

## Program Notes & Biographies

### *Duck, Duck, Soup*

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

**Alan Goldspiel** has performed world premieres at NY’s Carnegie/CAMI Halls, been featured on NPR radio stations from coast to coast, and performed in the critically acclaimed Goldspiel/Provost Duo. In 2018, SAI honored him as a “Friend of the Arts,” and he was designated a 2018 NAMM Foundation/CMS GenNext Fellow. He is the recipient of the Alabama State Council on the Arts 2016-2017 Artist Fellowship Award for artistic excellence as well as professional commitment and maturity – awarded to outstanding individual artists from Alabama who create important works of art and make valuable contributions to the entire state. His music has been performed at international/national events, including the conferences of the North American Saxophone Alliance, International Clarinet Association, New Music on the Bayou, and National Association of Composers/USA. Dr. Goldspiel received the 2014 AMTA Composition Commission and in 2013, he was awarded an Escape-to-Create residency. He is the only guitarist to be honored with the Marshall Dodge Award (Performing Artists Associates of New England). He has received numerous awards for excellence in teaching, research, and service including the LA State Arts Council Artist Fellowship Award for artistic excellence. He remains the only guitarist designated University Scholar (The Hartt School) for his research on the music of Villa-lobos. He is Professor of Music and Chair, Department of Music at the University of Montevallo. More information, including news, events, and catalog can be discovered at the website [www.alangoldspiel.com](http://www.alangoldspiel.com).

### *Fanfare & Fantasy*

Composed in the Fall of 2018, *Fanfare & Fantasy* was written for the Mississippi University for Women’s Brass Quartet. The piece was premiered last week on a student recital hour. The piece is dedicated to the group.

**Joe L. Alexander** is an American composer of band, orchestral, chamber, choral and electronic music. His music has been performed throughout the United States, and at such faraway places as Ecuador, Italy, Germany, Greece, Russia, Scotland and South Korea. His compositions have been selected for performance by the Birmingham Art Music Alliance; the Louisiana Composers’ Consortium; National Association of Composers, USA (NACUSA); the Society of Composers, Inc.; the College Music Society; the Southeastern Composers’ League, the Southeastern Electro-Acoustic Composers Collective, and the International Tuba Euphonium Conference. His music has been featured at Bowling Green State University’s annual *New Music & Art Festival*, the *Electroacoustic Barn Dance* festival (Fredricksburg, VA and Jacksonville, FL), the *Birmingham New Music Festival*, *New Music on the Bayou Festival* (Monroe, LA), *Spectrum Music Festival* (Kazan, Russia), and *New Music for Young Ensembles Composers' Competition* (New York, NY). His *Two Bryant Songs* (soprano, Bb clarinet and piano) are recorded on the *Living Artist Recordings* series, *Winds and Voices*; *Summer Sounds Beckon Me* (SATB choir piece, text by L. B. Morgan) is on *Ablaze Recordings' New Choral Voices*; and *Chopawamsic* (trumpet and soundfile) will be on the upcoming *Ablaze Recordings' Electronic Masters*. His *Partita #4 for Unaccompanied Euphonium* was selected for the Semifinal Round Competition of the 2019 International Tuba Euphonium Association's Solo Euphonium - Artist Division. Alexander is the commissioned composer for the 2012 Louisiana Music Teachers Association and the 2017 Mississippi Music Teachers Association.

Dr. Alexander is an Associate Professor of Music at Mississippi University of Women where he teaches Theory, Composition, Music History and Brass. He also serves as the National Treasurer for NACUSA. While at Louisiana Tech University, he hosted the 2005 and the 2010 Southeastern Composers’ League’s Forum and the 2013 NACUSA *National Festival*. Alexander holds a Doctor of Musical Arts degree from the University of North

Texas and studied composition with Newel Kay Brown, Douglas Knehans, Martin Mailman, Cindy McTee, and James Riley. His tuba teachers include Bruce Mosier, Ken Meisinger and James Michael Dunn. Additional information about the composer can be found by visiting his website, [jacomposer.com](http://jacomposer.com).

