

Department of Music

University of Montevallo

College of Fine Arts

An All-Steinway School



presents

National Association of Composers, USA

March 10, 2019

LeBaron Recital Hall

2:00 p.m.

Program

Dialog #6 for guitar & tuba

Joe L. Alexander, BMI

I. Andante

II. Andante

III. Allegretto

Alan Goldspiel, guitar and Joe L. Alexander, tuba

Vid-Game Fantasies: Outer Realms

David R. Peoples, ASCAP

Electronic playback

Animal Antics I

Lori Ardovino, ASCAP

How to Make a Hippo Sandwich

The Boa Constrictor

Bear in There

Animal Antics II

Use for a Moose

Cat Jacks

Web Foot Woe

Animal Antics III

Early Bird

Fish?

Little Pig's Treat

Joe Ardovino, narrator and Lori Ardovino, clarinet

Calming Trouble

David R. Peoples, ASCAP

Diana Peoples, piano and Electronic playback

Vid-Game Fantasies: Space Dock

David R. Peoples, ASCAP

Electronic playback

Pop Music Suite
I. Pop Music
III. Third Pop Music

Joe L. Alexander, BMI

Joe L. Alexander, tuba

Fake Brass

Dallin Peoples

Electronic playback

from Five Preludes (2012)

Alan Goldspiel, BMI

Prelude No. 4

Prelude No. 3

Prelude No. 2

Alan Goldspiel, guitar

Vid-Game Fantasies: Bullet Hell

David R. Peoples, ASCAP

Electronic playback

Parable of Differences for trombone and fixed audio

Ken Davies, ASCAP

Ken Davies, trombone and fixed audio

Duck, Duck, Soup

Alan Goldspiel, BMI

Monkey Business

Night at the Opera

The Cocoanuts

Animal Cracker

Joe L. Alexander, tuba and Alan Goldspiel, guitar

Program Notes

Dialog #6 for guitar & tuba was composed in May of 2018 as a joint project with my dear friend, Alan Goldspiel. We both wrote a series of duets for guitar and tuba for us to play on the Mid-South, NACUSA's New Music through the South Tour. The piece was premiered on the Mississippi University for Women's concert on June 19, 2018.

Animal Antics I (2012) is a three-movement work for clarinet and narrator. The poems are taken from two of Shel Silverstein's books, *Falling Up* and *A Light in the Attic*. These poems are about various animals and are humorous in nature. The narrator may be any voice type and can fashion the words in any dialect they so choose, the sillier the better.

This work was written and premiered during the composer's residency with the Escape 2 Create program in Seaside, FL, and is dedicated to Marsha Dowler, President of the Escape 2 Create Executive Board.

1. How to Make a Hippopotamus Sandwich from *Falling Up*

A hippo sandwich is easy to make.

All you do is simply take

One slice of bread,

One slice of cake,

Some mayonnaise,

One onion ring,

One hippopotamus,

One piece of string,

A dash of pepper –

That ought to do it.

And now comes the problem...

Biting into it!

2. The Boa Constrictor Song from *Falling Up*

I'm being swallowed by a Boa Constrictor, a Boa Constrictor, a Boa Constrictor

I'm being swallowed by a Boa Constrictor and I don't like snakes – one bit!

Oh no, he swallowed my toe. Oh gee, he swallowed my knee.

Oh fiddle, he swallowed my middle. Oh what a pest, he swallowed my chest.

Oh heck, he swallowed my neck. Oh, dread, he swallowed my – (BURP)

3. Bear in There from *A Light in the Attic*

There's a Polar Bear in our Frigidair, he likes it cause it's cold in there.

With his seat in the meat and his face in the fish

And his big hairy paws in the buttery dish, he's nibbling the noodles,

He's munching the rice, he's slurping the soda, He's licking the ice.

And he lets out a roar, if you open the door, and it gives me a scare to know

he's in there – That Polary Bear in our Fridgitydaire.

A continuation of *Animal Antics I* (2012), **Animal Antics II (2012)** is also a three-movement work for clarinet and narrator. The poems are taken from Shel Silverstein's book of poems, *Falling Up*. The poems are humorous in content, so the narrator may be any voice type and can fashion the words in any dialect they so choose – again, the sillier, the better.

1. A Use for a Moose from *Falling Up*
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.
2. Cat Jacks from *Falling Up*
Do not play jacks with the Jaguar cat.
You'll never beat her.
If she don't win, she'll start to whine.
If she gets an 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.
3. Web-Foot-Woe from *Falling Up*
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?

Animal Antics III (2014) is the last in the series of the *Animal Antics* pieces. These charming poems are all from Shel Silverstein's books. Hopefully, these little songs will send the message to adults that they need to go to the place that children know; essentially telling adults to take a step back and to take on the point of view of a child to find the life and joy that they have.

1. Early Bird from *Where The Sidewalk Ends*
Oh, if you're a bird, be an early bird
And catch the worm for your breakfast plate
If you're a bird be an early bird
But if you're a worm
Sleep late.
2. Fish? from *Where the Sidewalk Ends*
The little fish eats the tiny fish
The big fish eats the little fish
So only the biggest fish gets fat.
Do you know any folks like that?
3. Little Pig's Treat from *Falling Up*
Said the pig to his pop,
"There's the candy shop. Oh please, let's go inside"
"And I promise I won't make a kid of myself
If you give me a people back ride."

The first movement of *Pop Music Suite* was composed for tuba in 2006 for a Louisiana Composers Consortium concert held in Natchitoches. It explores rhythmic ideas prominent in rock music. *Pop Music Too* continues the idea of developing prominent rock rhythm and was composed in August of 2009 and premiered later that month in Guin, Alabama. The *Third Pop Music* was created in November of 2009 and premiered on a Louisiana Composers Consortium concert in Ruston, Louisiana.

Fake Brass explores the fake brass sounds on my dad's synthesizers and sampled brass sounds. As a brass player, I thought it would be cool to do some stuff outside of what we usually play.

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

PARABLE - two definitions: 1) a statement or comment that conveys a meaning indirectly by the use of comparison, analogy, or the like; 2) a short allegorical story designed to illustrate or teach some truth, religious principle, or moral lesson. The parables of Jesus are well known. Plato and Socrates used parables in their day. The composer Vincent Persichetti once wrote that [his] parables are musical essays that convey a meaning indirectly by the use of comparisons or analogies.

DIFFERENCE - a point or way in which things are not the same, the state or condition of being dissimilar or unlike: their difference from one another. Let us consider a group of seemingly random ideas repeated and strung together in some sort of juxtaposition, an organization or disorganization of sounds, whether by recognizable musical instruments or by electronic generation, as it were. Who determines the artistic value of such joining of different sonic fragments and by what means is their value determined?

Duck, Duck, Soup for guitar and bass clarinet finds its inspiration in the zany antics of the Marx Brothers and their wonderful films. In this setting, the unusual pairing of instruments is no more unlikely than the archetypical characters created by Groucho, Harpo, and Chico who come together on stage and screen to tell a story. Each movement, given a title from one of their films, represents some of my favorite moments from those brilliant shows. The films often juxtapose narrative exposition (mayhem) with complete and utter comic diversion (more mayhem) followed by entirely welcome musical interludes. Here is music that, at once, is playful, wise-cracking, mischievous, earnest, obtuse, suspicious, but always, in the end, warm-hearted – all like the brothers who endeared themselves to generations of viewers. Now, “*pardon me while I have a strange interlude.*”