

FESTIVAL PERFORMERS

James Boldin, horn
Paul Christopher, cello
Drake Domingue, tuba
Brian Dunbar, flute
Louie Eckhardt, trumpet
Brian Elizondo, percussion
Lawrence Gibbs, clarinet/saxophone
Alan Goldspiel, guitar
Michael Holdiness, percussion
Scot Humes, clarinet/saxophone
Julian Jones, piano
James Layfield, trombone
Shelby Lewis, trumpet
Sandra Lunte, flute
Gregory Lyons, percussion
Mark McCleery, cello
Caitlin McKeighan, oboe/English horn
Lisa Maxedon, soprano
Mel Mobley, percussion
Steele Moegle, piano
Oliver Molina, percussion
Milovan Paz, cello
Jason Rinehart, conductor
Mallory Sanchez, flute
Eric Scherer, percussion
Richard Seiler, piano
Claire Vangelisti, soprano
James Waller, percussion

BLACK BAYOU COMPOSITION AWARD JUDGES

Lee Hartmann
Robert McCormick

FESTIVAL SELECTION COMMITTEE

James Boldin, Ben Hickey, Scot Humes, James Layfield,
Gregory Lyons, Lisa Maxedon, Caitlin McKeighan,
Mel Mobley, Jason Rinehart, Evelyn Stewart

BOARD OF DIRECTORS

Gregory Lyons, Mel Mobley
James Waller, Sarah Waller



Summer Festival June 1-4, 2016
Monroe & Ruston, Louisiana

A festival of **contemporary solo & chamber works**
with concerts and events at the following venues:

F. Jay Taylor Visual Arts Center
The Palace
Masur Museum of Art
Emy-Lou Biedenharn Recital Hall
Black Bayou National Wildlife Refuge
Dixie Center for the Arts

Welcome to the first **New Music on the Bayou** Summer Festival.

Composers write music that performers learn to decode and interpret. Typically, this undertaking occurs at a distance. With New Music on the Bayou, we felt compelled to shine a spotlight on the entire process by bringing composers and performers together, and giving audience members a candid look at the world of professional musicians in the moment.

What results, we hope, is a deeper understanding of where contemporary music is headed in the twenty-first century and a new appreciation for the role we all play—composers, performers, and listeners—in helping it get there.

We are immensely grateful to our sponsors and supporters, who assisted in so many ways to bring this event to fruition. We hope you enjoy your time in Ruston and Monroe, and we thank you for your support of new music!

Gregory Lyons & Mel Mobley
Co-coordinators

newmusiconthebayou.com

while maintaining a human and organic feel. His recent work includes topographies, a series of musical contour maps through which musicians navigate, site-specific performances in Seattle parks, and a series of works for chamber orchestra exploring consciousness and awareness. His music has been performed across the United States, in France, Brazil, and Russia. John is also an organizer and curator of new music, including the Seattle Composers' Salon, a bi-monthly presentation of local composers that facilitates experimentation and discussion.

Sarah Wald was born in Chicago. She received a B.A. in music from Columbia University and a M.M. in composition from the San Francisco Conservatory of Music. Sarah's music has been performed in numerous cities across the United States and abroad. She has received several awards, including Columbia University's Rappaport Prize and individual artist grants from both the Illinois Arts Council Agency and Chicago's Department of Cultural Affairs and Special Events. Sarah's music has been featured at the Composer-Performer Collaboration Workshop (California State University, Fresno), the Wintergreen Summer Music Festival, the European American Musical Alliance in Paris, the New York Youth Symphony's Composition Program, the nief-norf Summer Music Festival, and the Atlantic Music Festival. She has also received commissions from ensembles such as Access Contemporary Music, the University of Tennessee Martin's Contemporary Music Group, and the Saint Xavier University Flute Choir.

Zhaoyu Zhang (b. 1988) is a composer trying to incorporate experimental elements into his compositions by using simple and creative way that produce high quality sounds. Based in Mainland of China, he grew up in Inner Mongolia, where the rich cultural heritage of the Han-Mongolian border region influences much of his music. Having received undergraduate degree in composition and theory from Central Conservatory of Music, China, Zhaoyu is currently a doctoral degree candidate in music composition at the University of Illinois at Urbana-Champaign, where he received his master degree and works as Teaching Assistant of Computer Music Project.

Suzanne Sorkin (b. 1974) is active as a composer and educator. She has received awards and commissions from the Fromm Music Foundation at Harvard University, Chamber Music Now, Violin Futura, Third Millennium Ensemble, counter]induction, ASCAP, Meet the Composer and others. Her work has been programmed on Piano Spheres in Los Angeles, Washington Square Contemporary Music Society in New York City, Denison University New Music Festival, Chamber Music Quad Cities, Florida State University Festival of New Music, and Vassar Modfest. She has written for ensembles including Melomanie, Mannes Trio, Cabrini Quartet, Cleveland Chamber Symphony, Third Angle, and Aspen Contemporary Ensemble. Residencies include Millay Colony for the Arts, Virginia Center for the Creative Arts, Ragdale Foundation, Artists' Enclave at I-Park, ART342, Brush Creek, Kimmel Harding Nelson Center, and Atlantic Center for the Arts. She received her Ph.D. in music composition from the University of Chicago through the support of a four-year Century Fellowship in the Humanities. Suzanne Sorkin has taught music composition, theory, and music history at Vassar College. She is currently an Associate Professor of Music at Saint Joseph's University in Philadelphia.

Philip Schuessler's music explores the subtle intricacies of timbres and delicate dynamics through extended acoustic and electro-acoustic resources. His work is championed by such leading contemporary music specialists as soprano Tony Arnold, pianist Mabel Kwan, violinist Graeme Jennings, Time Table Percussion, Yarn/Wire, Iktus Percussion, Dither Guitar Quartet, Mantra Percussion, violinist Eric km Clark, and cellist Craig Hultgren. Schuessler's music has been played at notable venues such as June in Buffalo Festival, Festival Miami, the Czech-American Summer Music Workshop at Florida State University, the CCMIX Summer Intensive Course in Electronic Music in Paris, International Computer Music Conference in Miami, MusicX in Cincinnati, the Oregon Bach Festival, Spark Festival, Electronic Music Midwest, Electro-Acoustic Juke Joint, New Music Forum in San Francisco, and multiple SEAMUS Conferences. He received degrees from Birmingham-Southern College and the University of Miami, and he received his PhD from the State University of New York at Stony Brook. Among other awards, he has received a Composers Assistance Program grant from New Music USA, and his work was awarded the Duo Fujin Composition Competition Prize and received a Mention in Random Access Music's call for scores. He is the recent recipient of Southeastern Louisiana's President's Award in Artistic Excellence. His music is published by x Pendula Music, Potenza Music, and SCI Journal of Scores. Recordings of his compositions may be found on the Centaur and Capstone labels. He is currently instructor of music theory and composition at Southeastern Louisiana University.

