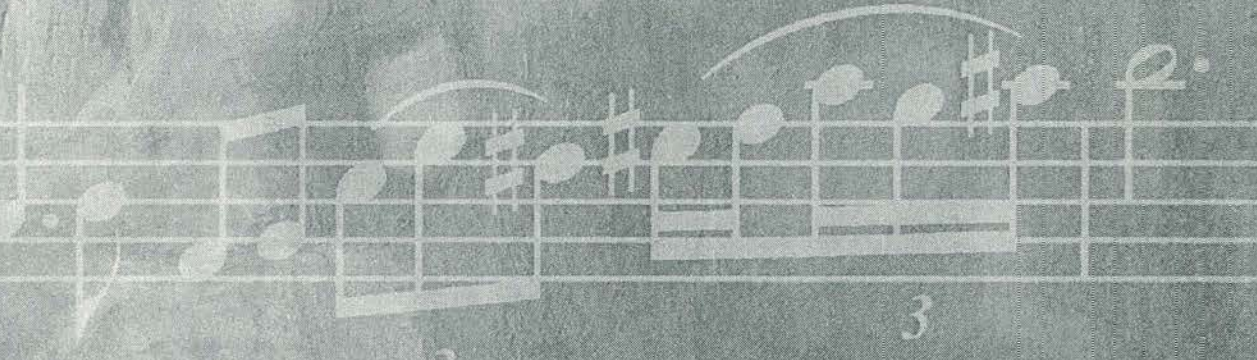


# SOCIETY OF COMPOSERS, INC. REGION VI CONFERENCE



Arkansas State University  
Fowler Center  
January 29-31, 2004



ARKANSAS STATE  
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SOCIETY OF COMPOSERS

REGION VI CONFERENCE

**January 29-31, 2004**

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SOCIETY OF COMPOSERS  
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TABLE OF CONTENTS

Letter from Daniel J. Reeves .....	iii
Letter from Dr. Tom O'Connor .....	v
Thank You .....	1
Concerts at a Glance .....	2
The Commitment of Artists by Jeffrey Hoover .....	3
Concert I .....	5
Concert II .....	9
Concert III .....	13
Concert IV .....	17
Concert V .....	21
Concert VI .....	25
Concert VII .....	29
Concert VIII .....	35
Paper Presentations .....	37
Concert IX .....	39
Concert X .....	43
Composer Biographies .....	51
Performer Biographies .....	65
Campus Map .....	74

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TABLE OF CONTENTS

Letter from Daniel J. Reeves .....	iii
Letter from Dr. Tom O'Connor .....	v
Thank You .....	1
Concerts at a Glance .....	2
The Commitment of Artists by Jeffrey Hoover .....	3
Concert I .....	5
Concert II .....	9
Concert III .....	13
Concert IV .....	17
Concert V .....	21
Concert VI .....	25
Concert VII .....	29
Concert VIII .....	35
Paper Presentations .....	37
Concert IX .....	39
Concert X .....	43
Composer Biographies .....	51
Performer Biographies .....	65
Campus Map .....	74

SOCIETY OF COMPOSERS, INC.

REGION VI **ii** CONFERENCE



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Jonesboro, Arkansas

December 11, 2003

Dear Members of the Society of Composers:

On behalf of the College of Fine Arts at Arkansas State University, I'm pleased you are here attending the SCI Region VI 2004 Conference. I want to extend my sincere greetings to you for what I know will be a successful and significant conference experience.

This academic year marks a significant event for us, too. We are celebrating our college's 50~ anniversary, and it is fitting testament to our steady growth in the arts that we have the opportunity to host this regional meeting for the premiere professional composers organization where contemporary American music can be both heard and seen.

Traditionally, SCI conferences always provide a series of events where a myriad of styles of new music are represented and promoted. Your conferences provide excellent opportunities to meet colleagues in an informal, relaxed educational setting where all can engage in musical ideas, concepts and theories. On behalf of each of you, I extend my appreciation to Dr. Tim Crist for his dedication, hard work and insight in carrying on with SCI's longstanding traditions and for organizing the many events which make up this Region VI Conference. Thank you, Tim.

Cordially,



Daniel J. Reeves

Dean

SOCIETY OF COMPOSERS, INC.  
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Jonesboro, Arkansas

To the Members of the Society of Composers, Inc.

I would like to personally welcome each of you to our campus and to the 2004 Region VI Conference. We are excited that the Society has selected Arkansas State University as the site for this years event.

Dr. Tim Crist has put together an ambitious program featuring new works by over sixty composers in ten concerts. We appreciate the talents of the many composers who have submitted works for consideration and the musicians who have given of their time and talents to provide performances of these works.

We are equally excited that the California EAR Unit will present a concert for the convention.

We hope you enjoy your time in Jonesboro and on the Arkansas State campus and we hope you leave here refreshed and recharged as you continue to pursue your craft.

Sincerely,



Dr. Tom O'Connor  
Chair, Department of Music

SOCIETY OF COMPOSERS, INC.

REGION VI  CONFERENCE

## THANK YOU!

This conference was made possible through the enthusiastic support of many:

### **Arkansas State University College of Fine Arts**

Dr. Daniel Reeves, Dean of Fine Arts

### **Arkansas State University Music Department**

Dr. Tom O'Connor, Music Department Chair 2003-

Dr. Dale Miller, Music Department Chair 1998-2003

**To my colleagues in the ASU music department:** I extend my most heartfelt thanks! Without your genuine willingness and enthusiasm this conference would not have been possible. It is precisely this passion for music that makes conferences like this successful! I am truly proud to be associated with such a generous, diverse, and talented faculty. — T.C.

### **ASU Student Composers**

Matthew Cureton, Paul Markowski, Carly Gorman, Timothy Miller, Heath Dangerfield, Peter Bazzano.

