

**David R. Peoples**, originally from Southern California, is a composer of traditional, experimental, jazz and rock styles. His music has been featured on numerous albums and performed throughout the world. Recently, David was a GMTA/MTNA commissioned composer, American Prize semi-finalist, Luxembourg Prize 3rd place winner, and the International Jazz Arranging Competition winner. Recent premieres and commissions include the Westpoint Band, Argento Chamber Ensemble, and Luna Nova Chamber Ensemble. Additionally, he has enjoyed jazz premieres by the Jazz Surge with Randy Brecker, David Sanchez, Rufus Reid, and Gary Foster. Dr. Peoples teaches at the University of North Georgia, where he has taught courses in composition, theory, class piano, and appreciation. He studied composition at The University of Memphis and the University of Texas at Austin under the direction of Kamran Ince, Jack Cooper, Jim Richens, Donald Grantham, and John Mills (and additional studies with John Adams, John Corigliano, and Joseph Schwantner). His music is published by Bluesilhouettes Music and UNC Jazz Press and distributed by J. W. Pepper. More information, including upcoming releases, events, and catalog can be discovered at the composers website [www.davidpeoples.com](http://www.davidpeoples.com).

**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 national and international 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, the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore, and the Festival Internacional de la Imagen in Colombia.

Price's music has received accolades and commissions from numerous organizations, such as the Music Teachers National Association, ASCAP, the Percussive Arts Society, the Southeastern Composers League, NACUSA, and the Alabama State Council on the Arts. Recordings of Price's music can be found on the Summit, Innova, New Tertian, Ablaze, Mark, New Focus, and Ravello labels, and is currently published by Honeyrock, Triplo Press, Northeastern Music, Imagine Music, Connors, and Cimarron Music.

Dr. Price received his MM and DMA degrees in composition from Louisiana State University, and currently serves as Associate Professor of Music and Coordinator of Music Theory and Composition at the University of Alabama at Birmingham (UAB).

**John Thompson** teaches, composes and conducts research in the areas of computer music and music technology. He currently directs the Music Technology program at Georgia Southern University where he is Professor of Music. He has a continuing interest in interdisciplinary studies, and seeks to highlight and follow new paths in music.

**Jorge Variego** was born in Rosario, Argentina. He is a former Fulbright Scholar and is currently on the Music Theory/Com-

position faculty at the University of Tennessee, Knoxville.

Actively involved with technology in sound and music, Jorge has been a pioneer in the field of interactive computer music, having created and performed a great deal of works for clarinet and electronics in the US, Europe and South America. He participated in many international music festivals such as MATA, SEAMUS, EMS, Sonoimagenes, Holland Festival, Festival de Jazz de Vigo, Via Stellae, ICMC, Big Ears and can be heard on many CDs, including his most recent solo releases Necessity (Albany Records) and Regress (CMMAS). Other works were released by Parma Records,

He was resident artist at the CMMAS, in Mexico, where he recorded the material for his CD Regress, fully dedicated to new music for clarinet and electronic media by Argentine composers. In June 2013, he was resident artist at the Visby Centre for Composers, in Sweden, where he composed a new work commissioned by the Berner Musikkollegium. In July 2014 he premiered a new work for bass clarinet and orchestra commissioned by the Symphonic Orchestra of Rosario, in Argentina. Most recently, he presented new works in Switzerland, Spain, the Netherlands and Australia. He received honorable mention in the American Prize in composition and was finalist in the SIME Electroacoustic Music Composition Competition.

In 2017, the University of Quilmes, in Argentina, will publish his book on algorithmic composition and his commission agenda includes upcoming works for the Indiana University guitar ensemble, the Orchester Liestal and Mr. Dieter Hennings.

He is the founder director of the UT Electroacoustic Ensemble, a student group dedicated to free improvisation with electronic media, co-director of the UT Contemporary Music Festival, and co-directed the 2016 Nacusa-SCI Snapshot conferences at UT.

In May 2017 he was named Mentor of the year in the College of Fine Arts and Sciences, Performing Arts division at the University of Tennessee.

For more information please visit: [www.jorgevariego.com](http://www.jorgevariego.com)

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and

**Southeastern Electro-Acoustic Composers Collective**

present a  
**Composers Recital**

featuring compositions by  
**Joe L. Alexander, Peter Van Zandt Lane, David R. Peoples  
William Price, John Thompson, and Jorge Variego**

Saturday, December 2, 2017  
1:00 pm

**Gloria Shott Performance Hall**  
Dahlonega, Georgia

## PROGRAM

Infamy...