Gregory Robin (D.M.A., University of Alabama) is a composer and music educator based in Lafayette, Louisiana. He leads a varied musical career as a composer, music theorist, and guitarist. As a composer, his music has been performed at venues and conferences in the United States and in Portugal. His music is influenced by his composition studies with C.P. First, Tristan Mural, and Mario Davidovsky. Gregory's music explores timbre, rhythmic partitioning of motivic elements, and the juxtaposition of dynamic contrast and musical interruption. Through a tightly controlled yet intuitive process, motivic elements of pitch, rhythm, and timbre meld together to form a cohesive and organic whole. These processes yield a lyrical and dramatic style that draws listeners into a sound world that is richly varied in its harmony and color. As an educator, he has taught at the University of Alabama, Jacksonville State University, and Western Carolina University. Currently, he is the Director of the Performing Arts Academy at Lafayette High School and an adjunct instructor of music at South Louisiana Community College.

Seattle-based composer **John Teske** writes contemporary concert music for soloists, chamber groups, and chamber orchestra. Founder of the Broken Bow Ensemble and a series of "any ensemble" performances, he focuses on enhancing the listener experience, utilizing extended techniques and guided improvisation to create pieces that are crafted

Thank You!

Special thanks to our sponsors. The Festival would not have been possible without their generous support.

Bernstein Level Sponsors

Northeast Louisiana Arts Council
Ecoutez Press

Ives Level Sponsors

Our 24 Local State Farm Agents
Monroe Symphony League
Louisiana Tech University
University of Louisiana at Monroe

Copland Level Sponsors

CenturyLink
Ruston Lincoln Parish Convention and Visitors Bureau

Barber Level Sponsors

Progressive Bank
Mayor Ronny Walker
Claire Vangelisti
Friends of Black Bayou
Paul Hewitt Music Company
The Band House
Howard Jackson

Wednesday, June 1
7:30 p.m.
F. Jay Taylor Visual Arts Center
Ruston, LA

Green Monkey.....James Waller

Chant III Light. Shadow. Tremor.Tai Kuang Chao
B.

Traveling Down a Lonely Road.....Joe L. Alexander

Introduction and Scherzo.....Ryan Dodge

Brass Quintet No. 1 “Dante’s Journey”Daniel Farrell
Prelude
Inferno
Purgatorio
Paradiso

RNCM Symphony Orchestra, the conductors Roland Böer and Ewan Campbell, Algoritmo Ensemble, Minguet Quartett, Dr. K Sextet, Quartetto Ascanio, Trio Vox, Nyky Trio, Blow Up Roma Percussion, CAT Ensemble, Kronos Harp Ensemble, the soloists Lesley- Jane Rogers, Georgina Stalbow, Flavio Tanzi, Robert Botti, Michela Caldesi, Stephen Porter. Since 1999 he lives in Torrita di Siena (Tuscany, Italy).

Composer and songwriter **Jonathan Russ** is dedicated to exploring the space between contemporary classical music, indie rock, and musical theater, and to telling stories through music with and without text. His music has been performed throughout America and Europe. Jonathan is Composer-In-Residence with the American Chamber Ensemble, and was recently featured in a portrait concert by the ensemble featuring clarinetist Stanley Drucker of the New York Philharmonic. He has worked with Marimolin, the Ludovico Ensemble, Quartetto Apeiron, and members of the JACK Quartet and International Contemporary Ensemble, mezzo-soprano Jennifer Beattie, and pianists Amir Khosrowpour and Marilyn Lehman. Jonathan has participated in many summer festivals: New Music On The Point, Cortona Sessions, soundSCAPE, highSCORE, fresh inc., and VIPA. He is the 2014 winner of the MA-ASTA Composition Competition and a winner of the Boston Conservatory Choral Composers' Competition, and was in residence at the Brush Creek Foundation for the Arts in Wyoming in fall 2015. Upcoming projects include a book of piano pieces, an indie rock EP, and a short sitespecific opera about dogs set in Fort Greene Park. As a guitarist, Jonathan has performed in theater pits and rock clubs throughout New York and New England. He is a member of the folk-rock group Lucky Sons. A Long Island native and Brooklyn resident, Jonathan holds a master's in composition from The Boston Conservatory, where he studied with Andy Vores and Curtis Hughes. He also holds a BA from Brown University in music and international relations and an MFA from NYU's Tisch School of the Arts in musical theater writing. Jonathan has studied composition privately with Dalit Warshaw and has had lessons with Christopher Theofanidis, Dmitri Tymoczko, Ricardo Zohn-Muldoon, Marcela Pavia, Gabriela Lena Frank, Forrest Pierce, and Chester Biscardi.

Scott Anthony Shell grew up in the Chicago area and earned his BM in music composition from DePaul University where he studied with Kurt Westerberg and George Flynn. He attended the Aspen Music School, Interlochen National Music Camp, and the Charles Ives Institute twice. He was accepted to the Cleveland Institute of Music for graduate studies, but started an indie rock record label instead. His band Cats and Jammers, toured all over the country and released several recordings. Scott also worked as a professional bass guitarist for several years. In 2014, after a long break, Scott returned to composing contemporary classical music. In 2015, 15 new works were performed in the United States and Italy. In 2016 Scott is participating in the Charlotte New Music Festival, the Atlantic Music Festival, the Lehigh Choral Composers Forum, Keep Composer's Weird (Austin TX) and the Arts, Letters and Numbers workshop outside of Albany. Scott recently received a grant from the Arizona Commission On the Arts.

the Alabama Symphony (May 2015), premiered by the Oklahoma Composer Orchestra (Jan. 2016) and received its second performance by the Friends University Community Orchestra (Feb. 2016). It has just been released on the ABLAZE Records label, bringing the total to five professional recordings that include works of Molineux. For 35 years he taught at several universities and colleges such courses as Theory, Composition, Arranging, Counterpoint, Form and Analysis, Band, Orchestra and Jazz Ensemble.