### **Arkansas State University**

Jerry Biebesheimer, Director of the ASU Fowler Center

Dr. David Levenbach, Honors Program Director

The following are to be thanked for their support of the California Ear Unit performance:

### **Mid-America Arts Alliance/Heartland Arts Fund**

Jenny Tritt, program manager

### **ASU Lecture-Concert Committee**

Bill Rowe (Chair), Michelle Fleharty, Steven Moran, John O'Connell, Rod Miller, Gayle Pendergrass, Sandy Benesh,

Tom Moore, Neely Branch, David Levenbach

### **ASU Music Department**

Dr. Tom O'Connor

### **ASU College of Fine Arts**

Dean Daniel Reeves

### **Park Place Inn Hotel**

Ben Bailey, general manager

Terry Alcorn, Manager

**A Very Special Thanks to the following Jonesboro Community Music Supporters – Thank you all for your generous gifts toward this event!**

Wright Family Dentistry

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Bill Wiechman (Smith Barney)

Fran Bell (Smith Barney)

Anne Williams (The Edge Coffee House)

Kinko's

Mallory Johnston (Omar's Steakhouse/501 Club)

Sarah Ellison

Alice McElreath

Amro Music

Kevin and Sally Gorman

ASU Office of Publications & Creative Services

## SCI REGION 6 CONFERENCE CONCERT SCHEDULE AT A GLANCE

**CONCERT I – Thursday Jan. 29, 4:00**

Fowler Center – Riceland Hall

Daniel Adams, *Octiphanal*  
 Allen Brings, *Digressions*  
 Carly Gorman, *Two Pieces for Piccolo*  
 Sabin Levi, *Ragtime*  
 Harold Blumenfeld, *Song of Cassis*  
 Paul Markowski, *The Song of Perseus*  
 Rob Alley, *12 for 3*  
 Clifton Callender, *Cadenza*  
 Robert Fleisher, *Three Prairie Songs*

**CONCERT II – Thursday Jan. 29, 8:00**

Fowler Center – Riceland Hall

Paul Osterfield, *Ithaca Fanfare*  
 Ryan Garber, *Symphony for Winds*  
 Gregory F.F. Hoepfner, *The Least Among You*  
 James Haines, *Two Etudes for Five Flutes*  
 Ulf Grahn, *Conversation*  
 Bruce Reiprich, *Shishi-Odoshi*  
 Christopher Wicks, *Songs of Sappho*  
 Paul Dickinson, *Nine Pieces for Woodwind Trio*

**CONCERT III – Friday Jan. 30, 10:00**

Fowler Center – Riceland Hall

John Stafford II, *Turnaround*  
 Lawrence Axelrod, *Music for Horns*  
 Sue Dellinger, *Dragonfire*  
 Warren Gooch, *The View from the Tower*  
 Matthew Cureton, *Existence*  
 Amy Dunker, *The Raven*  
 Jeffrey Hoover, *Soul and Fire*

**CONCERT IV – Friday Jan. 30, 1:00**

Fowler Center – Riceland Hall

Eric Honour, *Instant Vacation*  
 John Bilotta, *Entr'acte*  
 James R. Geiger, *Schwerza*  
 Frank Felice, *...a chasing after the wind*  
 Arthur Gottschalk, *Facebook II*  
 Stuart Hinds, *Rhapsody*  
 James A. Jensen, *Variations and Theme on Lullaby for Louise*

**CONCERT V – Friday Jan. 30, 4:00**

Fowler Center – Riceland Hall

Jason Bahr, *The Grass*  
 Greg Bartholomew, *A Rainy Day*  
 Mark Francis, *Two Choral Songs*  
 Mike McFerron, *Bonitas Domini*  
 Michael Murray, *After the Fall*  
 Paul D. Osterfield, *Jabberwocky*  
 Timothy Melbinger, *Sonata for Alto Saxophone*  
 Dwight Banks, *Tre*

**CONCERT VI – Friday Jan. 30, 8:00**

Fowler Center – Drama Theater

Jay C. Batzner, *Pioneer X*  
 Jim Stallings, *Mystings*  
 James Croson, *Memory of Hope*  
 James Croson, *True Nature*  
 Nicole Carroll, *Travels to Nowhere*  
 Stephen Beck, *Funnel Cloud*  
 Stephen Beck, *Protect Your Domain Name*  
 Peter Kim, *incubus*

**CONCERT VII – Saturday Jan. 31, 10:00**

Fowler Center – Riceland Hall

Allen Brings, *Two Strains*  
 Ken Metz, *Songs from Mother Goose*  
 Phillip Schroeder, *Moons*  
 Timothy Crist, *Five Poems of Galway Kinnell*  
 Sam Magrill, *Song of Shalom*

**CONCERT VIII – Saturday Jan. 31, 1:00**

Fowler Center – Drama Theater

Per Bloland, *Thingvellir*  
 Chin-Chin Chen, *Snow of Ages*  
 Matthew Cureton, *Reposes of a Soul*  
 Per Bloland, *The Wonderful Delight of Profound Ineptitude*  
 Timothy Miller, *Memories Among Us*  
 Douglas O'Grady, *Canticle*  
 Mark Snyder, *Horse*

**PAPER PRESENTATIONS – Saturday Jan. 31, 2:30**

Fowler Center – Drama Theater

Mixing Hebrew Liturgy with Bach  
 paper presentation/demonstration by Sam Magrill

The New SCI Website  
 presentation by Mike McFerron

SCI Business Meeting (immediately following McFerron's presentation) – All SCI members are invited to attend.

**CONCERT IX – Saturday Jan. 31, 4:00**

Fowler Center – Riceland Hall

Dorothy Hindman, *Drift*  
 Kirk O'Riordan, *Three Pieces for Solo Piano*  
 Chihchun Chi-sun Lee, *Gin-a Koa*  
 Michael Sidney Timpson, *pursuing the emerald scintillate*  
 Lee Hartman, *Seven Miniatures for Two Violins and Piano*  
 Charles Savage, *Mad Rush to the End*

**CONCERT X – Saturday Jan. 31, 7:30**

Fowler Center – Drama Theater

The California Ear Unit

# The Commitment of Artists

by  
Jeffrey Hoover

It has been said that the difference between mediocrity and achieving greatness depends on the level of commitment of the person. Consider an artist's commitment. It can be seen in the excruciating long hours put into a project ("Isn't that done yet?"), the attention to details ("Can you really see a difference?"), the willingness to risk both acceptance and rejection ("Congratulations/ that's too bad!"), and the personal investment in the work ("I create because it's my nature.")

