces for bass trombone and piano won the 2009 Eastern Trombone Workshop National Composition Competition. He is the 2013 Mississippi Music Teachers’ Association commissioned composer.

Living on the Mississippi Gulf Coast, I began *Notasonata* for trombone and digital media in August 2005 as part of a planned local concert of solo electroacoustic works aimed at general audiences. After completing the opening 30 measures, work was stopped by hurricane Katrina and its aftermath. It was finally completed two years later. The fast-moving, colorful piece is driven by electronic drum-like sounds punctuated by bell-, string- and flute-like colors over several sections which vary and develop two themes. Although there are first and second themes, development and recapitulation sections (of sorts) the piece is not a sonata. The work received its world premier at the Delta State University Electroacoustic Juke Joint Festival in Cleveland, Mississippi in November 2007. It also received performances at University of Tennessee - Chattanooga (2008). It is soon to be included on a CD by trombonist Dr. William Mann, professor of trombone at Georgia State University.

I have the good fortune of being married to a poet, Judy, who is a four-time Senior Poet Laureate of Mississippi and the 2013 National Senior Poet Honor Scroll Winner. After attending many poetry events and new music events together, we collaborated on a 17-poem CD in 2012 called *Poetic Soundscapes* on which I created electronic music to her narrations of her poems. In these three poems, *Bridges* uses traffic and metallic sounds to create a visual and social tone. *The Silent Sea* has a heart-wrenching military motif. Musicians may recognize the Ives’ trumpet near-quotation suggesting “Why?” as the unanswered question. *Window To The Stage* evokes the inner emotions of an introspective playwright. These works made their literary debut at the Gulf Coast Writers’ Association in Gulfport, Mississippi and their new music debut at The 2013 PARMA Recordings/SCI Music Festival in Portsmouth New Hampshire.

American composer **Nancy Bloomer Deussen** is well known as a leader in the growing movement for more melodic, tonally oriented contemporary music and she is co-founder and current vice-president of the SF Bay NACUSA chapter. Ms Bloomer Deussen holds BM and MM degrees from The Manhattan School of Music and a BM in Music Ed from the USC School of Music. She was Second Place winner this year 2013 of The American Prize in Chamber Music composition for her *Woodwind Quintet*. Recent performances of her works include: *A Field in Pennsylvania* by The Dayton Philharmonic, *Solstice Circle* at the American Harp Society concert in San Francisco. *Carmel by-the Sea* by the US Army Symphony Orchestra *Music From the Heartland, Adirondack Morn* and *Two American Songs* at the American Pen Women conference in Washington, DC, *Central Coast Concerto* for piano and orchestra by The New Millennium Chamber Orchestra conducted by Jim Frieman and numerous others. Her new orchestral work *The Transit of Venus* was premiered this September by The Mission Chamber Orchestra of San Jose conducted by Emily Ray.

I have a good friend here in California who is a fine trumpet player. She and I often do a duet program together and I composed this work *Afternoon in Asbury Park* for us to perform. We have performed it together several times here in California since it was composed in 2012 and it has also been performed with alto sax. I named it *Afternoon in Asbury Park* in memory of the many happy weeks spent down at the Jersey shore when I was a young girl and teenager. It was a lovely place (before hurricane Sandy) and those were carefree days sunbathing, watching the tide come in and out, riding the paddle boats and amusement rides, walking along the boardwalk and general lighthearted times. It is with these thoughts in mind that I present *Afternoon in Asbury Park*.

L Peter Deutsch lives in Sonoma County, California. An experienced singer, he currently performs with the Sonoma Bach Chorus. He completed the B.A. program in Music at Stanford, where his advisor was Giancarlo Aquilanti, and received his M.A. from California State University (East Bay), studying composition with Frank La Rocca and Jeffrey Miller. His compositions range in style from Renaissance to post-tonal, using a large harmonic palette centered around modal scales.

Performed works include three choral commissions (*Brethren and Lovers*, San Francisco Gay Men's Chorus, 2008, *The Dimensions of Love*, Bay Choral Guild, 2011, and *Where Everything is Music*, Arizona Women in Tune, 2012) and two competitively selected instrumental pieces (*Departure* for string quartet, California State University East Bay Glasow Fellowship concert, 2011, and *Journey's End* for clarinet and piano, NACUSA National Festival, 2013). Many of his works may be found on the Internet at <http://www.major2nd.com/ae/music> .

Journey's End - I wrote this piece as a book-end for my M.A. thesis composition, *Departure*. (The connection is only conceptual: *Departure* is a string quartet that does not resemble *Journey's End* musically at all.) It contrasts a ragtime-like motif with melody and harmony based on one of my favorite sections in the last movement of Brahms' *German Requiem*, which sets the words "that they rest from their labor, for their works follow after them."

