



2014 Birmingham New Music Festival

Thursday 8/21 - 7:30PM
Moonlight on the Mountain

Friday 8/22 - 4PM, 7:30PM
Brock Recital Hall (Samford)

Saturday 8/23 - 1PM, 4PM, 7:30PM
Hulsey Recital Hall (UAB)



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USA

Birmingham New Music Festival 2014



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.

Members include local composers, professional performers, students, and enthusiasts who wish to preserve and maintain the long tradition of music as a living art form.

For more information about the organization, past and future events, or other questions, contact us at:

Birmingham Art Music Alliance

PO Box 55057

Birmingham, AL 35255

E-mail: bama@artmusic.org

Website: <http://www.artmusic.org>

Guest Composers



Rusty Banks (Lancaster, PA)

Patrick Greene (Boston, MA)

Sarah Horick (Washington DC)

Joshua Marquez (Iowa City, IA)

Robert G. Patterson (Memphis, TN)

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Concert 1: Moonlight on the Mountain

585 Shades Crest Road, Birmingham

Thursday, August 21

7:30 pm

60x60 International Mix 2012 audio coordinator – Robert Voisey

A one-hour music extravaganza of 60 one-minute electronic pieces run without stop. This 60x60 International mix represents the 10th annual call of submissions to the 60x60 project. The individual pieces are as follows:

- | | |
|---|----------------------------|
| 1) <i>Thresgold</i> | Diego Felipe Pinzon Garcia |
| 2) <i>Objectum Sexual</i> | SKÜLFÜK |
| 3) <i>M.k.</i> | Rotem Perach |
| 4) <i>(The Best Part of) Breaking up</i> | Robert Ratcliffe |
| 5) <i>die Tiefen des Rheins</i> | Alan Shockley |
| 6) <i>Mental Death Metal</i> | Mika Martini |
| 7) <i>Hundreds of antennas jumping and swallowing in my backyard</i> | Juan Ramirez |
| 8) <i>Selectric</i> | Emma O'Halloran |
| 9) <i>Pulsing</i> | Laurie Spiegel |
| 10) <i>Undulata</i> | Cyprian Li |
| 11) <i>Hammers to Glass</i> | Adam Scott Johnson |
| 12) <i>Farewell to Seizures</i> | Ben Bridges |
| 13) <i>Ectoplasm</i> | Ronan Rubline |
| 14) <i>Dr. Recycle</i> | Captain Thomas Taglienti |
| 15) <i>Edinbourgeois</i> | Paul Russell |
| 16) <i>Matricide</i> | Elliott Butt |
| 17) <i>dots, lights and sound</i> | Yoko Honda |
| 18) <i>Amor Confusion</i> | Angela McGary |
| 19) <i>Sundowner Breeze</i> | Valentino Bosi |
| 20) <i>Homage to Brahms and Dinner</i> | Kristina Wolfe |
| 21) <i>Ou est votre chien?</i> | Julia Norton |
| 22) <i>Be Prepared</i> | Peter Mottram |
| 23) <i>LA TOCCATA - Tango Milonga</i> | Juan Chattah |
| 24) <i>One Minute Love feat. Mind Map That</i> | Cezary Maciej Ostrowski |
| 25) <i>You Know My Name (Friend Me on Facebook)</i> | Meat Cove Choir |
| 26) <i>the shortest song that I know</i> | Nigel Lorimer Simpson |
| 27) <i>Already Gone</i> | Lisa Hogan |
| 28) <i>Dwelling</i> | Ieva Berberian |

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29) <i>Teleplay</i>	John Link
30) <i>ElectriCITYofSL</i>	Will Hickl
31) <i>Much on shorty</i>	Cris Sirc
32) <i>Top of the Pingree</i>	Paul Scea
33) <i>Lift Off</i>	Brad Kemp
34) <i>Inventor</i>	Steve Betts
35) <i>Anniversary</i>	Jeremy Van Buskirk
36) <i>cranial MR</i>	Gerard Lebig
37) <i>Berimbau Symphony</i>	Gilberto Assis Rosa
38) <i>Orchestral Piece</i>	Thomas Gerwin
39) <i>80 x Infinity</i>	Dixie Treichel
40) <i>I Love You Love You Not</i>	"Dofi"
41) <i>Bandwidth of Comprehension</i>	Michael Kinney
42) <i>Sketch on Catullus 51</i>	Angel Faraldo
43) <i>Burst</i>	Maggi Payne
44) <i>Green Island Bit</i>	Joel Chadabe
45) <i>Traffic</i>	Murray Gordon Gross
46) <i>godbox</i>	KO. DO. NA
47) <i>Gannett Penguin Piano Mix</i>	Warren A Burt
48) <i>jazzmaster</i>	Shinichiro Toyoda
49) <i>square circle</i>	Derck Littel
50) <i>Saviour</i>	Anita Andreis
51) <i>Disappeared</i>	Kala Pierson
52) <i>Psychoirian</i>	Mari Kimura
53) <i>Fractured images</i>	Luis Martin Capella
54) <i>Toccata</i>	Greg Winston Winston
55) <i>CheapSwitterBeat</i>	Michael Peters
56) <i>Through a dream</i>	Shaahin Mohajeri
57) <i>Untuned TP 1</i>	Jane Wang
58) <i>Um....Yeah.</i>	Stan Link
59) <i>Reminiscence</i>	HyeKyung Lee
60) <i>360 Steps</i>	Mike McFerron

Deborah Mauldin and Ashley Muth – butoh
Jim Willet – visual media

Improvisationscurated by LaDonna Smith
Susan Hefner – movement
Michael Evans – percussion
LaDonna Smith, Davey Williams, Brad Davis, Si Reasoning

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

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Concert 2 – Samford University

Brock Recital Hall, 800 Lakeshore Drive, Birmingham

Friday, August 22

4:00 pm

Turning PointLori Neprud-Ardovino

Lori Neprud-Ardovino – clarinet
Joe Ardovino – trumpet
Alan Goldspiel – guitar

ForgottenAurelia Lavette Gooden

Lori Neprud-Ardovino – clarinet
Adam Bowles – piano

Circles of MisunderstandingMatthew Scott Phillips

Laura Usiskin – cello
Adam Bowles – piano

Song of the American FrontierKenneth Kuhn

Adam Bowles – piano

The Sword and the LuteAlan Goldspiel

Lori Neprud-Ardovino – soprano saxophone
Alan Goldspiel – guitar

AffirmationRon Wray

Lori Neprud-Ardovino – clarinet
Laura Usiskin – cello
Adam Bowles – piano

abstractEXTRACTIONPatrick Greene

The movements are: 1. Structural, II. Expressive, III. Motoric, IV. Immutable, eternal

Hillary Tidman – flute
Lori Neprud-Ardovino – clarinet
Laura Usiskin – cello
Kathryn Fouse – piano

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

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Concert 3 – Samford University

Brock Recital Hall, 800 Lakeshore Drive, Birmingham

Friday, August 22

7:30 pm

Assorted DeparturesJames A. Jensen

Lori Neprud-Ardovino – clarinet

Craig Hultgren – cello

Selections from **The Edith Poems**Bryan Page

Dewin Tibbs – baritone

Adam Bowles – piano

I. Dusk

II. Mourning Dove

III. Least Needs

V. Banjo

VII. Napping on a blanket with Edith

X. First Night

XII. Walkabout

XIII. Gray Is the Day

XV. Where is the moon tonight, Edith?

XVI. Closing

String Quartet No. 2Joseph Landers

The three movements are: I. Scorrevole, II. Poco scherzando, III. Lento

Amion String Quartet

Sarah Nordlund Dennis – violin

Pei-Ju Wu – violin

Wendy Richman – viola

Craig Hultgren – cello

String Quartet #2.....Brian C. Moon

Amion String Quartet

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

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Concert 4 – University of Alabama at Birmingham