Brian Nozny's career as a percussionist, composer, and educator spans a wide array of musical styles, including classical, jazz, world, and popular genres. As a composer, his original works and arrangements are performed regularly throughout the world. Notable ensembles that have premiered Nozny's compositions include the Caixa Trio, the Florida State University Percussion Ensemble, and NEXUS. Brian's most recent commission, an original work for solo percussionist utilizing only cymbals, Lament for Paper and Pen, was commissioned by Keith Aleo of the Interlochen Arts Academy and premiered this past Spring. Brian's compositions have been published by Drop 6 Media, Henmar Press, and Innovative Percussion. His excursions into chamber music have included collaborations with groups such as the Copper Street Brass Quintet, the niefnorf project, the Brickhouse Jazz Combo, and currently as a member of JP3 (The John Psathas Percussion Project). Nozny holds a Bachelor of Arts degree from Virginia Tech, Master's degrees in Composition and Performance from the University of Miami and the University of North Texas respectively, and his Doctorate in Percussion Performance from the University of Kentucky. Currently Brian is on the music faculty at Troy University in Troy, AL. He is proud to be endorsed by Evans Drumheads, Innovative Percussion, Pearl Corporation/Adams Musical Instruments, and SABIAN Cymbals. More information on Brian can be found on his website at www.briannozny.com.

Norberto Oldrini (Milan, Italy, 1968) studied Musicologia at Università di Bologna with Aldo Clementi, Mario Baroni, Roberto Leydi. Self-taught composer, he also trained with Detlev Glanert. Since 1992 his compositions have been commissioned/awarded/performed (more than 150 performances) for important festivals and institutions in Rome, Udine, Montepulciano, Milan, Bologna (Italy), New York, Hartford, Brunswick, Colorado Springs, Natchitoches (USA), Beijing (China), Budapest (Hungary), Niš (Yugoslavia), Aveiro (Portugal), Bacău (Romania), Buenos Aires (Argentina), London, Manchester (UK), Potsdam, Berlin (Germany), and have been broadcast by Italian, foreign and web broadcasters. Oldrini's music meets poetry, improvisation, satiric cartoon and – above all – dance and theater. He regularly collaborates with the Cantiere Internazionale d'Arte di Montepulciano (Italy), the clarinetist Guido Arbonelli, the writer Silvia Cassioli and with the Newyorker company Natalie Johnson Dance. Other important interpreters of his music are the

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

Dante's Journey: This piece for Brass Quintet explores *The Divine Comedy's* Dante's epic journey from Earth to Heaven. Each movement follows Dante's evolution as a character and his interactions with various other characters in the story. The *Prelude* follows the old tradition of praising the Muses (Ancient Greek Gods of Music and Art) before telling a story. *Inferno* opens with a dark ostinato rhythm in the Tuba, the theme that follows in the Trombone is Hell's theme. *Purgatorio* opens with a 7 note motif in the Horn representing the 7 deadly sins that Dante learns about in Purgatory. *Paradiso* opens with the return of the Stars theme in the 1st Trumpet, now fully developed as Dante explores the planets and heavens.

Thursday, June 2
6:30 p.m.
The Palace
Monroe, LA

- Parallel**.....Brian Nozny
- Its Soul of Music Shed**.....Douglas Hedwig
- The Garden of Live Flowers**.....Philip Schuessler
- and a round of interruptions and halts**.....Gregory Robin
- Excursions**.....Charles Corey
- I. ...*through the forest, at night*
- II. ...*crossing the river, at morning*
- V. ...*ascending the mountain, at dawn*
- Soulful Songs**.....Allen Molineux
- catch the glow through**.....Luke Ellard
- The Dance in the Fire**.....Tao Li

Music Composition. His principal teachers have been Adrian P. Childs, Leonard V. Ball Jr., and Douglas O'Grady. Hennecken has also attended the European American Musical Alliance summer program at La Schola Cantorum in Paris, France, where he studied with Phillip Lasser and David Conte. He is currently an instructor at the University of Georgia, Georgia College, and UGA Community Music School.

Li Tao, Chinese composer and pianist, started playing piano at age 4 and became a composer at age 11. Graduated with honors from Central Conservatory of Music (Beijing, China) and DePaul University (Chicago, IL) in music composition and received scholarships and awards from both schools. Winner of the 2013 Kleinman Composition Competition and her pieces have been performed internationally by Chicago's Fifth house ensemble, DePaul University's orchestra, the Oregon Percussion Ensemble, Oregon Bach Festival Composer Symposium and at WOCMAT 2015 Taiwan. Chinese traditional culture profoundly influences Tao's music; She uses ancient Chinese ideology combined with contemporary Western techniques to create her own musical language. Tao is especially interested in exploring inner connections between composer, performer and instrument. She is currently pursuing a Ph.D. in Music Composition at the University of Oregon study with Dr. Robert Kyr and Dr. David Crumb.

Mel Mobley (b. 1966) Mel has been involved in new music festivals and performances around the country as a performer, composer, and advocate of new music. Performed here and abroad, his works include orchestral, band, chamber, choral, and electronic music. His chamber works, *Covering* and *Coloring with Water*, were both released on compact disc in 2016. Mobley's current work centers around collaboration with dancer Tina Mullone combines electronic audio, video, live percussion, and dance in performances that blur the line between dancer and musician and between live and recorded performance. Mel was the 2014 Louisiana Music Teachers Association (LMTA) commissioned composer of the year and has had recent premieres performed by the Monroe Symphony Orchestra, The Black Bayou Brass Trio, and the ULM Wind Ensemble. More information about his music can be found at www.melmobley.com.

Allen Molineux (b.1950) received a B.M. degree from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University where his teachers were, respectively, Donald H. White, Warren Benson and John Boda. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999. His brass sextet "Seven Shorties" was awarded the 2014 Grand Prize for the Humboldt State University Brass Chamber Music Workshop Composition Contest. His orchestral work "Trifles" was one of four pieces done on the New Music Reading Session of

Klezmer repertoire. He is the only guitarist to be honored with the Marshall Dodge Award of the Performing Artists Associates of New England. He has received numerous awards for excellence in teaching, research, and service including the Louisiana State Arts Council Artist Fellowship Award for artistic excellence. He is Professor of Music and Chair of the Department of Music at the University of Montevallo.

