

**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) south- chapter. His Violin Duets, *Rising*, recently won first position in Music Teacher's National Association (MTNA)'s Young artist composition competition from Mississippi chapter and won honorable mention in the same category from southern chapter. His website is: [Beeking161.wixsite.com/biraj-music](http://Beeking161.wixsite.com/biraj-music)

A realization of time in an invasion by aliens.

**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). Alexander's SATB choir piece, *The Lighthouse* (text by Katie Ballinger), has just been recently recorded for *Ablaze Records' New Choral Voices*, Volume 4. In 2018, his SATB choir piece, *Summer Sounds Beckon Me* (text by L. B. Morgan), was selected for *Ablaze Records' New Choral Voices*, Volume 3 and his *Chopawamsic* (trumpet and soundfile) was selected for their *Electronic Masters*, Volume 7. His *Two Bryant Songs* (soprano, Bb clarinet and piano) are recorded on *Winds and Voices*, by *Living Artist Recordings*. 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).

During the last week of the spring semester, 2018 I was sitting outside the "boss' office" waiting for to visit. On the table was a copy of *The Dilettanti*, MUW'S Magazine of Literature & Fine Art. One of the poem's in the magazine was by one of the members of the Chamber Singers, Katie Ballinger. I really enjoyed the poem so I got in contact with Ms. Ballinger and Dr. Stockton and asked if they would be interested in working together to create a choir piece for the upcoming school year. The result was *The Lighthouse*. I composed the piece during the summer of 2018 and was premiered during their fall choir tour. The piece is dedicated to the Mississippi University for Women's Chamber Singers and its conductor, Phillip Stockton.

There is a small, wooden, ship, in the sea. In the vast, dark, rough, he's tossed. Here, safe on the shore, I will be, Worrying, dreading that he'll be lost. He carries something very precious, to me. A treasure, encased in a glass box. He holds it, while fighting the stormy sea. Clinging, praying, it will not be lost. There were three before him, but they failed. One lost the cargo, the others turned back. Said the sea was too rough, too dark as they sailed. But he—brave one—is staying on track. When he returns there'll be joy till kingdom come, So I'll be his lighthouse, to bring him back home.

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*When Space Comes a Callin'* was created in the Spring of 2019 for the *Sounds N.E.W. (new electronic works) series* which was created by David Peoples for the Mid-South chapter of NACUSA. It is his first attempt at creating an electronic composition using *Studio One*.

*Bed Riddance*

Lori Ardovino  
Text by Ogden Nash

*Bed Riddance*, 2010, a song cycle for soprano, clarinet and piano is taken from selected poems by Ogden Nash from his book of the same title, *Bed Riddance, A Posy for the Indisposed*. The five poems represent Nash's denial of being accused of being a hypochondriac, which he "firmly if pettishly denies"!

### **Platitudinous Reflection**

A good deal of superciliousness  
Is based on biliousness.  
People seem proud as peacocks  
Of any infirmity be it hives or dementia praecox.

### **Crossing the Border**

Senescence begins  
And middle age ends  
The day your descendants  
Outnumber your friends.

### **The Germ**

A mighty creature is the germ!  
Though smaller than a pachyderm.  
His customary dwelling place  
Is deep within the human race.  
His childish pride he often pleases  
By giving people strange diseases.  
Do you dear reader feel infirm?  
You probably contain a germ!

### **Requiem**

There was a young lady of Natchez  
Whose garments were always in patches.  
When comment arose,  
On the state of her clothes,  
She replied when Ah itches, Ah scratches.

### **Bed Riddance**

What's the diagnosis? Mononucleosis?  
Influenza Asia? Confusion or abrasion?  
Bronch or laryngitis? Hiccups hepatitis?  
Perhaps a broken tibia – a bug picked up in Libya?  
Demanding treatment surgical or patently allergic?  
Whatever be his ailment the patient needs regalement  
He's perishing of ennui,  
We can't allow that can we?  
Where can we find a medium to dissipate his tedium?  
Why, here it is, BED RIDDANCE  
What a happy coincidence!

### **Nonsense Songs**

**Lori Ardovino**

**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 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!'
  
4. 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.
  
5. There was a Young Lady of Russia,  
     Who screamed so that no

A native of Romania, pianist and composer **Valentin Mihai Bogdan** serves as Associate Professor of Music at Mississippi University for Women. His compositions were performed in Europe and North America, at the Assisi Festival of Performing Arts (Italy), Festival Miami, Music at MOCA Concert Series, the Oregon Bach Festival, and at new music concerts hosted the College Music Society, NACUSA, the Society of Composers Inc., and the International Trumpet Guild. His music was premiered by musicians of the Cleveland Symphony Orchestra, Beta Collide, Grambling State University Wind Ensemble, Grambling Chorale, Black Bayou Brass Trio, and the AWC Wind Ensemble. The past two years, he has fulfilled commissions by trumpet virtuosos James Zingara, Randall Sorensen, the University of Alabama Birmingham Trumpet Ensemble, the Starkville-MSU Symphony, and the AWC Concert Band. He was also commissioned by the Dranoff Two Piano Foundation of Miami. He was the winner of an Artist Fellowship from the Mississippi Arts Commission (2018). Valentin was named the 2010 Florida State Music Teachers Association commissioned composer of the year, and the 2015 Mississippi Music Teachers Association commissioned composer. As a pianist, he has won awards at national and international competitions, and he has performed in Europe, Asia, and North America, including France, England, Netherlands, Italy, Poland, Bulgaria, Romania, Jordan, Canada, and the US. He is a graduate of Wayne State University, Michigan State University and University of Miami, with degrees in piano and music composition.

