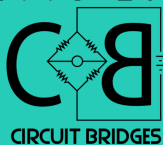


20 Years of New Music
by Alabama Composers
BAMA
Birmingham Art Music Alliance
1995 - 2015



Birmingham New Music Festival



Thursday 10/8

- 7:30PM - Brock Hall (Samford)

Friday 10/9

- 7:30PM - The Dance Foundation

Saturday 10/10

- 1PM - Alabama Piano Gallery
- 4PM - Birmingham Public Library
- 7:30PM - Hulsey Hall (UAB)

Sunday 10/11

- 3PM - Hill Hall (BSC)

Birmingham New Music Festival 2015

20 Years of New Music
by Alabama Composers



Birmingham Art Music Alliance
P. O. Box 55057
Birmingham, AL 35255

The **Birmingham Art Music Alliance** is an autonomous nonprofit organization with the twofold mission of promoting music by Alabama composers and presenting concerts of recently created art music to communities in Birmingham and beyond.

E-mail: bama@artmusic.org

Website: <http://artmusic.org>

BAMA Founding Members



Michael Angell • Lori Ardovino • Rusty Banks • Ronald Clemmons
Monroe Golden • Dorothy Hindman • Holland Hopson • Craig Hultgren
James A. Jensen • Charles Norman Mason • Rick Nance • Ed Robertson

Guest Composers

Vox Novus: Circuit Bridges / Composers Concordance



Melissa Grey • Robert Voisey • David Morneau • Jessica Meyer • Gene Pritsker

Birmingham New Music Festival 2015

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Note: There is an (F) beside the names of BAMA founding members, a (CB) beside Circuit Bridge members and a (CC) beside Composers Concordance members.

*We would love to see your photos of this year's festival!
Tag them with #BNMF15 on Facebook, Instagram, and Twitter.*

Birmingham New Music Festival 2015

Concert 1: Samford University Brock Recital Hall

800 Lakeshore Drive, Birmingham

Thursday, October 8

7:30 pm

Phases Ronald Clemmons (F)
Adam Bowles and Kathryn Fouse – piano

The Soldier's Ale *a tableau in 3 parts after the tombstone of Thomas Thetcher*
..... Robert G. Patterson
I. Scene, II. Recitative, III. Arietta
Craig Hultgren (F) – cello

Eloquence II Lori Ardivino (F)
Katie York – clarinet

Vestiges Monroe Golden (CB, F)
Seth Noble – vibraphone / fixed media

~~~~~ Intermission ~~~~~

**I understand you perfectly** ..... Melissa Grey (CB)  
Craig Hultgren – cello / fixed media

**Harmonic Explorations** ..... Robert Voisey (CB)  
Craig Hultgren – cello

**Two Nostalgic Melodies, No. 1 and No. 2** ..... Kenneth Kuhn  
Katie York – clarinet  
Laurie Middaugh – piano

**"...towards the pebbled shore" for cello and piano** ..... James A. Jensen (F)  
Craig Hultgren – cello  
Kathryn Fouse – piano

Information about the composers, performers, and music is in the bios section of the program.

# Birmingham New Music Festival 2015

## Concert 2: The Dance Foundation

1715 27<sup>th</sup> Ct. S. Homewood, AL 35209

Friday, October 9

7:30 pm

**Eldorado** ..... Marvin Johnson

Craig Hultgren – cello

Doff Procter – narrator

Rita Snyder – choreographer

Dancers: George Berry – The Knight, Colin Daffin – The Shade

Morgan Jackson, Kelsey Kuhn, Anna Leigh Sharp, Bria Tyner – Shadows

Rita Snyder, Richard Richards, and Marvin Johnson – photos

Molly Akin – costumes

**Liquid Fire** ..... Rusty Banks (F)

Craig Hultgren – cello

**Shoemongering** ..... David Morneau (CB)

David Morneau – Nintendo Gameboy

**Presto Variations** ..... Andrew Raffo Dewar

Andrew Raffo Dewar – modular synthesizer

found recording

~~~~~ Intermission ~~~~~

Opus 9.10.15 Davey Williams

Davey Williams – electric guitar

Glacial Erratics Holland Hopson (CB, F)

Tim Feeney – percussion

Wendy Richman – viola

American Prisoner Charles Norman Mason (F)

Tim Feeney – percussion

Wendy Richman – viola/voice

Information about the composers, performers, and music is in the bios section of the program.

Birmingham New Music Festival 2015

Concert 3: Alabama Piano Gallery

1425 Montgomery Hwy (Park South Plaza), Vestavia, AL 35216

Jacob Hindman Mason, piano

Saturday, October 10

1:00 pm

A Southern Prelude William Price

Sonata for Piano: Lasker Mark Lackey (CB)

I. Maestoso; con moto, II. Scherzo, III. Adagio; rubato, IV. Finale

Trio for Piano Alone Matthew Scott Phillips

Forward Looking Back Dorothy Hindman (F)

Information about the composers, performers, and music is in the bios section of the program.

Birmingham New Music Festival 2015

Concert 4: Birmingham Public Library-Central Richard Arrington Jr. Auditorium

2100 Park Pl., Birmingham AL 35203

Saturday, October 10

4:00 pm

for to catch a whale Ron Wray
String quartet

Tempus Fugit Tom Reiner
String quartet

A Dream in Winter Joseph Landers
Hillary Tidman – flute / Wendy Richman – viola / Laura Usiskin – cello

String Quartet No. 1 Michael Coleman
String quartet

Bird Quartet Cynthia Miller
I. Herons in Winter II. Singing in the Branches
String quartet

Slippery Slope Alan Goldspiel
I. It Begins, II. Ministry of Posts, III. It Won't Happen Here, IV. Kristallnacht
Pei-Ju Wu – violin / Alan Goldspiel – guitar

You spotted snakes: a Shakespeare song cycle.....Raphael Crystal
1. You spotted snakes, 2. Come away, death, 3. Come unto these yellow sands, 4. Sigh
no more, ladies, 5. When that I was and a tiny little boy, 6. Now until the break of day
Emily Herring – soprano
String quartet

Lines and Curves Brian C. Moon (CB)
String quartet

String quartet:
Sarah Nordlund Dennis and Pei-Ju Wu – violins
Wendy Richman – viola
Laura Usiskin – cello

Information about the composers, performers, and music is in the bios section of the program.

Birmingham New Music Festival 2015

Concert 5: UAB Hulsey Recital Hall

950 13th Street South, Birmingham

Saturday, October 10

7:30 pm

Particles for Clarinet Quartet Mark Lackey (CB)
Brian Viliunas, Nathan Howard, Will Featherston, Marisa Garrett – clarinets

Sounds of Being (excerpts) Jessica Meyer (CB)
Getting Home (I Must Be...), Hello, Into the Vortex, Touch, Source of Joy
Jessica Meyer – viola and electronics

Dialog #4 for Euphonium & Tuba Joe L. Alexander
I. Moderato, II. Andante, III. Allegro
Cody Ford – euphonium
Joe Alexander – tuba

Triptych: Three Studies in Gesture and Noise William Price (CB)
Fixed media

~~~~~ Intermission ~~~~~

***Tightan*** ..... Rick Nance (F)  
Fixed media

***Modified #2 for electric guitar and Samplestra*** ..... Gene Pritsker (CB, CC)  
Gene Pritsker – electric guitar and samplestra

***Sonnet #55 ReMix*** ..... Gene Pritsker (CB, CC)  
Gene Pritsker – solo Di.J

***Sound/Water*** ..... Dorothy Hindman (F)  
Craig Hultgren – cello/fixed media

Information about the composers, performers, and music is in the bios section of the program.



# Birmingham New Music Festival 2015

## Concert 6: Birmingham-Southern College Recital Hall

900 Arkadelphia Rd, Birmingham, AL 35254

Sunday, October 11

3:00 pm

***Duet for Guitar and Violin*** ..... Joel Scott Davis

I. Blues in E, II. Labyrinthine

Sarah Norland Dennis – violin / Alan Goldspiel – guitar

***Suite for Clarinet, Trumpet, and Piano*** ..... Chris Steele

I. Moderate, II. Slow, III. Moderate

UAB Chamber Trio

Denise Gainey – clarinet / James Zingara – trumpet / Chris Steele – piano

***Sonata in G Minor*** ..... Drew Pendergrass

I. Moderato II. Lento III. Presto

Adam Bowles – piano

***Music for Cello and Piano*** ..... Ed Robertson (F)

I. Moderato, II. Lively, III. Somewhat slowly, with an ethereal quality, IV. With energy

Laura Usiskin – cello / Anthony Pattin – piano

~~~~~ Intermission ~~~~~

Blackout in Eden Bryan Page

The 7th Day, Ambitions Point Elsewhere, What's the Point, supernatural man, Farewell

Charles Wood – baritone / Adam Bowles – piano

The Socratic Problem Matthew Scott Phillips

Michael Fernandez – viola / Adam Bowles – piano

Avalanche Aurelia Gooden

Aurelia Gooden – piano

Prig and the Pig Michael Angell (F)

Caroline Nordlund – violin / Chris Steele – piano

Information about the composers, performers, and music is in the bios section of the program.

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Circuit Bridges

Founded in 2014, **Circuit Bridges** is a monthly electroacoustic concert series, held at Gallery MC in New York City. Our mission is to connect with similar organizations from around the globe that foster and promote innovative electroacoustic music and sound. Our concerts feature local composers and sound artists and those from visiting communities and immerse audiences in the vast wealth of electroacoustic music being created today. Circuit Bridges is dedicated to creating a community for creators of electroacoustic music and strives to explore all that is currently being innovated under the electroacoustic umbrella. Circuit Bridges is a Vox Novus project.

Circuit Bridges has had 36 concerts featuring the work of over 150 composers and sound artists, including Hubert Howe, R. Luke DuBois, Annea Lockwood, Paula Matthusen, and Hans Tammen, with performances by Myriam Bleau, Eva Ingolf, Margaret Lancaster, Adrianna Mateo, Ensemble of Irreproducible Outcomes, Miolina, Erin Rodgers and New Thread Quartet, and many more. We participated in Electronic Music Midwest and *International Sound Art Festival Berlin* and produced concerts with the London School of Communication, Soundlings collective (Amsterdam), Foundation for Emerging Technologies and Art (FETA), New York City ElectroAcoustic Society, Brooklyn College, and others. New Nodes, a one-hour mix of works from our first season for our visiting composers to present to their communities, has had 11 concerts: Bowling Green State University; College of DuPage; Harold Golen Gallery (Miami); Khodynka Grand Gallery (Moscow, Russia); Lewis University; Montana State University; UCLan Media Factory (United Kingdom); Sydney Conservatorium of Music, and others.

Artistic Director - Melissa Grey

Director - Robert Voisey

Composers Concordance

"For the past 30 years, **Composers Concordance** has been a booster for local composers, through both its concerts across the city and a record label." -*The Wall Street Journal*.

Staying in rotation for thirty years in NYC is a rare feat. In the case of a new music presenting organization, it requires not only diligence and cognizance of achievements of the past, but also an ethic of keeping one's ear to the ground for emerging stylistic and technological developments, as well as talented new composers on the scene. Composers Concordance strives to present contemporary music in innovative ways, with an emphasis on thematic programming. It has also created a new record label, Composers Concordance Records, with distribution by Naxos. Directors Gene Pritsker and Dan Cooper co-curate the programs, and lead the CompCord Ensemble, Chamber Orchestra, String Orchestra, and Big Band. Associate Directors for the 2015-16 season are Milica Paranosic, Peter Jarvis, Svyetlana Bukvich, and Melissa Grey. Composers Concordance's overriding vision is to promote contemporary music, composers, and new works as a rightful and respected part of society. Good music, performed and recorded well, pushing the boundaries of sound and composition.

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Composer and performer biographies

Composer program notes after bios

Molly Akin – costumes for *Eldorado*

Molly Akin is currently a graduate student in Costume in the Department of Theatre and Dance at The University of Alabama.

Joe L. Alexander – composer of *Dialog #4 for Euphonium and Tuba*.

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 Ensemble 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 and President of the Mid-South Chapter. He hosted the 2005 & 2010 Southeastern Composers' League's Forum and the 2013 NACUSA *National Festival*. Alexander holds a Doctor of Musical Arts degree from the University of North Texas and studied composition with Newel Kay Brown, Douglas Kneahans, 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, jlacomposer.com.

Program Notes: The original idea for the *Dialog* series was to compose a series of duets for tuba and a second instrument. The first piece in the series, *Dialog #1*, was composed in 2000 and is for flute and tuba. The second *Dialog* is for trumpet and tuba, and the third one is for violin and tuba. *Dialog #4* was composed in 2014 for my euphonium student, Cody Ford. The first movement was premiered in April of that year and the remainder composed and premiered in the fall.

Michael Angell (F) – composer of *Prig and the Pig*

Born in Philadelphia and raised in suburban Chicago, Michael Angell received his Bachelor of Music degree in composition and trumpet performance from the Oberlin College Conservatory of Music, and his masters and doctoral degrees in composition at the University of Michigan. He joined the Birmingham new music scene in 1994, when he joined the Music Department of the University of Alabama at Birmingham. He taught composition, theory, aural skills, computer music and other courses at UAB, founded

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and directed the Computer Music Ensemble (nee MIDI Ensemble), served for five years as Associate Chair, and taught one term in the UAB Honors Program.

Angell's music, both acoustic and electro-acoustic have been presented at numerous venues throughout the U.S. and abroad. He has also received publications and recordings, and a few awards. As an organizer, he co-founded the Birmingham Art Music Alliance in 1995, serving as its initial president, and also served on the board of the Birmingham Artburst concert series, and the Society for Electro-Acoustic Music in the United States (SEAMUS).