Douglas Hedwig was a trumpet player with the Metropolitan Opera Orchestra (Lincoln Center, NYC) for 27 years, performing and recording with the finest conductors and soloists of his generation. His compositions are published by Carl Fischer Music and TRN Music. He is currently working on a new, multi-movement piece for string quintet, commissioned by the Chattanooga Symphony Orchestra (TN), scheduled for premiere in February 2017. Other recent commissions and compositions include works for brass quintet, organ and percussion, wind ensemble and concert band, as well as electronic and electroacoustic music. In 2012, he conducted the United States Army Band at West Point, NY in the premiere of his composition, "Tone Poem on Taps." Dr. Hedwig is recipient of awards and grants from the United States Department of State, National Endowment for the Arts, the J. William Fulbright Foreign Scholarship Board, The U.S. Department of Veterans Affairs, and the City Council of the City of New York. He previously served on the faculty of The Juilliard School, and is Professor Emeritus at The City University of New York-Brooklyn. He served as Commander and Conductor of the 89th Army Band, New York Guard, retiring at the rank of Major.

John Hennecken (b. 1987) is an American composer and educator based in Athens, GA. His music has been performed in the United States, France, Italy, Belgium, Poland, and Japan by ensembles such as Symphony Orchestra Augusta, Takarazuka City Symphony Orchestra, Georgia Southern Symphony, Mercer-Macon Symphony Youth Orchestra, Atlanta Wind Symphony, Wet Ink Ensemble, New Ear Contemporary Music Ensemble, and the Trombones of the St. Louis Symphony. Hennecken is also Composer in Residence with the MOD[ular] Ensemble, a chamber group dedicated to new music. Select honors and awards include Virginia Center for the Creative Arts Fellowship, International Tuba-Euphonium Association Harvey Phillips Award Finalist, New Music on the Bayou Summer Festival Concert Selection, Morton Gould Young Composers Award Finalist, Joliet Symphony Orchestra Competition Third Prize, International Trumpet Guild New Music Concert Selection, American Prize Semifinalist in orchestral, chamber, and choral music, Olin Parker Composition Competition Winner, and Southeastern Composers League Philip Slates Memorial Composition Contest Winner. Hennecken's music has been recorded under the EMPIRES label and broadcasted on Georgia Public Radio. Hennecken earned his D.M.A. at the University of Georgia where he was a recipient of the John Corina Scholarship for

Parallel was born from self-imposed limitations: Metal instruments only, a limited force of those instruments, small fragments of thematic material, and the avoidance of using pitch-based instruments melodically. The goal of these limitations was to create a piece that emphasized atmosphere over all other things. The title and inspiration came from *Dear Esther*, a video game that creates an experience through exploration and narrative as opposed to skill-driven progress. The theme of parallel lines is key to *Dear Esther*. "*I've begun my voyage in a paper boat without a bottom; I will fly to the moon in it. I have been folded along a crease in time, a weakness in the sheet of life. Now, you've settled on the opposite side of the paper to me; I can see your traces in the ink that soaks through the fibre, the pulped vegetation. When we become waterlogged, and the cage disintegrates, we will intermingle. When this paper aeroplane leaves the cliff edge, and carves parallel vapour trails in the dark, we will come together.*" - Quote from *Dear Esther* by Dan Pinchbeck

Its Soul of Music Shed is based on two poems: "The Old Mail Horn" (1875), by Birch Reynardson and "Kurze Fahrt" ('Brief Journey'), by Joseph Karl Benedikt von Eichendorff (1788-1857). Both poems describe an earlier time when the sound of the posthorn and coach horn were a regular and welcome feature of everyday life throughout Europe. The musical language employed in the work begins in a very modern, atonal/serial style, and throughout the duration of the piece gradually progresses (regresses) to the basic, bugle-like sound of the 19th century posthorn music and signals. Sections for unaccompanied valved-posthorn (very similar to the instrument for which Gustav Mahler composed in his Third Symphony) are contrasted with the recitation of the original poems. *Kurze Fahrt* ("Brief Journey") by Joseph Karl Benedikt von Eichendorff : *Posthorn, how happily and care-free / you once brought on the morning; It lay before me with such springtime bliss / that my mind was filled with silent songs. Yet, the forest is already murmuring darkly; / How cool becomes the evening air.*

The Garden of Live Flowers is the second part of a cycle of chamber works loosely based on the sequential chapters of Lewis Carroll's *Through The Looking-Glass*. Here the instruments have their own personalities that weave together in a dialogue that emulates the speaking flowers of chapter two of Carroll's masterpiece. The personalities are constrained within the dynamic, timbral, and rhythmic ranges guiding the entire work, yet they each maintain their own characteristics, whether shimmering, wistful, or menacing.

Excursions, for clarinet, percussion, and cello, is a piece wherein each movement depicts a short journey at a specific time of day. The movements occasionally share musical material when similar locations or moods are being conveyed. The five movements individually and collectively explore the use of retrograde on small and large scales—formally this illustrates the start and end of each brief excursion.

catch the glow through: One of the many images that inspires me as a composer is light and its relationship to objects it passes through, whether it be water, windows, etc. For this work, inspiration is drawn from stained glass. Through my search for specific visual inspiration, I stumbled upon a beautifully evocative poem that struck me and served as a guide for the tone and structure of the work: *Colors dance around you / soothing eyes and souls. / Light dancing through / bits of colored glass. / Tilt your head to the right, / catch the glow through purple glass, / Singing praises / to the sun.* - Suzanne Cooper

Friday, June 3
1:00 p.m.
Masur Museum of Art
Monroe, LA

In Chains.....David Nguyen

Atmosferas.....Eduardo Caballero

Stairwell Music.....Michael Broder

Dark River.....Ken Davies

Nocturnes in Blue, Green and Gold.....Thomas Dempster

i. Prairie Winds (Blue)

ii. Bustle and Flow (Green)

All that Jazz.....Alan Goldspiel

Blue Three (in the west end)

Jammin' (with honeysuckle)

I Awake (in a beautiful town)

Eat Your Vegetables.....Jonathan Russ

"Blue Interjections" was a finalist in the 2013 Slide Factory International Composition Contest and is published through the New Trombone Collective. He has performed with ensembles such as the University of Texas Wind Ensemble, the UT University Orchestra, Masterworks Summer Festival Orchestra, Waterloo Sound Conspiracy, and Novacane Quartet. Currently, Luke is completing graduate studies in clarinet performance at Indiana University Jacobs School of Music, studying under James Campbell and Eric Hoeprich. At the Jacobs School, he has performed with the IU Philharmonic, Symphony, Concert, and Chamber Orchestras as well as the Wind Ensemble and the New Music Ensemble. He is also a member of the IU Conductor's Orchestra, Ad Hoc Orchestra, and a collaborative clarinetist for the composition department. This fall, Luke will begin the Doctor of Musical Arts degree in Clarinet Performance at the University of North Texas College of Music.