Isle of Caprice is an electronic work combining MIDI, audio, and narration. The text was written by Mississippi University for Women English professor Kendall Dunkelberg, and narrated by Julia Mortyakova.

**Ken Davies'** ([www.kendavies.net](http://www.kendavies.net)) acoustic and electronic works have appeared at numerous new music festivals such as the Society of Composers, Electroacoustic Barn Dance, Southeastern Composers League (he is a past president), New Music on the Bayou, ClarinetFest, and London New Wind Festival (UK).!!Since 2002, he resides in coastal south Mississippi. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (three times) and the Mississippi Music Teachers' Association's Commissioned Composer Of The Year. His music studies were at the University of Wisconsin-Madison, Yale, MTSU at Murfreesboro (MA trombone), and the University of Colorado at Boulder (MM composition).

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

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

**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).

*Midnight Glowing on Horseback* juxtaposes surrealist ideas and classical formal structures within its left to right time-based electronic playback. The audio events combine and mix samples of ordinary objects, instruments, synthesized sound, and Salvador Dali discussing his moustache. This slightly bizarre mix of elements, rarely all that jarring, and maybe nonsensical combine to conjure a mental image – midnight glowing on horseback? – or perhaps to merely create an awake dream.

**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. Poetry is by Barry Marks.

**AEIO UY**

AEIOA E

When did you  
stop listening

Why are we yelling?

AEIOA U

Why?

I'll respond with a letter

**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.

**U, The Ugly**  
When I look in the mirror  
I look exactly like me  
Ugh. Ug-ly  
Ungainly. Unloved  
U

I tag behind queer Q  
Always U  
All ways U

Quasimodo  
Don Q

A headless O  
Egg in a cup  
Opened

Unfilled  
Am I empty?  
Acceptive?  
Receptive  
Responsive

Usable. Useful  
Uncluttered. Unshut  
Unbarred. Unlocked  
A horseshoe turned up.

It's true  
Always U  
Only U  
The beautiful don't try  
To be beautiful  
But the Ugly? We do  
Only U

Only down can rise up  
Only little can grow  
Only an open mind  
Can learn to know.

### **Sometimes Y**

Man. Woman.  
Human.  
Adam and Eve  
Naked.  
And different  
And same

Why?  
Sometimes vowel  
Sometimes not

Wise  
Fertile crescent  
Between thighs

Y  
Left branch and right  
Where day becomes night  
Are black and white

Opposites make war  
The promise of dawn  
The quiet of dusk  
Province of peace

Always and never  
Are ever at war

Sometimes  
Is where worlds apart  
Come together

Dr. **Richard Montalto** holds degrees in composition from the University of New Orleans, Tulane University, and the University of North Texas. He studied composition with Russell Smith, John Baur and Larry Austin. 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 Standard Awards, and a Mississippi Artist Fellowship for his Symphony #2. His works have been performed at Carnegie Hall, Symphony Space in New York, the Montreaux International Jazz Festival, the New Orleans Contemporary Arts Center, the International Computer Music Conference, the Society for Electro-Acoustic Music in the United States, numerous academic conferences, 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 NACUSA Mid-South Chapter. 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, and the New Orleans Pops. He was formerly 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 as Professor Emeritus of Music at Mississippi University for Women in May, 2016.

Nuages Floating aimlessly in a dodecaphonic universe.

Lamentation *Lamentation* is a digital manipulation of a 30-second work 30 strings.

**Dallin Peoples** *Fake Brass* electronic playback

**David Peoples** writes with a ginger ale in hand on a balcony surrounded by forest. It's from here, surrounded by nature, that all of his stories begin – including 'Calming Trouble' and 'Vid-Game Fantasies' – before being released into and around the world. [www.davidpeoples.com](http://www.davidpeoples.com)

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### **The Performers**

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.

**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 Past-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.

**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.

**Diana Peoples** active performer and accompanist. She has premiered numerous pieces at the Music for Now series and the Research on Contemporary Composition Conference 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.

## MUW Chamber Singers

### Soprano

Katie Ballinger  
Jennie Chaney  
Michelle Collins  
Kyia King  
Ayari Taylor

### Alto

Jennifer Dowdy  
Savannah Freeman  
Hasina Grant-Haynes  
Alisen Reed  
Tabitha Robinson  
Charlene Stork  
Jenna Williams

### Tenor

Biraj Adhikari  
Samuel Lane

### Bass

Ricarrdo Byrd  
Jake Jones  
Chris Lairy  
Charles Thompson

**Dr. Phillip Stockton, conductor**