Hulsey Recital Hall, 950 13th Street South, Birmingham

Saturday, August 23

1:00 pm

Night ScenesEdwin Robertson
Craig Hultgren – cello

Le Vide for electronicsAubrey Mills

Sonate (2002).....Michael Coleman
Michael Coleman – piano

Sept PapillionsKaija Saariaho
Laura Usiskin – cello

Looking-Glass Changes for clarinet and electronicsSarah Horick
Lori Neprud-Ardovino – clarinet

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

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Concert 5 – University of Alabama at Birmingham

Hulsey Recital Hall, 950 13th Street South, Birmingham

Saturday, August 23

4:00 pm

An Announcement? for electronicsWesley Johnson

Scottie's VibesCynthia Miller
Scott O'Toole – percussion

Robert Burns Songs (premiere performance).....Raphael Crystal
See next two pages for text of songs

For the Sake o' Somebody
The Bonie Lad That's Far Awa
What Can a Young Lassie
A Red, Red Rose

Emily Herring – soprano
Raphael Crystal – piano

StarscapesMark Lackey
Kathryn Fouse – piano

Putrefaction for electronicsJoshua Marquez

Liquid Fire for cello and electronicsRusty Banks
Craig Hultgren – cello

Theatrical DistancesJoel Scott Davis
Video – T.W. Ballew

Lori Neprud-Ardovino – clarinet
Craig Hultgren – cello
Kathryn Fouse – piano

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

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Burns Songs for Soprano and Piano

Music by Raphael Crystal

Words by Robert Burns

For the Sake o' Somebody

My heart is sair – I dare na tell - *sore, not*

My heart is sair for Somebody.

I could wake a winter night

For the sake o' Somebody.

O-hon! for Somebody!

O-Hey! for Somebody!

I could range the world around

For the sake o' Somebody.

Ye Powers that smile on virtuous love,

O, sweetly smile on Somebody!

Frae ilka danger keep him free, *from, every*

And send me safe my Somebody!

O-hon! for Somebody!

O-Hey! for Somebody!

I wad do – what wad I not? –

For the sake o' Somebody.

The Bonnie Lad That's Far Awa

O how can I go blythe and glad,

O how can I gang brisk and braw, *go, gaily dressed*

When the bonie lad that I lo'e best

Is o'er the hills and far awa?

It's no the frosty winter wind,

It's no the driving drift and snaw: *snow*

But ay the tear comes in my e'e *eye*

To think on him that's far awa.

My father pat me frae his door, *put, from*

My friends they hae disown'd me a': *have, all*

But I hae ane will tak my part - *have, one, take*

The bonie lad that's far awa.

O, Weary Winter soon will pass,

And Spring will cleed the birken shaw, *clothe, birch, wood*

And my sweet babie will be born,

And he'll be home that's far awa.

What Can a Young Lassie

What can a young lassie,

What shall a young lassie,

What can a young lassie

Do wi' an auld man?

Bad luck on the penny

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That tempted my minnie
To sell her pair Jenny
For siller an' lan'!

*mother
poor
silver*

He's always compleenin
Frae mornin to eenin
He hoasts and he hirples
The weary day lang;
He's doylt and he's dozin;
His blude it is frozen –
O, dreary's the night
Wi' a crazy auld man!

*from
coughs, hobbles
stupefied, torpid*

He hums and he hankers,
He frets and he cankers,
I never can please him
Do a' that I can.
He's peevish an' jealous
Of a' the young fellows –
O. dool on the day
I met wi' an auld man!

woe

My old auntie Katie
Upon me taks pity,
I'll do my endeavour
To follow her plan:
I'll cross him an' wrack him
Until I heartbreak him,
And then his auld brass
Will buy me a new pan.

A Red, Red Rose

O, my luvie is like a red, red rose,
That's newly sprung in June
O. my luvie is like the melody
That's sweetly played in tune.

As fair art thou, my bonie [lad],
So deep in luvie am I.
And I will luvie thee still, my dear,
Till a' the seas gang dry.

run

Till a' the seas gang dry, my dear
And the rocks melt wi' the sun!
And I will luvie thee still, my dear,
While the sand o' life shall run.

And fare thee weel, my only love,
And fare thee weel a while!
And I will come again my luvie,
Tho' it were ten thousand mile!

well

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Concert 6 – University of Alabama at Birmingham

Hulsey Recital Hall, 950 13th Street South, Birmingham

Saturday, August 23

7:30 pm

A Southern Prelude (Sans Titre VIII) William Price
Kathryn Fouse – piano

Monochrome Variations Philip Schuessler
Craig Hultgren – cello

From War's Alarms Robert Patterson
Adam Bowles – piano

Sudden Swan (2014) Holland Hopson
Susan Williams – soprano

In Pell City Monroe Golden
Text – Linda Frost
Adam Bowles – microtonal keyboard
Kathryn Fouse – piano
Linda Frost – narrator

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

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Composer and performer biographies in alphabetical order Composer program notes after bios

Amion String Quartet

The **Amion Quartet** was founded in 1994 by Craig Hultgren. It functions both as a professional ensemble for occasional events and as artistic entity for the performance of newly created works. The group has had many personnel combinations leading to its present configuration.

Sarah Nordlund Dennis currently performs as a first violinist with the Alabama Symphony. Prior to joining ASO, she held positions with the Hong Kong Philharmonic and Sarasota Opera. 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 given chamber performances in Cleveland, Hong Kong, and Birmingham, and has also premiered many new chamber works, including two quartets by Joseph Hallman available on iTunes. These days she enjoys spending time with her husband and three-month old son Peter.

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.

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 as a soloist and chamber musician at major venues and international festivals in Berlin, Boston, Darmstadt, Edinburgh, Helsinki, Hong Kong, Morelia, New York City, Rome, San Francisco, Vienna, and Washington. In addition to her extensive orchestral and chamber music experience with

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traditional repertoire, Ms. Richman is a founding member of the International Contemporary Ensemble (ICE), a world-renowned collective of 35 musicians dedicated to reshaping the way music is created and experienced. Her critically acclaimed recordings can be heard on Albany Records, Between the Lines, Bloodshot Records, BMOP/sound, Mode Records, NAXOS, New Focus, New World, and Tzadik. She teaches viola at the University of Alabama.

Craig Hultgren – 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. In recent years, he has performed solo concerts and chamber music in Rome, New York, Boston, St. Louis, Pittsburgh, Miami, Atlanta, Orlando, Denver, Nashville, Memphis and San Antonio. 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. A cellist in the Alabama Symphony, he also plays in 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 teaches at the University of Alabama at Birmingham, the Alabama School of Fine Arts and Birmingham-Southern College where he directed the BSC New Music Ensemble. He is a founding member and Past President of the Birmingham Art Music Alliance and is on the Board of Directors of the Metropolitan Youth Orchestras of Birmingham. Hultgren recently completed a CAMA artist residency (Collaborating Artists Manifesting Adventure) with the St. Louis New Music Circle where he presented programs for three seasons. Last year, he 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.

Joe Ardivino – trumpet

Joseph P. Ardivino is the Director of Bands and Professor of Music at the University of Montevallo where he has taught since 1991. Dr. Ardivino's responsibilities at the University include conducting the University Wind Ensemble, directing the University Jazz Ensemble and Trumpet Ensemble, teaching trumpet, conducting and is head of the instrumental area. Dr. Ardivino received the Doctor of Musical Arts degree in trumpet performance from the University of Alabama. He holds the Master of Music degree in trumpet performance from the College-Conservatory of Music, University of

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Cincinnati, and the Bachelor of Music degree in trumpet performance with teacher certification from the University of Alabama. His principle teachers include Eugene Blee, Marie Speziale, Alan Siebert and Michael Johnson. He has studied conducting with Eugene Corporon, Terrance Milligan, Mallory Thompson and Gerald Welker. As a trumpet player, Dr. Ardovino is an active recitalist as well as a tenured member of the Tuscaloosa Symphony, and performs with the Alabama Symphony. He has premiered numerous works at national and international conferences and workshops. Yearly, Dr. Ardovino conducts various district and county honor bands around the Southeast including conducting the Blue Band at Alabama All-State in 2009 and the Alabama All-State Jazz Band in 2011 and 2012. He is sought after as an adjudicator for many band and solo competitions as well. He also serves as coordinator and conductor for the annual UM Honor Band Festival and All-State trumpet clinic. Dr. Ardovino has twice received the College of Fine Arts Distinguished Teacher Award, in 2000 and 2010. Dr. Ardovino is a member of the International Trumpet Guild, Alabama Bandmasters Association, Alabama Music Educators Association, The National Association for Music Education, National Association of Wind and Percussion Instructors, and College Band Directors National Association. He is a Bach Artist/Clinician for the Conn-Selmer Corporation.