### *Into the Nightscape*

The emotional expression of *Into the Nightscape* paints a fictional adventure where there is an escape from the artificial lights of urbanity into a celestial blanket of stars in a wooded landscape. These movements are night-inspired pieces and are the 3<sup>rd</sup> and 4<sup>th</sup> of the 5 movement composition.

Birds and butterflies dance around oak trees near my balcony. It's the workshop where I compose. From this quiet spot my music traverses the globe. I've collected lots of awards/degrees (and help NACUSA with their newsletter), but all I await is the next chance to sip some apple cider and write something new at my balcony. More information about the composer can be found at [www.davidpeoples.com](http://www.davidpeoples.com).

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

### *Under Water*

The texts for *Under Water* were taken from a book of the same name, *Under Water with Ogden Nash*. His playful and often preposterous poetry celebrates aquatic creatures both above and beneath the waters surface. Each poem captures the whimsy and denizens of the deep while delivering pearls of wit. This setting is for narrator, clarinet and piano, so the performers are not limited to a particular voice type. It can be performed by male or female voice type and should be read however the narrator feels appropriate.

#### The Manatee

The manatee is harmless, and conspicuously charmless.  
Luckily the manatee is quite devoid of vanity.

#### The Octopus

Tell me, O Octopus, I beg, is those things arm, or is they legs?  
I marvel at thee, Octopus, If I were thee, I'd call me Us.

#### The Oyster

The oyster's a confusing suitor, it's masc, and fem and even neuter.  
At times it wonders, may what come, am I husband, wife or chum?

#### The Shrimp

A shrimp who sought his lady shrimp could catch no glimpse,  
Not even a glimp. At times, translucence is rather a nuisance.

#### The Guppy

Whales have calves, cats have kittens, bears have cubs,  
Bats have bittens. Swans have cygnets, seals have puppies.  
But guppies just have little guppies.

**Lori Ardovino** has had her works performed across the United States, Japan, Canada and Italy. She is an advocate for new music and is a composer/performer member of the Birmingham Art Music Alliance. As a result of her advocacy for new music and support of Alabama composers, she has premiered many works and recorded two CD's featuring clarinet and saxophone music by Alabama composers and her most recent CD (2017) features

the saxophone music of Living Women Composers. 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 several 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 and is on the Fulbright Specialist Roster. She is currently President of the National Association of College Wind and Percussion Instructors and is Woodwind Artist for Conn-Selmer and D'Addario Woodwind Division. Her degrees are from the College-Conservatory of Music/University of Cincinnati, Michigan State University and Minnesota State University, Moorhead. She is Professor of Clarinet and Saxophone at the University of Montevallo.

Formed in 2010, **The Lebaron Trio** has performed extensively across the United States at colleges and universities and on artist series as well as national and international festivals such as the International Association of Women in Music, the National Association of College Wind and Percussion Instructors, The North American Saxophone Alliance, the National Association of Composers, USA, Birmingham Art Music Alliance and the International Clarinetfest. Their repertoires spans a wide range of styles and they are advocates for new music, having premiered numerous works for voice, clarinet and piano as well as saxophone, voice and piano. This advocacy resulted in a CD of their own and collaboration on several other CD's featuring living composers. The Lebaron Trio consists of members of the music faculty at the University of Montevallo, Montevallo, AL. The members are Melanie Williams, soprano, Lori Ardovino, clarinet/saxophone, and Laurie Middaugh, piano.

**Laurie Middaugh**, received both the Bachelor's and Master's degrees in piano performance from the University of Montevallo studying piano with Ms. Joan Cowan and Dr. Anthony Pattin, and the Doctorate of Musical Arts at the University of Alabama studying piano with Mrs. Amanda Penick. Dr. Middaugh has served as staff accompanist at the University of Montevallo for many years collaborating with student, faculty, guest artist recitals, operas, revues, and musical theater productions. At UM she has also taught class piano, skills, theory, piano pedagogy, and accompanying. She has collaborated with area professionals, worked with Opera Birmingham, regional Metropolitan Opera National Council auditions, the Alabama Symphony, and Alabama Ballet. She had the privilege of studying with international voice teachers, singers, and pianists while at the American Institute of Music Study (AIMS) in Graz, Austria. Dr. Middaugh has also coached with and participated in master classes with John Steele Ritter, Dalton Baldwin, John Perry, and Dennis Helmrich.