For artists, there are seasons of work, and the passing of those seasons can have ramifications on how the artist's commitment is felt. Like the cycle of the moon, phases of creative work are real, and it's difficult - if not impossible - to deviate from the cycle. And depending on the literal season of the calendar, an artist's material affluence can also be affected. For example, there may be not as many gigs, people aren't buying, or it will be a while before the next audition opportunity. Sometimes opportunities have to be turned down because of what's already booked. In the greater cycle of the arts, it already tends to take a while for an artist to be able to harvest from what has been planted and cultivated through faith and commitment. It's nothing short of commitment that helps to carry artists through dry times.

Sometimes artists find themselves negotiating on behalf of their art. Not just in terms adjustment of a price tag on a painting, but trading their lives - their time and energy - on behalf of their art to get the opportunity to be heard, seen, or read by an audience. Compromises are made by artists, on behalf of the art that will be allowed to emerge. At times, people forget when working with artists that they are not merely purchasing a service or an entertainment; they're purchasing a part of the commitment that motivates the artist to be in the marketplace. Being aware of this helps one to be attune to why the art exists.

Artists give their heart and soul for their work. Rightfully so. To create art is both joyful and vigorous, whether to paint a canvas, to write or play a concerto for soloist and orchestra, or to dance on stage. To create art requires concentration and focus, bringing all the available resources to bear, and infusing the work with part of the artist's very life. To inspire - to fill with divine spirit - is central to the full existence of an artwork. It's part of the process, and eventually part of the viewing. Without that artist's commitment, an artwork doesn't have that air of authenticity; it doesn't have the right ring to it, and it won't engage the audience.

There's a simple two-step exercise that we can use to better understand the commitment of an artist. First, find the human element in the artwork. To do this will bring one closer to that artist and the world in which the art was created. Second, consider the level of commitment: imagine what you would have to have done to bring forth this artwork for the benefit of those around yourself. Now do this for every artwork that engages you in the next few days. After a while, you will begin to see things in new and remarkable ways, and you will begin to discern the impact of an artist's commitment on the work. Here in central Illinois, we are fortunate to have such a host of artists practicing among us. Some people may even say "we

have it all" - outstanding musicians, actors, writers, visual artists, dancers, to name just a few. We have an excellent symphony, opera, dance companies, galleries, museum, theatre companies, and schools that teach about the arts. We have it good, and we must not take our good fortune for granted. If we do take this abundance of art for granted, we risk great loss; the sense of quality of what we have can erode, and access and opportunity for expression can diminish. When expression diminishes, so does our humanity, our relationships, and the overall quality of life. Contrary to this, when expression flourishes, so does life. And this is why art is so important to our lives.

If indeed "The purpose of Art is to help us be human," as I personally believe, then we risk losing a vital part of ourselves and our society if we do not engage the arts. People have experienced so much in their lives during the past two years, both here in the United States and throughout the world. We do have forerunners, avatars, and healers among us – committed artists who can continue to help us to become closer to each other, and to motivate us to work and achieve greatness. If we fully engage in the arts, we can find support and solace for our anxious selves. Support artists and their work; you will, in turn, support yourself.

---

*The Commitment of Artists was first published in **Arts Alive!**, November 2003 – Central Illinois Business Publishers, Peoria, Illinois. All Rights Reserved. Reprinted with permission.*

A Special Thank you to Jeffrey Hoover for allowing us to publish his inspiring article in our program! – T.C.



CONCERT I – Thursday Jan. 29, 4:00

Fowler Center – Riceland Hall

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<b>Octiphonal</b>	<b>ASU Trombone Choir</b> Neale Bartee, director	<b>Daniel Adams</b>
<b>Digressions</b>	Frank Hendrix, Justin Dugger, Jay Shepherd, Timothy Crist, guitars	<b>Allen Brings</b>
<b>Two Pieces for Piccolo</b> I. Desolation II. Myriad	Heather Coleman, flute	<b>Carly Gorman</b>
<b>Ragtime</b>	Sabin Levi, piano	<b>Sabin Levi</b>
<b>Song of Cassis</b> I. Notre Dame de Bon Voyage II. Lucienne	*PREMIERE PERFORMANCE* Matthew Carey, baritone Joy Fiala, piano	<b>Harold Blumenfeld</b>
<b>The Song of Perseus</b>	*PREMIERE PERFORMANCE* Ed Owen, tuba	<b>Paul Markowski</b>
<b>12 for 3</b>	Rob Alley, trumpet Grant Garland, trumpet Corey Emerson, bass Ben White, drum set Craig Collison, percussion	<b>Rob Alley</b>
<b>Cadenza</b>	Kenneth Carroll, alto saxophone	<b>Clifton Callender</b>
<b>Three Prairie Songs</b> I. I was born on the prairie . . . II. I am here when the cities are gone. (*PREMIERE PERFORMANCE*) III. I speak of new cities and new people.	Julia Lansford, soprano J.D. Kelly, piano	<b>Robert Fleisher</b>

## PROGRAM NOTES FOR CONCERT I

---

**Octiphonal by Daniel Adams.** *Octiphonal* was composed for the University of Illinois Trombone Ensemble in 1982 and premiered during the Fall of that year. The title refers to the antiphonal placement of eight trombones (five tenor and three bass), divided into two quartets. Motivic development is combined with spatial modulation and muting changes. Thematic ideas are continually shifted between the two quartets and between the bass and tenor trombones. Register is an important structural element, as sustained pedal tones are sharply contrasted with passages played in the upper range of the instruments. *Octiphonal* has also been performed by the University of Miami trombone choir and the Bowling Green State University Trombone Ensemble.

**Digressions by Allen Brings.** *Digressions* could be heard as if it were being played out on a field of two contending armies, one, represented by the flowing theme presented in the opening measures to which is soon added a strident and persistent repeated-note motive, and the other, represented by a song-like theme of great intimacy. While these two forces vie for supremacy, each holds the field alone for varying periods of time.

A successful performance of *Digressions* is one that will take advantage of the wide range of articulation and dynamics that the score calls for. Because of the highly contrapuntal nature of its textures, textures in which each participant is given ample opportunity to "shine," it also challenges the players to measure up to the highest standards of string quartet performance. *Digressions* was composed for the Guitar Ensemble at Queens College and first performed by it on May 12, 1995.