Lori Neprud-Ardovino – composer of *Turning Point*.

Also performs clarinet, flute, and soprano saxophone.

Lori F. Neprud-Ardovino is Professor of Clarinet and Saxophone at the University of Montevallo. She is clarinetist with the Magnolia Trio, the Meallo Trio, the Lebaron Trio, and alto saxophonist with the Cahaba Saxophone Quartet. Dr. Ardovino is an active performer in the Birmingham area and is called upon to with the Alabama and Tuscaloosa Symphony Orchestras and tenor saxophone with the Joe Giattina Big Band. She is an active woodwind doubler and has played for numerous performances in the Birmingham area. She is an active clinician, adjudicator, and writes CD reviews for the Clarinet, official journal of the International Clarinet Association.

Dr. Ardovino has been a guest recitalist at a number of colleges and universities including the University of Oklahoma Clarinet Symposium, the International Clarinetfest, the International Alliance for Women in Music Congress, NACWPI Conference and the Alabama Music Educators Conference. She was recently chosen as the University of Montevallo University Scholar for 2013. She was the 2011 recipient of the Escape to Create residency in Seaside, FL. Locally, Dr. Ardovino has performed as a soloist with the Red Mountain Chamber

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Orchestra, the Pelham High School band and the University of Montevallo Wind Ensemble. She is an active composer and has had her works performed across the United States, Japan and Canada. She is an advocate for new music and is currently a composer/performer member of the Birmingham Art Music Alliance. Her recent CD, "From A Crack In The Wall", Clarinet Music by Alabama Composers, was released in January, 2013. Her music is published by Potenza Music.

Dr. Ardivino received the Doctorate of Music degree in clarinet performance from the Conservatory of Music, University of Cincinnati, where she studied and was Graduate Assistant to Ronald de Kant. She studied with the renowned Elsa Ludwig Verdehr at Michigan State University where she received the Masters degree in Clarinet Performance/Woodwind Specialist, and holds degrees in Music Education and Clarinet Performance from Minnesota State University, Moorhead, where she studied with Keith Lemmons and Arthur Nix. Her saxophone study has been with Rick Van Matre, CCM, James Forger and Rhonda Buckley, MSU and Keith Lemmons, MSUM. Her composition teachers include Frank Bianchi, CCM, Jere Hutchinson, Charles H. Ruggiero, MUS, and Henry Gwiazda, MSU. Dr. Ardivino is a Artist/Clinician for the Conn-Selmer Company..

Program notes for *Turning Point*: *Turning Point* (2014) is a three movement work for clarinet, trumpet and guitar that was composed for Joe Ardivino, Alan Goldspiel and myself to be premiered at the 2013 International Clarinet Festival in Assisi, Italy. Because of the nature of this unique ensemble, the title of this work signifies the beginning or development of something new. This fairly uncommon ensemble of clarinet, trumpet and guitar is an unlikely combination, but I wanted to compose a piece that would involve these particular performers. The first movement, Sudden Influx, marks the arrival of these instruments as a group, rushing forward a fast stream of urgent scales with a sudden halting to a more quiet, and subdued middle section. The serenity is short lived with the departure as sudden as the arrival, with the same urgency to depart, as it was to arrive. The second movement, Advent, marks the arrival of a certain calmness or something that has been awaited. The third, Making Tracks, marks the departure, or setting off on an unexpected journey, fast and unpredictable from the usual or expected way.

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T.W. Ballew – filmmaker

T.W. Ballew is a pianist, composer, actor, screenwriter, and filmmaker based in the Birmingham area. His 39-second experimental film "Medi-em" was a finalist in the 2012 Directors Circle Festival of Shorts. His most recent film, "Hypo-critic," is a 16-minute comedy about a jazz pianist who seeks psychiatric help when a beautiful blonde starts affecting his playing. The Kickstarter campaign for "Hypo-critic" was featured in the April issue of B-Metro Magazine, and the finished film will premiere at the 16th annual Sidewalk Film Festival.

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 pieces that use traditional performers, boomboxes, 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.

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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.”

Michael Coleman – composer of *Sonate*. Also pianist

Michael Coleman received his doctorate from the University of Maryland and the M.M. and B.M. degrees from the University of New Orleans and the University of South Alabama. His principle composition teachers were Lawrence Moss, Jerry Sieg, and Carl Alette. He has participated as composer and/or pianist in numerous new music programs and festivals in the U.S., France & Russia, including the Astrakhan Contemporary Chamber Music Festival, Birmingham Art Music Alliance, Birmingham New Arts Stage, Capital Composers Alliance, Charles Ives Center, College Music Society, Delius Association of Florida, Louisiana Composers Guild, Moscow Autumn, New Music Chicago, Society of Composers, Inc., Southeastern Composers' League, and various festivals in Kolomna, Kostroma, Moscow, and Rostov-on-Don, Russia. Coleman received the Artist Fellowship grant from the Alabama State Council on the Arts in 1994 and a Meet-the-Composer grant through the Southern Arts Federation in 1995. Other awards include first prize in both the 1991 and 1992 NFMC National Composer's Competitions and first prize in the 1989 Res Musica Baltimore Competition. Recent awards include Certificate of Excellence for Best Short Composition and First & Second Prize in the Keyboard

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Category of the 2001 Composer's Guild Competition held in Farmington, Utah. He is currently teaching at Pensacola Junior College and the University of West Florida.

Program notes for *Sonate*: *Sonate* (2002) was originally titled *Room 807* (2001) and is a one-movement work for solo piano which could be described as a collection of ideas, some recurring, and has no formal structure. It also features an effect created from controlled pedaling to alter string vibrations following various inside-the-piano glissandi, a similarity it shares with an earlier piano work, *Room 857* (1995). This work is dedicated to the Birmingham Art Music Alliance and was premiered by the composer on their October, 2001 concert at Birmingham-Southern College.

Raphael Crystal – composer of *Robert Burns Songs*

Raphael Crystal is delighted to be collaborating again with soprano Emily Herring. Together they premiered his *Shakespeare Songs* at a BAMA concert two years ago. 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 for *Robert Burns Songs*: Robert Burns (1759-1796) was an avid collector and reworker of Scottish folk songs. The texts used here appeared in the serial publication "The Scots Musical Museum," for which Burns served as uncredited editor. They were set to pre-existing melodies (the "Museum" includes both music and lyrics), and often incorporate textual material from old songs. But Burns fashioned these sources into something new and very much his own. The language he employed conjures up the speech of lowland Scottish villagers in the late 18th century. Some words unique to the Scots language (a sister language to English that flourished in lowland Scotland through the 17th century) are present, and the overall pronunciation (as indicated by the spelling) is regional. I have not used the original tunes, but have been influenced by their style in some cases. The texts of the first three

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songs are in a woman's voice. "A Red, Red Rose" is written in a man's voice, but – as do most women singers when performing this text - we have taken the liberty of changing the "bonie lass" who is addressed in the original to a "bonie lad." In language, themes, sentiments, and even gender, Burns's songs are truly universal!