Daniel Farrell was born in Bury, England in 1996. His family later immigrated in 2000 to Kissimmee, Florida where he currently lives. Daniel is a Junior Undergraduate Student at Jacksonville University in Jacksonville, Florida where he studies Music Composition and Theory under the instruction of Dr. Jianjun He. Despite his youth, Daniel Farrell is already described as having "a unique sound and musical accent" and "the uncanny ability to write well for any musical grouping". In addition to his love of composition, Daniel is an avid supporter of the marching arts. He is a member of the Jacksonville University Marching Band where he is captain of the percussion section and manager of the band's library. He is also the current President of the Jacksonville University Marching Band Operations (JUMBO) Organization. Daniel regularly works as drum, mallet, and brass instructors for other marching bands and is a marching band orchestrator and arranger. Daniel Farrell describes himself as a "Neo-Romantic" composer, rejecting the musical intellectualism of the 20th century in favor of pragmatic music that appeals to the human spirit and revives art music traditions of the 17th through 19th centuries. His "Brass Quintet No. 1 'Dante's Journey'" is an exploration into Dante Alighieri's epic work: The Divine Comedy. In this piece, Daniel crafts small themes for major characters and allows the themes to develop as the characters develop through the story. This piece is Daniel's 9th work and his first for Brass Quintet.

Alan Goldspiel has performed world premieres at New York's Carnegie and CAMI Halls and has been featured on NPR radio stations from coast to coast. His music has been performed at national and international events including the conferences of the North American Saxophone Alliance, National Association of Composers, and International Clarinet Association. Dr. Goldspiel received the 2014 Alabama Music Teachers Association Composition Commission and in 2013, he was awarded an Escape-to-Create residency. As Music Director of the *Magic Shtetl Klezmer Band*, he has performed and arranged many pieces from the classic

David Ball who performed Ryan's Passacaglia in St. Peter's Basilica in the Vatican in December 2010. Most recently, David performed Ryan's Prelude and Double Fugue on "IND" (inspired by the distinctive melody of New York City's F-train) in the Cathedral of St. John the Divine (the 4th largest church in the world and the largest in the United States). David will premiere Ryan's latest composition, Psalm 30: for you [...] have turned my mourning[—]into dancing;, at the 2016 American Guild of Organists National Convention in Houston, TX. Currently, Ryan is the Music Director for St. Matthew's Roman Catholic Church in Brooklyn, NY where he leads the Adult, Youth, and Spanish choirs as well as provides piano and organ accompaniment for the church's weekly masses. To listen to samples of Ryan's work, visit his website: ryandodgemusic.com

Anthony Donofrio teaches composition, theory, and new music at the University of Nebraska Kearney. He previously taught at Kent State University in Ohio, where he gave courses in theory and post-tonal analysis. He holds the Ph.D. in music composition from the University of Iowa. Anthony is very interested in fusing the compositional techniques found in literature and painting with his own approach to composing music. Along with Morton Feldman, Elliott Carter, and Gyorgy Ligeti, he cites Mark Rothko, David Foster Wallace, and Italo Calvino as his primary artistic influences. As a result of these influences, Anthony has taken an interest in creating half concert and full concert-length pieces, such as the 70-minute "Between Event and Crisis" for solo percussion and the 90-minute "V" for flute, clarinet, viola, piano, and percussion. Anthony has received performances and commissions from saxophonists Jeff Heisler and Alex Sellers, pianist Holly Roadfeldt, Quince Ensemble, and Chamber Cartel. His music has been featured at festivals and conferences such as Omaha Under the Radar, Frequency Series, Manchester New Music Festival, and the Vox Novus Festival. More information, including links to his music, can be found at www.donofriomusic.com

Luke Ellard (b. 1988) is a Louisiana-born clarinetist and composer. He earned his Bachelor of Music degree in Music Performance from Louisiana Tech University studying clarinet under Lawrence Gibbs and composition under Dr. Joe L. Alexander. Luke then went on to earn his Master of Music degree in Composition from the University of Texas at Austin studying composition under Dan Welcher, Yevgeniy Sharlat, and Donald Grantham, as well as clarinet under Ana Victoria Luperi. He is a two-time finalist in the Southeastern Composers' League Arnold Salops Composition Contest, was a composition fellow at the Wintergreen Performing Arts Summer Festival, and participated in the European American Musical Alliance's Summer Composition Academy in Paris, France, studying under David Conte. His works have been internationally performed by ensembles such as the New Trombone Collective, the University of Texas Symphony Band, IPFW Symphonic Wind Ensemble, the University of Washington Symphonic Band, Barkada Quartet, Waterloo Sound Conspiracy, and the Northside Trombone Quartet. His trombone quartet,

Stairwell Music is a brief meditation on the majesty of a space and the transformative power that an environment can have on those who enter it, however quotidian it may be. It is intended to be performed in a highly reverberant space as a private deliberation, or, if played in the concert hall, with a microphone and an electronic reverb effect of fixed parameters. As is stated in the piece's notes to the performer, the reverberation called for in performance is not intended as a superfluous effect, but as an essential component of the music and one on which the proper realization of the composition depends.

Dark River:

"...and then I came upon the dark river murky, mysterious, melancholic mist suspended over the surface like ancient spirits of a lost tribe sighing, singing, screeching from the dark river..."

Near the coast of southern Mississippi, there is a legend about a river that periodically emits inexplicable eerie sustained sounds. The Singing River legend says that an ancient tribe of Pascagoula Indians chose to drown themselves in the river rather than go to war against their neighboring Biloxi tribe and their anguished voices can still be heard today.

Eat Your Vegetables is my first piece for solo melodic instrument. As such, it represents a new approach for me: the goal was to make texture out of melody. My primary tool in doing so is rhythm, and each section of the piece has its own rhythmic language. The large-scale form emerges from strange juxtapositions between material, much of which flirts with crassness. This piece was composed for clarinetist Stanley Drucker—its bright cheekiness is in honor of him and his inimitable playing. I knew when composing the piece that he would make it his own, and he certainly has. *Eat Your Vegetables* was premiered by Mr. Drucker with the American Chamber Ensemble in November 2014.

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*.

Memories frequently occur in sequences, as chains of impulsive recollection. This process is involuntary, as external events prompt these memories to occur, either nostalgic or indelible. Throughout **In Chains**, I incorporate a sequence of these memories. I present gestures with similar motives moving at different rates, which are then interrupted, building expectancy of what is to come. In the same principle of these externally prompted memories, they occur in sequence, moving from section to section. All sounds were created with the k2000.