Angell relocated to Washington, DC in 2008. Since 2011, he has served as Director of Performing Arts grants at the Paul M. Angell Family Foundation.

Program notes: *Fair and Foul* (or *Prig and the Pig*) was written in early 2006 for Karen Bentley Pollick and Ivan Sokolov. Formally, the work, which is in a single movement, is a simple alternation of two contrasting moods. A simple, elegant gesture gives way to more aggressive figures. The elegant, prim idea is subjected to numerous contrapuntal treatments, and wanders into a sea of trills, and even an ambient landscape, before giving way to its more aggressive counterpart.

Lori Ardivino (F) – composer of *Eloquence II*

Lori Ardivino is Professor of Clarinet and Saxophone at the University of Montevallo, has had her works performed across the United States, Japan Canada and Italy. She is an advocate for new music and is currently a composer/performer member of the Birmingham Art Music Alliance, and is part of the BAMA Outreach Players. As a result of her advocacy for new music and support of Alabama composers, she has premiered many works. She is the 2012 recipient of the Escape to Create Residency in Seaside, Florida, was awarded the 2013-2014 Alabama State Council for the Arts Individual Fellowship Grant, has been awarded the Research and Creative Endeavors Grant from the University of Montevallo, was named the 2013 University Scholar for the University of Montevallo and is the winner of several ASCAP awards.

Program notes: *Eloquence II* is second in a series of solo works for various orchestral instruments. The style is expressive, focusing on tone color and lyricism. The B section calls for more motion and the use of resonance trills for added coloristic effect. The final A' brings back the free-flowing intervallic connection with interruption of percussive interjections and extreme dynamics.

Rusty Banks – composer of *Liquid Fire*

Listed in NPR's **100 Composers Under 40** who are "shaping our contemporary musical scene," Rusty Banks is a composer/guitarist born in Jasper, Alabama and living in Lancaster, Pennsylvania. His compositions have been performed in China, Taiwan, France, Italy, Canada, and throughout the United States. Besides writing concert music for ballet, orchestra, wind ensemble, and other acoustic ensembles, Rusty designs

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pieces that use traditional performers, boom boxes, and video within dynamic audio/video installations. Recently, Nebraska Public Television is airing a documentary about his chamber orchestra work, "Ashfall." The work is available on the same-titled crowd-funded album released by the Nebraska Chamber Players.

Program notes for *Liquid Fire*: To shake off my winter doldrums, I make a trip back to Alabama each year to engage in some outdoor activities. During my January 2013 trip, I popped out of the woods long enough to spend time with composer Monroe Golden and cellist Craig Hultgren. They took it upon themselves, much to my delight, to educate me about fine scotches and whiskeys. In between the swirling, sniffing and sipping Craig mentioned wanting a piece for electric cello and video. I had been taking short videos of streams in Pennsylvania, with the idea of using the footage in a way that would make water look like fire. "Liquid Fire" refers to the warming qualities of fine scotch and whiskey, as well as my making water into "fire" and having it slowly transform back to water. The music begins agitated and gradually works its way to a state that is more trance-like, but still energetic. The work is written for and "warmly" dedicated to Craig Hultgren.

George Berry – dancer

George Berry is a dance major in the Dance Program in the Department of Theatre and Dance at the University of Alabama and is a member of the pre-professional student dance company, Alabama Repertory Dance Theatre.

Adam Bowles – piano

Pianist Adam Bowles is a dedicated performer of newly composed art music who also remains an active and passionate interpreter of established solo piano, chamber music, and vocal repertoire from the Twentieth Century and earlier. Dr. Bowles frequently performs throughout the country with the Luna Nova ensemble – of which he is a founding member. Through Luna Nova, Dr. Bowles regularly participates in formal concerts, master classes, and a variety of educational outreach activities.

He holds degrees from Eastman School of Music (BM) and New England Conservatory (MM), and received his Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music. Teachers have included Milton Stern, Barry Snyder, Jacob Maxin, and Eugene and Elizabeth Pridonoff.

Dr. Bowles is currently on the faculties of the Birmingham-Southern College and Conservatory, where he has taught piano, keyboard harmony, theory, and accompanying. Students of Dr. Bowles have won prizes at competitions hosted by such organizations as the Alabama Music Teachers Association and others. At the University of Alabama at Birmingham, Dr. Bowles accompanies the vocal and instrumental students for lessons and recitals. He is recorded on the Living Artists label and was recently featured on a CD of music by Argentinian composer Valdo Sciammerella, "Rosas de Pulpa Rosas de Cal."

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Ronald Clemmons (F) – composer of *Phases*

A native of New Orleans, Ronald Clemmons grew up primarily in Decatur, Alabama. He holds Bachelor's and Master's degrees in music theory and composition from the University of Alabama, where he studied with Frederic Goossen, Paul Hedwall, and Charles Bestor, and the Doctor of Musical Arts degree in composition and theory from Louisiana State University, where he studied with Kenneth Klaus and Dinos Constantinides.

After joining the UAB faculty in 1973, he led successful efforts to expand the music curriculum beyond a few basic courses and to create UAB's Department of Music, which he then served for 15 years as its first Chairman. Under his guidance the Department developed its first music degree programs and achieved accreditation by the National Association of Schools of Music. Leaving administrative duties in 1994, Dr. Clemmons continued teaching at UAB until his retirement as an *emeritus* faculty member in 2006. His musical compositions have received numerous concert and festival performances. He is also the author of a music theory textbook and the 2001 recipient of the UAB President's Award for Excellence in Teaching.

Program notes: The first notions for *Phases* sprang from thoughts about the interplay of contrast and similarity in musical composition. From those beginnings evolved an interest in exploring the possibilities of layering contrasting tonal and rhythmic elements simultaneously with each of the separate streams of sound operating in its own sphere, each maintaining a degree of independence from the other at times but also interacting in moments ("phases") of varying complexity, simplicity, tension, and resolution. The first few notes of the piece provide, through various permutations spread throughout the texture, identifiable points of reference and an element of unity. The piano-duo is particularly well-suited as a performance medium for this concept.

Michael Coleman – composer of *String Quartet No. 1*

Michael Coleman received his doctorate from the University of Maryland and holds degrees from the University of New Orleans and the University of South Alabama, studying with Lawrence Moss, Jerry Sieg, and Carl Alette. He has participated as composer/pianist in numerous new music programs and festivals in the U.S and Russia and has also had works performed in France, Kazakhstan, and Uzbekistan. Among his awards are First Prize in both the 1991 and 1992 NFMC National Composer's Competitions and First Prize in the 1989 Res Musica Baltimore Competition. He was an artist fellowship grant recipient from the Alabama State Council on the Arts in 1994 and he has served as adjudicator on a number of composition and piano competitions, including the 2009 SCI/ASCAP Region I Composition Competition.

As pianist, Dr. Coleman has premiered his own works along with those by Merab Gagnidze, Kari Henrik Juusela, Jerry Sieg, and Sergei Zhukov. As part of the duo *Tone Twister*, he and tubist Tim Jackson have performed a variety of original and new works for tuba and piano. His *Two Bagatelles* were part of a 2007 CD release by pianist Jeri-Mae Astolfi through Capstone Records. In 2014, the Zhubanova String Quartet gave

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multiple performances of his String Quartet No. 1 in Kazakhstan and the U.S. and they performed a movement from String Quartet No. 2 in Kazakhstan in 2015. He had premier performances given by Steinway Artist Kadisha Onalbayeva of his *The '96 Etude* in June, 2012 and *Chaconne* in May, 2013 and she is performing *The '96 Etude* as part of her current concert tour. Dr. Coleman is on the faculties of Pensacola State College and the University of West Florida, and is the organist/music director at Zion Lutheran Church in Silverhill, Alabama.

Program notes: *String Quartet No. 1* (1991) is a single-movement work structured with outer sections in a fast tempo written in compound meter which alternate with a variety of asymmetric meter used to create both an irregular flow and various syncopated effects. These are contrasted by two inner sections in slower tempi, one somewhat rhythmic followed by one that is slower and more lyrical. It was premiered by the Eakins String Quartet in 1991 at the University of Maryland.

Raphael Crystal – composer of **You spotted snakes: a Shakespeare song cycle**

Raphael Crystal is delighted to be collaborating again with soprano Emily Herring. Together they premiered his *Burns Songs* at last year's New Music Festival, and his *Shakespeare Songs* at earlier BAMA concert. The regional premiere of his ballet *High Wire* was also presented by BAMA at the Children's Dance Foundation. Primarily a theatre composer, Crystal won the New York Outer Critics Circle Award for Best Off-Broadway Musical for the show *Kuni-Leml*. Recent theatrical premieres include a musical version of Moliere's *Bourgeois Gentleman* at the Jean Cocteau Repertory Theatre in New York, *MegaHeroes* at Birmingham Children's Theatre, and *Cakewalk* at the University of Alabama. His teachers have included Leon Kirchner at Harvard, Hugo Weisgall at Queens College, and Lehman Engel at the BMI/Lehman Engel Musical Theatre Workshop. He is the founder and director of the University of Alabama musical theatre program. In addition to BAMA, he is a member of ASCAP, the Dramatists Guild, the Musical Theatre Educators Alliance, and the Southeast Theatre Conference.

Program notes: All of these songs except for "Come unto these yellow sands" were originally written for productions of the plays, but not for soprano and string quartet. They have been reconceived for this song cycle.

1. "You spotted snakes" (from *A Midsummer Night's Dream*). Titania, the Queen of the fairies, asks her retinue to sing her to sleep. They respond with this lullaby.
2. "Come away, death" (from *Twelfth Night*). Duke Orsino, spurned by the lady he loves, asks his jester Feste for an old song that is appropriate to his situation.
3. "Come unto these yellow sands" (from *The Tempest*). The mischievous spirit Ariel leads the shipwrecked Ferdinand unto a magical island with a mysterious song.
4. "Sigh no more, ladies" (from *Much Ado About Nothing*). The servant Balthazar sings an ironic song about inconstant, wavering men. The true intention here is to warn the young lord Benedict that the headstrong lady Beatrice may not wait forever for a proposal.

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5. "When that I was and a tiny little boy" (from *Twelfth Night*). At the end of the play the jester Feste bids good-bye to the audience with an appraisal of his own difficult life.
6. "Now until the break of day" (from *A Midsummer Night's Dream*). In another epilogue, Oberon, King of the fairies, celebrates the marriage of two young couples and his own reconciliation with his Queen.

1. "You spotted snakes" from *A Midsummer Night's Dream*

You spotted snakes with double tongue
Thorny hedgehogs, be not seen
Newts and blindworms, do no wrong,
Come not near our fairy queen.

Philomel, with melody
Sing in our sweet lullaby
Lulla, lulla, lullaby
Never harm nor spell nor charm
Come our lovely lady nigh,
So good night with lullaby.

Weaving spiders, come not here
Hence, you long legg'd spinners, hence,
Beetles black, approach not near,
Worm nor snail, do no offence!

Philomel with melody.....

2. "Come away, death" from *Twelfth Night*

Come away, come away death
And in sad cypress let me be laid.
Fly away, fly away breath
I am slain by a fair, cruel maid.

My shroud of white, stuck all with yew
O, prepare it.
My part of death, no one so true
Did share it.

Not a flow'r, not a flow'r sweet
On my black coffin let there be strown.
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown,

A thousand, thousand sighs to save,
Lay me, o, where
Sad true lover never find my grave
To weep there.

3. "Come unto these yellow sands" from *The Tempest*

Come unto these yellow sands,
And then take hands.
Curtsied when you have, and kissed
The wild winds whist.
Foot it featly here and there,
And sweet sprites the burden bear.

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Hark, hark
“Bow wow, bow wow, wow”
The watchdogs bark:
“Bow wow, bow wow, wow”
Hark , hark I hear the strain
Of strutting chancicleer
Cry “cock-a-doodle dowe.”

4. “Sigh no more, ladies” from *Much Ado About Nothing*

Sigh no more, ladies, sigh no more
Men were deceivers ever,
One foot on sea and one on shore,
To one thing constant never.

Then sigh not so, but let them go
And be you blithe and bonny,
Converting all your songs of woe
Into hey, nonny, nonny.

5. “When that I was and a tiny little boy” from *Twelfth Night*

When that I was and a tiny little boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man’s estate,
With hey, ho, the wind and the rain,
‘Gainst knaves and thieves man shut their gates,
For the rain it raineth every day.

But when I came, alas, to wive
With hey, ho, the wind and the rain,
By swagg’ring I could never thrive,
For the rain it raineth every day.

But when I came unto my beds,
With hey, ho, the wind and the rain,
With tosspots still had drunken heads,
For the rain it raineth every day.

A great while ago the world begun,
With hey, ho, the wind and the rain,
But that’s all one, our play is done,
And we’ll strive to please you every day.

6. “Now until the break of day” from *A Midsummer Night’s Dream*

Now until the break of day,
Through this house each fairy stray.
To the best bride bed shall we,
Which by us shall blessed be.

And the issue there create
Ever shall be fortunate.
So shall all the couples three
Ever true in loving be.

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Never mole, hair lip, nor scar,
Nor mark prodigious such as are
Despiséd in nativity
Shall upon their children be.

With this field dew consecrate,
Every fairy take his gait,
And every chamber bless
Through this palace with sweet peace.

Ever shall in safety rest
And the owner of it blest.
Trip away, make no stay,
Meet me all at break of day.