A glossary of some Scots words in the songs may be helpful:

"For the Sake o' Somebody": sair=sore, frae=from, ilka=every

"The Bonie Lad That's Far Awa": gang=go, braw=gaily dressed, snaw=snow, e'e=eye, pat=put, hae=have, a=all, ane=one, tak=take, cleed=clothe, birken=birch, shaw=wood

"What Can a Young Lassie": minnie=mother, puir=poor, siller=silver, hoasts=coughs, hirkles=hobbles, doylt=stupefied, dozin=torpid, dool=woe

"A Red, Red, Rose": gang=run, weel=well

Brad Davis – various instruments

Brad Davis is a musician working with percussion and electronics. He has a special interest in experimental music and improvisation, particularly the use of chaos and feedback in electronic circuits. Brad Davis is frequently playing & with many of the new bands around the Birmingham scene. He has performed duo with LaDonna Smith as drummer at the 2010 improviser festival among other occasions. In 2012, he and Andrew DeWar collaborated on an electronic music environ for art at UAB, & improvising most recently in trio with Davey Williams & LaDonna at the Firehouse.

Joel Scott Davis – composer of *Theatrical Distances*

Joel Scott Davis (b. 1982) is a composer, arranger, and multi-instrumentalist whose music has been performed at such esteemed venues as Carnegie Hall, the Palais Ferstel in Vienna, and the Great Hall at Harlaxton Manor. His film scores have been featured in international film festivals and nationwide PBS broadcasts. He is an 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 composition with James Jensen, Edward Zelfiff, and Peter Boyer.

Program notes for *Theatrical Distances*: *Theatrical Distances* (2014) is a work for clarinet, cello, piano, and multimedia that blurs the boundaries between the genres of chamber music and film. The piece is comprised of three

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continuous movements with corresponding projected images by the filmmaker T.W. Ballew. In the outer movements, the members of the performing ensemble provide an aural counterpoint to the images that appear onscreen, harkening back to the days of silent films with live musical accompaniment; in the middle movement, a pre-recorded soundscape emerges to create a more synthetic, ambient musical atmosphere. Throughout the entirety of the work, all of the sounds and images interact with one another in both cooperative and antagonistic ways to tell two sides of the same story.

Michael Evans – percussionist

Michael Evans (acoustic / electronic percussion), improvising drummer/percussionist/chef whose work investigates and embraces the collision of sound and theatrics will perform solo. He has been active performing in NYC for over 20 years. He has played with EasSide Percussion (ESP), Skip LaPlante's Music For Homemade Instruments, God Is My Co-Pilot, Evan Parker, William Parker, LaDonna Smith & Davey Williams, and even accompanied Gilbert Godfried on T.V. <http://michaelevanssounds.com/>

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).

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Linda Frost – narrator

Dr. Linda Frost is Professor of English and founding Dean of the Honors College at the University of Tennessee at Chattanooga. She was the Director of the Honors Program at Eastern Kentucky University from 2008-2013, and Associate Director of the University Honors Program at the University of Alabama at Birmingham from 2004-2008. She started as an Assistant Professor of English at UAB in 1993 and is very happy to be back in the South, proper. Frost's academic work spans the fields of nineteenth-century American literature and culture, feminism and women's literary traditions, honors education and pedagogy, and creative writing. A poet, Frost's poems have appeared in such journals as *Rhino*, *Witness*, *Columbia*, and, long before she moved to Alabama, *Birmingham Poetry Review*. Frost was the founding editor of the award-winning women's literary magazine, *PMS poemmemoirstory*, published by UAB, and she lives with her husband, Alabama-native writer/editor Russell Helms, and their daughters, Lucy and Cora.

Monroe Golden – composer of *In Pell City*

Monroe Golden is a composer from rural Alabama whose works often explore microtonal systems. Critics have described his compositions as delightfully disorienting, lovely, sumptuous, yet arcane, and irresistible music, full of wit and beauty. He graduated from the University of Montevallo and earned a doctorate in Music Composition from the University of Illinois. There are three complete CDs of his music: *A Still Subtler Spirit* (Living Artist Recordings, 2003), *Alabama Places* (innova Recordings, 2007), and *Incongruity* (self-published, 2011).

Program notes for *In Pell City*: *In Pell City* is a response to, and collaboration with, Linda Frost's *The Pell City Poems*. Having grown up just beyond the police jurisdiction of Pell City, the outsider's point-of-view in the poems reminded me that the nearest places can be the least familiar. The music may accompany a reading of five of *The Pell City Poems*, or stand-alone within the set of twelve works for piano and synthesizer entitled *Alabama Places*. The musical structures and the ordering of the poems form a modified arch. The synthesizer employs three different timbres (ABCBA), and is detuned by 20 cents throughout.

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Alan Goldspiel – composer of *The Sword and the Lute*.

Also guitarist.

Alan Goldspiel's music has been performed at international and national events, including the conferences of the North American Saxophone Alliance, International Clarinet Association, and National Association of Composers/USA. He was the 2013 recipient of the Escape to Create Residency in Seaside, Florida and was awarded the 2014 Alabama Music Teachers Association State Composition Commission. An international solo/chamber music performer, Goldspiel has performed world premieres at NY's Carnegie and CAMI Halls, been featured on NPR radio stations from coast to coast, and performed in the critically acclaimed Goldspiel/Provost Duo. He was the only guitarist to be honored with the Marshall Dodge Award from the Performing Artists Associates of New England. He was an Artist-in-Residence for North Carolina's Visiting Artist Program and at Louisiana Tech University, he received numerous awards for excellence in teaching, research, and service including the State Arts Council Artist Fellowship Award for artistic excellence. He has taught at the International Guitar Festival held at The Hartt School, where he remains the only guitarist to be designated University Scholar for his research on the music of Villa-lobos. Currently, Dr. Goldspiel is Professor of Music and Chair, Department of Music at the University of Montevallo.

Program notes for *The Sword and the Lute*: Written during my 2013 residency at Escape to Create in Seaside, Florida, this work was inspired by the interesting conjecture that many of the Saracen bodyguards/soldiers of the Middle Ages were thought to be musicians/lute players who accompanied many narrative songs of war – soldiers by day, lute players by night! That the power of music and song might be as lethal as a weapon of war is a thought-provoking subtext. Here, these inspirations manifest themselves as a duet/duel between the guitar and the soprano saxophone. Lion's Claw refers to the Arabic sword the scimitar, its powerful curved blade said to be quite effective in battle. Cross Swords pits each instrument against the other as groups of eighth notes accent and conflict within different parts of the measure. The saxophone multiphonics serve as a call to arms while the guitar pizzicato and percussion strike back each metaphoric blow. Night Song, when we are alone with only our thoughts, relives the day's exploits both triumphant and sorrowful, a time for the soldiers to pause and reflect.

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Aurelia Lavette Gooden – composer of *Forgotten*

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. Jerryl 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 for *Forgotten*: *Forgotten* (for Clarinet and Piano) is a character piece that is composed in the influence of Late-Romanticism. Melodically, it implies the story of life. The human being is surrounded by seemingly insignificant persons, objects, and occurrences at all times. These things appear and disappear second by second. Some of these memories are held near the heart and relived many times over...

Others are Forgotten...

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Patrick Greene – composer of *abstractEXTRACTION*

A composer, singer, and conductor, Patrick Greene (b. 1985) is a rising artist in the world of contemporary art music. Hailed by the Boston Musical Intelligencer as a composer of “true musicality,” Mr. Greene writes “shimmering” music (New Music Box) that wholeheartedly embraces the aesthetic diversity of the modern world. Recent engagements include performances by the Boston Musica Viva, the Atlanta Chamber Players, the New Haven Symphony Orchestra (and Wind Quintet), loadbang ensemble, Christopher Houlihan, Transient Canvas, Balletik Duo, and many others. As a frequently commissioned choral composer, Patrick’s music has been performed by choirs across the United States as well as Germany, Portugal, and Italy. Mr. Greene earned his MM degree in Composition from The Boston Conservatory in May 2010, where he studied with Andy Vores and Dalit Warshaw. He graduated with a BA in Music from Trinity College in 2007, as a student of Gerald Moshell, Douglas Bruce Johnson, and John Rose.