Mark Francis' musical career has varied from teaching, composing, performing and writing to orchestral administration. He has studied composition with Walter Hartley and James Eversole, and guitar with Joanne Castellani, Clare Callahan and Joseph Fratianni. He holds a D.M.A. in composition from the University of Kentucky and has taught at Mississippi State University, Louisiana School for Math, Science and the Arts, Centenary College, Northwestern State University, Emory University, Agnes Scott College, Midwestern State University and Power Academic and Performing Arts Complex. He has received 10 ASCAP Standard Awards and 8 ASCAP Plus Awards for his compositions. His works has been performed internationally and have been part of the Corcoran Gallery Contemporary Music Series in Washington, D.C. The Jackson State University Orchestra premiered his composition on the words of Martin Luther King, Jr., *The Trumpet of Conscience*, at the Library of Congress in 2007. Connors Publications and Imagine Music publish his compositions. Dr. Francis performs on guitar and mandolin, most recently as part of the Atlanta Mandolin Orchestra. He has frequently contributed to the contemporary music journal, *21st Century Music*, reviewing concerts and recordings. He is past President of the Southeastern Composers League and Board Member for composition for the College Music Society, South Chapter. He has served as Executive Director of the Wichita Falls Symphony Orchestra, Director of Education and Librarian for the Mississippi Symphony Orchestra and Director of Education and Community Outreach for The Florida Orchestra.

An international solo/chamber music performer, guitarist **Alan Goldspiel** has performed world premieres at NY's Carnegie and CAMI Halls, been featured on NPR radio stations from coast to coast, and performed in the critically acclaimed Goldspiel/Provost Duo. Dr. Goldspiel was the only guitarist to be honored with the Marshall Dodge Award from the Performing Artists Associates of New England. He has been an Artist-in-Residence for North Carolina's Visiting Artist Program and a Composer-in-Residence with Escape to Create. At Louisiana Tech University, he received numerous awards for excellence in teaching, research, and service including the State Arts Council Artist Fellowship Award for artistic excellence. He taught at the International Guitar Festival held at The Hartt School, where he remains the only guitarist to be designated University Scholar for his research on the music of Villa-lobos. Currently, he is Professor of Music and Chair, Department of Music at the University of Montevallo.

Taking its cue from three iconic jazz performers *And All That Jazz?* is a blend of styles combining blues and swing with a manipulation of sets derived from the three pieces alluded to in each of the movements titles. *Blue Three* (in the west end) salutes the pioneering work of Louis Armstrong, his Hot Fives and Sevens, and his West End Blues. *Jammin'* (with honeysuckle) pays homage to the landmark 1938 Carnegie Hall jazz concert of Benny Goodman and the fourteen minute jam session on the tune Honeysuckle Rose which was performed there. *I Awake* (in a beautiful town) celebrates the music of legendary jazz guitar great Django (a Gypsy name meaning "I awake") Reinhardt and his well-known work Belleville.

The Sword and the Lute was inspired by the interesting conjecture that many of the Saracen bodyguards/soldiers of the Middle Ages were thought to be musicians/lute players who accompanied many narrative songs of war – soldiers by day, lute players by night! That the power of music and song might be as lethal as a weapon of war is a thought-provoking subtext. Here, these inspirations manifest themselves as a duet/duel between the guitar and the soprano saxophone. *Lion's Claw* refers to the Arabic sword the scimitar, its powerful curved blade said to be quite effective in battle. *Night Song*, when we are alone with only our thoughts, relives the day's exploits both triumphant and sorrowful, a time for the soldiers to pause and reflect. *Cross Swords* pits each instrument against the other as groups of eighth notes accent and conflict within different parts of the measure. The saxophone multiphonics serve as a call to arms while the guitar pizzicato and percussion strike back each metaphoric blow.

Olga Harris is a Russian-American composer. She was the last student of Aram Khachaturian at the Moscow Conservatory and is currently on faculty at Tennessee State University. Her music has received many honors, has been performed at numerous international festivals and can be heard in concert halls around the world. She has written music for film, voice, solo instruments as well as chamber and symphonic works.

Suite for Piano consists of five movements. The movements performed today's are *Prelude*, *Toccata* and *Basso Ostinato*. The work was written during the time of the composer's study with Khachaturian at the Moscow Conservatory. Each movement in the Suite is depicting a different compositional influence. *Prelude* is a beautiful melody destroyed by time in the style of Bach. *Toccata* is influenced by Khachaturian and *Basso Ostinato* is reminiscent of Geršwin.

Mel Mobley teaches percussion, freshman theory, analysis of contemporary music and music composition in addition to heading the music theory division and overseeing the electronic music studio. He assists with the percussion ensemble and is director of the New Music Ensemble. An advocate for new music, Dr. Mobley has been involved as a performer or composer with many contemporary music festivals around the country including BONK, FunNewMusic, and the SEAMUS National Convention. His compositions have been performed throughout the United States and he has been commissioned by The Monroe Symphony Orchestra and the chamber group Three-Headed Monster in addition to several soloists. His work for video and electroacoustic audio with live performers, *Peaces of Earth and Science*, was performed at Electroacoustic Juke Joint Festival in Cleveland, MS in 2008. He recently composed and premiered an opera, *Sylvan Beach*, here at ULM in March of 2010. As a percussionist, Dr. Mobley has performed with groups as diverse as The Florida Orchestra and the I-Pan steel drum band. He is currently the principal of the Monroe Symphony Orchestra.