Friday, June 3
7:30 p.m.
Emy-Lou Biedenharn Recital Hall
Monroe, LA

Piano Sonata No. 2.....John Hennecken

Quartet.....Antonio Donofrio

Get Up and Move.....David Davies

INTERMISSION

SWEPT.....Suzanne Sorkin

Amor.....Scott Shell

Power of the Script.....Zhaoyun Zhang

Two Tapestries for Brass Quintet.....Nickitas Demos

Thomas Dempster is a composer of chamber, electroacoustic, and multimedia works. With over 90 completed works, his output ranges from solo miniatures to extended works for orchestra with soloist across a diverse array of media and styles. His music has been performed widely throughout North America and Europe, including the Toronto International Electroacoustic Symposium, the San Francisco New Music Festival, Electronic Music Midwest, Electroacoustic Barn Dance, NYCEMF, ICMC, the Indiana State University Music Now! Series, SEAMUS, Society of Composers Inc., College Music Society, the National Flute Association, the North American Saxophone Alliance, and numerous others. Dempster is a recipient of awards, honors, and grants from BMI, ASCAP, the South Carolina Arts Commission, and others. He has held residencies at the Osage Arts Community and the Kimmel Harding Nelson Center, and is a Cortona Fellow. He has been commissioned by the Greenbrook Ensemble, the Blue Mountain Ensemble, the Governor's School of North Carolina, the Lamar University Wind Ensemble, Ohio State University New Music Ensemble, the South Carolina Music Teachers Association, and others. Several of his works are commercially available from Potenza Music Publishing, MusicSpoke, Quiet Design Records, and Navona Records. He is an affiliate composer of Broadcast Music, Inc. (BMI) www.thomasdempster.com

Writing music that "resonates with edginess and modernity," **Ryan Dodge** is a versatile composer, organist, violinist, choir director, and pianist who is committed to reinvigorating contemporary concert music through a synthesis of modern materials and traditional technique, creating music that is both of its time and timeless. Ryan's music has been performed in concert halls and houses of worship across the United States and abroad including in Lincoln Center, the Cathedral of St John the Divine (New York City), the Bob Carr Performing Arts Center, the Cathedral Basilica of St. Louis, and the Vatican. Ryan's lifelong love of music was first discovered during a chance encounter with Wagner's Ride of the Valkyries and Grieg's In the Hall of the Mountain King in the 2nd grade. His musical training began with violin lessons at the age of 9, and shortly afterward he wrote his first composition. He began piano lessons a year later with Dr. Paul Harlan of Southeastern University, who also gave him his first instruction in music theory and composition. In 2008 Ryan won the Orlando Philharmonic's Young Composer's Challenge for his orchestral piece, Restless Night, which was performed by the Philharmonic. That same year Ryan began studies in composition with Dr. Lawrence Dillon and Kenneth Frazelle at the University of North Carolina School of the Arts high school program. After graduating from high school, Ryan moved to New York City to study composition with Samuel Adler at the Juilliard School. While at Juilliard, Ryan cultivated many artistic partnerships with his classmates. He collaborated with the choreographer Taylor Drury in his work Somavine, which was selected to be in the Juilliard School's Choreographic Honors Concert and was performed in the Peter Jay Sharp Theater in May 2013. He also worked frequently with the organist

on the Board as Vice President of the Christian Fellowship of Art Music Composers.

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. During the 1970s, he was trombonist with Gabriel's Brass, a 12-piece jazzrock show band based in Orlando, Florida, often appearing at Walt Disney World. He has worked as a commercial arranger and session producer for nationally broadcast record and television projects. Since 2002, he has resided in south Mississippi where he teaches brass privately, and runs his publishing company, Kenvad Music (see at www.kendavies.net). His works include acoustic and electronic pieces that have been performed internationally at conferences and festivals by Society of Composers, Southeastern Composers League, Electronic Music Midwest, Electroacoustic Barn Dance, Christian Fellowship of Art Music Composers, International Trombone Festival, National Association of Composers USA, Parma Music Festival, London New Wind Festival (UK), Sonic Coast (UK), and concerts. Honors include the Mississippi Performing Artist Fellowship in Composition for 2006-2007 and 2012-2013, grants from Mississippi Arts Commission 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 was the 2013 Mississippi Music Teachers' Association commissioned composer. His studio cats Little Fluff and Darius Meow supervise each piece of new music

Composer **Peter Dayton** writes music that appeals to diverse listeners through its remarkable combination of energy and intimacy. Described by The Baltimore Sun as having "a refined sense of melodic arcs and harmonic motion," Dayton's compositions have been performed across the North America and in Europe. His orchestral pieces have been recorded by the Brno Philharmonic for the Ablaze label; selections of his choral music have been recorded by Minneapolis's First Reading's Choir. Dayton often turns visual art or poetry to spark artistic responses. The works of Peruvian painter Fernando de Szyszlo have inspired a number of Dayton's pieces. As a creator of choral works, he draws upon both modern and classic texts, and "expresses the essence of each text tellingly" (Baltimore Sun). Dayton is himself an active poet. He has written the libretto for his own one-act chamber opera about the poet Gertrude Stein's first love affair. Dayton graduated Summa Cum Laude with a Bachelor's Degree in Theory/Composition from the Blair School of Music at Vanderbilt University, where he was the winner of the 2012 Blair Composition Competition. He received his Master's in Composition from the Peabody Institute in 2016, where he was awarded the Gustav Klemm Award for Composition. Dayton's music is available through his website (peterdaytonmusic.com) or through Ablaze Records (ablazerecords.net), where he is featured on their CDs "Orchestral Masters, Vols. 2 & 3" and "New Choral Voices, Vol. 1."

Piano Sonata No. 2: As a genre, the piano sonata has had a profound effect on me from my earliest days as a musician and that is why I have given my best effort to contribute to the tradition. When I began writing the piece in February of 2014, I was very unsure of the direction I would take. I originally conceived of a brisk allegro in mind for the opening, however, my creative process took a much different turn, as the first movement would eventually slow down to a much more contemplative tempo. I did not have a true allegro in me for this piece; instead, I have brought forth a meditative first movement, an aria-like, lamenting second movement, and a third movement that juxtaposes the powerful and ethereal. This piece was written for Jessica Pacheco.