Program Notes for *abstractEXTRACTION*: My piece—a set of four miniatures with a brief introduction—seeks to find a balance of “natural” and “unnatural” elements as well. I was inspired chiefly by a quote I found from a little treatise Calder wrote in 1932, wherein he describes how art can be realized. He says that art, at its best, consists of “Not extractions, but abstractions.”¹ I think I’ve always been something of a more “extractive” composer: many of my pieces are built on concrete representations of extramusical artifacts and emotions, and I achieve these representations through classically acceptable devices of harmony, counterpoint, etc. I usually try to make my pieces “open” and ambiguous, but I arrive at that point through a layering of specific elements. For *Abstract Extraction*, I decided to strike a balance between my “extractive” style and the “abstractive” style of Calder and the Modernists (which have always been close to my heart, if not my aesthetic). My precompositional process was entirely “abstract”: each miniature began with a semiarbitrary set of pitch-classes, and a single, defining goal (for example, the final movement is supposed to “sound” like one of Calder’s famous mobiles). Then, in the compositional stage, I allowed myself to treat these elements “extractively.” I spun things out into semi-traditional forms, and worked with an awareness of emotion and pacing.

The introduction is simply a layering of intervals and ideas that show up throughout the rest of the piece: chief among them are the interval of the perfect fifth and the wind tremolandi. It leads, *attacca*, into the first miniature, which consists primarily of “gravitational” music—loud, low events rebounding up into higher, lighter territory, only to crash back to earth again. The second miniature is a lyrical cello interlude, where the pitch cell of the first miniature is

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spread out and made more vocal. The harmonies are entirely derived from the material of the first and last movements, but are juxtaposed in stark relief. The third miniature is more “horizontal” than the others, marching along to a cello ostinato. The final miniature, as I’ve mentioned, is inspired by Calder’s mobiles: here, each line moves at a different rate of speed, trading events freely with its counterparts, much as the branches of a mobile impart gentle forces on one another in the presence of air currents.

Susan Hefner – movement

Susan Hefner began performing dance at the age of 16 in concerts of pure improvisation with a diverse community of interactive artists in Birmingham, Alabama. She was invited to join Nikolais Dance Theatre in 1983, touring worldwide. In 1989, she formed Susan Hefner and Dancers, a non-profit organization committed to inspiring, provoking and educating audiences through dance and performance. Her work often grows from visual wit and ironic images, intended to deliver an irreverent message of freedom while lampooning societal rigidities. With composer/percussionist Michael Evans, the alchemy of living and creating together has produced another hybrid altogether. Creating duets as two equally visible interacting characters, they push each other’s theatrical boundaries.

Emily Herring – soprano

Emily Herring is very pleased to return to BAMA, once again premiering a work by her colleague Raphael Crystal. She was most recently seen in the title role of *Always...Patsy Cline* at the Virginia Samford Theatre in Birmingham. She has appeared in the national tours of *Ragtime* (Mother), *Kiss Me, Kate* (Kate), and *The Sound of Music* (Mother Abbess). Ms. Herring was nominated “Best Actress” by the National Broadway Theatre Awards in 2001 for her performance as Mother Abbess. Regional theatre credits include: Paper Mill Playhouse (*Ragtime*), California Musical Theatre (*A Little Night Music*), Brooklyn Gallery Players (*Into the Woods*), Arrow Rock Lyceum Theatre (*Smoke on the Mountain*), Totem Pole Playhouse (*Smoke on the Mountain*), Allenberry Playhouse (*Godspell*), 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-NYC” (with Rosie O’Donnell), the American Musical and Dramatic Academy in New York City, and at her private studio. She is active as a concert and cabaret artist throughout the Southeast, and also enjoys singing with several jazz bands in the Birmingham area (*Just Friends*, *The Joe Giattina Orchestra*, *Super Jazz*, and *Celebration Winds*). A Mobile native, Emily holds a B.M. in Vocal Performance,

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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 Actors Equity Association, Musical Theatre Educators Alliance, and the National Association of Teachers of Singing, and serves as Assistant Professor of Musical Theatre Voice in the Department of Theatre and Dance at the University of Alabama.

Holland Hopson – composer of *Sudden Swan*.

Holland Hopson is a composer, improviser, and electronic artist. As an instrumentalist he performs on soprano saxophone, clawhammer banjo and electronics. Holland often augments his instruments with custom-designed sensor interfaces and performs with his own highly responsive, interactive computer programs.

Holland has held recent residencies at the Atlantic Center for the Arts, Florida, where he worked with interactive electronics pioneer David Behrman; at LEMURPlex, Brooklyn, where he composed music for and performed with robotic instruments; and Harvestworks Digital Media Arts, New York, where he developed a sound installation based on Marcel Duchamp's sculpture, *With Hidden Noise*.

An avid phonographer, Holland has recorded sounds on five continents and in over a dozen countries. Holland's most recent solo recording is *Post and Beam*, a collection of original and traditional Appalachian 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 for *Sudden Swan*: The performer in *Sudden Swan* improvises a melody to a drone using a small set of just-tuned pitches. Each pitch is associated with one or more words which are strung together to create an ever-evolving poetry. The computer responds to variations in the vocal performance with subtle shifts of timbre, pulsating rhythms, and sometimes unpredictable flourishes.

Sarah Horick – composer of *Looking-Glass Changes*

Sarah Horick, a native of Charleston, SC, is a freelance composer based in the Washington, DC area. Dr. Horick's works have been performed in the US, Canada, and Europe on international festivals (Asolo Song Institute, Schlern International Music Festival) and collegiate programs including the Navy Band Saxophone Symposium, Electronic Music Midwest, SCI Student National

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Conference, Delta State University's Electroacoustic Juke Joint, Grand Valley State University's FreePlay 10, Florida International University's FEASt FEST, and the University of South Florida's Women Composers' Symposium where she served as a guest composer. Additionally, Dr. Horick works with the ArtStream inclusive theatre program in Arlington, VA, to develop new musicals for actors with disabilities.

Program notes for *Looking-Glass Changes*: *Looking-Glass Changes*, for clarinet and stereo playback, was commissioned and premiered by clarinetist Jeffrey Brooks. The stereo playback is composed entirely of samples generated by the clarinet ranging from key clicks to other nonpitched sounds to traditional notated material. The work has recently been released on clarinetist Mauricio Salguero's new album *Quirk*.

Craig Hultgren – cello

See **Amion String Quartet** for bio

James A. Jensen – composer of *Assorted Departures*

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 for *Assorted Departures*: Following a solo passage for cello, "*Assorted Departures*" (2012) consists of a series of short excursions. The clarinet interrupts the journey with a solo passage of its own followed by an abbreviated return of the individual "Departures." Each segment of the journey is characterized by its own motivic devices, tempo, dynamics,

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articulations, density, and tone colors. The work comes to a close with a brief coda ending on a unison "E."

Wesley Johnson – composer of *An Announcement?*

Wesley Johnson is a freelance composer, arranger, and copyist in the Birmingham area. He received his PhD from the University of Hawai'i at Manoa and has been an adjunct professor at the University of Alabama at Birmingham. His works usually playfully explore musical boundaries, whether it be between different geographical cultures, popular and art music, or between music and other subjects. He has written for musical theatre, dance, and maintains a YouTube channel under the pseudonym "jimlapbab" for his eclectic arrangements of popular songs.

Program notes for *An Announcement?*: The work is quite straightforward, so the only program notes needed are: If there are program notes for this, is it still an announcement?

Kenneth Kuhn – composer of *Song of the American Frontier*

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 for *Song of the American Frontier*: The music is an arrangement for solo piano of several themes and fragments of a folk nature associated with the American frontier. Much of the music seems familiar even

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if the listener cannot identify any particular theme. The music can be thought of as a tone painting where music conjures grand mental images. The first theme describes a grandeur scene of hills and valleys with a subordinate second theme representing a river flowing through. The third theme brings to mind the majestic image of a thousand head of cattle grazing peacefully on a broad plain. The fourth theme opens with the innocence of a young girl growing up on a farm and becomes broader as she matures. The music builds to a grand cadenza leading to a recapitulation of abbreviated triumphal versions of the first two themes bringing the work to a proud close.