Joe L. Alexander, tuba  
fixed media

Joe L. Alexander

I/O (...a manifesto, a lecture, an interview...)

fixed media

William Price

Electrotactile Maps

fixed media

John Thompson

Monsters that Destroy Worlds  
II. Designated Survivor  
III. Remembering the Past

fixed media

David R. Peoples

60 bandos 60 (2017)

fixed media

Jorge Variego

Triptiek

Harrison Clarke, tenor sax  
Peter Van Zandt Lane, bassoon

Peter Van Zandt Lane

## PROGRAM NOTES

Infamy . . . was realized at the Scream Studio at the University of Alabama during the fall of 1996. It uses the first line of Franklin D. Roosevelt immortal speech which ushered the United States into World War II. All of the sounds are derived from manipulations of certain words from the speech and sampled tuba sounds. The Sound Designer II program was primarily used to construct the piece. The composer premiered the work in Tuscaloosa, Alabama on December 3, 1996.

Commissioned by the Alys Stephens Performing Arts Center in Birmingham, Alabama, I/O was originally designed as a 13-channel surround sound installation. Today's two-channel arrangement is divided into three parts and uses spoken text – a passage taken from Luigi Russolo's 1913 manifesto "The Art of Noise," a lecture presented by Karlheinz Stockhausen in 1972, and an interview given by John Cage in 1991 – to construct a large-scale musical and textual narrative. The work was composed and edited in the recording studios at the University of Alabama at Birmingham (UAB).

Electrotactile devices allow the brain to map tactile voltage pulses, applied through the tongue or other skin surface, to the brain. This information is then parsed as sensory information, allowing one to gain a sense where one is lost, or perhaps create new senses where there were none. The piece Electrotactile Maps looks to this specific kind of sensory substitution as inspiration. It imagines an electrical field, encoded for an array of surface electrodes. The audiovisual aggregate is introduced as such a grid, which gradually becomes interpreted as coherent objects.

Designated Survivor is based on reflections of the use of nuclear weapons. Movement II is a short electronic piece that uses a voice over of our current U.S. president declaring himself as a designated survivor in a nuclear war; the third movement is in memory of what happened at the end of World War II and the resulting fall out of the use of the bombs on Hiroshima and Nagasaki.

Written in SuperCollider, 60 bandos 60 brings back elements of Argentine urban culture. Tango, soccer and the city of Buenos Aires create an innovative soundscape based on traditional sounds.

Triptiek, for tenor sax, bassoon, and fixed electronics is divided into three movements, played without pause. There is a good deal of imitative writing throughout the piece. In each of the movements, one of the three instruments (electronics included) takes the lead. The piece is also rigidly (if archaically) composed around a reductive system based on a rising major second, which is present through the foreground, mid-ground, and background. This simple scheme gives the piece a structure of both a three-movement developing narrative alongside an ABA large-scale form, reminiscent of traditional approaches to triptychs in the visual arts. Triptiek was commissioned by Ear Duo (Mike Straus and Dana Jessen) and premiered in 2010.

## BIOGRAPHIES

Composer, tubist, and theory pedagogist **Joe L. Alexander**, joined the Mississippi University for Women's music faculty in the Fall of 2016. His music has been performed throughout the United States, Ecuador, Germany, Greece, Scotland and South Korea. Many of these compositions have been performed on recitals/conferences of the Birmingham Art Music Alliance; the Louisiana Composers' Consortium; National Association of Composers, USA (NACUSA); the Southeastern Electro-Acoustic Composers Collective; the Society of Composers, Inc.; the College Music Society; the Southeastern Composers' League, and the International Tuba Euphonium Association. 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 and New Music for Young Ensembles Composers' Competition. His Two Bryant Songs are recorded on the CD, Winds and Voices, by Living Artist Recordings. In 2012, he was the commissioned composer for the Louisiana Music Teachers Association. In 2017, Alexander was the Mississippi Music Teachers Association's commissioned composer.

Dr. Alexander is an Assistant Professor of Music at the "W" where he teaches Theory, Composition, Music History and Low Brass. He also serves as the National Treasurer for NACUSA. While at Louisiana Tech University, 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 has studied composition with Newell Kay Brown, Douglas Knehan, 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](http://jlacomposer.com).

**Peter Van Zandt Lane** (b. 1985, New York) is an American composer of acoustic and electroacoustic concert music, with a widely performed catalog of works that revel in a wide array of vernacular, avant-garde, and traditional musical influences. His electroacoustic ballet, HackPolitik (now available on Innova Records), was a New York Times Critic's Pick, hailed as "angular, jarring, and sophisticated . . . Ballet needs live music, and this one offered it at the highest level." (Boston Musical Intelligencer). He has been composer-in-residence at Copland House, Yaddo, MacDowell Colony, the Atlantic Center for the Arts, and VCCA. Ensembles that have commissioned his work include the Atlanta Chamber Players for an upcoming quartet for 2018, American Chamber Winds for a concerto for acclaimed trombonist Joseph Alessi, two Barlow Endowment commissions (most recently Chamber Symphony for Equilibrium Ensemble), the Sydney Conservatorium Wind Symphony, and the Wellesley Composers Conference among others. Peter's music has been recognized by the American Prize, Rapido! Competition, Lili Boulanger Memorial Prize (finalist), Composers Now, and the American Academy of Arts and Letters. He is currently Assistant Professor of Composition and Director of the Roger and Phyllis Center for New Music at the University of Georgia.