Get Up and Move was commissioned by the Society for New Music's 2014 "Vision of Sound" Concert Series. This particular piece is primarily built upon three elements; an extended melodic line, a single collection of chord clusters, and two different (but similar) harmonic progressions, each of which is expanded and developed at various points throughout. Due to the nature of the commission, a chief concern was to create a sonic experience which could appropriately support the contribution of the choreographer and dancers, but would also be interesting in its own right. To this end, I chose to focus on the shared abstraction possible between music and dance, rather than take a programmatic approach. Accordingly, the work is structured primarily around periods of repose and activity, of rest and groove.

Two Tapestries: Originally conceived as a three-movement work, this quintet eventually settled into a two-movement structure consisting of a slow first movement and a very fast concluding movement played without pause. It is a youthful composition that seeks to explore two elements idiomatic to brass playing: the sustaining of long tones juxtaposed with the ability to execute rapid repeated notes and short articulations. The first movement begins with a long held note by the horn. This pitch is the basis for all ensuing musical materials. Other pitches begin to fade in and out with one another. As the movement progresses, distinct motives begin to appear. As the texture gradually thickens, all voices slowly gravitate to a unison pitch. At the climax of the movement, all voices suddenly move away from the unison pitch playing a series of chords that lead directly into the second movement. The second movement consists of three sections. The first section features rapid repeated notes while in the second section, these materials are subjected to dynamic and timbral shifts (including the use of mutes) and a motion towards a unison pitch. The third section begins with a sudden return to the opening material that builds steadily in intensity as the work reaches its climax.

Saturday, June 4
12:00 p.m.
Black Bayou National Wildlife Refuge
Monroe, LA

topographies.....John Teske

- Anadromy*
- Black Point*
- Admiralty Inlet*
- Blake Island*
- Ports*
- Alaska Yukon Pacific*
- Tidal Bore*
- Swamp Creek*

topographies is a series of graphic scores which requires performers to navigate through contour maps composed of musical symbols. The pieces are a study on individual and group intention. Each player creates a narrative as they traverse the score, sometimes carving their own path and at other times traveling to reunite with the ensemble. *topographies* was premiered by Neil Welch and Ivan Arteaga, saxophones; Natalie Mai Hall, violoncello; John Teske, double bass; Greg Campbell, percussion.

Vinko Globokar, Lee Hyla Cindy Cox, Eric Chasalow, James Primosch, John Harbison, and Augusta Read Thomas.

Charles Corey is an American composer holding a Ph.D. in Music Composition and Theory from the University of Pittsburgh, where he studied with Mathew Rosenblum, Eric Moe, Amy Williams, and Trevor Björklund. His approach to composition exploits and subverts the relationships that exist between different tuning systems; the results of this process range from pieces that use standard tuning systems in unique ways to works that involve multiple tuning systems working in concert. Corey's compositions are known for their unexpected, evocative harmonies and their strong dramatic arcs. His music has been played in North America and Europe by a variety of performers including Cikada Ensemble, IonSound Project, Iktus Percussion, entelechron, and Relâche, and his writings have been published in several languages. Charles Corey is the Director and Curator of the Harry Partch Instrumentarium and Affiliate Assistant Professor of Composition at the University of Washington in Seattle. His current research involves the microtonal compositions of György Ligeti and the total-theater works of Harry Partch.

David Cortello is a composer, teacher, musician and choral conductor. He received a BA in music from the University of New Orleans and an MM and Ph.D. in composition from Louisiana State University. He has taught theory and composition on the collegiate level and guitar for many years in a private studio setting. His music is written for film, solo and small ensemble, orchestra, electronics, multimedia, and liturgy and has been performed by Tessa Brinkman, Trio Angelico, Athanasios Zervas, Rodrigo Baggio, the High Point University Chamber Singers, and the Louisiana Sinfonietta, among others. He scored his first film music in the "News on the March" segment for the full-length documentary film, *Tarzan, Lord of the Louisiana Jungle*, and *Chromesthesia*, for fixed media, was screened in Mexico City for the 2016 MUSLAB festival. He is strongly attracted to the connections between sound and image and has an abiding love for counterpoint, no matter the genre or tonality.

David Horace Davies is Assistant Professor of Music and Head of Theory Studies at Texas A&M University-Commerce. He received a DMA in composition from the University of Miami's Frost School of Music where he studied with Dennis Kam and holds additional degrees from the University of Miami and the Greatbatch School of Music, Houghton College. Davies' music has been performed in the U.S. and internationally in prestigious venues such as Carnegie Hall and the Great Hall at Cooper Union in NYC, the Culturo Jorge Borges in Buenos Aires, and the Conservatorio de Musica de Puerto Rico in San Juan. His works have received awards from the College Music Society and the International Arts Movement, and in 2014 he was a Semi-Finalist for the American Prize for Choral Composition. He is an active member in several professional organizations and serves

Joe L. Alexander's music has been performed throughout the United States, Ecuador, Germany and South Korea. Performances include recitals/presentations at conferences of 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 International Tuba Euphonium Conference and the NACUSA *National Festival*. His music has been featured at Bowling Green State University's annual *New Music & Art Festival*, and *New Music for Young Ensembles Composers' Competition*. His **Two Bryant Songs** are recorded on the CD, **Winds and Voices**, by *Living Artist Recordings*. Alexander is a Professor of Music at Louisiana Tech University where he teaches Theory, Composition and Low Brass. Currently, he is the National Treasurer for NACUSA. In 2005 & 2010 he hosted the 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. Alexander is the Louisiana Music Teachers Association, 2012 Commissioned Composer. Additional information about the composer can be found by visiting his website, jacomposer.com.

Tai-Kuang Chao is a new generation composer who sees himself as a musical storyteller and sonic painter. His muses and inspirations can be traced habitually to a diverse scope, including aboriginal /folk tunes from native Taiwanese, literature, paintings, and installations. Chao endeavors to pictorialize the abstract spheres via personal music language to demonstrate his illusionistic emotions and stylistically diversities. He attempts to employ notes fused with acoustic timbres to blend his musical pigments onto the palette, which becomes the paintbrush that leads the audience's imagination to create an image within the realm of their fantasies. With infatuation of working interdisciplinarily, Chao's music collaborates recurrently with the other areas of the fine arts, including choreography, improvisation, theatrical performance, lighting and costume design, which creates a visually stunning performance, thus commanding attention and musical involvement from the audience. Chao's music has garnered acclaim through working with performing groups, East Coast Composer Ensemble, S.E.M. Ensemble, Ensemble Mise-En, National Taiwan Symphony Orchestra, Illinois Modern Ensemble and Roosevelt University (CCPA) Orchestra and musicians, Timothy Munro, Carlos Cordeiro, Cliff Colnot, Fusao Kajima and Petr Kotik. Chao is completing his doctoral studies in composition-theory at the University of Illinois at Urbana-Champaign (UIUC). His principal teachers include Reynold Tharp, Erik Lund, Erin Gee, Kyong Mee Choi, Stacy Garrop, Ching-Wen Chao, Christopher Roberts and Wan-Chen Huang. Chao also participated in master classes with other notable composers including