**Two Pieces for Solo Piccolo by Carly Gorman.** *Desolation* has a mellow, lyrical texture, which provides an audible sense of isolation and despair. The piece utilizes a slow tempo, dramatic dynamic swells, and repetition of the main idea, to give the piece an expressive sound. *Myriad* is a contrastingly lively piece and uses a wide range of the instrument. It applies rhythmic acceleration, time changes, leaps and trills, to give the piece an intense sound.

**Ragtime by Sabin Levi.** The piece "Sinful-Soul-on-a-Skewer-Ragtime" for piano solo incorporates some classical, as well as not-so-much classical music features, as you shall see. Please enjoy!

**Songs of Cassis by Harold Blumenfeld.** *Songs of Cassis* is a setting of two poems by Rick Lyon, a fellow resident at the Camargo Foundation in Cassis, France. The opening "Notre Dame de Bon Voyage" is a seascape inspired by the town's charming harbor and lighthouse. Towards the end the poem, the tone changes surprisingly. "Lucienne" depicts a tattered old lady who would ply the port, singing for a soul. This piece also ends surprisingly.

TEXT: Poem by Rick Lyon. Copyright 1995 by Harold Blumenfeld.

The Cassis lighthouse shines at eye level near where the low cliff drops to the sea, flashing green, one short flash and one long, as if to say *bon voyage* from the narrow harbor entrance while the waves crash against the light's limestone base and fall back. *Bon voyage*, the waves say too, with a tremendous boom and an explosion of spray flying from under the cliff and again, where they break on the long beach in town, pounding down on it and slipping back with a sound like fabric being torn. On the headland, near the mountainous Cliffside of Cap Canaille, there's the little chapel of "Notre Dame de Bon Voyage." All through our latest two days winter storm and balmy days in the almost

too charming town, I think of you, Our Lady of Goodbyes. Whatever lies heavy on my heart now, old losses and new ones, big ones and small, real and imagined, I commend them to you, lady, having hoped not to learn the hard lesson again too soon: how to say goodbye in good faith to friends, love, dreams, and all the treasured things we can't hold long, and I still can't find the strength to do it alone, without bitterness and regret, without a shoulder somewhere to lean on.

The tiny old woman I see some nights, hobbling along the water front, might have been a chanteuse once, the way she sang a sweet melancholy song for the lovers standing in front of her tonight. The song sounded as old as she is and must've been heard on every street in Paris when it was popular. Looking up at the couple and singing, as a child would, she might have seemed young again for a moment. It was a strangely peaceful winter night in the old port, anyway, with the hazy sky clearing to reveal its hoard of stars, with the waves breaking gently along the long beach and only a few people strolling along the waterfront. The lovers gave a coin to the woman and said goodnight. When I saw her later, shuffling along in her rust colored wool shawl and scraping tired looking fur-tipped boots across the paving stones, I asked her about her song: "*Pour d'argent, pour manger,*" she said. And what more do we need? A little money, a little bread? There's love sometimes, if we're lucky, and the simple music that goes with it. *Tu n'sais pas la cause de ma peine, ma douleur?* And then later I learned she was rich!

**The Song of Perseus by Paul Markowski.** In August of this year, a team of scientists at the Institute of Astronomy in Cambridge, England made a musically interesting discovery. While performing an x-ray imaging study of the Perseus cluster, a large cluster of galaxies some 250 million light years away, they found that the black hole that holds the cluster together is making a sound. The sound turns out to be a B-flat 57 octaves below middle C. This is well below the lower limits of human hearing; however, it is the inspiration for *The Song of Perseus*. The piece centers on B-flat with various ideas appearing on and around that pitch. Whole tone scale fragments also play a predominant part in the overall piece. The piece was written for Dr. Ed Owen to play and he premieres it this evening.

**12 for 3 by Rob Alley.** *12 for 3* was originally composed as an exploration of 12 tone techniques as applied to improvisation. The melody or "head" is composed out. There are two improvisation sections. Each is based on a hexachord. The two sections combined complete the original row. The bass line in each improvisation section is an ostinato which is derived from a hexachord. The subsequent improvisations are based on that same hexachord. The entire piece also explores mixed meters and meter shifts throughout.

**Cadenza by Clifton Callender.** The title of the work reflects my intention to capture the free development of ideas, continual melodic elaboration, and flexible rhythmic technique often associated with an improvised cadenza, within the framework of a structured and unified composition. Inspired by compositional exercises, given by Shulamit Ran, known as "links and chains," larger melodic phrases (chains) are spun from overlapping smaller gestures (links) in which the end of one serves as the beginning of the next. *Cadenza* is a virtuosic work that requires a large expenditure of energy, the exhaustion of which the concluding gesture, a descending glissando simultaneously diminishing and slowing down, proves an apt metaphor.

**Three Prairie Songs by Robert Fleisher.** At the start of my spring 2003 sabbatical leave, I found excerpts from Carl Sandburg's "Prairie" (the first poem in his 1918 collection, *Cornhuskers*) taped to my PC monitor. What happened next surprised me as much as it did those familiar with my previous work. The texts for all three songs heard today (and for the additional one or two still contemplated) are from this one extended poem. The first and last songs performed today were premiered at Northern Illinois University by my colleagues Diane Ragains and William Goldenberg in March of last year, shortly after their completion. The more recently completed middle song is receiving

its first performance today at ASU. These songs are dedicated to my wife, Darsha Primich.

TEXT: from "Prairie" by Carl Sandburg

I was born on the prairie and the milk of its wheat, the red of its  
clover, the eyes of its women, gave me a song and a slogan. . . .

Here I know I will hanker after nothing so much as one more sun-  
rise or a sky moon of fire doubled to a river moon of water.

The prairie sings to me in the forenoon and I know in the night I  
rest easy in the prairie arms, on the prairie heart. . . .

O Prairie mother, I am one of your boys.

I have loved the prairie as a man with a heart shot full of pain over  
love.

Here I know I will hanker after nothing so much as one more sun-  
rise or a sky moon of fire doubled to a river moon of water.

---

I am here when the cities are gone.

I am here before the cities come.

I nourished the lonely men on horses.

I will keep the laughing men who ride iron.

I am dust of men.

I am dust of your dust, as I am brother and mother

To the copper faces, the worker in flint and clay,

The singing women and their sons a thousand years ago

Marching single file the timber and the plain.

----

I speak of new cities and new people.

I tell you the past is a bucket of ashes.