Collin Daffin – dancer

Collin Daffin is a dance major in the Dance Program in the Department of Theatre and Dance at the University of Alabama and is a member of the pre-professional student dance company, Alabama Repertory Dance Theatre.

Joel Scott Davis – composer of *Duet for Guitar and Violin*

Joel Scott Davis (b. 1982) is a composer, arranger, and multi-instrumentalist whose music has been performed at Weill Recital Hall at Carnegie Hall, the Palais Ferstel in Vienna, and Harlaxton Manor in England. His film scores have been heard in international film festivals as well as nationwide PBS broadcasts. He is Assistant Professor of Music and Coordinator of Music Theory, Composition, and Musicology Studies at Samford University and has held previous teaching appointments at The Master's College, Claremont Graduate University, and The University of Alabama at Birmingham. He holds degrees from Samford University and Claremont Graduate University, where he studied with James Jensen, Edward Zelfiff, and Peter Boyer.

Program notes: *Duet for Guitar and Violin* was written in 2006, premiered by the husband and wife team Matthew Gould and Beth Ilana Schneider-Gould of Duo46 in 2007, and revised in 2015 for performance in the Birmingham New Music Festival. The work is cast in two short movements centered on minimalist fragments in various modes and tempos. The first movement, "Blues in E," employs a recurring, hypnotic pattern of cascading guitar arpeggios beneath sustained, meditative whole notes in the violin during the outer sections; the middle section, which is more rhythmically active, makes several oblique references to the blues idiom for which it is named. The second movement, "Labyrinthine," is a monothematic study on an insistently repetitive motif that is introduced and maintained by the guitar before being imitated, reharmonized, transposed, and developed by the violin. The two instruments engage in a lively dialogue and eventually converge into an accelerating unison line that culminates in an open-ended, unresolved chord.

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Sarah Nordlund Dennis – violin

Sarah Nordlund Dennis currently performs with the Alabama Symphony Orchestra in the first violin section. Her previous orchestral experience includes violin positions with the Hong Kong Philharmonic Orchestra and Sarasota Opera, as well as regional orchestras in New York, Ohio, and Alabama. She has also participated in summer festival orchestras including Stuttgart (Germany), Aspen, National Repertory, and Brevard. She earned a master's degree from the Cleveland Institute of Music, where she studied with Paul Kantor, and graduated *Summa Cum Laude* at age nineteen from the University of Alabama, studying violin with Patrick Rafferty.

Sarah teaches privately and also at Lutheran Summer Music. She was previously a teaching assistant for the Opus 118 Harlem School of Music in New York City. Born in Rochester, NY, she began violin studies at age three in the Suzuki method. Later, her family moved to Birmingham, AL, where she continued private lessons with Jeffrey Flaniken. She performed solo with the Tuscaloosa Symphony at age fourteen and was subsequently featured in NBC-13's "Simply Alabama." Her parents still reside in Birmingham and are on faculty at Samford University and UAB.

Sarah Nordlund Dennis currently performs as a first violinist with the Alabama Symphony Orchestra. Prior to joining ASO, she held positions with the Hong Kong Philharmonic and Sarasota Opera and performed with numerous regional orchestras. Her degrees are from the Cleveland Institute of Music and the University of Alabama, where she graduated *Summa cum laude* and minored in the Computer-Based Honors Program. She has performed chamber music in Germany and Hong Kong, as well as across the United States, from Baroque works to premiering new chamber works, including two quartets by Joseph Hallman available on iTunes. Her collaborators include faculty of CIM and UA, members of the Berlin Philharmonic, Hong Kong Philharmonic, and Hamburg Symphony, as well as her current colleagues. Sarah Nordlund Dennis has been a member of the Omega String Quartet at Lutheran Summer Music and the Birmingham-based Amion Quartet. Aside from performing, she also teaches with the Suzuki Talent Education Program of Birmingham and has a son who just turned one.

Andrew Raffo Dewar – composer of *Presto Variations*

Andrew Raffo Dewar (b.1975 Rosario, Argentina) is composer, soprano saxophonist, ethnomusicologist, educator, and arts organizer. Since 1995, he has been active in the music communities of Minneapolis, New Orleans, the San Francisco Bay Area, New York City, and Tuscaloosa, Alabama. His work has been performed throughout North America, Southeast Asia and Europe, and he has studied and performed with avant-garde jazz legends Steve Lacy, Anthony Braxton, Bill Dixon, and experimental music composer Alvin Lucier. He has also had a long involvement with Indonesian traditional and experimental music, in particular the Minangkabau music of West Sumatra. Notable performances include the Venice Biennale di Musica, the Vancouver Cultural Olympiad, Belgium's Free Music Festival, the Torino Jazz Festival, Zentrum für Kunst und Medientechnologie in Karlsruhe, Germany, the Center for New Music in San Francisco, and, in New York City, multiple performances at Roulette and John Zorn's The Stone.

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Recordings of Dewar's compositions are available on the Porter Records, Striking Mechanism, dEN Records, and Rastascan Records labels, and he also appears on a number of recordings by the Anthony Braxton 12+1tet and the Bill Dixon Orchestra. He has received grants and awards from the National Endowment for the Arts, Chamber Music America, the Doris Duke Charitable Foundation, ASCAP, the Getty Foundation, Arts International, Meet The Composer, NewMusicUSA, The San Francisco Friends of Chamber Music, and the National Endowment for the Humanities. Dr. Dewar is an Associate Professor in New College and the School of Music at the University of Alabama, where he also serves as Co-Director of the University's Creative Campus arts and culture internship program and as founding Artistic Director of UA's Sonic Frontiers concert series for adventurous music.

For more info: www.freemovementarts.com

Program notes: *Presto Variations* (2015) is a series of composed and improvised modular synthesizer variations, manipulations, deconstructions, and re-orchestrations of a 78rpm audio letter recorded on a Presto "instant record" machine sometime between 1940 and 1954 that was discovered by the composer in 2015 at an estate sale in Tuscaloosa, Alabama. The audio letter invites the listener to visit Michelangelo's statue of David, heaping praise on an artist who "...knew how to extract from a faulty piece of marble...something perfect as perfection is possible to make." *Presto Variations* is the composer's attempt to extract a work of music from the "marble" of the audio letter.

Will Featherston – clarinet

Will Featherston is a freshman at Samford University working towards a Bachelor of Science with a Major in Music. Will has been playing clarinet since his first year in high school and has attended several honor bands in his home town, Huntsville, AL. He intends to go to med-school after four years at Samford.

Tim Feeney – percussion

Tim Feeney frequently collaborates with musicians including the trio Meridian, with percussionists Sarah Hennies and Greg Stuart, pianist Annie Lewandowski, cellist and electronic musician Vic Rawlings, vocalist Ken Ueno, saxophonist Andrew Raffo Dewar, banjo and electronic musician Holland Hopson, trumpeter Nate Wooley, sound artists Jed Speare and Ernst Karel, saxophonist Jack Wright, and many others.

He has presented work at experimental spaces throughout the United States, such as the Red Room in Baltimore, Boston's Institute of Contemporary Art, the Knitting Factory New York, and The Stone, as well as the Center for New Music and Audio Technology at UC-Berkeley, the Stanford Art Museum, Princeton University, and Dartmouth College. Within this community, he has recorded for the experimental Caduc, Accidie, Full Spectrum, Sedimental, homophoni, Audiobot, Soul on Rice, Ildiscs, and Brassland/Talitres labels.

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As an interpreter of contemporary compositions, Tim has performed at venues such as the Brooklyn Academy of Music, Zankel Hall, the American Academy in Rome, and the Norfolk Chamber Music Festival, and his work has been featured on WNYC Radio's New Sounds. A member of Boston's Callithumpian Consort, Tim appeared on the Musica Nova s at the Gewandhaus in Leipzig, Germany, and at New York's Tonic, as part of its 50th birthday celebration for John Zorn. As a founding member of So Percussion, Tim appeared in concerts and masterclasses at Columbia University and Williams College, and commissioned David Lang's *The So-Called Laws of Nature*, premiered at the 2001 Bang on a Can Marathon.

Tim is currently Assistant Professor of Percussion at the University of Alabama, where he leads the applied percussion studio and the Alabama Percussion Ensemble. He is also a faculty member of the Chosen Vale International Percussion Seminar, a yearly chamber music-intensive workshop bringing students from the US and abroad to rehearse and perform at the Enfield Shaker Museum in New Hampshire. From 2007 to 2012 Tim directed the percussion program at Cornell University, where he taught the Cornell Percussion Ensemble, Cornell Steel Band, and CU World Drum and Dance Ensemble.

An active guest educator, Tim has given workshops on improvisation, chamber music and solo percussion performance, Ewe dance-drumming, and Balinese gamelan at schools including the Eastman School of Music, Oberlin Conservatory, University of Tennessee, Michigan State University, the University of Miami, the Longy School of Music, UC-Berkeley, UC-Davis, Bucknell University, and the Peabody Conservatory. He has presented new music and given invited lectures and workshops at the international conventions of the Percussive Arts Society in 2013, 2014, and 2015, and is a member of the PAS New Music Research Committee.

Tim earned a Bachelor of Music degree from the Cleveland Institute of Music, and Master of Music and Doctor of Musical Arts degrees from the Yale School of Music, where his teachers included Robert van Sice, Richard Weiner, and Paul Yancich. In addition, he has studied Balinese gamelan with Andrew McGraw of the University of Richmond, and the late Pak Wayan Konolan in Den Pasar, Bali, and Ewe dance-drumming with James Burns of Binghamton University, Johnson Kemeh of the University of Ghana at Legon, and with master drummer Kodzo Tagborlo of the Dzigbordi dance-drumming society, Dzodze, Volta Region, Ghana. He is a proud endorser of Pearl/Adams concert instruments, Zildjian cymbals, and Vic Firth sticks and mallets.

Cody Ford – euphonium

Cody Ford is a music performance major at Louisiana Tech University studying euphonium with Dr. Joe L. Alexander and conducting with Mr. Jim Robken. He has had additional studies with Mr. Robert Freeman, Dr. Gail Robertson, and Dr. Demondrae Thurman. Mr. Ford was principal euphonium soloist with the 2014 Louisiana Intercollegiate Honor Band and was featured at the 2014 Louisiana Music Educators Association All-State Conference and Convention. He is active as a soloist and private

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teacher for middle school to college students and a founding member of the Red & Black Tuba/Euphonium Duo with Keith Sanders. In 2015, Cody was selected as one of the Drummer Majors for the Louisiana Tech University “Band of Pride”.

Kathryn Fouse – piano

Kathryn Fouse is Professor of Music and Associate Dean for the Division of Music at Samford University in Birmingham, Alabama. In addition to her commitment to education, she continues to maintain an active performing career with recent appearances in such venues as the World Piano Conference (Novi Sad, Serbia) and the soundSCAPE New Music Festival (Maccagno, Italy) as well as throughout the United States. She holds degrees in Piano Performance from Baylor University (BM), Southern Illinois University at Edwardsville (MM) and the University of North Texas (DMA). Her principal teachers include Eugenia O’Reilly, David Albee, and Ruth Slenczynska.

Having developed a strong interest in contemporary music, Dr. Fouse frequently presents lecture-recitals in an effort to bring greater understanding of this music to audiences. In 1992 Kathryn was the national recipient of the Merle Montgomery Doctoral Grant awarded by Mu Phi Epsilon for her research into the Surrealist movement and its influence on American composers. She has presented her research at the MTNA national conference, for numerous regional and local arts organizations, and at such esteemed institutions as the University of Illinois, Baylor University, the Dallas Art Museum, Gothenburg University (Sweden) and the Norwegian State Academy of Music (Oslo).

Denise Gainey – clarinet

Denise A. Gainey is Associate Professor of Clarinet and Instrumental Music Education and Coordinator of Graduate Studies in Music at the University of Alabama at Birmingham. She is a Backun Artist/ Clinician, an Educational Recording Artist for Carl Fischer Music, and serves as the Secretary of the Board of Directors for the International Clarinet Association. Gainey is an active clinician and performer throughout the United States and abroad. Gainey has compiled and edited a collection of clarinet solos, *Solos for Clarinet*, published by Carl Fischer in 2001, and is currently writing a book on master teacher Kalmen Opperman. She received the Bachelor of Music Education from The Florida State University, the Master of Music in Clarinet Performance from The University of North Texas, and the Doctor of Musical Arts in Clarinet from The University of Kentucky. Gainey’s major teachers include Kalmen Opperman, James Gillespie, Frank Kowalsky, and Fred Ormand.

Marisa Garrett – clarinet

Marisa Garrett hails from Trussville, Alabama. She is a second year Pre-med Biology major at Samford University, but even with all of the time consuming science classes, she still finds time to pursue her passion for music. She studies with Dr. Brian Viliunas

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and participates in the Samford University Orchestra. She also enjoys playing the bass clarinet, the saxophone, and volunteering as a crisis and suicide hotline advocate in the Birmingham area.

Monroe Golden (CB, F) – composer of *Vestiges*

Monroe Golden is a composer from rural Alabama whose works explore microtonal systems. Critics have described his compositions as “delightfully disorienting,” “lovely, sumptuous, yet arcane,” and “irresistible music, full of wit and beauty.” In 2011, his work “Incongruity” (piano/fixed media) was the first prize entry in the Chicago-based UnTwelve Competition. Beyond his artistry, Golden has actively encouraged and promoted the innovative arts in his resident community. A founding member of the Birmingham Art Music Alliance, he served as President from 2003-2005 and 2014-2015, and has also led the Birmingham Art Association, Artburst performance series, and City Stages' New Arts Stage. He co-founded/directed the inaugural Birmingham New Music Festival in 2014 and will again serve as festival director October 8-11, 2015. He graduated from the University of Montevallo and earned a doctorate in Music Composition from the University of Illinois. There are three complete audio releases of his music: *A Still Subtler Spirit* (Living Artist Recordings, 2003), *Alabama Places* (innova Recordings, 2007), and *Incongruity* (self-published, 2011).