**Melanie Williams** enjoys a varied performance career in solo, chamber, opera, and choral performance. A lyric soprano, she earned the MM and the DMA in Vocal Performance at Louisiana State University, where she studied with Metropolitan Opera soprano Martino Arroyo and New York City Opera tenor Robert Grayson. Opera performances include singing the roles of Papagena in Opera Birmingham's *Die Zauberflöte*, Berta in the company's production of *Il Barbiere di Siviglia*, and Olympia in Baton Rouge Opera's *Le Contes d'Hoffman*. Williams has twice traveled to England as soprano soloist for the International Cathedral Music Festival, performing in London, Canterbury, and Salisbury. Concert appearances in the Southeast include engagements with the Mississippi, Arkansas, Alabama, and Kingsport Symphonies, as well as the Red Mountain Chamber Orchestra, *Colla Voce* choral ensemble, and as soprano soloist in *Carmina Burana* with the Jacksonville State University combined choirs and orchestra. Dr. Williams is Professor of Music at the University of Montevallo, where she teaches Applied Voice, Vocal Pedagogy, and English and German Diction. Governor of the Alabama District of the National Association of Teachers of Singing from 2005-2008, she presently serves Governor of the NATS Southeastern Region.

*I'm back*

*I'm back* is a piece for those who struggled at one time but are ready to get out it. The first movement "entry" was premiered in NACUSA concert at MUW on September 30<sup>th</sup> 2018.

**Biraj Adhikari** (b.1997) is an International student from Nepal, studying in United States. He is currently pursuing a Bachelor's degree in music with concentration on composition, from Mississippi University for Women. Biraj is an active member of "National association of Composers USA" (NACUSA) mid-south chapter. Biraj has just been named the 2018 Music Teachers National Association's Young Artist Composer. To know more about Biraj, you can go to [www.beeking161.wixsite.com/biraj-music](http://www.beeking161.wixsite.com/biraj-music)

## *Sometimes Y*

*Sometimes Y* by Alan Goldspiel is the result of an ongoing collaboration between a poet, Barry Marks, and a composer. The title came first. I was amused by the notion of a proud parent boldly announcing to all that his child was to perform as the sometimes Y in a school play illustrating the vowels. My initial idea was to somehow musically exploit this situation and then explore some of the peculiarities of the English language as evidenced by the many bad/funny translations. Further thought, focused on the ambiguity of applying “sometimes” with both the vowel and its homonym why. Then, as I mentioned these ruminations to a poet, we began discussing the various associations we had with each vowel, the various roles that the vowels play in English, and then we even discussed at great length the actual appearance and shape of those six letters. It was from this beginning that *Sometimes Y* for soprano, clarinet, and piano was born. Texts were created and ultimately poems were realized. Each song musically represents the emotional qualities of the letters as expressed by the poetry and the aims of the poet. The forms and/or musical lines often abstractly and sometimes overtly represent the vowel shape. The tonal is also frequently juxtaposed against the less tonal in a manner not unlike the various effects and pronunciations of the vowels. Ultimately, this is about how the letters make us feel.

### **Sometimes Y**

Poetry by Barry Marks

#### **A, First of All**

A is one, a thing.  
One thing, some  
Thing.

My mother would say

*You are the first:*

*First in order.*

*First in line.*

*First in worth.*

My head in the sky,  
My feet on the Earth, I stand  
So the others will follow.

Vanguard

Summit

Leader

Prime

Pinnacle

Point man

*Sergeant, You take point*

Zenith

Acme

Apogee

Apex

If you are in front who has your back?  
What path does the first follow,  
To avoid losing all?

If you are the top

Who will cushion your fall?

Is alone at the top

Better than alone at the bottom?

Follow me:

I was the first of my line

And now my line is lost.

I was the first,

And now I am the last.