Covering was written in 2009 for Dan Sumner, Richard Seiler, and James Boldin. It is built around a groove that alternates 4/4 time and 7/8 time. The B section of the ABA form distributes the same motives at a slower tempo in both compressed and expanded structures. The coda of the piece solidifies the groove with a final flourish that recalls more strongly the specific pop inspiration of the composition.

shades of aLis is a suite of pieces taken from the composer's larger work *aLis*. Written for Lisa Withers in 2005, each short movement is based on an element from the Lewis Carrol Alice in Wonderland books. The musical materials for each movement differ, relating to the character portrayed in the movement in a manner sometimes obvious and sometimes obscure. Jacks, Queens... uses rudimental drumming ideas transferred to the piano keyboard on top of octatonic and other symmetrical scalar ideas. Cheshire is palindromic in nature but with a mysterious methodology. Walrus Tails uses a tambourine solo to tell a "tale" that is very metric but also nonsensical at times.

Douglas Ovens has performed his works in Buenos Aires, Berlin, at the Akiyoshidai International Arts Village in Yamaguchi, Japan, the Atlantic Center for the Arts, the Philadelphia Fringe Festival and throughout United States. He has received commissions from the North/South Chamber Orchestra (New York City), the Allentown Symphony, Lehigh Valley Chamber Orchestra, Asheville Symphony and many modern dance companies. Of his solo CD, Seven Improvisations (N/S 1036), The **American Record Guide** said, "His formidable mallet technique impresses me, as does his rich sense of phrasing and line." **Percussive Notes** wrote, "Ovens is a creative composer and an excellent performer. His ideas flow easily from one instrument to the other and rhythmic and melodic material are always interesting." Of his piano work, Moving Image, the **New York Times** said it was "a work of special appeal...that has an almost conversational shape and pacing and some wonderful textural detail." Dr. Ovens is Professor of Music at Muhlenberg College in Allentown, PA

Music Box (Improvisation# 4B) is a "duet for one person." The piece is for a solo percussionist playing vibes and marimba, usually at the same time and in unison. I discovered while improvising one day that I really liked the rich sound of the two instruments doubling each other and, consequently, made it the primary idea for this piece. It also exists in an elaborated version for two percussionists. *Music Box* is recorded on my CD, Douglas Ovens – Seven Improvisations for solo percussion, N/S 1036.

William Price's music has been performed in South America, Asia, and throughout the United States and Europe. His works have been featured prominently at such events as the World Saxophone Congress, International Trumpet Guild Conference, Música Viva Festival in Lisbon, Nanyang Academy of Fine Arts Chamber Music Festival in Singapore, and the New York City Electroacoustic Music Festival. Price's music has received awards and commissions from numerous organizations, including the Music Teachers National Association, ASCAP, the Percussive Arts Society, and the Alabama State Council on the Arts. Price received his MM and DMA in Composition from Louisiana State University, where he studied with Dinos Constantinides. He currently serves as Associate Professor of Music Theory at the University of Alabama at Birmingham (UAB).

Inspired formally by the elliptical orbits associated with long-period comets, *WOOSH* is divided into two parts: Part One explores abrupt, visceral changes in gestural noise, dynamics, and stereo spatialization, while Part Two focuses on timbral counterpoint and the superimposition of thick, slow-moving, granulated textures. Both parts use a single six-note musical phrase as their source material. Analogous to the use of a notated grand pause, the ten

seconds of silence that separates Parts One and Two is used to provide formal momentum through timbral contrast and dramatic expectation. By contrast, both *A Memory of Tomorrow 2.0* and *Spline* focus on the interruption of the primary narrative through the continuous juxtaposition and/or superimposition of disparate sound media as the primary determinant of their musical forms.

The Music of **W.V. Rentowski** has been performed at many International Festivals and Conferences in Europe, Russia, US and Canada. Before coming to US, Rentowski received several Composition prizes in Poland for his orchestra / chamber works, including 1st Prize in the National Competition for Young Composers. He is the recipient of many grants / awards in Poland, Germany, US and Canada and his music has been published and recorded in Europe and North America. Rentowski (also a virtuoso organist and conductor) taught at the Lodz State Academy of Music, LSU School of Music, and Tulane University. Dr. Rentowski holds advanced degrees from Universities in Poland and the United States. He is a founding member and current president of NACUSA Texas Chapter, and serves as NACUSA National Vice-President / Coordinator of Young Composers' Competition. Since 2006 he produced many NACUSA concerts in the Dallas / Fort Worth area.