Program notes: *Vestiges* was composed for Iron Giant Percussion in 2012, and this solo version arranged for Seth Noble in 2015. The work is scored for metals and metallic models, with alternating sections loosely based on ferric folksongs and a large-gaited jazz standard. The title refers to remnants and recurring traces of that source material. Underlying the folksong sections are “hank drums” tuned to overtone relationships, with equal-tempered F as fundamental (drum 1), as 7th partial (drum 2), as 11th partial (drum 3), and as 23rd partial (drum 4). In the other sections, audio clips exploit the pitch drift that naturally occurs when certain Justly Tuned chords progress with common tone linkage. Although there was no intentional connection to Henry Cowell’s solo piano piece of the same name, it is nevertheless an appropriate homage to that pioneer of percussion music and ratio-based processes.

Alan Goldspiel – composer of *Slippery Slope*

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. As the Music Director of the Magic Shtetl Klezmer Band, he has performed and arranged many pieces from the classic Klezmer repertoire. His new composition project, a Klezmer Shabbat Service, keeps that tradition alive. 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

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Artist Fellowship Award for artistic excellence. He is Professor of Music and Chair of the Department of Music at the University of Montevallo.

Program Notes: The *Slippery Slope* for guitar and violin was written to accompany the play *A Slippery Slope: The Consequences of Hate* and was premiered at the historic Sixteenth Street Baptist Church in Birmingham, AL on January 25, 2015. The music was commissioned by the Birmingham Holocaust Education Center in honor of the 70th anniversary of the liberation of Auschwitz and the UN International Holocaust Remembrance Day. The music, evocative of the script, sets the tone and seeks to convey the consequences of hate and prejudice.

Aurelia Lavette Gooden – composer of *Avalanche*

Aurelia Lavette Gooden (b.1983) is a freelance pianist and chamber music composer from Detroit, Michigan. During her time at Jacksonville State University, where she studied piano for several years as well as percussion and composition, she received several academic scholarships and music scholarships. During her formative years, Ms. Gooden participated in violin studies. She is a Summa Cum Laude graduate of Jacksonville State University with a Bachelor of Arts degree with Special Honors in Music and a Master of Arts degree in Music. Additionally, she was also the valedictorian of Northern Senior High School in Detroit, Michigan and has studied music as well as science at Wayne State University in Detroit, Michigan. She has been a member of the Birmingham Art Music Alliance since 2010. She enjoys studying and performing piano music from the Romantic Era and cites her compositional style as Neo-Romantic. She has been instructed in various areas of music and her mentors have included Dr. Wendy Faughn, Dr. Kenneth Bodiford, Mr. Tracy Tyler, Dr. Gail Steward, Dr. Legare McIntosh, Dr. W. Jerry Davis, Dr. Michael D'Ambrosio, Dr. Yakov Kasman, and Professor Douglas Bianchi.

Ms. Gooden is extremely interested in the relationship between neuroscience and musical aptitude. As a synesthete and a person who experiences cross-modal perception, she dedicates her free time to exploring topics of this nature. In addition, music theory and Late-Romantic theoretical analysis are also among her avid interests. Ms. Gooden is a member of Phi Kappa Phi, Pi Kappa Lambda, Omicron Delta Kappa, the National Society of Black Engineers, the Society for Hispanic Professional Engineers, and the Golden Key International Honor Society.

Recently, Ms. Gooden has completed the Master of Science degree in Manufacturing Systems Engineering at Jacksonville State University and has achieved certification in Lean Manufacturing as well as a Six Sigma Green Belt at Purdue University. She is currently working as an engineer at Honda Manufacturing of Alabama.

Program notes: *Avalanche* is a piece that depicts the blissful and tumultuous aspects of nature. White snow falls into the dark depths of winter. Ironically, winter symbolizes a beginning and an end - an amazingly exciting and devastating time.

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Melissa Grey (CB) – composer of *I understand you perfectly*

Melissa Grey's projects include concert works, electroacoustic performances, installations, food and sound events, and collaborations with artists, designers, and musicians. Grey is Artistic Director of Circuit Bridges (Vox Novus), a monthly electroacoustic concert series presented in New York City and in communities around the world, and Associate Director of Composers Concordance (2015-2016), and part-time lecturer at The New School where she teaches Sound Studies. melissagrey.net

Program notes: *I understand you perfectly*

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I understand you perfectly, dedicated to cellist Craig Hultgren, is based on the phrase, *sator arepo tenet opera rotas*, a palindrome and magic square that can be read top-to-bottom, bottom-to-top, left-to-right, right-to-left and in a continuous back and forth "turning like oxen in ploughing." Translations include *the sower Arepo keeps the work moving* and *the farmer uses his plow as his form of work*. It is a device invoked for magic incantation and found in many parts of the world including Pompeii, Syria, Sienna, and more.

The matrix of the SATOR square is 5x5, which is also a term that refers to a signal with excellent strength and perfect clarity in two-way radio communication. *Five by five*, the most understandable signal possible, means *I understand you perfectly*.

The electronic portion of the piece includes a Benjolin, generously on loan from composer David Morneau, and provides a fixed matrix in which Craig Hultgren can freely consider the twenty-five transliterated pitches of the SATOR square.

Emily Herring – soprano

Emily Herring was most recently seen portraying Winifred Banks in Red Mountain Theatre Company's, *Mary Poppins*. She has also appeared in the national tours of *Ragtime* (Mother), *Kiss Me, Kate* (Kate), and *The Sound of Music* (Mother Abbess). Regional theatre credits include: Virginia Samford Theatre (*Always...Patsy Cline*), Paper Mill Playhouse (*Ragtime*), California Musical Theatre (*A Little Night Music*), Brooklyn's Gallery Players (*Into the Woods*), Arrow Rock Lyceum Theatre (*Smoke on the Mountain*), Alabama Shakespeare Festival (*Honky Tonk Angels*), Red Mountain Theatre Company (*The Look of Love*). She has been a voice instructor at Birmingham Southern College, "Rosie's Broadway Kids" in NYC, the American Musical and Dramatic Academy (AMDA) in New York City, and at her private studio in Tuscaloosa. She is active as a concert and cabaret artist throughout the Southeast, and also enjoys singing with several jazz bands

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in the Birmingham area. A Mobile native, Emily holds a B.M. in Vocal Performance, from the University of Southern Mississippi, and an M.M. from the University of Tennessee, and is a student of the legendary, Marni Nixon. She is a member of Actor's Equity Association, Musical Theatre Educator's Alliance, and the National Association of Teacher's of Singing. Ms. Herring serves as Assistant Professor in Musical Theatre Voice in the Department of Theatre and Dance at the University of Alabama in Tuscaloosa, AL.

Dorothy Hindman (F) – composer of *Sound/Water* and *Forward Looking Back*

Miami composer Dorothy Hindman has emerged as one of the distinctive composers of her generation. Blending punk/grunge with a spectralist sensibility, her music has been called "intense, gripping, and frenetic," and "sonorous and affirmative."

In 2015-2016, she will receive over forty performances including a retrospective concert at Weill Hall, France, Germany, Copenhagen, Sicily, Estonia, London, Miami, and Montreal, and at festivals including include the Australian Flute Festival, Havana Contemporary Music Festival, the 2015 Birmingham New Music Festival, and New Music Greensboro.

Hindman has composed for top performers including Bent Frequency Duo, Empire City Men's Chorus, Robert Black, Craig Hultgren, Paul Bowman, Stuart Gerber, Corona Guitar Kvartet, the Women's Philharmonic Orchestra, the Alabama Symphony, and the Brevard Symphony Orchestra.

Her music appears on ten CDs, including critically-acclaimed *Tapping the Furnace* (innova). Other labels include Albany, Capstone, and Living Artists. Scores available from Subito Music, NoteNova, and dorn/Needham. dorothyhindman.org

Program notes: *Sound/Water* (2011) is entirely derived from a five-second documentary recording taken by the composer at a Biscayne Bay mangrove shoreline. The ocean waves and two attendant sounds (wind and crickets) are treated to multiple filtering techniques to separate the sounds, and to derive the natural pitches produced by the water, which become the pitch and rhythmic material for the cello part. The captured sounds themselves are then transposed around the cello pitches, creating an intertwined contrapuntal work that reflects the organicism of waves within the sea. *Sound/Water* was written for cellist Madeleine Shapiro, inspired by her dedication to water conservation.

Program notes: *Forward Looking Back* (1991-92) is a suite for solo piano in six movements: *Turning Apples*, *Slicing Screws*, *Concentricity*, *Implicit Wish*, *Release*, *Wanting - Night Music*, and *Linger*. The first, third, and fifth movements are longer works, and thematically and for the most part conceptually unrelated. The second, fourth, and sixth movements are quite short and are composed upon material directly quoted from all three of the longer movements, with formal juxtaposition serving as the

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main compositional technique. The six pieces can be performed separately or in small groups in any order, or in entirety, as in a traditional suite.

Holland Hopson (CB, F) – composer of *Glacial Erratics*

Holland Hopson is a composer, improviser, and electronic artist. Holland augments his banjos and saxophones with custom-designed sensor interfaces and performs with his own highly responsive, interactive computer programs. He has held recent residencies with composer David Behrman at the Atlantic Center for the Arts, Florida; performing with the musical robots of LEMURPlex, Brooklyn; and developing a sound installation based on Marcel Duchamp's sculpture *With Hidden Noise* at Harvestworks Digital Media Arts, New York. Holland's latest solo recording is *Post & Beam*, a collection of traditional and original songs arranged for banjo and live electronics. The Albany Times-Union called *Post & Beam* "a haunting, often mesmerizing album of old songs and new sounds."

Program notes: *Glacial Erratics* are rocks carried by glacial ice and dropped along the path of the glacier flow. The computer responds to subtle variations (sometimes unintentional) in the sounds produced by the performers—often magnifying these quirks into unexpected sounds. The slow rate of change of this piece allows the performers and audience to "listen through" the sounds, calling attention to minute changes of texture and timbre.

Nathan Howard – clarinet

In 2015, Nathan Howard graduated from Samford University with a bachelors of music in Instrumental Performance where he studied Saxophone, Clarinet, and Flute. He is a two time winner of Samford's concerto competition. In Birmingham, he maintains a private studio and plays in jazz and rock&roll groups including The Black Jacket Symphony and Superjazz. His teachers include Sally White, Brian Viliunas, and Barbra Harrington.

Craig Hultgren (F) – cello

For several decades, cellist Craig Hultgren has been a fixture on the scenes for new music, the newly creative arts, and the avant-garde. Recently leaving Birmingham after more than 30 years as a member of the Alabama Symphony, he now resides outside of Decorah, Iowa as the farmer-cellist. A recipient of two Artist Fellowships from the Alabama State Council on the Arts, he was a member for many years of Thámyris, a contemporary chamber music ensemble in Atlanta. He is a founding member of Luna Nova, a new music ensemble with a large repertoire of performances available as podcast downloads on iTunes. Hultgren is featured in three solo CD recordings including *The Electro-Acoustic Cello Book* on Living Artist Recordings. For ten years, he produced the Hultgren Solo Cello Works Biennial, an international competition that highlighted the best new compositions for the instrument. He taught at the University of Alabama at Birmingham, the Alabama School of Fine Arts and Birmingham-Southern College

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where he directed the BSC New Music Ensemble. He is a founding member and former President of the Birmingham Art Music Alliance and was on the Board of Directors of the Metropolitan Youth Orchestras of Birmingham and their Scrollworks program. Hultgren recently performed a 15 Minutes of Fame concert titled Occupy Cello in New York for the Composer's Voice Concert Series. That program featured 15 one-minute solo compositions that challenge the traditional boundaries of the instrument. This past fall, he was the featured performer for the Electronic Music Midwest Festival held at Lewis University outside of Chicago.

Morgan Jackson – dancer

Morgan Jackson is a dance major in the Dance Program in the Department of Theatre and Dance at the University of Alabama and is a member of the pre-professional student dance company, Alabama Repertory Dance Theatre.

James A. Jensen (F) – composer of “...towards the pebbled shore”

James A. (Jim) Jensen is Professor Emeritus in the Division of Music, School of the Arts, Samford University in Birmingham, Alabama. He holds the BM and MM Degrees from Pittsburg State University, and the Doctor of Music Degree from the College of Music at Florida State University. His composition teachers have included John Boda, Carlisle Floyd, and David Cope. He recently completed an International Artist Residency as a composer at the Banff Center in Alberta, Canada. He has written many musical compositions in a variety of genres. His music has been performed throughout the United States and Europe and at both regional and national conferences of SCI. He is a member of the Society of Composers, Inc., ASCAP, the Kansas Music Hall of Fame, the Iowa Rock and Roll Music Association's Hall of Fame, the South Dakota Rock and Roll Music Hall of Fame, a past President of the Birmingham Chamber Music Society, Phi Mu Alpha Sinfonia, American Federation of Musicians, Reserve Officer's Association, a founding member and past President of the Birmingham Art Music Alliance—a consortium of local composers, and former Commander of the 313th United States Army Band.

