

Composers Bios:

Composer, tubist, and theory pedagogist, **Joe L. Alexander**, joined the “W” music faculty in the Fall of 2016 where he teaches Theory, Composition, Music History and Low Brass. His music has been performed throughout the United States, Ecuador, Germany, Greece, Russia, Scotland and South Korea. Later this summer, Alexander will have performances in Italy at the *Assisi Festival of Performing Arts*, and in Romania. His compositions have been performed on recitals 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 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*, the *Birmingham New Music Festival*, *New Music on the Bayou Festival*, *Spectrum Music Festival* (Kazan, Russia), and *New Music for Young Ensembles Composers' Competition*. His *Two Bryant Songs* are recorded on the CD, *Winds and Voices*, by *Living Artist Recordings*; his SATB choir piece, *Summer Sounds Beckon Me* (text by L. B. Morgan), will be on *Ablaze Recordings' New Choral Voices*, Volume 3; and his *Chopawamsic* (trumpet and soundfile) will be on *Ablaze Recordings' Electronic Masters*, Volume 7. Alexander is the Mississippi Music Teachers Association, 2017 Commissioned Composer.

Dr. Alexander is an Associate Professor of Music at Mississippi University of Women. He also serves as the National Treasurer for NACUSA. In 2005 & 2010 he hosted the Southeastern Composers’ League’s Forum and the 2013 NACUSA *National Festival* at Louisiana Tech University. 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. Tuba teachers include Bruce Mosier, Ken Meisinger and James Michael Dunn. Additional information about the composer can be found by visiting his website, jlacomposer.com.

Dialog & 6 for guitar & tuba was composed in May of 2018 as a joint project with my dear friend, Alan Goldspiel. We both wrote a series of duets guitar & tuba for us to play on the Mid-South, NACUSA’s *New Music through the South Tour*. Tonight is the world premiered.

Salonika Fantasy was composed for my very good friend, and former colleague, Dan Immel. Dr. Immel premiered the piece on April 27, 2017 at the University of Macedonia in Thessaloniki, Greece. The name of the piece, Salonika, is another name for Thessaloniki. The city is the second-largest city in Greece and the capital of Greek Macedonia.

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 April, SAI honored him as a “Friend of the Arts,” and then in May he was awarded a grant and 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.

Duck, Duck, Soup for guitar and tuba 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.”

Dr. Richard Montalto holds degrees in composition from the University of New Orleans, Tulane University, and the University of North Texas. He is the recipient of a number of awards, including an ASCAP Grants to Young Composers Award for his *Symphony for Wind Ensemble*, over 35 ASCAP Awards, and a Mississippi Artist Fellowship for his *Symphony #2*. His works have been performed at Carnegie Hall, the Montreaux International Jazz Festival, Symphony Space in New York, the New Orleans Contemporary Arts Center, the Society for Electro-Acoustic Music in the United States, the International Computer Music Conference, and throughout the United States and Europe. He has served as President of the Southeastern Composers' League, President of the College Music Society Southern Chapter, and President of the Mid-South Chapter of NACUSA.

He has performed on bass across the United States, in South America, and in Europe with a number of ensembles, including Harry Connick, Neil Sedaka, the 5th Dimension, the New Orleans Pops. He was formerly the Principal Bass in the Starkville/Mississippi State University Orchestra. Prior to joining the Mississippi University for Women faculty in 1988, he served as director of the University of New Orleans Jazz Band. Richard retired from MUW as Professor Emeritus in May, 2016.

Encounter and *Second Encounter* are two works from a set of three electroacoustic works composed between March and October, 2015. The works share sampled source material which is manipulated differently in each piece. A short quote from the first work appears in the subsequent works. Although originally intended to be presented as a set, the works also function as individual compositions.

David Peoples :

Since I was younger, I adored music. It was all I wanted to do. Today, I live that dream as a composer, teacher, and overall musician. I love breathing life into an audience by flirting with the unexpected and helping performers sound awesome. My voice is unlimited - I feel at home in small groups, large groups, or unexpected groups in any place I can build an audience. I am enjoying life near Atlanta, I get to work with young composers privately and as a professor at the University of North Georgia. I especially enjoy cold ginger ales on warm summer afternoons out on my balcony surrounded by trees, squirrels, birds, and butterflies (the workshop where I compose). www.davidpeoples.com

At times, villainous characters have interesting music as accompaniment, and to my ears - some of the most memorable harmonies and melodies. 'Nightscape for Villains - Songs Without Films' is a tribute to the awesome music that accompanies bad guys/girls in films; a cycle of piano solos that exploits core music elements of 4 different villains. Now, the titles of each movement give you a hint (as each villain song is a mystery to be solved). Almost at the edge of cruelty, the evil themes are projected in tranquility and anxiety. A 'Nightscape' of peacefulness, dreams, and nightmares. www.davidpeoples.com/villains.

William Price's music has been featured at numerous international and national events, including the World Saxophone Congress, the International Trumpet Guild Conference, the International Saxophone Symposium, the *Musica Viva* Festival in Portugal, the *Musinfo Journées Art & Science* in France, the Engine Room International Sound Art Exhibition in London, the *Festival Internacional de la Imagen* in Colombia, and the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore.

An award-winning composer, Price's music has received commissions and accolades from numerous organizations, such as the American Society of Composers, Authors, and Publishers (ASCAP), the Percussive Arts Society, the *El Centro de Experimentación e Investigación en Artes Electrónicas* (CEIArtE) Second International Art!/Climate Competition, the National Association of Composers-USA, the United States Army Band, the Black Bayou Composition Competition, and the Southeastern Composers League. In 2009, Price was named the Music Teachers National Association Shepherd Distinguished Composer of the Year.

Price received his M.M. and D.M.A. degrees from Louisiana State University, where he studied composition with Dinos Constantinides and electro-acoustic composition with Stephen David Beck. Dr. Price serves as Associate Professor of Music and Coordinator of Theory and Composition at UAB. His music is available on the Summit, Innova, New Tertian, Mark, New Focus, and Ravello recording labels, and his latest recording album, *Rush Hour (Electronic Works, 1997-2017)*, is available on Ablaze Records.

Spline was heavily influenced by various techniques associated with soft ground etching and scratch-board art. The piece focuses on the interruption of the primary narrative through the continuous juxtaposition and/or superimposition of disparate sound media as the primary determinant of its musical form.

Performer Bio:

Diana Peoples is an active performer and accompanist. She has premiered numerous pieces at the Music for Now series in North Georgia and 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 has helped to organize several performance ensembles such as the 3D Trio and the Clarke Piano Trio (2nd Prize winners of the WRR Chamber Music Competition). An on demand adjudicator, accompanist, and teacher, Dr. Peoples resides in North Georgia. She served as adjunct faculty 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.

A presidential scholarship winner, hornist **Brittany White** holds a B.Mus. in Horn Performance from the University of Southern Mississippi at Hattiesburg where she graduated summa cum laude in 2018. She was the winner of the USM Wind Ensemble's Concerto Competition and received an honorable mention in the school's William T. Gower Orchestra Competition. She has attended Interlochen Arts Academy, played with the Mississippi Wind Ensemble, and attended several horn camps. Brittany will continue her studies on a graduate assistantship at the Schwob School of Music at Columbus State University, Columbus, GA this fall.