Wayang (2009) for violin solo is somewhat related to my earlier composition *Wayang* for large percussion ensemble, strings, soprano and several prepared instruments (the piece was first performed at the Warsaw Autumn International Music Festival). Both compositions were partially inspired by Gamelan – a classical Indonesian orchestra – in which the most important are the percussion instruments. The piece is in one movement and combines some Baroque idioms (first introduced in the key of G - minor) with several modern techniques, including foot stomping (percussion and theatrical effects associated with Gamelan performances). *Wayang* was written for violinist Karen Lim-Smith and is dedicated to her. The piece was premiered by Karen Lim-Smith during the 2009 NACUSA Texas Conference at Stephen F. Austin State University, Nacogdoches, TX (February 2009). *Wayang* is available from Imagine Music Publishing / NY.

Lanier Sammons is a composer currently based in Santa Cruz, CA. Lanier's music often explores ideas like audience interactivity, improvisation, the intersection of popular and classical musics, and the pairing of electronic and acoustic sound. His works have been featured at SEAMUS, the Spark Festival, the Jubilus Festival, and on EcoSono's Agents Against Agency DVD release. Ensembles such as the Talujon Percussion Quartet, counter)induction, the Da Capo Chamber Players, Relâche, and Post-Haste Reed Duo have premiered his pieces. Lanier studied composition with Bonnie Miksch, Arthur Kampela, Brad Garton, Joseph Dubiel, George Edwards, Ted Coffey, Judith Shatin, and Matthew Burtner. Lanier currently serves as a lecturer at California State University, Monterey Bay. For more information, please visit laniersammons.com.

D.C. Home originated on a train from New York to Charlottesville. After some delays, I found myself with few options left to pass the time. After milking my scant time-killing resources a bit, I gave up, stared out the window, and was rewarded with a striking scene. In the sky, a warm sun sat nearly motionless. Along the horizon below the sun, a farmhouse plodded past. Fields stretching toward me in front of the house accelerated to a gallop. Finally, just in front of my eyes, a layer of pines zipped by in a deep green blur. What I saw was undeniably a landscape, but it was not tranquil; each layer moved at its own speed, refusing to coalesce into a unified, pastoral image. *D.C. Home* is my attempt at realizing this experience musically. I hope you find the result at least as enjoyable as staring out the window. *D.C. Home* won 3rd Prize in NACUSA's 2012 Young Composers Competition.

Franklin Robert Sartain (b. 1993) is currently a Music Composition student seeking a Bachelor of Music degree at Stephen F. Austin State University. He is studying at the university with Dr. Stephen Lias. He graduated from the High School for the Performing and Visual Arts (HSPVA) in Houston, Texas in 2012. At HSPVA, he studied trumpet performance. Frank was a member of the Wind Ensemble, Jazz Big Band Ensemble and Jazz Combo programs. Frank developed his interest in composing while enrolled at HSPVA during his freshman year. He composed numerous pieces during high school including three of which were performed in front of live audiences by fellow musicians. His interests in composition include teaching and composing for film, trailers, video games, television, and commercials. Outside of composing, he is an Eagle Scout from Boy Scout Troop 549 in the Sam Houston Area Council (Texas) and a Guinness World Record Holder.

My Desire was originally written for an English assignment for high school in my junior year. My plan was to use this piece to fulfill the criteria of it but the plan had changed. I originally wrote this composition for piano and voice but I decided to switch the instrumentation to piano and trumpet so I would not be limited by lyrics. On April 16, 2012, I performed an older version of this piece (for piano and trumpet) at my Senior Recital at the High School for the Performing and Visual Arts (HSPVA). At HSPVA, every music student has the opportunity to put on a performance which displays the talent and skills he or she has developed during their time at the school.

After my performance was over, I received a lot of congratulatory messages and positive feedback, especially for *My Desire*.

Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988–97). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is the current national president of NACUSA and also serves on the NACUSA Cascadia Chapter Board.

MEMORIES of Chief Joseph was written as an additional memorial to Chief Joseph and his band and grows out of a continuing fascination with and study of Northwest Native Americans. This is a continuation of a series of chamber pieces (already written and/or projected) which represent, for the composer, musical excursions into the Northwest's history, geography and ethnology. The present work is freely conceived, being through-composed and based on a cyclic, multi-part approach to form; no "system" as such is used, and the composer has felt free to draw upon whatever compositional resources suitable for his purpose. These movements represent "abstractions" of the place/situation entitled. They should be enjoyed as is but with reflection upon the implications suggested.

Movements Based Upon:

Prelude

Memories: On the Clearwater Camas Meadows — Henry's Lake Wallowa — Never to Return

Postlude

East of ... West of ... (Image Music XXV) for Guitar Solo The formal plan of the music is loosely tied to the title and is approached somewhat impressionistically and freely by the composer for an "image" that is "east of" yet "west of" of something, bringing to mind that famous song, *East of the Sun and West of the Moon*.