Program notes: Written for cellist Craig Hultgren, and pianist Kathryn Fouse, “...towards the pebbled shore” was completed while the composer was at the Banff Centre in Alberta, Canada on an International Artist Residency during the winter and spring of 2007. A final revision of the score was completed during the spring of 2008. Beginning in a very slow tempo, the first six notes in the cello – announced over an open spaced and related arpeggio in the piano – constitute the principal pitch series of the work. During this introductory passage, the cello's more lyrical line begins to be interrupted by sharply dissonant repeated chords in the piano. The more aggressive piano part now leads to a much faster tempo where it expresses the opening statement in what becomes a lengthy dialogue between the two instruments. Following the dramatic conclusion of the first *allegro* section, the piano establishes a very slow *adagio* tempo over which the cello responds with a new lyrical melodic line. A return to an abbreviated variant of the first *allegro* is established by the cello this time. The work

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concludes with a fugue based on a chromatic wedge motive, loosely woven from the original pitch set.

Marvin Johnson – composer of *Eldorado*

Marvin Johnson is a native of Alabama and received his primary and secondary education in public schools in the state, graduating from Sidney Lanier High School in Montgomery in 1957. He received B.M. And M.M. Degrees in Theory and Composition from the University of Alabama in 1961 and 1966 respectively and completed his formal education at Princeton University where he received a Ph. D. in Composition in 1980. He held faculty positions at Kent State and Western Illinois Universities and completed his academic career at the University of Alabama where he served on the faculty from 1980 until 2013 when he retired. At Alabama he served as Coordinator of the Theory and Composition Area and later Director of Graduate Studies. For his entire tenure he was Director of the Electronic Music Studios. His article "Time Point Sets and Meter" was published in *Perspective of New Music*, Vol 23, No. 1 and his paper "Pitch Structure and Text in Franz Schubert's 'Der Doppelgänger,'" a Foray into Musical Hermeneutics" was presented at the International Schubert Conference at the University of Leeds in July of 2000. Notable Compositions include: *Compendium II*, released on the EMF CD 031, *Banjo on My Knee* for recorded voice and the electronic medium, *Jonathan's Blues*, premiered in 2000 at the North American Saxophone Alliance New Millennium Conference, and more recently, *Eldorado* for cello, reader, and dancers and *Rhymes and Rainbows* for soprano, harp, and flute, both of which will to be premiered for the Birmingham Art Music Alliance in October and November respectively of 2015.

Program notes: *Eldorado* is a dark pantomime based on the poems *Eldorado* and *Dreamland* by Edgar Allan Poe. The composition unfolds in two sections as the reader recites from the two poems in succession, *Eldorado* first followed by *Dreamland*. An heroic Prologue for cello alone introduces the main body of the work and a concluding Epilogue featuring cello, reader, and dancers slowly dies away with musical materials from the Prologue and excerpts from both *Eldorado* and *Dreamland*.

These two poems were selected because each in its own way fantasizes an imaginary world, *Eldorado*, a lost world of fabulous riches and *Dreamland*, a psychological realm of dreams. Both speak of the promise of "*Eldorado*." The second part, supporting recitations from *Dreamland*, is a re-composition of the first, though not literally so. Variation of musical materials, reduced dynamic levels, and timbre adjustments in the cello, support the more fanciful imaging in *Dreamland*.

Eldorado was composed for cellist Craig Hultgren. Reader Doff Procter and Choreographer Rita Snyder have collaborated with Mr. Hultgren and the composer in this production.

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Eldorado and Dreamland

after Edgar Allan Poe

...from Eldorado

Gaily bedight,
A gallant knight,
In sunshine and in shadow,
... journeyed long,
Singing a song,
In search of Eldorado.

But he grew old-
This knight so bold-
And o'er his heart a shadow-
Fell as he found
No spot of ground
That looked like Eldorado.

... as his strength
Failed him at length,
He met a pilgrim shadow-
'Shadow,' said he,
"Where can it be-
This land of Eldorado?"

'Over the mountains
Of the Moon,
Down the Valley of the Shadow,
Ride, boldly ride,'
The shade replied,-
"If you seek for Eldorado!"

Gaily bedight,
A gallant knight,
In sunshine and in shadow,
... journeyed long,
Singing a song,
In search of Eldorado.

...from Dreamland

By a route obscure and lonely,
Haunted by ill angels only,
Where an Eidolon, named NIGHT,
On a black throne reigns upright, ...

There the traveller meets, aghast,
Sheeted Memories of the past-
Shrouded forms that start and sigh
As they pass the wanderer by-
White-robed forms of friends long given,
In agony, to the Earth- and Heaven.

For the heart whose woes are legion
'T is a peaceful, soothing region-
For the spirit that walks in shadow
'T is- oh, 't is an Eldorado!
But the traveller, travelling through it;
May not- dare not openly view it!

Never its mysteries are exposed
To the weak human eye unclosed;
So wills its King, who hath forbid
... uplifting of the fring'd lid;
And thus the sad soul that here passes
Beholds it but through darkened glasses.

Epilogue

Over the mountains,
the mountains of the moon,
Down the valley,
the valley of the shadow, ...

By the lakes that thus outspread
Their lone waters, lone and dead, ...
By the grey woods,- by the swamp
Where the toad and the newt encamp-
By the dismal tarns and pools
Where dwell the Ghouls,-
By each spot the most unholy-
In each nook most melancholy,-

Mountains toppling evermore
Into seas without a shore;
Seas that restlessly aspire,
Surging unto skies of fire; ...

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Kelsey Kuhn – dancer

Kelsey Kuhn is a dance major in the Dance Program in the Department of Theatre and Dance at the University of Alabama and is a member of the pre-professional student dance company, Alabama Repertory Dance Theatre.

Kenneth Kuhn – composer of *Two Nostalgic Melodies*

Kenneth A. Kuhn (Ken) is an electrical engineer who had the privilege of growing up with a great appreciation of Classical music. His favorite composers include Anton Bruckner and Gustav Mahler. Over the years Classical music enhanced mental skills valuable for his engineering career. He began composing music in his youth in the 1960s and learned how to compose by carefully listening to the many Classical composers. He composes because, "There is music I want to hear but since no one has written it then I must write it myself." His retirement plans are to work full time doing full orchestrations of his works which presently exist in draft form. Very listenable mp3 files of those drafts can be downloaded from his website at <http://www.kennethkuhn.com>. His compositions are of the Neo-Romantic genre where the music conveys grand concepts that transcend spoken language through rich melody and texture.

Mr. Kuhn has been teaching evening engineering courses at UAB for twenty-five years as an adjunct professor. He and his wife live in the Vestavia Hills area and share their house with a number of mischievous but lovable cats who otherwise would not have homes.

Program notes: Both of these beautiful melodies have the characteristic of reminding one of pleasant memories – thus the title. Although fragments of the melodies seem familiar I have no clue as to where they came from as these melodies had been haunting my mind for many years and were going to keep doing so until I finally wrote them so they could escape to the world. Both melodies are constructed with the same concept of a main melody with subordinate themes and simple variations. The variations represent different ways of experiencing nostalgia. In the middle section of each there is a beautiful counterpoint between the clarinet and piano.

Mark Lackey – composer of *Particles for Clarinet Quartet* and *Sonata for Piano: Lasker*

Composer Mark Lackey has garnered premieres from many artists including the Eastman Wind Orchestra, Samford University Wind Ensemble, Definiens Ensemble in Los Angeles, cellist Craig Hultgren, and violinist Courtney Orlando. His music is available on the new album *Agents of Espionage* by clarinetist Brian Viliunas. Dr. Lackey is an Assistant Professor of Music at Samford University's School of the Arts where he teaches music theory, musicianship, orchestration, and composition. He previously served on the faculty at Towson University and at Johns Hopkins University, with courses in music theory, musicianship, American music history, and an introduction to computer music. He has received awards including a Johns Hopkins University Arts Innovation Grant, a

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Samford University Innovative Technology Grant, and an Encore Grant from the American Composers Forum.

Lackey earned the degrees Doctor of Musical Arts in composition, Master of Music in theory pedagogy, and Master of Music in composition from The Peabody Conservatory where his teachers included Christopher Theofanidis and the late Nicholas Maw. He is a member of Pi Kappa Lambda national honor society in music, the American Composers Forum, the Birmingham Art Music Alliance, and the College Music Society.

Program notes: *Particles*, written in 2013, gives repeating fragments of melody to four clarinets, each a sixteenth note behind its neighbor, generating dense, closely-voiced, slowly evolving textures. These bands of texture rise and fall in slow pulses or waves of sound. The pulses are punctuated by brief occasional flights of melody, during which the slightly out-of-phase nature of the parts momentarily creates the illusion of distinct trails or echoes.

Program notes for *Sonata for Piano: Lasker*: In writing a substantial new work for piano I set out to write something original that would be appealing to pianists steeped in the great Romantic tradition. In particular, I found myself reflecting on Chopin and Liszt. Their works still stand as models, in a way, not only for having forged a pianistic style that is technically and sonically idiomatic, but for constructing beautifully balanced forms.

The unusual subtitle “Lasker” refers to the Lasker Summer Music Festival in rural North Carolina. “LSMF is a classical music festival in which Christian musicians are encouraged to explore the connection between their faith and their art” (<http://www.laskersummertimefestival.org/>). The adagio third movement was written as a single-movement miniature during my participation in that festival in 2004, when it was performed by Charles Hulin. During an improvisation exercise at that same festival, I discovered a playful scherzando figuration. As part of my work as composer-in-residence at Lasker Summer Music Festival in 2007, those ideas grew into the present four-movement sonata.

Joseph Landers – composer of *A Dream in Winter*

Joseph Landers studied with Frederic Goossen at the University of Alabama, Lothar Klein at the University of Toronto, and Alexander Goehr at Cambridge. He has been awarded fellowships by the Fulbright Foundation, the Tanglewood Music Center, the American Music Center, and the MacDowell Colony, where he was selected as the Margaret Lee Crofts Fellow in Composition for 1995-96. The composer has served on the music faculties of the University of Alabama and the University of Mississippi, and is currently head of Theory and Composition at the University of Montevallo. His current projects include an opera celebrating the bicentennial of the State of Alabama in 2019.

Program notes: *A Dream in Winter* is a short work for flute, viola, and cello. It recognizes the special quality of the opening flute solo of Debussy’s *Prelude to the Afternoon of a Faun*. As Boulez famously proclaimed, “[T]he flute in the *Faune* brings a

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new breath to the art of music". The work's musical material attempts to create this special state of transition represented by sleeping, dreaming, and waking.

Charles Norman Mason (F) – composer of *American Prisoner*

Charles Norman Mason has received many awards for his compositions including Among his awards are the 2006 Prix de Rome, Dale Warland Prize, ACO "Playing it Unsafe" prize and the FETA Cellotronics audience prize, and earlier this week was an invited guest composer for the Visiones Sonoras 2015 festival in Mexico. His music has been featured on "Performance Today" on NPR.

Dr. Mason is chair and professor of composition & theory at the Frost School of Music of the University of Miami. www.charlesnormanmason.com

Program notes: *American Prisoner* was written for Wendy Richman and Tim Feeney for the Birmingham New Music Festival 2015. The text of *American Prisoner* was generated by five stories of Americans imprisoned for various offenses, each presented from the first person.

I. The first story, taken from an 1890 Alabama newspaper is of a prisoner suffering under the peon and leasing program. When slaves were released, they found it difficult to find jobs and were often arrested for vagrancy. Once in prison, they were leased to the mines and forced to work in very dangerous conditions. The very small amount they were paid was applied towards their own court costs. The Mining companies would purposefully not tell the prisoners, especially the hardworking ones when their sentences were over.

Three of the remaining four-prisoner depictions center around women. According to ABC, while the U.S. has 5 percent of the world's population, it incarcerates 30 percent of the world's female prisoners, 63 percent for nonviolent offenses.

II. The second story is of the emotionally traumatic experience of a pregnant woman giving birth while in prison. The Prison Bureau stated that it recognized the "importance of the bond experienced between mother and child" however, when budget cuts were made, women were no longer allowed to hold their babies following childbirth.

III. The third story is of a mother. The Bureau of Prisons at one time would hold a family day for the parents and the children. However, that visitation environment was eventually cancelled. The push to be strong on crime created a situation in which, while children could visit their mothers, the mothers were not allowed to hug, kiss, or touch their children.

IV. The fourth story is of a mildly retarded prisoner who was jailed first as a minor and then transferred to adult prison once he turned 18. Once in adult prison the boy stopped taking his medication in order to stay alert to avoid being attacked. He was placed in solitary confinement without a phone or a television. There were books to read, but the young man did not know how to read. Affected by his many years in

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solitary confinement he was unable to cope with the outside world once he was released and as soon as he was incarcerated for theft, he requested that he be put in solitary.

V. The fifth, and last depiction is the story of Sandra Bland, the woman who was pulled over in Texas for not using her turn signal and who was subsequently found dead in her cell. The text was taken from the video of the arrest and the transcript of her last phone call.

Jacob Hindman Mason – pianist

In 2013 at the age of fourteen, pianist Jacob Mason won the New World Symphony National Concerto Competition, the Alhambra Orchestra Concerto Competition and the Ars Flores Concerto Competition with the Prokofiev Piano Concerto No. 1. His debut as soloist with the New World Symphony took place on April 13, 2013. This triple-crown of concerti prizes predict a stellar career for Mason as a performing soloist and collaborative pianist specializing in the most difficult classical and modern piano repertoire.

In 2013, Mason attended the International Music Institute and Festival USA on scholarship, and was selected afterward for an eight-concert tour representing IMIF. In 2014, Mason received Interlochen's prestigious Maddy Summer Artist Award for piano performance. This summer he was invited to attend Interlochen's 2015 Advanced Piano Institute and the Miami Music Summer Festival's International Piano Festival Academy.