But first of all is first of all

If nothing else.

#### **E, Silence is...**

The shape of the water  
the color of air  
the volume of silence  
when no answers where

mad made

fad fade

shad shade

glad glade

the power of silence  
though it may seem strange  
no word is more likely  
to generate change

hat hate

fat fate

mat mate

rat rate

when leaders sit silent  
what rises to stand

the engine of horror  
the face of the damned

look what hate delivered  
from out of the shade  
see what fate we invited  
see what the mad made

### **I, Am**

Where do I end  
And you begin?

They saw you,  
Me,  
And when you were gone  
They said there is  
A heaven above the sky.

I  
Am  
But what am I?  
An I is a line.  
A line has  
No beginning  
Or end,  
No width,  
Breadth,  
Substance or self;

A mere partition  
Of space  
And space,  
Unless there is more  
Than they can see.

As in my grief I  
Reach to you  
For more,  
Forever,

As I am  
That I am  
Because I am narrowed  
By your absence,

As I am  
What I know,  
What they cannot know:

That my line will know no end  
As long as I am and you are,

And as long as I am you will be,

As the sky goes on  
Until they call it something else.

### **O, The Story of**

This is the story of me  
Of O  
O well  
What's in a name?  
Nothing nO thing

O autocorrects to I  
(sigh)  
O is the name of the shape  
Of a zer-O  
The perfect absOlute O  
O my O dear I say my name  
You knOw?

Open Opinion Opalescent Ovary O'clock Ohm  
Ommmmmmmm Old Ocean Oat Okra Orca  
Orangutan Okapi (Poor O-possum deprived of his  
O) Ozone Oblique Odor Oak Oath Obedient  
Obituary Obliterate Oblige Oboe Occasion Odin Old  
Olfactory Onerous Olympic Omega Omission  
Opiate Opinion Ordain Ordinary Oracle Or  
Orchestrate Orb Orate Orchid Ore Ordinance Organ  
Organize Oriental Origin Ortho-everything  
and sO on and so On  
Over and Over

But it's always the Same O  
SameO

You'd think I'd get respect but, heck  
I and U are all you care about  
O, the Overuse of the prOnoun!  
While I, O, am left impersonal

I, O, am the shape of love  
I, O, am the eyes, not I  
E is the most popular vowel  
Did you knOw that?  
And popular Ms. E  
E shows herself as a scrEam  
Most popular when silent  
And Y? Why bother?  
Half the time it's one of THEM,  
The hard-souled cacophony.  
PhOny vowel, Y.

Pretends to be E.

O well

O dear

O my

OMG

LOL

O fOrget it.

### *Oriental Dreams & Ruston Romp*

*Oriental Dreams & Ruston Romp* was composed in the spring of 2015 for Lawrence Gibbs and the Louisiana Tech Saxophone Quartet. Unfortunately, it was never performed until the Mississippi State Saxophone Quartet premiered the piece in September of this year.

### *Nonsense Songs*

*Nonsense Songs* were inspired by the poetry of the British poet and painter known for his absurd wit, Edward Lear. The text was taken from his first book of poems, *A Book of Nonsense*, which was written in 1846. Lear is remembered as the creator of the form and meter of the modern limerick.

1. There was an Old Man in a tree,  
Who was horribly bored by a Bee;  
When they said, 'Does it buzz?'  
He replied, 'Yes, it does!'  
'It's a regular brute of a Bee!'
2. There was a Young Lady whose chin,  
Resembled the point of a pin;  
So she had it made sharp,  
And purchased a harp,  
And played several tunes with her chin.
3. There was a Young Lady of Russia,  
Who screamed so that no one could hush her;  
Her screams were extreme,  
No one heard such a scream,  
As was screamed by that lady of Russia.
4. There was an Old Man with a beard,  
Who said, 'It is just as I feared!  
Two Owls and a Hen,  
Four Larks and a Wren,  
Have all built their nests in my beard!'
5. There was an Old Man on a hill,  
Who seldom, if ever, stood still;  
He ran up and down,  
In his Grandmother's gown,  
Which adorned that Old Man on a hill.