I tell you yesterday is a wind gone down,  
a sun dropped in the west.

I tell you there is nothing in the world  
only an ocean of to-morrows,  
a sky of to-morrows.

I am a brother of the cornhuskers who say  
at sundown:

To-morrow is a day.

CONCERT II – Thursday Jan. 29, 8:00

Fowler Center – Riceland Hall

**Ithaca Fanfare**

**ASU Wind Ensemble**  
Ed Alexander, director

**Paul Osterfield**

**Symphony for Winds**

- I. Fanfare
- II. Chaconne
- III. Rondo

**ASU Wind Ensemble**  
Ed Alexander, director

**Ryan Garber**

**The Least Among You**

**ASU Flute Ensemble**  
Joe Bonner, Heather Coleman,  
Whitney Farris, Rose Degrandchamp  
Joe Bonner, director

**Gregory F.F. Hoepfner**

**Two Etudes for Five Flutes**

- I. Nocturne
- II. Midi

**ASU Flute Ensemble**  
Joe Bonner, Heather Coleman,  
Whitney Farris, Rose Degrandchamp, Candice Hill  
Joe Bonner, director

**James Haines**

**Conversation**

**ASU Percussion Ensemble**  
Russell Niemeyer, Janet Haner  
Ben White, Alexander Anderson  
Craig Collison, director

**Ulf Grahn**

**Shishi-Odoshi**

Joe Bonner, flute  
Matthew Cureton, piano  
Russell Niemeyer, percussion

**Bruce Reiprich**

**Songs of Sappho**

- I. Tell everyone
- II. We put the urn aboard ship
- III. Lament for a Lost Maidenhead
- IV. Maidenhood! Maidenhood!
- V. In the spring twilight
- VI. Awed by her splendor

**Christopher Wicks**

\*PREMIERE PERFORMANCE\*

Julia Lansford, soprano  
Whitney Farris, flute  
J.D. Kelly, piano

**Nine Pieces for Woodwind Trio**

- I. Prelude
- II. Unison
- III. Solo 1
- IV. Canon 1
- V. Solo 2
- VI. Canon 2
- VII. Solo 3
- VIII. Canon 3
- IX. Postlude

**Paul Dickinson**

Carolyn Brown, flute  
Lorraine Duso, oboe  
Min-Ho Yeh, clarinet

## PROGRAM NOTES FOR CONCERT II

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**Ithaca Fanfare by Paul Osterfield.** *Ithaca Fanfare*, composed for symphonic band, is in three short sections. The outer parts feature driving rhythms and interjections that highlight various instrumental colors. In contrast, the cantabile middle section is chorale-like. *Ithaca Fanfare* is dedicated to David Conn and the Cornell University Symphonic Band.

**Symphony for Winds by Ryan Garber.** *Symphony for Winds* is in three movements: Fanfare, Chaconne, and Rondo. Fanfare has two distinct themes: the opening fanfare and the subsequent lyrical theme. The movement ends with the return of the fanfare theme. The Chaconne begins in the bassoons and clarinets. Soloistic in nature, it gradually builds in intensity until the very end when it is suddenly quiet. In the Rondo the timpani and two xylophones first state the main theme. The full band plays sparingly while various chamber combinations within the band are exploited. Themes from the first and second movements return in a final forceful gesture.

**The Least Among You by Gregory Hoepfner.** The title of this piece comes from a verse of the New Testament. In it, we are admonished to "become like little children". It also goes on to discuss the evils of the person who would harm or be an obstacle to a child. With this in mind, this piece was written as an expression of my horror concerning child abuse. I can't imagine anything worse.

**Two Etudes for Five Flutes by James Haines.** *Two Etudes for Five Flutes* was originally composed for a five undergraduate flute majors in the class of 1997 at Elizabethtown College. Intended to be studies in ensemble playing, each movement refers to a work from the "canon." The first etude utilizes melodic and formal structures from the *Nocturne in E flat major, Op. 9, No. 2* by Chopin. The second etude title refers not to a technological tool, rather to the title of a work with arguably the most important orchestral flute solo ever written. Melodic and formal structures from the orchestral work were employed as the foundation of the movement.

**Conversation by Ulf Grahn.** No notes necessary.

**Shishi-Odoshi by Bruce Reiprich.** One of the traditional components of a Japanese garden is the shishi-odoshi, or "deer-scarer." Made of bamboo, it gently strikes the ground in widely spaced intervals of time to scare away animals that might intrude and damage the delicate vegetation. Rather than breaking the extreme tranquility characteristic of the garden, the resonant hollow clack of the shishi-odoshi instead contributes to the peaceful setting with simple sounds of great beauty. In my composition *Shishi-Odoshi*, I attempt to capture the spirit of Zen, with its emphasis on spontaneity and meditation. This piece also recalls the sound of the Japanese flute, the shakuhachi, by utilizing special effects with the Western flute that intentionally make it sound out of tune and, at times, very different and uneven in tone quality.

**Songs of Sappho by Christopher Wicks.** My *Six Songs of Sappho* are intended in both their instrumentation and their modal harmonic language to suggest what may have been the musical style of ancient Greece. The six songs are brief, starting in A Aeolian and ascending up the cycle of fifths until reaching five sharps. The texts treat the quintessentially Sapphic themes of the adoration of Aphrodite and the moon, and the loss of innocence, bringing as it does both grief and new awakenings. My thanks to the University of California Press for allowing me to use Mary Barnard's translations for mvts. 1-3, 5 and 6.

TEXT: Translations for songs 1-3, 5 and 6 by Mary Barnard; reproduced by permission of University of California Press. Translation for song 4 by H. DeVere Stackpoole.

1. Tell everyone/ Now, today, I shall/ sing beautifully for/ my friends' pleasure  
We shall enjoy it/ As for him who finds/ fault, may silliness/ and sorrow take him!
  
2. We put the urn aboard ship/ with this inscription:/  
This is the dust of little/ Timas who unmarried was led/ into Persephone's dark bedroom/  
And she being far from home, girls/ her age took new-edged blades/ to cut, in mourning for her,/ these curls of their soft hair
  
3. Lament for a maidenhead  
Like a quince-apple/ ripening on a top/ branch in a tree-top/  
not once noticed by/ harvesters or if/ not unnoticed, not reached  
  
Like a hyacinth in/ the mountains, trampled/ by shepherds until/ only a purple stain/ remains on the ground
  
4. Maidenhood! Maidenhood! Where hast thou gone from me, whither, O Slain?  
— I shall return to thee, I who am gone from thee, never again.
  