Mason's awards include first places in the Junior Division of the Alabama Music Teachers Association, the Junior Division Sonata Competition, the Music Teachers National Association State Level Piano Duet Competition, a Coral Gables Music Club Scholarship, a Miami Music Teachers Foundation's Merit Scholarship, and an Elsa Conde Senior Piano Ensemble Scholarship.

Mason's teachers include Giselle Brodksy, Nancy Wingard, Naoko Takao, and Debora Sanchez. He has performed in masterclasses with Kemal Gekic, Francesco Libetta, Walter Ponce, Orli Shaham, and Boris Slutsky.

Mason is a rising senior at Miami Arts Charter School majoring in piano. He accompanies the MAC Choral Program, singers and instrumental soloists, and conducts and performs with the MAC Orchestra.

Jessica Meyer (CB) – composer of *Sounds of Being*

With playing that is "fierce and lyrical" and works that are "other-worldly" (The Strad), Jessica Meyer is a versatile composer and violist whose passionate musicianship radiates accessibility, generosity, and clarity. As a soloist, Jessica has premiered pieces for solo viola around the country, and is committed to expanding the repertoire for viola by commissioning new works while also composing her own. A dedicated advocate of new

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music, Ms. Meyer is the co-founder of the award-winning and critically-acclaimed contemporary music collective counter)induction. Her compositions explore the wide palette of expressive colors available to each instrument while using traditional and extended techniques inspired by her varied experiences as a contemporary and period instrumentalist. She was featured on Q2's marathon of Emerging Women Composers, and recent premieres included performances from SubCulture NYC, to the Andy Warhol Museum in Pittsburgh, and across the pond at Sunset Sunside in Paris. Ms. Meyer's current solo show and "intriguingly vivid" debut solo CD, *Sounds of Being*, is a surround-sound sensory experience of her own compositions for viola and loop pedal where she turns her viola into an orchestra to take the audience on a journey filled with joy, anxiety, closeness, anger, bliss, torment, loneliness, and passion. Upcoming commissions include works for cellist Amanda Gookin of the Public String Quartet, the Nautilus Brass Quintet, and soprano Melissa Wimbish for her Carnegie Hall debut.

Program notes: It is a set of my pieces for viola and electronics that presents the question: "How can certain sounds convey a specific emotional experience?"

Getting Home (I Must Be...)

I was on a plane ride home, eager to see my son. An anxious rhythm popped into my head, and I used the back of my itinerary to write 90% of the piece while humming furiously in the middle seat.

Hello

This is that warm and fuzzy feeling you have when you're spending time with a person and they move from just being an acquaintance to something more meaningful. Nothing is particularly said, but the connection is clearly felt.

Into the Vortex

You know that moment when a person, place, thing, or bad habit just sucks you right in? You know it's not good for you – but then you do it anyway. This "bluegrass-meets-death-metal" piece is about the anger you feel because you let it happen again...and you should have known better.

Touch

It is said that for babies who are born early, those who are picked up and touched are the ones who thrive and develop the fastest. As we get older, touch means different things to different people at different times. This piece strives to illuminate what happens inside your body on a cellular level when this basic human need is met.

Source of Joy

Here I play with the kinds of sounds that go against the typical "viola" stereotype: instead of its moody and dark persona, the instrument is transformed into a lighter version of itself to capture fleeting moments of pure happiness.

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Laurie Middaugh – pianist

Dr. Laurie Middaugh, pianist, received the Bachelor of Music degree in piano performance at the University of Montevallo, where she was an honor graduate and a student of Joan Cowan. She completed the Master of Music degree in Piano Performance at UM and her DMA in piano performance at the University of Alabama. For the past several years, Ms. Middaugh has served as an accompanist for student and faculty recitals, operas, revues, musical theater productions, and chamber ensembles. She has served as Musical Director for musical theater productions at the University of Montevallo. She is called upon in the Birmingham area as an accompanist for area professionals. She has served as organist at several churches in Montevallo and is currently organist and choirmaster at the Church of the Holy Comforter. Ms. Middaugh is a staff accompanist, teaches class piano and theory at the University of Montevallo.

Cynthia Miller – composer of *Bird Quartet*

Cynthia Miller has composed works in all genres, including chamber, vocal and orchestral pieces. Her music has been performed throughout the United States and abroad and has been praised by the New York Times for its “skill and lucidity” and by Michael Huebner of the Birmingham News for its “sweep and breadth.” Miller holds a doctorate in composition from the City University of New York, where she was a student of David Del Tredici. She has collaborated extensively with directors and playwrights and has composed incidental music for theatrical productions at the University of Alabama, Ball State University and Minnesota State University. Dr. Miller is Music and Performing Arts Librarian at the University of Alabama and a member of the Birmingham Art Music Alliance.

Program notes: I was inspired to write *Bird Quartet* after reading Mary Oliver’s beautiful book of poems, *Owls and Other Fantasies*. Of course, composers have always been inspired by birds and birdsong, and this composer is no exception! The first movement, “Heron in Winter,” evokes a desolate landscape where two herons stand, seemingly frozen in place. The second movement, “Singing in the Branches,” was inspired by the poet’s ecstatic response to hearing a thrush singing in springtime.

Brian C. Moon (CB) – composer of *Lines and Curves*

Brian C. Moon received his Master of Music in Composition from Birmingham-Southern College and his Bachelor of Arts in Music Technology from the University of Alabama at Birmingham. His composition instructors include Ron Clemmons, Jan Vicar, Traci Mendel, Charles Mason and Dorothy Hindman. For over a decade, Brian has been an active composer and member of the Birmingham Art Music Alliance, as well as an adjunct music instructor at Birmingham-Southern and UAB, where he has taught Ear Training, Computer Music, and Multimedia Productions. Brian also served as Director of the Computer Music Ensemble for the Fall 2003 semester. As for the local Birmingham band scene, Brian is singer/songwriter for the Maisleys and bassist for Delicate Cutters. Brian currently serves as President for the Birmingham Art Music Alliance.

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Program notes: *Lines and Curves* was written during the time between Brian's undergraduate studies at the University of Alabama at Birmingham and his graduate studies at Birmingham-Southern College. While he had previously written for individual string instruments, this was his first attempt at writing for a string quartet, and it remains a favorite of Brian's—even years later. The short piece opens with a playful motif played by the viola, with the other instruments joining in a few measures later. This motif is repeated throughout the piece, though it changes a little with each appearance.

David Morneau (CB) – composer of *Shoemongering*

David Morneau is a composer of an entirely undecided genre. Described by Molly Sheridan as a "shining beacon" of inspiration, his diverse work illuminates ideas about our culture, issues concerning creativity, and even the very nature of music itself. His eclectic output has been described variously as "elegantly rendered", "happily prissy", "impressive", "unusual, esoteric, and offbeat". His recent album, *Broken Memory*, "absolutely wrecks shop.... For that, David Morneau wins." Morneau is Composer-In-Residence at Immigrant Breast Nest. Find out more at <http://5of4.com>

Program notes: *Shoemongering* is a tone poem based on a short story by David Gunn. In it a shoe selling robot, named Florsheim, is shipped off to the island of Dr. Moreau after accidentally killing four customers with his laser ray. On the island he discovers that Dr. Moreau is conducting lobotomy experiments on composers to awaken their dormant non-pop sensibilities. When Moreau attempts to experiment on Florsheim things really get out of hand.

Shoemongering is composed and performed on a pair of vintage Nintendo Gameboys running a step sequencer called Nanoloop. It is a revival of 1980s technology and 1890s musical form; presented in glorious 8-bit sound.

Rick Nance (F) – composer of *Tightan*

Rick Nance is a composer, performer and researcher from Birmingham, Alabama. His undergraduate studies include a BA in composition and technology including an internship as a composer at The Birmingham ElectroAcoustic Sound Theatre, with Jonty Harrison. He also completed a BSc in psychology, concentrating in behavioral biology and ecological psychology which led to an interest in acousmatic music. He completed his doctorate in electroacoustic composition at DeMontfort University, in Leicester, England with Professor John Young. His compositions and research focus on sound as plastic, and music as a plastic art, akin to sculpture, painting or film. His compositions have been performed in Paris, Pisa, New York, Liverpool, Mexico City, New Orleans, San Francisco, Australia and Birmingham, Alabama.

Program notes: The work's structural tension is wrought at the physical interplay of the guitar and the guitarist. Several works of different types were chosen for the sources. There is Bach's Gavotte en Rondeau (from BWV 995), a work I've played for years; an old

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blues piece I worked out because my sister liked a riff I was working on one day and three free improvisations, with and without preparations (lead weighted strings, strings wired together, and alligator clips.

The differences in the types and familiarity of the music chosen was intended as a filtering method, and when all these were mixed together the one common thing remaining is the physical relationship between the player and the played.

This version is a neither an extract nor a rewrite of its earlier 21 minute incarnation, but might be considered a distillation. There is almost nothing missing from the original, it has merely been condensed, compacted into a denser, harder material.

Seth Noble – vibraphone

Seth Noble graduated with honors from the University of Alabama Birmingham in 2010 with a Bachelor of Arts degree in music. A native of Mobile, Alabama, Seth currently resides in Southside Birmingham where he works as Artistic Coordinator for the Alabama Symphony Orchestra, co-founder/director of the award-winning Iron Giant Percussion group, and freelance percussionist. He has performed for and in collaboration with several Alabama arts organizations, such as the Birmingham Art Music Alliance, Sanspointe Dance Company, Clefworks, and City Equity Theatre. He has also recently performed as a marimba soloist at the Southeastern Composers League Forum and ComposerFest IX new music conferences. In his free time, Seth enjoys building percussion instruments and propagating the American folk tradition with his guitar, bass, accordion, and banjo.

Caroline Nordlund – violin

Caroline Nordlund is a lecturer at Samford University where she teaches string methods, instrumental pedagogy, and plays in the Samford University Faculty String Quartet. She teaches violin at the Alabama School of Fine Arts and serves as the President for the Alabama chapter of the American String Teachers Association. In 2016, Caroline will be a presenter at the Alabama Music Educators Conference in Montgomery, AL, and at the National Conference of the American String Teachers Association in Tampa Bay, FL. A native of Hartsville, South Carolina, Caroline received a Bachelor of Music, summa cum laude, from the University of South Carolina, and a Master of Music degree from Northwestern University.

Bryan Page – composer of *Blackout in Eden*

Composer Bryan Page received degrees from the University of Montevallo and Westminster Choir College. His music has been heard in Paris, Washington D.C., New York City, Boston, Chicago & Los Angeles and throughout the southeast. He has received commissions from The U.S. Army Trumpet Ensemble, Metropolis Ensemble of New York City and ACM in Chicago. His composition *FIRST LIGHT* for trumpet ensemble is

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published by Triplo Press. Bryan is Director of Music Ministry at Covenant Presbyterian Church and part-time lecturer at The University of Alabama in Huntsville. He and his wife Suzanne have two children, Jack and Sarah Frances. www.bryanpagecomposer.com

Program notes: *Blackout in Eden* was commissioned & performed by ACM (Access Contemporary Music) in Chicago in 2010 for their concert "Newspaper Blackout Poems" featuring all new settings of poetry from Austin Kleon's collection "Newspaper Blackout". These strikingly visual poems are created by redacting, or blacking out the majority of the words in a newspaper article; the remaining words are read as a poem.

Blackout in Eden loosely tells the story of the Fall of Man in the Garden of Eden from the perspectives of a narrator (#'s 1 & 2), Satan (#3) & Adam (#'s 4 & 5). The forearm and hand clusters played in the piano are representative of the redacted text on the page, creating a dense landscape in which not only the voice but also the notated piano part sound.

Anthony Pattin – pianist

Anthony Pattin gave his New York debut recital at Carnegie Hall's Weill Recital Hall in 1998. In a review of that concert, a critic for the New York Review magazine called Pattin'a pianist of definite skills and strengths." He returned to Weill Hall in 2006 and received high praise for his Schumann, Debussy and Rachmaninoff interpretations. Pattin made his professional orchestral debut, performing Gershwin's Concerto in F with the Toledo Symphony Orchestra, under the baton of Maestro Yuval Zaliouk. He performed several other concertos with the Toledo Symphony and Maestro Zaliouk and also appeared as soloist with the Alabama Symphony, the Arkansas Symphony as well as other orchestras. In addition to three solo piano recitals in New York, he has performed on the Dame Myra Hess Concert Series in Chicago, two concert tours of Japan, and in recital throughout Europe and Central America. With degrees in piano performance from Toledo University, University of Michigan and the University of Alabama, he was Professor of Music at the University of Montevallo (Alabama) from 1987-2011. While at UM he was named Distinguished Professor (2001) and University Scholar(2002). After his retirement in 2011 the university set up the Dr. Anthony Pattin Steinway Endowment Fund and plans to permanently name the class piano lab in Dr.Pattin's honor. Pattin lives in Birmingham, Alabama and is active as a pianist in solo, orchestral, and chamber music performances, as well as an adjudicator and music scholar.

Robert G. Patterson – composer of *The Soldier's Ale*

Robert G. Patterson lives in Memphis. His music is infused with the popular rhythms and melodic fragments around him, and these provide source material for his personal voice. A student of George Crumb and Don Freund, he is a resident composer with the Luna Nova Ensemble and recent accomplishments include commissions from the International Horn Society, the One Coin Concert series in Osaka, Japan, and First Prize in the NATS Art Song Composition Award. In addition to his musical activities, Patterson also has been a professional software developer, and his interest in computers led him

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to become an expert in musical engraving using a computer. His Patterson Plug-Ins Collection for Finale software is a staple of composers and copyists worldwide.