Mark Lackey – composer of *Starscapes*

Composer and educator Mark Lackey has garnered premieres from the Eastman Wind Orchestra, Definiens Ensemble in Los Angeles, and violinist Courtney Orlando. Dr. Lackey is an Assistant Professor of Music at Samford University's School of the Arts where he teaches music theory, aural skills, form and analysis, and composition. He has received awards including a Johns Hopkins University Arts Innovation 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 College Music Society, and the Birmingham Art Music Alliance.

Program notes for *Starscapes*: With *Starscapes* the pianist paints colorfully imagined alien worlds, now bold, now capricious, now stark and frozen, now delicate and vaporous. Harmony negotiates between the dodecaphony of classical serialism, the mystical stasis of minimalism, and a rich tonal romanticism, and melodies emerge that range from jagged to lyrical. A strong pulse propels the work throughout, even with occasional shifts in tempo and frequent changes of meter. With regard to register, the frequent use of the lowest notes and the highest notes on the instrument creates a sense of space, of the surreal. Technically the piece uses only conventional, on-the-keys playing, yet it makes considerable demands on the performer. I wish to express my deep gratitude to dedicatee Dr. Kathryn Fouse for her commitment to new music, and for performing this new work.

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Joseph Landers – composer of *String Quartet No. 2*

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 for *String Quartet No. 2*: *My String Quartet No. 2* was composed in 2014 for the Birmingham New Music Festival. The work compresses the typical four movements of a classical string quartet into three in order to force the material to reveal new perspectives. Here the normally discursive first movement and scherzo that follows both contain elements of a romanza slow movement, while the actual slow movement that concludes the work carries the weight and summative role of the traditional finale.

Joshua Marquez – composer of *Putrefaction*

Joshua Marquez (b. 1990) is a Filipino-American composer, classical guitarist, and BioMusic researcher currently pursuing a PhD in composition at the University of Iowa. Joshua holds degrees from the University of North Carolina at Greensboro (MM in composition '13), and Campbell University (BA in composition '11 and BA in classical guitar '11). He has studied with David Gompper, Lawrence Fritts, Mark Engebretson, Alejandro Ruty, Ran Whitley, William Pruett, Milen Parashkevov, and Dwayne Wilson in addition to private lessons with Derek Bermel, Samuel Adler, Michael Harrison, Roshanne Etezady, David Biedenbender, Peter Hulen, and Zae Munn. Marquez's music has been performed by ensembles such as the JACK Quartet, Contemporary Chamber Players (at SUNY Stony Brook), Center for New Music (New Music Ensemble at the University of Iowa) Akropolis Reed Quintet, Gate City Camerata, Quintet Sirocco, and the Cape Fear Wind Symphony.

Program notes for *Putrefaction*: {Putrefaction (2013), 6' [not sure about this note]} Putrefaction - the act or process of putrefying; the anaerobic decomposition of organic matter by bacteria and fungi that results in obnoxiously odorous products; rotting. The few sounds that make up the source material of *Putrefaction* were broken down into smaller segments, stretched, and disintegrated until harsh sonorities were produced.

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Deborah Mauldin – butoh

Performer and teacher Deborah Mauldin taught at the University of Montevallo for 12 years, and holds a Master of Science in PE and Dance from James Madison University in Harisonburg, Virginia and a Bachelor of Creative Arts in Dance from the University of North Carolina at Charlotte. Deborah is currently president of the American Dance Guild in New York City, and is on the board of several other national dance service organizations. Deborah trained in Butoh with Saga Kobaashi and Joan Laage, in Classical Ballet with Martha Wynne and in modern dance with Gerda Zimmermann. Deborah also studied the technique of Isadora Duncan and Martha Graham/Eric Hawkins. Deborah also teaches ballroom dance, aerobics, dance therapies and Liturgical Dance.

Bearing Light Butoh Dance Theatre was officially named in 2007, enjoying critical acclaim at its first performance for the American Dance Guild Performance Festival in New York City at the Hudson Guild Theatre. Professionals involved with this company this evening include founder, Deborah Mauldin, and dancer Ashley Muth are contributing artists in 60 X 60.

Butoh is a contemporary avant-garde dance form which originated in Japan and which was first performed there in 1959. It combines dance, theater, improvisation and influences of Japanese traditional performing arts with German Expressionist dance (Neue Tanz) and performance. It has evolved to become an international art form.

Cynthia Miller – composer of *Scottie's Vibes*

Cynthia Miller has composed works in all genres, including chamber, vocal and orchestral pieces. Her works have been performed throughout the United States and abroad and have been praised by the New York Times for their “skill and lucidity.” She holds a doctorate in composition from the City University of New York, where she was a student of David Del Tredici. Dr. Miller 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 for *Scottie's Vibes*: *Scottie's Vibes* is a percussion piece for one player. It is scored for vibraphone, congas, bongos, jam blocks (similar to woodblocks), and suspended cymbals. It was commissioned by and written for Scott O'Toole. The piece opens with a slow introduction in which the

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vibraphone sets forth the main pitch materials, with the non-pitched instruments seeming to comment. This is followed by an *Allegro* section in which the vibraphone plays a strongly rhythmic theme. The non-pitched instruments then take up and extend the rhythmic patterns of the vibraphone. The interplay between the vibraphone and the non-pitched instruments continues, with the instruments sometimes played separately and sometimes together. Following a climactic, loud section, the vibraphone returns to the quiet mood of the introduction, closing the piece with soft tremolos and a chorale-like melody.

Aubrey Mills – composer of *Le Vide*

Aubrey Mills (1990 -) received his Bachelor of Arts degree with honors in music technology from the University of Alabama at Birmingham in 2013. Aubrey has been a musician his entire life; He began playing piano and violin at six years of age, eventually learning saxophone and guitar. Aubrey is a classical guitarist and composer who has studied with teachers such as Jeremy Grall, Yaniv Attar, and Lily Afshar. As a composer, Aubrey began writing short pieces of music around the age of 12. His studies with Dr. William Price at the University of Alabama at Birmingham in theory and composition have proved to be an integral part of his development as a composer and a musician. Aubrey has taught guitar and music theory privately and has also worked with Dr. Henry Panion III's Woodlawn Music Tech Summer Camp.

Program notes for *Le Vide*: *Le Vide* is a work that incorporates field-recorded sounds, extended techniques for clarinet, AM radio chatter, samples, and anguished melismatic sighs. The form of the piece was created using the Fibonacci sequence and the Golden Ratio as columns of form to confine and dictate entrances and exits of the organized sounds. Traditional developmental processes (such as retrograde, inversion, augmentation, diminution, etc.) were applied to the waveforms themselves, giving musical syntax to these more abstract sounds.

Brian C. Moon – composer of *String Quartet #2*

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 many years, 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, Music

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Technology, Computer Music, 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 the Delicate Cutters. Brian currently serves as VP of Membership for the Birmingham Art Music Alliance.

Program notes for *String Quartet #2*: String Quartet #2 is was completed in the Spring of 2007 while studying composition with Dorothy Hindman at Birmingham-Southern College. The quartet begins with a very unstable mix of frequent meter changes and minimal, but complex rhythms, which bounce around the instruments of the quartet. As the meter changes become more predictable, melodic themes begin to emerge. The piece eventually leads to a serene, almost song-like section, but is still left uneasy by the meter, which continues to shift unexpectedly. From here the piece takes a downward progression with a return of the intricate rhythmic patterns from the beginning, and ends in the same state which it started.

Ashley Muth – butoh

Ashley Muth has been dancing her entire life, and with Deborah Mauldin for the past nine years, performing in New York City, New Orleans, and points in between. She is a Pell City native and two time graduate from Jacksonville State University. She works as a computer programmer and lives with her husband of 20 years and two wonderful boys ages 5 and 3. See description of butoh in the bio for Deborah Mauldin.