5. In the spring twilight/ The full moon is shining:/ Girls take their places/ as though around an altar  
And their feet move/ Rhythmically, as tender/ feet of Cretan girls/ danced once around an/ altar of love, crushing/ a circle in the soft/  
smooth flowering grass
  
6. Awed by her splendor/ Stars near the lovely/ moon cover their own/ bright faces when she/ is roundest and lights/ earth with her silver

**Nine Pieces for Woodwind Trio by Paul Dickinson.** The *Nine Pieces for Woodwind Trio* is a set of short but challenging pieces for flute, oboe and clarinet. There are three components to the work. The first (the even numbered movements) consists of a lively unison melodic line in sixteenth notes followed by three canons. The fourth movement takes the unison line of Movement 2 and renders it as a canon with entrances one sixteenth note apart. In Movements 6 and 8, the canon entrances are two and three sixteenth notes apart, respectively. The effect of these canons at short time intervals is analogous to viewing an image through beveled glass. Three solos make up the second component, one for each player in turn—clarinet in Movement 3, oboe in Movement 5, and flute in Movement 7. Each solo is derived from the same basic material, but is presented differently. The working out of these differences suggested links to pieces by early 20th Century composers, Berg, Bartók, and Ravel, which are quoted near the end of each movement. The Prelude and Postlude, which form the final component, share symmetrically related material.



CONCERT III – Friday Jan. 30, 10:00

Fowler Center – Riceland Hall

**Turnaround**

**ASU Brass Quintet**

Richard Jorgensen, trumpet  
Sherri Fincher, trumpet  
Robin Dauer, horn  
Neale Bartee, trombone  
Ed Owen, tuba

**John Stafford II**

**Music for Horns**

**ASU Horn Ensemble**

Robin Dauer, director

**Lawrence Axelrod**

**Dragonfire**

**ASU Horn Ensemble**

Robin Dauer, director

**Sue Dellinger**

**The View from the Tower**

I. Spark of Genius  
II. If All the People  
III. Committee  
IV. Basic Research  
V. Fountain  
VI. Praying for Strength  
VII. Humpty-Dumpty

**Warren Gooch**

Julia Lansford, soprano  
Harriet O'Neal, piano  
Ed Owen, tuba

**Existence**

Caroline Sampson, Miguel Picanço, oboes

**Matthew Cureton**

**The Raven**

Amy Dunker, trumpet

**Amy Dunker**

**Soul and Fire**

I. The Power of Love  
II. Alchemy  
III. Memories of Love  
IV. Flame

**Jeffrey Hoover**

Julia Lansford, soprano  
J.D. Kelly, piano  
Ken Hatch, clarinet

## PROGRAM NOTES FOR CONCERT III

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**Turnaround by John Stafford II.** The title to my brass quintet, *Turnaround*, is quite simple: the composition was created by using "uneven" rhythmic motives and the title describes the sound of these motives. The four-minute fanfare works best as an opening to any concert. *Turnaround* was written in December 2001 and is dedicated to my good friends Jason Waddel, Tom Philbrick, and Brian Kiser. *Turnaround* was recently chosen for the second volume of the "Masterworks of the New Era" twelve compact disc series published by ERMMedia.

**Music for Horns by Lawrence Axelrod.** This is the only work I have written for multiples of the same instrument. The idea of so much of the same kind of sound was challenging and exciting with an instrument whose possibilities of extended techniques are more limited than with others instruments. I tried to explore the two sides of the horn that I find most compelling - the liquid lyrical and the brusque forceful.

The form is straightforward: a slow introduction highlighting first one, then two, then three then four solo horns contrasts with sections for the entire choir in large massed chords. An Allegro Marziale follows, using thematic material directly related to the opening horn solos. After a musical climax culminating in a "wind storm", there is a quiet return to the opening solo line.

**Dragonfire by Sue Dellinger.** *Dragonfire* is for three horns and percussion and was written for the 32nd International Horn Society Symposium 2000 in Beijing, China. The percussion instruments in this piece were purposely limited and consist of timpani, tam tam, and suspended cymbal. It is primarily a lively work made up of short gestures and rhythmic motives as well as a melodic line that is varied. Primary intervals in the piece include the minor third and the tritone while other compositional devices include variation, canon, and ostinato.

**The View from the Tower by Warren Gooch.** Generally, my music tends to be very serious. However, in 1997, I received a commission and grant from the Macro Analysis Creative Research Organization to compose a work for voice, piano and tuba based on seven humorous epigrams that have to do with various aspects of academic life (as viewed from the perspective of the college instructor). As macro analysis is largely concerned with "circle-of-fifths" harmonic motion in tonal music, I thought it would be fun to incorporate some "twisted" tonality, and also to call up references to some of the composers who helped dissolve traditional tonality. Thus, the "wounded spirits" of Debussy, Schoenberg, Berg, Copland, Mahler and Stravinsky hover over musical passages in these pieces. I was able to select the performers for the premiere performance, so I called on friends who shared my twisted sense of humor and were willing to engage in some rather unconventional performance behavior. Okay, maybe these songs don't constitute great music, but they were a lot of fun to write, and I hope, a lot of fun to listen to as well. Many of you will probably find that the epigrams themselves strike a responsive nerve or two.

**Existence by Matthew Cureton.** This piece started as a compositional study in developing an idea towards a goal or purpose; however, it also became an emotional journey for myself. The two oboes are struggling to break apart from their close proximities to one another; in the moment they are spaced farthest apart, they are ironically in sync together; and in the end they wind up as they were in the beginning, trying to separate from each other.

**The Raven by Amy Dunker.** *The Raven* is a musical re-telling of Edgar Allen Poe's poem, "The Raven". The work uses portions of the text to create the atmosphere and intent of the poem. The text is encapsulated in extended trumpet techniques including air through the horn, Vick Firth Jazz Rake(Brushes) used on the bell and pipe of the instrument, half valve and other techniques. The work also makes use of improvisation.