Paul Thomas received his PhD in composition from the University of North Texas. His wide range of compositional interests include writing for performer and electronics, acoustic chamber music, group improvisation, and creating ways to explain new music to middle schoolers. Paul plays accordion in the improvisation ensemble Impulse and is an adjunct theory and composition instructor at Dallas Baptist University.

Accordions are good for more than polkas and bad jokes. *Slapbox* explores the percussive, rattling, wheezing, and uniquely tuned sounds of the accordion.

Mickie Willis, composer and jazz pianist, received his D.M.A in Music Composition from Louisiana State University, studying with Kenneth Klaus, James Drew, Don Freund, and Dinos Constantinides. He composes for live concert performance and also has created music for films and videos using MIDI instruments and computer-generated sounds. His concert works include an oratorio, three symphonies, two symphonic poems, five works for chamber orchestra, four string quartets, two sets of piano variations, one oboe sonata, compositions for various other chamber ensembles, songs, and jazz compositions. His commercial works include a one-hour suite for synthesizer, music for ten films and videos, and television commercials. He is also a writer with many published articles on music and other subjects, and one book in print. Now semi-retired, he devotes his full time to composing, playing and writing, and also teaches fine arts music courses at Arkansas State University.

Toccata Diabolique is unplayable by a human musician on a conventional organ. This recording was created through the use of digitally recorded samples of several actual pipe organs, and virtual studio technology. For this disc, five separate musical parts were composed and conventionally notated in Finale' 2010. Each part was then recorded as a separate .wav file and individually exported to Cubase 5 to create a 5-track VST audio file. After mixing and editing, a 2-channel stereo mixdown was made which was then imported into Wavelab 6 for final processing and mastering. The computer used for this virtual instrumental performance was an HP Media Center desktop PC with an AMD Phenom quad-core processor utilizing eight gigabytes of RAM.

William Vollinger's music is described as "3D: different, direct and deep," performed by artists including the Gregg Smith Singers and NY Vocal Arts Ensemble, whose performance of *Three Songs About the Resurrection* won first prize at the Geneva International Competition. *Violinist in the Mall* won the Friends and Enemies of New Music Competition. He is published by Abingdon, API, Heritage, Kjos, Lawson-Gould, and Laurendale. Five works were editor's choices in the J.W. Pepper Catalogue. Navona Recordings released "Raspberry Man" in 2011.

Whose Voice Is Mine is a duet between a live "me" (the composer) and a pre-recorded "me" (representing "the Muse" or more accurately, God). The composer is distracted from composing by this voice, but as the composer listens more and talks less, understanding increases, until they begin to exchange identities and finally sing a duet.

Kevin Zhang (b.1988) is a PhD student at the University of California, San Diego. He has written for the Contemporary Consort, Generous Ensemble, Ensemble Spaziomusica, Musicians from soundSCAPE, NEC Sax Quartet, Negative Zed Ensemble, Nodes Performing Arts, Now Hear Ensemble, Ossian Ensemble, Red Note Ensemble, and members of the London Sinfonietta, red fish blue fish, Rochester Philharmonic, and UCI Opera. His work has been presented at Aspen Composers Conference, Cyprus Electronic Music Festival, Make Music New York, PARMA Music, Festival, Puerto Rican Sound Art Fair, Redshift Music Society, Spaziomusica Festival, UCSD SpringFest, Wagner New Play Festival, and Westfield Festival of New Music. His principal teachers have been Roger Reynolds, Rand Steiger, Katharina Rosenberger, Lei Liang, Chris Dobrian, Alison Kay, Michael Gandolfi, and Eleanor Cory.

After Auster was composed in 2010 as my response to reading Paul Auster's perplexing 2007 novella, *Travels in the Scriptorium*. The novella depicts a man's search for meaning in the everyday and inanimate objects that surround him--objects which hint at identity but prove elusive. It was this strange kind of curiosity that I wanted to generate and mirror. A looped version of this piece is currently installed as part of the expo of the 2013 Puerto Rican Sound Art Fair at the Universidad del Sagrado Corazón, San Juan.

This is a fixed concert version of *Les Chaises*, written in 2011 for Akai EWI MIDI Controller and live multimedia. I created this project then as a means of testing some of the ideas and technological elements I would proceed to implement in a multimedia opera I was writing at the time. These ideas included the use of sampled human voices being controlled in various ways by the breath-sensitive Akai controller, as well as mapping audio messages to control parameters of video projections. The opera was based off 20th century French-Romanian dramatist Eugène Ionesco's 1952 play *The Chairs*, and was premiered in a March 2012 run at the UC Irvine Opera. Although the software patches would go on to be included in the opera production, some of the audio created out of that project is now saved into this standalone sound piece, *Les Chaises*.