Program notes: *The Soldier's Ale* is a tableau in three parts with text based on the tombstone of Thomas Thetcher. Thetcher (1737?–1764) is known to history only by his whimsical gravestone in the cemetery at Winchester Cathedral, Hampshire, England. He is said to have died from drinking “cold small beer.” (In the eighteenth century, “small” beer was a sweet drink containing almost no alcohol, as compared to “strong” beer, which was much like the strong ales of today.) The composer wishes to apologize in advance for any confusion with *The Soldier's Tale* by Igor Stravinsky. The work was written for Craig Hultgren and premiered by him at the Belvedere Chamber Music Festival in Memphis, Tennessee in 2014.

Drew Pendergrass – composer of *Sonata in G Minor*

Drew Pendergrass has been composing actively since 2009, primarily under the instruction of Bryan Page. He is a senior at Huntsville High School, where he plays trombone in the wind ensemble, marching band and jazz band, as well as other ensembles in the Huntsville area. His chamber work *Flea Circus* was premiered in 2012 at the UAH New Music Festival, and his *Sylvan Spring*, a work for concert band, is the winner of the 2015 University of Tennessee Contemporary Music Festival Composition Contest. Dr. Rolf Goebel commissioned and premiered his *Fantasy on Attende Domine* for organ in April 2015, and the Druid City Ensemble commissioned and will perform *Aftermath*, an aleatoric work for flute, harp, and soprano, in November 2015. Drew emphasizes the relationship between technology and music, and has written microtonal software that interacts with musicians in new and creative ways.

Program notes: *Sonata in G Minor* is a work for solo piano that is concerned with entropy, the natural tendency of organized structures to fall into a less organized state over time. The structure of the piece, down to its name, is rigidly classical, with each movement following a traditional sonata or sonata rondo form; however, the content of the piece defies these traditions in unexpected and subtle ways. Each movement starts out with a heavily rhythmic structure which falls apart, whether by slowly losing any clear pattern or suddenly getting lost in heavy shows of emotion. Sometimes the frayed ends of the music find their way back together, but, more often than not, patterns drift apart, echoing throughout the piece but never fully reforming.

Matthew Scott Phillips – composer of *The Socratic Problem* and *Trio for Piano Alone*

Matthew Scott Phillips is a Graduate of the University of Alabama at Birmingham (B.A.), of Birmingham Southern College (M.M.) and of the University of Georgia (D.M.A.) He has written for orchestra, chamber groups, independent film, live theatre productions, and multimedia presentations, and his music has been played from Brazil, to the United States, to Germany and the Czech Republic. The content of Matthew's compositions are centered around expressions of emotional states, the struggle to understand intellectual

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and philosophical concepts, the contrast between musical elements symbolic of individualism and those symbolic of social imperative, and of the conflicts between various aspects of the human psyche.

Matthew is the winner of the 2011 Alabama Music Teachers' Association Composition Commission Competition, and was among thirteen other American composers chosen in the summer of 2006, to study and compose music in the city of Prague under the tutelage of Ladislav Kubik. He has composed over 70 instrumental and vocal works including 3 string quartets, 5 symphonies, 3 piano trios, and a host of orchestral overtures, and smaller instrumental works for mixed ensembles. His repertoire includes music composed in serial, freely atonal, traditional, polytonal, pantonal, modal, and electroacoustic styles.

In addition to composition, Matthew has twice been a judge of the National Young Composers Competition, has given lectures on the music of Smetana, Chopin and Rachmaninoff, and taught classes in music fundamentals, musicology, music theory, music technology, and composition. He is also an active member and former Vice President of the Birmingham Art Music Alliance, an avid bass player in the Birmingham live music scene, and a qualified audio technician and occasional stage hand. Matthew lives in Birmingham Alabama, in the United States.

Program notes for *The Socratic Problem*: While invaluable to the development of Western civilization, the Greek philosopher Socrates is believed by some scholars not to exist. According to this theory, he is not a living person, but a metaphor used to teach philosophical ideas to newcomers. Others point to extant evidence that Socrates was indeed real, and had his own inner circle of students.

This piece is a reflection on the verisimilitude of Socrates's existence. It is a struggle with the question of whether so influential a figure can truly be imaginary, and ultimately an arrival at the decision that his realness is not as important as his influence.

Program notes for *Trio for Piano Alone*: Any thought, idea, perception, or being can easily give the appearance of being a singular construct; an indivisible whole. However this observation is rarely accurate. Any one emotion, opinion, ideology, or revelation is most often capable of being divided into components consisting of our values, experiences, states of mind, and psyches. Similarly any one person, who may appear to be of a single mind, is generally comprised of any number of distinct Jungian Archetypes acting in concord.

This piece is an expression of the un-oneness inherent in any oneness. It is, like us all, a product of multiple (in this case three) individual ideas, each with their own character, and played in their own set of keys, that act together to give the illusion of an indivisible whole.

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William Price (CB) – composer of *Triptych: Three Studies in Gesture and Noise* and *A Southern Prelude*

William Price's music has been performed in South America, Asia, and throughout the United States and Europe. His works have been featured at numerous international and national events, including the World Saxophone Congress, the International Trumpet Guild Conference, the International Clarinet Association Conference, the Musica Viva Festival in Portugal, the Musinfo Journées Art & Science in France, the Engine Room International Sound Art Exhibition in London, and the Festival Internacional de la Imagen in Colombia. Price has received awards from numerous organizations, including ASCAP, the Percussive Arts Society, Southeastern Composers League, NACUSA, and the Alabama State Council on the Arts, and in 2009, Price was named the Music Teachers National Association Shepherd Distinguished Composer of the Year. Dr. Price received his MM and DMA degrees from Louisiana State University, and currently serves as Associate Professor of Music at the University of Alabama at Birmingham (UAB), where he teaches courses in music theory and composition.

Program notes: *Triptych: Three Studies in Gesture and Noise*

Composed in 2014, *Triptych: Three Studies in Gesture and Noise* is a two-channel electroacoustic composition that explores and develops artifacts found in the space between recorded sounds. It is a three-part assemblage based primarily on noise, musical remnants and studio debris, and was composed using Csound, MacPod, and ProTools software

Program notes: *A Southern Prelude* (2013)

What does it mean to be "Southern"? Does the term refer to a specific region and how the land shapes our world-view and how the world views us? Or does it refer to the people and our social norms, and how we react to events in our lives? Personally, I would like to think that being "Southern" means that you have to be a good storyteller. Not that it has to be a good story, mind you, but you have to be able to tell the tale well. Whether it's a long and winding account of some dark family-lore, or just a juicy piece of gossip, in my experience, all good stories have one thing in common – they digress. Digressions provide for a wonderfully intricate narrative, one that is interwoven with various threads that establish complex associations, no matter how tenuous and distant, and make the story oh-so more interesting to a careful listener.

Gene Pritsker (CB, CC) – composer of *Modified #2 for electric guitar and Samplestra* and *Sonnet #55 ReMix for solo Di.J.*

Composer Gene Pritsker has written over five hundred compositions, including chamber operas, orchestral and chamber works, electro-acoustic music and songs for hip-hop and rock ensembles. All of his compositions employ an eclectic spectrum of styles and are influenced by his studies of various musical cultures. He is the founder and leader of the eclectic ensemble: Sound Liberation, as well as being the co-director of Composers Concordance. Gene's music has been performed all over the world at various festivals and by many ensembles and performers.

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The New York Times described him as "...audacious...multitalented." Classical Music Sentinel writes: "His expressive reach is so wide as to encompass everything from ethno/techno, rock/jazz fusion, classical opera and more, and it all seems to be effortlessly integrated within his anima and comes out through different facets of his persona. You could almost see him as a modern day renaissance man. *"Gene Pritsker is a composer of dazzling invention"* - JazzdaGama July 2015

Recent highlights (2015):

- In July The MDR Symphony premiered a new concerto for Beat Boxer and orchestra; "Migration".
- The release of the Chamber opera '*Manhattan in Charcoal*' on poetry/libretto of Jacob Miller on Composers Concordance Records.
- Lead orchestrator for the Netflix series '*Sense 8*' (directed by Lana & Andy Wachowski).
- Full concerts of Gene's music in the Summer of '15 include the Drayton Harbor Music Festival in Blaine, Wa. and 2015 Outreach Festival in Schwaz, Austria.
- '*Flammenschrift A Fanfare for the Natives of this Earth*' for orchestra. To be premiered in October as the opening of the 2015 Impuls Festival in Halle, Germany by the Staatskapelle Halle, as well as a repeat performance of the composition in Dec. by The Anhaltische Philharmonie at the Bauhaus, in Dessau, Germany.

His website is www.genepritsker.com

Program notes: *Modified #2 for electric guitar and Samplestra*

The concept of the piece is the modification and expansion of sound. It's the future of what can be done electronically with timbre, in this piece the timbre of the electric guitar. I wanted to create a full composition from one sound, a sound that is manipulated and transformed into many sounds. Imagination stretched through limits. I limit myself to one timbre and put a goal of creating a new kind of sound world from that timbre. All the sounds heard on the pre-recorded Samplestra (electronics) are made from the sound of the electric guitar, from the bass drums to the snares to the synthesizer effect like sound waves.

Program notes: *Sonnet #55 ReMix for solo Di.J.*

Using samples from my trumpet and string orchestra piece called "Sonnets", which is partly based on my song 'Immortality' from the song cycle 'Poetic Subjects Eternal', I add my live recorded and processed voice reading excerpts from Shakespeare's Sonnet #55. Combining all these elements in a groove oriented remix.

Doff Procter – narrator

Doff Procter holds Bachelors and Masters Degrees in Vocal Performance from the University of Alabama and the Cleveland Institute of Music respectively, plus an Artist Diploma in Vocal Performance from the Conservatory of Music in Geneva, Switzerland.

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Over the last thirty five years he has sung almost ninety leading lyric baritone and tenor roles from opera, operetta and musical theatre on stages across the United States and in nine European countries. Still in demand as a performer, Procter's most recent appearances have been as the title role in *Sweeney Todd*, Captain von Trapp in *The Sound of Music*, as the baritone soloist for Carl Orff's *Carmina Burana* and the bass soloist in Bach's *B-Minor Mass*. In May of 2015, Procter headlined with the Tuscaloosa Symphony Orchestra in a program of all Russian blockbusters along with the Ambassador Choir of the Alabama Choir School. Formerly on the voice faculty of the School of Music of the University of Alabama, he is also currently the Director of Music at Christ Episcopal Church. In April of 2013, Procter received the 20th Druid Arts Award for the category "Music Educator".

Tom Reiner – composer of *Tempus Fugit*

Tom Reiner was born in Montana, grew up in California, and has been living in the South for the last six years. He is a professor of psychology at Troy University in Montgomery, Alabama. He started college as a piano and composition major but later switched to psychology and would go on to earn his doctorate in experimental psychology from the University of Nevada, Reno. His area of academic research is in music perception. He has published music perception research in the *Journal for Scientific Psychology*. He is a member of the Society for Music Perception and Cognition. He has served as an article reviewer for *Psychology of Music* and the *Journal of Music Research Online*. He mostly teaches courses in research methods, physiological psychology, cognitive psychology, and sensation and perception, although he taught a course in the *Psychology of Music* as a Visiting Professor at the University of West Florida before joining the faculty at Troy University. He studied music composition with Stephen Blumberg at California State University, Sacramento and with Joseph T. Spaniola at the University of West Florida. He composes works mostly for solo piano and for small ensembles. He has had works performed at Pensacola ComposerFest since 2011 and is a current member of the Birmingham Art Music Alliance. Additional information about the composer can be found by visiting his website at www.songwritingplace.com.

Program notes: *Tempus Fugit* was written in January of 2014 when an expected snow storm hit Pensacola, Florida where the composer was living. *Tempus Fugit* is usually translated from Latin as "time flies" although it is probably more accurately "time flees" or "time runs away." The piece begins with the energetic *tempus fugit* theme which depicts the passage of time. The piece follows the form of an ABACA rondo in which sections featuring the *tempus fugit* theme are contrasted with more lyrical passages. The piece ends with a final stirring statement of the *tempus fugit* theme.

Richard Richards – photos

Richard Richards is a former professional dancer turned philosopher. Richard also has an extensive background in visual arts and was an Artist in Residence at Yosemite National Park before he began his tenure at UA. Western landscapes are a favorite

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subject of his paintings. He is currently Chair of the Philosophy Department at The University of Alabama.

Wendy Richman – viola

Violist Wendy Richman has been hailed by The New York Times, The Washington Post, and The Baltimore Sun for her "absorbing," "fresh and idiomatic," "dramatic and poetic" performances with "a brawny vitality." She has been featured at major venues and international festivals in Berlin, Boston, Darmstadt, Edinburgh, Helsinki, Hong Kong, Morelia, New York City, Rome, San Francisco, Vienna, and Washington. She regularly plays with the viola sections of the Minnesota Orchestra and St. Louis Symphony, and she has performed chamber music with the Claremont Trio and members of the Cleveland, Juilliard, Jupiter, and Takács Quartets. In addition to her extensive experience with traditional repertoire, Ms. Richman is a founding member of the International Contemporary Ensemble (ICE), a world-renowned collective of 35 musicians that has been described as "the new gold standard for new music" by The New Yorker. Through her vox/viola project, she has premiered many pieces for singing violist, with plans to record an album of these works in the near future. A native of Milwaukee, Wisconsin, Ms. Richman is a graduate of Oberlin Conservatory and New England Conservatory and a doctoral candidate at Eastman School of Music. She studied viola with Carol Rodland, Kim Kashkashian, Jeffrey Irvine, Peter Slowik, and Sara Harmelink, and voice with Marlene Ralis Rosen, Judith Kellock, and Mary Dillon Galbraith. Her acclaimed recordings can be heard on Albany Records, Between the Lines, Bloodshot Records, BMOP/sound, Mode Records, NAXOS, New Focus, New World, and Tzadik.