Saturday, June 4
7:30 p.m.
Dixie Center for the Arts
Ruston, LA

Nothing is Lost.....Zhaoyu Zhang

Pas de Quatre.....Sarah Wald

Songs of Supplication.....David Davies
I. O Splendor of God's Glory Bright
II. Be Thou My Vision

Sonata for Violoncello and Piano.....Peter Dayton

INTERMISSION

Adagio-Scherzo.....David Cortello

Covering.....Mel Mobley

Flat Earth Man Ape.....Norberto Oldrini

*Please join us for a reception at the Ropp Center
on the campus of Louisiana Tech University.
Directions are available in the lobby.*

Nothing is Lost: British artist San Jary is best known for her excellent photography-based work in which the paintings are created through composite photographs that are digitally layered on top of each other. In one of her paintings, "Thousands pities," a female's face has shown such techniques that bring up a multi-meaning image. The music piece is incorporating elements that are spreading out while being obscured in locations. The sense of contrast between real and illusion is important and reflected, in which nothing is lost but all interpreted differently.

Pas de Quatre: "Pas de quatre" is a ballet term that translates to "step for four." Though Pas de Quatre was not written with a choreographer or ballet company in mind, it was mainly inspired by the early twentieth-century "primitivist" ballets of Stravinsky and Prokofiev. I greatly admire the rhythmic complexity and dynamism of those works, and it seemed to me that such a highly charged aesthetic would be well-suited to percussion ensemble. Throughout the piece, the two vibraphones mostly play antiphonally, only coming together at ends of phrases or at structurally important moments. The wood blocks and drums have several interludes as a duet and also provide almost constant background support for the vibraphones. The opening material recurs often throughout and is modified through the use of additive rhythms, melodic inversion, and other techniques.

Songs of Supplication: This pair of short songs reflects my long-standing interest in the "recycling" of old hymn texts with newly composed music. The first is bright in tone and texture... melodic cells and Lydian pitch collections abound. "Be Thou My Vision" is somewhat darker and more contemplative in tone. The challenge with this text was the familiarity of its tune. Though I did my best to keep it from creeping in, I gave up in the final verse. Close listeners will note that harmonic and rhythmic characteristics of that stanza are built on the familiar tune, with a few melodic fragments included in the accompaniment.

Sonata for Violoncello and Piano was composed as part of an interdepartmental collaboration at the Peabody Institute in the Fall of 2014. A work conceived to be performed either with bassoon or violoncello and piano, this Sonata explores extremes in emotional and registral territory in two movements. From catty, sarcastic repartees and high anxiety in the first movement, to the tragedy and introspective melancholy of the second, the work's tenor came from a desire to compose a piece that explored emotional boundaries that I felt were underrepresented in the bassoon's solo repertoire. The Sonata's emotional geography also draws from my close contact with Dmitri Shostakovich's Viola Sonata, Op. 147, which I performed in the role of accompanist in 2011; work on this piece brought back not only the difficult territory of the Viola Sonata itself but some of my own terror at the time as I grappled with a piece on the edge of my proficiency as a performer.

Adagio-Scherzo: Though the title contains no extra-musical references, this piece began with my impressions of the first snow my wife and I experienced after moving to North Carolina. It begins quietly with light staccato notes falling onto a texture of glockenspiel and bowed vibraphone, and progresses towards greater activity, with a final brief return to the original texture. The video accompanying the music is abstract and precisely timed to the music, requiring the use of a click-track by the conductor.

Flat Earth Man Ape: From the initial indistinct chaos, in a cyclical movement "in 3," up to the articulated and festive uneven final rhythm, a feeling for the travails of a planet (which is not flat) dominated and transformed, beautified and degraded by a species (not ape enough). Five micro-movements: Barbaro, Ostinato, Kitsch (espressivo), Cadenza, Dinamico.

BIOGRAPHIES

A native of Athens, Georgia, **Michael Broder** writes music that is rhythmically provocative and melodically rich. His compositions have been performed by artists such as the Mana Saxophone Quartet and Singularity, the Eppes Quartet, Jamie Wind Whitmarsh, Rachel Eve Holmes, and Duo Fujin. Broder's music encompasses a variety of ensembles, including chamber winds and strings, concert band, and solo pieces for saxophone, trombone, guitar, piano, and percussion. He is a finalist for the ASCAP Morton Gould Young Composer award (2014 and 2016), a winner of Duo Fujin's 2011 One-Day Composition Contest, and a two-time winner of the Arnold Salop Memorial Composition Prize. His studies include work with Leonard V. Ball, Clifton Callender, Adrian P. Childs, John Corina, and Ladislav Kubík. Broder holds a doctorate and a master's in Composition from Florida State University and a bachelor's in Composition from the University of Georgia.

Nickitas Demos (b. 1962, Boulder, Colorado) holds a Doctor of Musical Arts in Composition from the Cleveland Institute of Music, a Master of Music in Composition from the Indiana University Jacobs School of Music and a Bachelor of Music in Clarinet Performance from the University of North Carolina at Chapel Hill. His principal teachers were Donald Erb (1927-2008) and Roger Hannay (1930-2006). Commissions include works for the Cleveland Orchestra, Atlanta Ballet, Nashville Chamber Orchestra, Atlanta Chamber Players, and the National Association of College Wind & Percussion Instructors. He is the recipient of numerous grants and awards including: Semi-Finalist in the 2015 Rapido! Composition Competition; MacDowell Arts Colony Fellowship (2012); Grand Prize in the 2004 Millennium Arts International Competition for Composers; Grand Prize in the 2005 Holyoke Civic Symphony Composition Competition; Birmingham and Atlanta Prizes in the Hultgren 2005 Solo Cello Works Biennial Composition Competition; and 18 ASCAP Awards among others. His music is self-published through Sylvan Lake Press (ASCAP) and has been recorded by Ablaze Records, Albany Records, MSR Classics and Capstone Records. Professor of Composition and Coordinator of Composition Studies at Georgia State University School of Music, Demos is the Artistic Director of the neoPhonia New Music Ensemble.