Performer's Biographies

Joseph P. Ardovino is the Director of Bands and Professor of Trumpet at the University of Montevallo, Montevallo, Alabama. Dr. Ardovino is an active recitalist as well as a tenured member of the Tuscaloosa Symphony, and performs when needed with the Alabama Symphony. Dr. Ardovino conducts various district and county honor bands around the Southeast and has conducted the Blue Band at Alabama All-State in 2009 and Alabama All-State Jazz Ensemble in 2012 and 2013. He is sought after as an adjudicator for many band and solo competitions as well. He also serves as coordinator and conductor for the annual UM Honor Band Festival, All-State trumpet clinic and Brass Clinic. Dr. Ardovino has twice received the College of Fine Arts Distinguished Teacher Award, in 2000 and 2010. He is a Bach Artist/Clinician for the Conn-Selmer Corporation.

Lisa Benner has been a guest soloist with La Musique Ancienne, the Wisconsin and Louisiana Composers' Consortiums, numerous New Music Festivals in Louisiana, and at various churches in Natchitoches, Baton Rouge and Green Bay, WI. She has also performed both as soloist and member with many professional choirs, including the LSU Opera, The Baton Rouge Symphony Chorus, the Green Bay Chamber Choir, and Red River Choral. She was the director of the University United Methodist Church choir in Baton Rouge, and the assistant choir director for the Baton Rouge Symphony Chorus. She has taught voice at LSU and St. Norbert College, where she directed the Women's Choir. She holds degrees in vocal performance from UW-Stevens Point and LSU. She currently teaches voice and choir at LSMSA.

James Boldin is a member of the faculty in the School of Visual and Performing Arts at The University of Louisiana at Monroe, where he currently holds the Dr. William R. Hammond Professorship in Liberal Arts. He performs extensively with Black Bayou Brass, a resident faculty ensemble at The University of Louisiana at Monroe. As a member of this ensemble, he has performed recitals and presented master classes throughout the region and abroad. Recent engagements include performing at the National Association of College Wind and Percussion Instructors national conference in San Diego, CA, and a series of performances and master classes in Thailand at Mahidol University, Silpakorn University, and the Royal Thai Navy Music School. An active orchestral musician, Boldin holds positions with the Shreveport Symphony Orchestra, Rapides Symphony Orchestra, and Monroe Symphony Orchestra. As a soloist, he has performed with the Monroe Symphony Chorus, the ULM Wind Ensemble, and the ULM Symphony Orchestra. His debut solo recording, Jan Koetsier: Music for Horn was released in 2013 on the MSR Classics Label. He has also been recorded on the Summit Records label and on two orchestral recordings, James Dick Plays Edvard Grieg, with the Texas Festival Orchestra conducted by JoAnn Falletta, and Overtures from Overture Hall, with the Madison Symphony Orchestra conducted by John DeMain.

Dr. Cain Budds is an Associate Professor of Music at Louisiana Tech University where he teaches guitar and theory. He received the Doctor of Musical Arts degree in classical guitar performance at Arizona State University where he was a student of Frank Koonce. While in residence, he served as a teaching assistant and faculty associate in the internationally recognized classical guitar program. In addition to his teaching duties, he assisted in the editing of the new performing edition: Johann Sebastian Bach: *The Solo Lute Works*, by Professor Koonce which was recently published by Neil A. Kjos. He has performed numerous recitals in the U.S. and Mexico and in Master Classes with outstanding performers including Eliot Fisk, Flavio Cucchi, Paul Henry, William Kanengiser, Margarita Escarpa, Kevin Gallagher, Stephen Robinson, Javier Garcia-Moreno, and Pepe Romero.

Paul Christopher is Associate Professor of Low Strings and Music Theory at Northwestern State University of Louisiana in Natchitoches, Louisiana. Prior to this appointment he served for fifteen years as Principal Cello of the Shreveport Symphony Orchestra and the Shreveport Opera. He received his Bachelor of Music Education from the New England Conservatory of Music and his Master of Music in Cello Performance from the University of Memphis. Mr. Christopher continues to perform with the Longview, Rapides, Shreveport and South Arkansas symphony orchestras. In the summers he serves as Assistant Principal Cello with the Peter Britt Festival Orchestra in Jacksonville, Oregon. Mr. Christopher has appeared as soloist with orchestras in Colorado, Indiana, Louisiana, Missouri, Tennessee and Texas. He has also performed guest artist recitals in Arkansas, Indiana, Kansas, Louisiana, Nebraska, New Mexico, Tennessee, Texas, Costa Rica, Honduras and South Korea. He has presented and performed at conferences in Alabama, Louisiana, New Mexico, North Carolina and Ohio. Mr. Christopher's articles have been published in the *Jacques Offenbach Society Newsletter*, *Strings*, *American String Teacher*, and *Bass World*. He has prepared and had published scores for Offenbach's *Cello Duos, Opus 49, Nos. 1-6 and Opus 50, Nos. 1-3*, and for Mark Prince Lee's *Resonance for Solo Amplified Cello*. In August 2007 Mr. Christopher was recognized as a Nationally Certified Teacher of Music in Cello by the Music Teachers National Association. Mr. Christopher has appeared

on numerous recordings as a member of the Nashville String Machine with artists such as Faith Hill, Ricky Skaggs, Bruce Springsteen and George Strait. He has also recorded works by contemporary composers Dinos Constantinides, Don Freund and Mark Prince Lee as well as five CDs for the Human Metronome label devoted to the cello music of Jacques Offenbach. For more information please visit www.cdbaby.com.