**Soul and Fire by Jeffrey Hoover.** *Soul and Fire* is a setting of four poems by the 12th-century Persian poet and mystic Jalaluddin Rumi. The songs are arranged according to the subject of the texts. The first and third songs (The Power of Love, and Memories of Love) focus on the power that love possesses, and the ability of love to effect how we see the world. The second and fourth songs (Alchemy, and Flame) are about personal transformation through experience and choice.



CONCERT IV – Friday Jan. 30, 1:00  
Fowler Center – Riceland Hall

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**Instant Vacation**

- I. Random Crow
- II. Far Hound
- III. Attentive Maggie

**Eric Honour**

Eric Honour, alto saxophone

**Entr'acte**

- I. Lamento e cavatina
- II. Danza

**John Bilotta**

\*PREMIERE PERFORMANCE\*  
Ken Hatch, clarinet

**Schwerza**

Allene Kirk, alto saxophone  
Lauren Schack Clark, piano

**James R. Geiger**

**...a chasing after the wind**

Joe Bonner, alto flute  
Lauren Schack Clark, piano

**Frank Felice**

**Fakebook II**

- I. Corea
- II. Tatum
- III. Brubeck

**Arthur Gottschalk**

Stefanie C. Dickinson, piano

**Rhapsody**

\*PREMIERE PERFORMANCE\*  
Stuart Hinds, voice  
Matthew Cureton, keyboard

**Stuart Hinds**

**Variations and Theme on Lullaby for Louise**

Jeffrey Z. Flaniken, violin  
Donald C. Sanders, piano

**James A. Jensen**

## PROGRAM NOTES FOR CONCERT IV

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**Instant Vacation by Eric Honour.** *Instant Vacation* gets its title from a set of liner notes for a 60s-era environmental sound record used as a sound source in a friend's composition. The applicable section of liner notes is reproduced below:

"One of the most beautiful sounds in nature is that of a soft breeze gently rustling the leaves of a grove of trees on a golden autumn day. Add the subtle reality of a few songbirds, distant cows, insects, a random crow, a far hound, and an attentive magpie, and the effect is that of an instant vacation."

**Entr'acte by John Bilotta.** An entr'acte, an interlude, the moments of transition between what came before and what comes after. The lover's plaint... yearning... desire... joy... doubt. The poet's plea, "Permit me voyage, Love, into your hands".

A clarinet solo in two movements, the *Entr'acte* should be performed as a single work, only the briefest pause between movements. This is a virtuoso piece, challenging the player's expressive skills even more than his technical skills.

**Schwerza by James R. Geiger.** This piece was written in the spring of 2000 for Dr. Carolyn Bryan and Dr. Tom Pearsall, both professors of music at Georgia Southern University in Statesboro, Georgia. They premiered it in the fall of the same year. The title *schwerza* came from a typographical error when I was trying to type the word "scherzo." The beginning starts with a contrapuntal exchange between both instruments. As the piece builds in intensity, both instruments share rhythmic material. In the middle section, a hoquet between both instruments gives way to an exciting ending that the listener will surely enjoy.

**...a chasing after the wind by Frank Felice.** I have been wrestling with ways to incorporate my Christian faith into my craft, trying to accomplish what Oliver Messiaen and J.S. Bach had been doing for most of their lives. This piece came as a direct result of such a conundrum. Ecclesiastes has always been a fascinating book of the Bible; no commentaries or scholars can quite agree what the whole thing is trying to say, and many Christians and non-Christians alike have tried their hands interpreting it as well. To me it expresses a couple different things: life without God is indeed futile ("everything is meaningless, a chasing after the wind"), and that to pursue a life without God is going to lead to the inevitability of an empty, meaningless life.

The piece presents some of the searching that happens, and the futility involved. Time is measured by the chiming of an old grandfather clock, ticking away the hours of an unredeemed life. Composition took place during February of 1992.

**Fakebook II by Arthur Gottschalk.** *Fakebook II*, for solo piano, was written in 2001 for pianist Milton Ruben Laufer. Conceived as a continuation of the earlier (*Garner, Monk, Shearing*), it honors Chick Corea (a much-admired friend of the composer), Art Tatum, and Dave Brubeck in the tour-de-force last movement.

**Rhapsody by Stuart Hinds.** Stuart Hinds' amazing ability to produce two discreet melodies at the same time makes him unique among overtone singers. Hinds is taking overtone singing to a new expressive level, creating a completely new genre of vocal music. In a quantum leap beyond traditional drone-based singing with an unchanging fundamental pitch, Hinds sings a truly contrapuntal music, vocally producing two musical lines simultaneously – the fundamental line and the overtone line. The fundamental is no longer confined to a fixed

pitch. The fundamental line moves with complete freedom while the overtone line conforms to the natural harmonics of the sounding fundamental at any given time. Both parts move with a high level of independence, given that they are produced by a single vocal tract. In one of his compositions, *Renaissance Man*, Hinds actually sings in strict canon with himself – the overtone line follows the fundamental line at four beats separation and transposed up a fifth!

Hinds' original compositions reflect his classical training, with influences from many musical cultures – a unique style which is appealing to a broad range of listeners. One Swedish reviewer wrote that "Hinds is a true master of the technique," and commented: "I've never heard anything like this. . . . This shows a true and uncorrupted artistry. I am glad I came across this CD, which not only gives me musical joy, but also a spiritual uplifting."

**Variations and Theme on Lullaby for Louise by James A. Jensen.** An unabashedly sentimental ditty, as the theme's title implies, the Lullaby itself has its origin in a phone call. No self-respecting grandfather who claims to write music would allow his daughter (Louise) to go along without her own lullaby, especially since she had just called to inform him that he was going to become a grandfather – again! When the phone rang, the topic under consideration was "how to write for the violin", to be presented to an orchestration class the following morning – So – the instrumentation selected for the lullaby had practical application. Simplicity being the watchword for a lullaby, the resulting tune is a modest and completely diatonic melody in D Major, a good violin key.

The variations came later. Unable to shake off the melody, especially since it had such personal, real-life overtones, it was decided to precede the theme with a short set of six variations in different degrees of complexity, finally leaving the lullaby standing unadorned at the end of the work. The variations explore interval and contour relationships established in the theme itself.

SOCIETY OF COMPOSERS, INC.