Ed Robertson (F) – composer of *Music for Cello and Piano*

Ed Robertson is Professor Emeritus of Music at the University of Montevallo, where he was Professor of Music and Coordinator of Music Theory and Composition. His works have been performed on five continents and in venues such as the Metropolitan Opera House, Carnegie Hall, and Symphony Hall in Atlanta. Robertson's compositions have received positive reviews in *Fanfare* magazine, the *Oxford American*, and numerous other publications. His instrumental, vocal, and choral compositions are available on compact disc, and he has been the recipient of a number of commissions. His music has been published by Carl Fischer, Hinshaw, Willis, Belwin-Mills, Shawnee, and others. A winner of multiple ASCAP awards, he has been recognized by the University of Richmond for "outstanding achievement in the arts". He was the Carnegie Foundation/Council for the Advancement and Support of Education (CASE) Alabama Professor of the Year in 2004.

Program notes: *Music for Cello and Piano* is in four movements, each of which explores a different relationship between the two instruments. While each movement has its own distinctive character, a kinship exists among them as the result of motivic material that is common to all four. The work employs a modified serial technique.

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Anna Leigh Sharp – dancer

Anna Leigh Sharp is a dance major in the Dance Program in the Department of Theatre and Dance at the University of Alabama and is a member of the pre-professional student dance company, Alabama Repertory Dance Theatre.

Rita Snyder – choreographer

Rita Snyder is an Associate Professor of Dance in the Department of Theatre and Dance at the University of Alabama in Tuscaloosa where she teaches all levels of ballet technique, dance history and anatomy/kinesiology for dance. She received her BFA (Modern Dance Performance) and MFA (Ballet Pedagogy and Composition) at the University of Utah in Salt Lake City. For the last 15 years, Ms. Snyder has worked with the student company, Alabama Repertory Dance Theatre, staging classical ballet repertoire and creating contemporary choreography. Recently, she presented her contemporary ballet pas de deux, “Twenty-twenty”, in Italy. Prior to Ms. Snyder’s dance career, she studied violin from David Cole and Leonard Felberg in Albuquerque, NM, and was a member of the 1st violin section of the New Mexico Symphony Orchestra under the direction of Yoshimi Takeda. Ms. Snyder enjoys the opportunity to collaborate with composers and musicians.

Chris Steele – composer of *Suite for Clarinet, Trumpet, and Piano* and also pianist

Chris Steele is Staff Pianist and Aural Skills Instructor at the University of Alabama at Birmingham. An active performer, Steele collaborates with members of the Alabama Symphony Orchestra and is a member of the UAB Chamber Trio and the Birmingham Art Music Alliance. He has held previous positions at the University of North Carolina School of the Arts as Staff Pianist, and at the University of North Carolina at Greensboro as both Lecturer of Music Theory and Ear Training as well as Faculty Fellow for the UNCG Grogan College Music Learning Community. He received his Doctor of Musical Arts in Accompanying and Chamber Music from UNCG where he studied with Andrew Harley and James Douglass, and held assistantships in both accompanying and music theory/ear training. He received two Masters degrees from The Florida State University in Piano Performance and Music Theory where he studied with Carolyn Bridger.

Program notes: The *Suite for Clarinet, Trumpet, and Piano* was composed during 2014-2015 for the UAB Chamber Trio. Each theme in its three short movements is based on the same two three-note motives. Each movement contains an element of dance, and in the final movement, all themes from the first two movements are revisited.

Hillary Tidman – flute

Hillary Tidman, flutist, has played Assistant Principal Flute in the Alabama Symphony Orchestra since 2013. She previously performed with the Des Moines Symphony

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Orchestra and the Civic Orchestra of Chicago. Hillary holds a Bachelor of Music in flute performance from Northwestern University, where she studied with John Thorne, Walfrid Kujala, and Richard Graef.

Bria Tyner – dancer

Bria Tyner is a dance major in the Dance Program in the Department of Theatre and Dance at the University of Alabama and is a member of the pre-professional student dance company, Alabama Repertory Dance Theatre.

Laura Usiskin – cello

Laura Usiskin has performed throughout North America and Europe in such venues as the Kennedy Center, Alice Tully Hall, Palazzo Chigi Saracini, Boston's Symphony Hall, Weill Hall, Miller Theatre, Barge Music, and many others. She was a member of the Yale Baroque Ensemble from 2009 – 10 and the cello fellow with the Montgomery Symphony Orchestra from 2010 – 12, where she performed concertos, recitals, and sat principal of the cello section. Other recent achievements include section positions with the New Haven Symphony Orchestra and Jacksonville Symphony Orchestra as well as performances of the complete Bach Cello Suites. From 2011 – 13 she served as Founder and Executive Director of the Montgomery Music Project, a program that provides intensive string music instruction to underserved children in Montgomery, Alabama. The program has served more than 150 children throughout the region. Ms. Usiskin received her Bachelor of Arts in Neuroscience and Behavior from Columbia University, Master of Music from The Juilliard School, and Doctor of Musical Arts from the Yale School of Music.

Brian Viliunas – clarinet

Clarinetist and conductor Brian Viliunas is an Assistant Professor of Music at Samford University, where he teaches clarinet, music classes, and conducts all orchestral activities. He studied at Northwestern University, Rice University, and completed his Doctor of Musical Arts degree at Arizona State University. Brian was a Fulbright scholar to Norway, twice competed in the Carl Nielsen International Clarinet Competition, and won Third Prize in the International Clarinet Association Young Artist Competition.

He has been a member of the Youth Orchestra of the Americas, where he performed principal clarinet on their DVD recording of Verdi's Requiem with conductor Plácido Domingo. He has also performed with Lorin Maazel, Benjamin Zander, Carlos Miguel Prieto and Andrew Litton. He has given performances across the United States, fourteen countries, and on three continents. He has played with orchestras in Houston, Racine, and Alabama, and also the Bergen Philharmonic while living in Norway. Previously the principal clarinetist for the Phoenix Opera, Brian is currently the principal clarinetist for the Arizona Opera.

He is a Buffet Artist, and plays R-13 Greenline clarinets.

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Robert Voisey (CB) – composer of *Harmonic Explorations*

Composer, producer, singer, Robert Voisey has been described as "mad" by the New York Times and publications around the globe. The LA Times highlighted Voisey as a composer using creativity to get his work heard. His work has been heard in more than 40 countries in venues including Carnegie Hall, Winter Garden Atrium in New York City, London's Stratford Circus, Museum of Contemporary Art Chicago, Tompkins Park in New York City and Chashama's street window on 37th street in New York City, as well as TV, radio, off-off Broadway productions, movie screenings, bars, and a 3 story video installation projected against a building. Robert Voisey is the Executive Director of Vox Novus, a new music production and promotion company. Through Vox Novus, he founded and directs the performance projects: 60x60, Composer's Voice, Fifteen-Minutes-of-Fame, and Circuit Bridges resulting in more than 500 performances promoting thousands of composers, musicians, choreographers, dancers, and artists. He is also the Organizational Advancement Director of Electronic Music Midwest and is active in promoting contemporary new music projects throughout the world.

Program notes: *Harmonic Explorations* is a graphic score utilizing harmonics on the A-string up to the 13th partial. The work focuses on reaching these partials in different node locations throughout the string. The score is divided into 3 staves. The top staff is a graphic representation of the A-string from the nut to bridge. The staff is divided proportionally where the harmonic nodes activate to the 13th partial. Notations on the staff indicate where the left hand should be placed on the string. The middle staff represents the actual pitches to be sounded much like traditional harmonic notation. The lower staff is a traditional staff indicating the left hand position on the string. While familiar, this lower staff is only an approximation of position due to limitations of the staff representing harmonic positions between semitones on the staff. The graphic notation is therefore a more accurate representation of left hand position on the string and greater facilitates the exploration of the harmonic partials on different parts of the string.

This work was written for and dedicated to Craig Hultgren. Artistic freedom is given to Craig to utilize the great talent and experience he has improvising and performing. The goal is to bring out and explore the harmonic partials seldom used on the cello.

Davey Williams – composer/performer for *Opus 9.10.15*

(Born York, Alabama, 1952) Davey Williams is generally acknowledged as one of the founders and preeminent exponents of American free-improvised guitar playing. His first professional work was in juke houses in the blues band of Johnny Shines, followed by several years as a sideman in the soul band & revue, 'Salt and Pepper.'

During this time he began involvement in new jazz, avant-garde composition, electronic musics, surrealist research and free improvising. He formed with LaDonna Smith the improvisation ensemble and independent record label Trans Museq, and was active in the Rev. Fred Lane's Debonairs and the Raudelunas 'Pataphysical Revue. By 1976 he had appeared on his first published recordings.

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He also led the Birmingham-based group OK, Nurse and the avant-blues band Trains In Trouble. From the mid-1980s he was part of the downtown New York scene, playing in the band Curlew and in many other settings. He has worked with numerous contemporaries in new composition and free improvisation, and is a recipient of an Artist's Fellowship from the Alabama State Council on the Arts.

To date, Williams has appeared on over fifty recordings, and has performed nationwide and internationally in a wide variety of solo, ensemble and multi-media events. He is author of two books, "Which Came First: The Fried Chicken or the Fried Egg?" and "Solo Gig: Essential Curiosities in Musical Free Improvisation."

Program notes: Composed between six and nine p.m. on Oct. 9, 2015, "Opus 9.10.15" is part of a suite of pieces derived by various improvisational methods which Mr. Williams has developed over several decades of investigation into the sonic potential of the electric guitar. While there is no given musical content associated with these methods, they each nevertheless impose specific definition and parameters into the self-guidance which the playing utilizes. Too indeterminate to regard purely as 'guitar playing techniques,' these devices present themselves as available tools for 'probability enhancement,' as de facto compositional techniques. In practice though any combination of these pre-existing conceptions could at any point either play crucial roles or exert no apparent influence on the musical content whatsoever.

Charles Wood – baritone

From his first review by Philip Kennicott in the New York Daily News, baritone CHARLES WOOD has been recognized for performing roles "with power and sincerity". As Director of Opera at the University of Montevallo, Wood designs and directs all productions and conducts the orchestras for the full productions. His productions have been recognized by the NOA, even winning their nation-wide scenes competition. Wood's productions have been featured on local television news shows, and in a featured short shown nationally on NBC. Wood also specializes in art song interpretation, teaches "Acting for Singers", and lectures on "Magnetism in Performance."

Ron Wray – composer of *for to catch a whale* for string quartet (2015)

Ron Wray is a Professor of Music at the University of Alabama in Huntsville where he serves as teacher of music theory and composition. Dr. Wray has been active as a composer, teacher, and performer in higher education since 1992. He holds a Doctor of Musical Arts degree in Clarinet Performance from Louisiana State University. Prior to coming to UAHuntsville, Dr. Wray served as Associate Professor of Music at Dickinson State University in North Dakota and at Southern Arkansas University in Magnolia, Arkansas.

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Program Notes: 'Simple Simon went a fishing, for to catch a whale' is the inscription on a small, rusted, toy lithograph bank. Along with the inscription is a colorful image of Simon, sitting on a stoop, fishing in a pail of water. While Simon will more than likely not catch a whale, his actions define determination and conviction, which are noble attributes.

Pei-Ju Wu – violin

Violinist Pei-Ju Wu, a native of Taipei, Taiwan, has established a performance career as an active chamber and orchestral musician. She joined the first violin section of the Alabama Symphony Orchestra in 2013 and is a member of the Des Moines Metro Opera. Prior to moving to Birmingham, Pei-Ju was a member of the San Antonio Symphony, and performed frequently with the Houston Grand Opera, Fort Worth Symphony and Dallas Chamber Symphony. In 2010, Pei-Ju co-founded a chamber music ensemble, Quartus Chamber Players, which focused on collaborating with local artists and educational outreach through music. She was a member of the Hall Ensemble while living in Fort Worth, Texas, and performed frequently with other Texas chamber music groups, such as Aperio, Music of the Americas, Virtuoso String Quartet, Mount Vernon Music and Ensemble 75. Pei-Ju studied with Kathleen Winkler, Roman Totenberg, Shirley Givens and Rodney Friend, and received her degrees from Boston University and Rice University.

Katie York – clarinet

Katie York is a graduate student at the University of Montevallo. She received her Bachelor's in Clarinet Performance from the University of Montevallo, where she studied with Dr. Lori Ardovino. She has been principle clarinetist of the University of Montevallo Wind Ensemble for the past three years and has participated in the UM Clarinet Choir and the UM Saxophone Choir for the past seven years. Katie is currently studying at the University of Montevallo to get her Alternative Master's in Education.

James Zingara – trumpet

Dr. James Zingara is currently Assistant Professor of Trumpet at the University of Alabama at Birmingham where his responsibilities include applied trumpet and brass methods, brass ensembles, performing with the UAB Faculty Brass Quintet and coordinating the annual UAB Brass Symposium. He has performed in 34 states as well as England, Latvia, Germany, Denmark, the Czech Republic, Singapore and China. From 1989-1996 he served as principal cornet/trumpet soloist with the US Air Force Heritage of America Band. Dr. Zingara currently represents Conn-Selmer as a Bach Trumpet Artist and also serves as a trumpet faculty member at Blue Lake International Fine Arts Camp.

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