A native of Lithuania, clarinetist **Sarunas Jankauskas** currently serves as the Assistant Professor of Clarinet at Wichita State University and is principal clarinetist of the Wichita Symphony and member of the Lieurance Woodwind Quintet. As soloist, chamber and orchestral musician he has performed throughout the United States and Europe collaborating with such groups as Boulder Chamber Orchestra, St. Petersburg, Jasper and Aeolus String Quartets and many other accomplished artists. Dr. Jankauskas holds degrees from The University of Texas at Austin, Rice University and Grand Valley State University. Please visit www.sarunasjankauskas.com for more information.

Malaysian-born violinist, **Karen Lim-Smith** received her musical training at The Hong Kong Academy for Performing Arts, The Canberra School of Music and at The Australian Institute of Music. In 1995, she was selected to perform with the World Youth Orchestra. She graduated in 2003 with a MM degree as well as a Master of Journalism degree from the UNT. She appears frequently with The Dallas Opera and The Tulsa Opera Orchestra. In 2008, she performed as a soloist during NACUSA National Concert in Dallas / Richardson, TX. She manages *Serenata Strings* and *On Ten Strings* professional ensembles.

Gregory Lyons teaches Applied Percussion, directs the Louisiana Tech University Percussion Ensemble, and coaches the Louisiana Tech University Drum Line. He also serves as co-head of music education, teaching courses in that field and observing student teachers. As a solo and ensemble performer, he has made appearances in Missouri, Illinois, Ohio, Texas, Louisiana, Oklahoma, Michigan, and California. In 2003, he was a winner in the Central Michigan University Concerto Competition performing Robert Kurka's *Concerto for Marimba*. More recently, he performed in a showcase concert with The Ohio State University Percussion Ensemble at the 2008 Percussive Arts Society International Convention. Also, he was a semi-finalist in the 2009 Southern California International Marimba Competition. Dr. Lyons performs with the Rapides Symphony Orchestra (Alexandria, LA). His primary teachers have included Susan Powell, Joseph Krygier, Andrew Spencer, and Kathleen Kastner. He is a proud endorser of Grover Pro Percussion, Vic Firth Sticks and Mallets, and SABIAN Cymbals.

Dr. Steele Moegle is an Associate Professor of Music at Louisiana Tech University. In the Department of Music, she serves as the head of three areas: piano studies, collaboration/accompanying, and music history. Her teaching responsibilities include applied piano, piano classes, music history, and honors music appreciation. In addition to teaching, she is well known throughout the region as a soloist and collaborator. Recent performance venues include the University of Texas at San Antonio, Middle Tennessee State University, Centenary College, Mississippi College, and the University of Alabama. Along with performing, Dr. Moegle enjoys researching women in music and American popular music.

Originally from Moscow, Russia pianist **Julia Mortyakova** has given solo piano recitals, appeared as a soloist with orchestras and performed in music festivals across the United States and abroad including: Aspen Music Festival, Eastern Music Festival, Natchez Festival of Music, South Carolina Governor's School for the Arts, *Musica Nueva Malaga* (Spain), Assisi Music Festival (Italy), Zhytomyr's Musical Spring (Ukraine), and Symphonic Workshops International Piano Masterclass (Bulgaria). In the summer of 2013 she returned to Italy and was a featured performer at the Assisi Performing Arts Festival giving a solo recital and appearing as a soloist with the festival orchestra. Julia is the 2012 winner of the Sigma Alpha Iota Career Performance Grant. Dr. Mortyakova currently teaches and serves as Chair of the Department of Music at the Mississippi University for Women. She previously held a professorship at Alcorn State University. Her research includes applying the existential philosophy of Jean-Paul Sartre to piano teaching, and the life and music of Cécile Chaminade. Currently, she is working on a book about the Russian-American composer, Olga Harris. Julia is a published author in the United States and Ukraine, and her first independent solo piano album has sold internationally. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami. She invites you to visit her website at www.juliamortyakova.com