Scott O'Toole – percussionist

Scott O'Toole expands the traditions of classical music with solo and collaborative performances featuring solo percussion. Scott's passion lies in the creation and performance of new work. To date he has commissioned 10 new works featuring solo percussion from renowned composers including Kenneth Frazelle, Amir Zaheri, and Timothy Harrenda. Scott recently won the National Federation of Music Club's National Contest for Solo Percussion. Scott is active as a concerto soloist, having won the concerto competitions at both his undergraduate and graduate schools performing Concerto for Solo Percussion and Orchestra by Joseph Schwantner and Concerto for Marimba and Strings by Emmanuel Sejourne. Scott is an in-demand recital soloist across the United States. In addition to giving concerts, Scott has composed and performed pieces for several dance companies including 87 Dance Productions, the UNCSA School of Dance, the UA School of Dance, and Swinging with Simone.

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Scott has received a Master's of Music Degree from the University of Alabama studying with Dr. Timothy Feeney, and a Bachelors of Music Degree from the University of the North Carolina School of the Arts studying with John R. Beck.

Bryan Page – composer of *The Edith Poems*

Bryan Page received degrees from the University of Montevallo and Westminster Choir College. His music has been heard in 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, the UAB Trumpet Ensemble, Metropolis Ensemble of New York City and ACM in Chicago. *FIRST LIGHT* for trumpet ensemble is 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 for *The Edith Poems*: "*The Edith Poems*" is a cycle of 16 songs, poetry by contemporary American poet E. Louise Beach, all of which are ruminations by the cycle's protagonist (the farmer) about the love of his life (his wife) through the idyllic and bucolic past into the lonely and desolate present. We revisit their courtship, images of their early marriage and meet characters specific to the farm with who they share their lives. However the farm itself is an enduring character, much as land is, and becomes the palette on which their lives are painted. With the death of the Edith, we see that the farmer remains, his constant comfort and torment being the farm.

Robert Patterson – composer of *From War's Alarms*

Robert G. Patterson resides in Memphis, Tennessee. His music is infused with the popular rhythms and melodic fragments around him, and these provide source material for his personal voice. He is a resident composer with the Luna Nova Ensemble and recent commissions include the International Horn Society and the One Coin Concert series in Osaka, Japan. In addition to his musical activities, Patterson also has been a professional software developer, and his interest in computers led him 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 for *From War's Alarms*: Written to mark the seventieth anniversary of the Normandy invasion in World War II, *From War's Alarms* is set of variations on the tune "National Hymn" by George W. Warren. The tune

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is perhaps best known as music for the patriotic hymn “God of Our Fathers.” Despite the celebratory nature of the source material, the piece is very much intended as an anti-war statement. Most of the variations are in minor mode, and the martial fanfare of the hymn appears in the piece more as an instrument of terror than triumph. The final variation rises continually, as if to ask, “Will it happen again?” But there is no satisfactory answer.

Matthew Scott Phillips – composer of *Circles of Misunderstanding*

Matthew Scott Phillips is a Graduate of the University of Alabama at Birmingham (B.A.) and of Birmingham Southern College (M.M.) and is currently a DMA student at the University of Georgia. 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 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.

Program notes for *Circles of Misunderstanding*: *Circles of Misunderstanding* is an attempt to express the conflict that arises from two points of view, both perfectly comprehensible in their own right, that are incompatible with each other. The piece’s two instruments chase each other around tonal areas, competing for temporal and motivic dominance. As one reaches an idea expressed by the other, that other moves on to a different idea. Finally they return to their original perspectives, diminished from their struggle with each other.

William Price – composer of *A Southern Prelude (Sans Titre VIII)*

William Price’s music has been performed in South America, Asia, and throughout the United States and Europe. His works have been featured prominently at such events as the World Saxophone Congress, the International Trumpet Guild Conference, the Música Viva Festival in Lisbon, the Musinfo Art and Sciences Days in Bourges, the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore, and the New York City Electroacoustic Music Festival. Price’s music has received awards and commissions from numerous organizations, including the Music Teachers National Association, ASCAP, the Percussive Arts Society, the Southeastern Composers League, and the Alabama State Council on the Arts. Dr. Price received his MM and DMA in

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Composition 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.

www.williampricecomposer.com

Program notes for *A Southern Prelude*: 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.

SI Reasoning – various instruments

SI Reasoning is a multi instrument improviser who has been performing improvised music since the 1980s. He has performed with some of the best of Birmingham including Matt Kimbrell, Mark Kimbrell, Mark Reynolds, Charles Tortorici, former Sun Ra and Duke Ellington's orchestra member "Doc" Adams and Chris Hendrix as well as the crown jewels of the Birmingham and international improv scene - Davey Williams and LaDonna Smith. He is currently known for his work with his electric sax/wind synth which gives him access to a wide variety of instrumental sounds with which to explore. He is currently producing a TV series regarding food tentatively entitled "eat your way out of it!"

Edwin Robertson – composer of *Night Scenes*

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*, *The Birmingham News*, 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. A

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winner of multiple ASCAP awards, he has been recognized by the University of Richmond for "outstanding achievement in the arts". In 2004 the Carnegie Foundation and the Council for the Advancement and Support of Education named him Professor of the Year in the State of Alabama.

Program notes for *Night Scenes*: *Night Scenes* was composed for Craig Hultgren in 2000. The work employs *scordatura*, a technique in which the usual tuning of the instrument is altered. In this piece the lowest pitched string C is tuned down to a B^b. The result is a darkening of the cello's overall timbre and a heaviness not characteristic with traditional tuning. The composition begins with a brief introduction after which the materials on which the composition is based are presented. These materials are then manifested in several different "scenes" as the piece progresses. *Night Scenes* was a winner of the 2001 Hultgren Solo Cello Works Biennial, and it is available on the CD, *Semantemes*, a Living Artist Recording, in a performance by Craig Hultgren.

Kaija Saariaho – composer of *Sept Papillons*

Finnish composer Kaija Saariaho has achieved wide international acclaim for her compositions, receiving such awards as the Prix D'Italia and "Musician of the Year" from Musical America in 2008. Heralded by audiences and critics alike, her music tends toward a palette of effervescent colors, unique textures, and startling, enticing beauty. She holds a long-standing musical friendship with Finnish cellist Anssi Karttunen that has led to the composition of several works for cello, including *Sept Papillons*, written in 2000.

Program notes for *Sept Papillons*: French for "Seven Butterflies," *Sept Papillons* consists of 7 miniature movements that explore the ephemeral, delicate world of the butterfly. Saariaho employs a variety of extended techniques on the cello to achieve a stunning array of timbres and effects.

Philip Schuessler – composer of *Monochrome Variations*

Philip Schuessler's music explores the intricacies of subtle timbres and delicate dynamics through extended acoustic and electro-acoustic resources. Many world-renowned artists and ensembles such as Yarn/Wire, Timetable, Mantra Percussion Ensemble, Dither Guitar Quartet, iKtus Percussion, violinist Graeme Jennings, cellist Craig Hultgren, and soprano Tony Arnold have championed his music. He has had works performed at notable venues such as June in Buffalo, the University of Tennessee at Chattanooga New Music Symposium, Birmingham City Stages Festival, Festival Miami, the Czech-American Summer Music Workshop, CCMIX in Paris, SEAMUS Conferences, ArtSounds in Kansas

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City, Artomatic in Arlington, Virginia, Electronic Music Midwest, New Music Forum in San Francisco, the School for Designing a Society in Urbana, Illinois, Electroacoustic Juke Joint in Cleveland, Mississippi, and the Spark Festival in Minneapolis. He has also been a participant at the MusicX Festival, the Ernst Bloch Music Festival, the Elliott Carter/Oliver Knussen Chamber Music Intensive Workshop at Carnegie Hall, and the Oregon Bach Festival. His electro-acoustic music has been recognized in France by Elektrophonie's NuitBleue Music Festival, the Futura Festival, and the Bourges Residence.