Richard Seiler of Brevard, North Carolina, is Professor/Keyboard Area Coordinator at the University of Louisiana at Monroe. Dr. Seiler earned performance degrees from UNC-Greensboro, Illinois State University, and Louisiana State University. A Fazioli artist, Seiler has taught masterclasses and performed as solo/collaborative pianist in Canada, China, Europe, Japan, and the USA from Washington, D.C. to Hawaii, has soloed with orchestras including the LSU Symphony in a performance of the Prokofiev *Third Piano Concerto*, and has recorded twice for Centaur Records. Listed on the Louisiana

Division of the Arts Touring/Artist Roster, he has toured the state with Northeast Louisiana Arts Council ensembles-in-residence through grants from the National Endowment for the Arts. Seiler is a co-recipient of the NELAC's 2006 Artist-of-the-Year Award, was the recipient of the 2011 ULM Foundation Award for Excellence in Creative/Artistic Activity, and held the 2010-2013 Emy-Lou Biedenharn Endowed Professorship in Music. He also serves as organist/choirmaster at Grace Episcopal Church in Monroe.

Dr. Randall Sorensen joined the faculty at Louisiana Tech in 2004 and is currently an Associate Professor of Music. Since arriving at Tech, Dr. Sorensen has performed frequently on- and off-campus as a soloist and ensemble member. In addition to teaching sophomore music theory, high brass, and music technology, Dr. Sorensen serves as the Coordinator of Music and is the holder of the John Alvey Smith Endowed Professorship.

Dan Sumner is a guitarist, composer, and music educator. He holds degrees from Capital University and the New England Conservatory of Music. He is currently in the final stages of completion of a Doctorate of Music Education from the Jacobs School of Music at Indiana University. He has conducted research into two main areas: Flow experience, self-efficacy, and achievement in Jazz improvisation, and informal music making pedagogy in secondary general music. Sumner is also an accomplished guitarist with many recordings and prominent international performances including first prize at the 2009 University of Texas at Brownsville Guitar Ensemble Festival and Competition, professional division.

The Louisiana Tech Low Brass Ensemble

Trombone

Josh Mattison
Michael Maxey
Troydarius Rogers

Euphonium

Sam Allelo
Cody Ford
Rodarius Tatum

Tuba

John Jones
Joseph Murphy
Cole Thompson
Larry S. Williams



LOUISIANA TECH UNIVERSITY

SCHOOL OF THE PERFORMING ARTS
DEPARTMENT OF MUSIC

Welcome to the 2013 National Association of Composers, USA National Festival! Thirty-nine composers submitted over sixty pieces for consideration of performance at the Festival. Over the next three days, you will hear thirty-six compositions, by twenty-eight composers, from across the United States.

Louisiana Tech University would like to thank the composers who brave the trip to Ruston. I understand the difficulties of traveling to this part of the country. I hope that you have a wonderful visit to our town, meet lots of new friends and enjoy renewing old friendships. Don't forget to enjoy the wonderful food!

I would like to thank the following people who helped produce this festival. If I forget to mention your name, please forgive me. I'm sorry.

- My colleagues at Louisiana Tech for their support and their performances, especially Cain Budds, Lawrence Gibbs, Gregory Lyons, Steele Moegle and Randall Sorensen.
- Micky Cloud, Minister of Music at Trinity United Methodist Church of Ruston. Thanks for playing, and your help solving the "rehearsal hall" issue.
- The Student Ensembles. It is early in the school year and I know you had to invest a lot of time.
- Doug Emory and Chris Henderson for their help with sound playback and TV streaming.
- Mark Guinn, Director of the School of the Performing Arts for financial, as well as logistical, support.
- Dr. Donald P. Kaczvinsky, Dean of Liberal Arts for providing the early morning essentials and the programs.
- Curt Kennedy for tuning the piano and the organ.
- John Petzet, for being so accommodating with rehearsal hall issues.
- Phi Mu Alpha and Sigma Alpha Iota for ushering, helping with posters, providing stage crews and logistical support.
- Last, but most importantly, my wife Mary. For allowing me to chase my dreams!

Dr. Joe L. Alexander, host of the 2013 National Association of Composers, USA National Festival

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Director, School of the Performing Arts
Fight Direction and Design for the Theatre

Dr. Randall Sorensen

Coordinator of Music, High Brass, Theory
James Avery Smith Endowed Professor

Cherrie Sciro

Coordinator of Theatre, Stage Management
Arts Administration,
Lallage Wall Endowed Professor

Music Faculty

Dr. Joe L. Alexander

Head of Music Theory/Composition, Low Brass

Dr. Cain Budds

Head of Strings, Music Theory, Guitar

Lawrence Gibbs

Director of Jazz Activities,
Associate Director of Bands, Single Reeds

Dr. Gregory Lyons

Head of Instrumental Music Education,
Assistant Director of Bands, Percussion

Dr. Lisa Maxedon

Head of Vocal Studies, Director of Opera Workshop

Dr. John Petzet

Director of Choral Activities, Voice

Jim Robken

Director of Bands, Symphonic Wind Ensemble,
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Dr. Steele Moegle

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