Recent awards also include winning the 2012 Duo Fujin Composition Competition and being a finalist in Random Access Music's call for scores. He is also the recent recipient of a Composers Assistance Program grant from New Music USA. Schuessler received his Bachelors Degree in composition at Birmingham-Southern College, his Masters Degree from the University of Miami, and his PhD from the State University of New York at Stony Brook. His teachers have included Charles Mason, Dorothy Hindman Dennis Kam, Keith Kothman, Dan Weymouth, Sheila Silver, Perry Goldstein, and Daria Semegen.

He is currently an instructor of music theory and composition at Southeastern Louisiana University. His music is published by Pendula Music and Potenza Music, and recordings of his compositions may be found on the Centaur and Capstone labels.

Program notes for *Monochrome Variations*: Monochrome Variations (2012) for cello and live electronics. Commissioned by cellist Craig Hultgren, this work takes on the idea of developing simultaneously two separate pieces juxtaposed side by side. The two disparate pieces (one dealing with high, fast microtonal passages; the other dealing with slow timbral transitions) are unified by similar pitch materials based around a C- fundamental harmonic series that transforms into an E-fundamental harmonic series). Electronics are used to twist and transform the timbral shadings that occur in both compositional streams. A notational system of colored lines is used to indicate specific elements of timbre control throughout the score.

LaDonna Smith – violin, viola

LaDonna Smith is a musical impresario, pioneering the field of free improvisation in America as an art form capable of the clarity and expression of composition. Since 1973, the first collaborations with Davey Williams, the beginnings of TransMuseq Records, she has toured extensively North America, Europe, and Asia and works with many world class improvisers and notable collaborators. In 1980, she and Davey were founding board members of the

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Improvisor's Network, (NY) publishing editors of **the improvisor** journal, dedicated solely to the philosophy and genre free improvisation for 30 years. She serves on the Board of the *International Society of Improvised Music (ISIM)* and has been a seminal producer of improvisational concerts, events, and festivals in Alabama for three decades.

Dewin Tibbs – baritone

Dewin Tibbs has spent his adult life contributing to the Birmingham community through performing, teaching and conducting. An award winning classical baritone, Dewin has premiered several new works as a soloist, opera director and choir director for B.A.M.A., the University of Alabama, Birmingham-Southern College, University of Montevallo, Harvard University and UCLA. Dewin maintains private voice, music & vocal consulting studios in Birmingham, New York, Tampa and Orlando. He holds degree in vocal performance from the University of Alabama and the University of Montevallo. Dewin currently serves as Director of Music at Mountain Brook Presbyterian Church. Visit his website at www.dewintibbs.com

Hillary Tidman – flute

Flutist Hillary Tidman is currently the Assistant Principal Flute of the Alabama Symphony Orchestra, a position to which she was appointed in 2013 at the age of 20. She previously performed with the Des Moines Symphony 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.

Laura Usiskin – cello

Laura Usiskin's musical interests are diverse, spanning Baroque to 21st century music and solo to orchestral playing. She has premiered dozens of works and performed with new music ensembles including the Bang-On-A-Can All Stars and the Axiom Ensemble. Recent performances include Takemitsu's *Orion and Pleiades* with the Montgomery Symphony Orchestra, a chamber concert with Richard Stoltzman at the Norfolk Chamber Music Festival, and performances of the complete Bach Unaccompanied Cello Suites in New Haven and Los Angeles. In 2011, Ms. Usiskin founded the Montgomery Music Project, an El Sistema strings program in Montgomery that has served more than 150 underprivileged students in its first three years. 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 Yale University.

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Robert Voisey – audio coordinator

Robert Voisey's idea and project 60x60 has been described as mad by *The New York Times* and publications around the world. Besides founding and directing 60x60, Voisey composes/curates the one-hour macro-compositions consisting of 60 one minute works from different composers/sound artists. He has created over 25 one hour mixes which have been performed hundreds of times in more than 20 countries in performances, radio, and Television. His own 60 second miniatures have been included in several mixes including: New York, Ursa Minor, Electric Trains, Sagittarius, tongues, We are all 60x60, ripples in sand, and Executive Decision.

James Willett – images

Jim Willett is a Birmingham multi-media artist who has focused on music improvisation, image and video arts since the 1970's. From the era when film was king to the digital mélange of today his desire has been to enjoy the arts and artists and has often served to document the works of others. From the "Tuscaloosa" improv scene of the '70's through the present he has always sought to produce music and image art pleasing to the eye and ear across a variety of spectra. Influences include painters such as Remedios Varo, creative techno-artists such as Piranesi, and music icons such as Ives, Ligeti, Coltrane and Bill Evans to name a few. Fellini was his early film mentor. He has performed with many "world class" improvisors through the years and earned a grant in 1991 funded through the Rockefeller Foundation to produce "Art by Satellite", a series of videos featuring the work of several artists, broadcast nationwide. He continues to evolve new techniques and new ideas with an eye winking at our place in the cosmos. Some of his music is available on Sound Cloud.

Davey Williams – various instruments

Guitarist Davey Williams began playing the guitar when he was 12 years old. He played in various rock bands during high school, and upon graduating he studied with and played in the band of Delta blues musician Johnny Shines. He continued to appear with Shines at occasional performances through the 1980s. During the first half of the 1970s, Williams performed in the Salt & Pepper Soul Band & Show and the University of Alabama 'B' Jazz Ensemble, had his first concert with LaDonna Smith, and founded the Transmuseq duo and an improvisational music studio of the same name. In 1986, he joined the experimental rock/new music group Curlew. Williams appears on over 40 recordings, including some of his own. He is co-founder and editor of **the improviser**, the international journal of free improvisation that began in 1980.

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In the late 1980s, he freelanced as music critic for The Birmingham News, and has written articles on improvisation, and on the connection between free sound and surrealism. In 1990, Williams served on the advisory panel to NEA's Interdisciplinary Arts. He is the author of the recently published book *Solo Gig*.

Susan Williams – soprano

Susan Williams, soprano, has performed nationally and internationally in a wide range of leading opera roles and as a vocal soloist. Recently, she has performed in a multimedia recital of works from Hugo Wolf's *Italienisches Liederbuch* entitled "We Have Both For A Long Time Been Silent" with colleagues Dean Southern (Cleveland Institute of Music) and Jeffrey Brown (Western Illinois University) at the Cleveland Institute of Music, Malone University, Lipscomb University, Ohio Northern University, and The University of Alabama.

A graduate of Birmingham-Southern College, she earned the master's degree at the University of Akron and the Doctor of Musical Arts degree at the Cleveland Institute of Music under the guidance of Mary Schiller.

Having previously taught at the University of Miami's Frost School of Music, she is currently Assistant Professor of Voice at the University of Alabama. Her scholarly interests include using body movement systems and the use of virtual anatomy to enhance student learning in the studio. Her article "3D Virtual Anatomy Technology in the Voice Studio: A Pilot Study to Evaluate the Functionality and Limitations of Visible Body[®]" can be found in the *Journal of Singing* Volume 69, Number 4, March/April 2013. Dr. Williams earned an RYT 200 level yoga teacher training certification in Koh Samui, Thailand in June.

Ron Wray – composer of *Affirmation*

Ron Wray is a Professor of Music at the University of Alabama in Huntsville where he serves as teacher of clarinet and music theory. 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.

Program notes for *Affirmation*: *Affirmation*, for clarinet, cello, and piano, is a multi-metric work. The work is driven by recurring repetitious motives and answering triplet figures. It was composed in 2013.

Birmingham Art Music Alliance, in addition to an exciting concert series, presents numerous free programs each year in educational institutions and other community venues. It takes resources to meet these production values, and you can help by becoming a supporting member of the Alliance. BAMA is a well-established 501(c)(3) nonprofit organization and your contribution is fully tax-deductible. If music is to continue as a living art form, we must encourage the creation and performance of new works. Won't you join us in that effort?

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Hultgren Cello Retrospective



**Beyond Twelve 2015 Tour
Aron Kallay, microtonal piano**



**New Music for
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UAB Concert Choir – Brian Kittredge, conductor



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