REGION VI 20 CONFERENCE



CONCERT V – Friday Jan. 30, 4:00  
Fowler Center – Riceland Hall

**The Grass**

**ASU Women's Chorus**  
Dale Miller, director

**Jason Bahr**

**A Rainy Day**

\*PREMIERE PERFORMANCE\*  
**ASU Women's Chorus**  
Dale Miller, director

**Greg Bartholomew**

**Two Choral Songs**

- I. A Life's Parallels (Dante Gabriel Rossetti)
- II. The Waking (Theodore Roethke)

\*PREMIERE PERFORMANCE\*  
**ASU Women's Chorus**  
Dale Miller, director

**Mark Francis**

**Bonitas Domini**

**ASU Concert Choir**  
Dale Miller, director

**Mike McFerron**

**After the Fall**

- I. After the Fall
- II. We
- III. Changing Home

**ASU Concert Choir**  
Dale Miller, director

**Michael Murray**

**Jabberwocky**

Ellis Julien, tenor  
Lisa Blakely, soprano  
Ellen Philpot, piano

**Paul D. Osterfield**

**Sonata for Alto Saxophone**

- I. Liberamente
- II. Misterioso
- III. Marcato

Jonathan Rohner, alto saxophone  
Lauren Schack Clark, piano

**Timothy Melbinger**

**Tre**

- I.
- II.
- III.

Joe Bonner, flute  
Jonathan Kirkscey, violoncello  
Lauren Schack Clark, piano

**Dwight Banks**

## PROGRAM NOTES FOR CONCERT V

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**The Grass by Jason Bahr.** *The Grass* is the first of a set of two settings of Dickinson's poems. In this poem, the pensive Belle of Amherst expresses her desire for solitude. The work is recorded by the Indiana University Children's choir on their latest compact disc.

**A Rainy Day by Greg Bartholomew.** A setting for unaccompanied women's chorus of the poem by American poet John Brainard (1796 - 1828) first published in 1825. The music was completed in February 2001 and is dedicated to my mother, Cynthia Turek Bartholomew, who taught me to love the rainy days.

TEXT: A Rainy Day by John Gardiner Calkins Brainard (1796–1828)  
Published first in 1825 ("Poems") and reissued in 1832 ("Literary Remains").

It rains. What lady loves a rainy day?  
Not she who puts prunella on her foot,  
Zephyrs around her neck, and silken socks  
Upon a graceful ancle — nor yet she  
Who sports her tasselled parasol along  
The walks, beau-crowded on some sunny noon,  
Or trips in muslin, in a winter's night  
On a cold sleigh-ride — to a distant ball.  
She loves a rainy day who sweeps the hearth,  
And threads the busy needle, or applies  
The scissors to the torn or threadbare sleeve;  
Who blesses God that she has friends and home;  
Who, in the pelting of the storm, will think  
Of some poor neighbour that she can befriend;  
Who trims the lamp at night and reads aloud,  
To a young brother, tales he loves to hear;  
Or ventures cheerfully abroad, to watch  
The bedside of some sick and suffering friend, —  
Administering that best of medicine,  
Kindness, and tender care, and cheering hope;  
— Such are not sad, e'en on a rainy day.

**Two Choral Songs by Mark Francis.**

TEXT: A Life's Parallels by Gabriel Dante Rosetti

Never on this side of the grave again,  
On this side of the river,

On this side of the garner of the grain,  
Never,--

Ever while time flows on and on and on,  
That narrow noiseless river,  
Ever while corn bows, heavy-handed, wan,  
Ever,--

Never despairing, often fainting, rueing,  
But looking back, ah never!  
Faint yet pursuing, faint yet still pursuing  
Ever.

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The Waking by Theodore Roethke

I wake to sleep, and take my waking slow.  
I feel my fate in what I cannot fear.  
I learn by going where I have to go.

We think by feeling. What is there to know?  
I hear my being dance from ear to ear.  
I wake to sleep, and take my waking slow.

Of those so close beside me, where are you?  
God bless the ground! I shall walk softly there,  
And learn by going where I have to go.

Light takes the Tree; but who can tell us how?  
The lovely worm climbs up a winding stair;  
I wake to sleep, and take my waking slow.

Great Nature has another things to do  
To you and me; so take the lively air,  
And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.  
What falls away is always. And is near.  
I wake to sleep, and take my waking slow.  
I learn by going where I have to go.

**Bonitas Domini by Mike McFerron.** *Bonitas Domini* was written for Lawrence Sisk and the Lewis University Choir. This work was intended for inclusion in a performance which included Palestrina's *Missa Aeterna Christi munera*. *Bonitas Domini* is the Offertory, one of the Propers, for the feast of St. Joseph the worker. This work explores many of my interests in choral music. More notably is the contrasts in the color of vowels, contrasts in the attacks of consonants, vocal percussion, and the comparative timbre of vocal sections.

TEXT: *Bonitas Domini*

*Dei nostri sit super nos, et opus manuum nostrarum secunda nobis. Alleluia.*

Translation: May the goodness of our God be upon us and favor the works of our hands. Alleluia.

**After the Fall by Michael Murray.** *After the Fall* was written for the occasion of the first anniversary of the events of 9/11. The texts are by my friend and SMS faculty colleague Jodi Kanter. Although this piece was written as a response to a specific event and its aftermath, it is hoped that both the words and music can be understood in a wider context.

**Jabberwocky by Paul Osterfield.** Most English-speaking people remember from their childhood reading Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking Glass and What Alice Found There*. Prominent in *Through the Looking Glass* is the poem "Jabberwocky," which is known especially for its use of inverted words. (Alice commented that "it's rather hard to understand!") These stories and the poem have been an inspiration for composers and movie writers alike. *Jabberwocky* is composed for soprano, tenor, and piano, and is dedicated to Shannon Hedtke and Vineet Shende.

**Sonata for Alto Saxophone by Timothy Melbinger.** *Sonata for Alto Saxophone* was completed in the spring of 2003, and is cast in three short movements totaling about nine minutes. I dedicated the work to Marcus Monteiro, then a precocious undergrad at the University of Massachusetts Dartmouth, who gave its first performance with pianist Rieko Tanaka in 2003. Every gesture and phrase of the first movement springs from the opening saxophone statement and murmuring piano accompaniment. The second movement began as a song for soprano and piano that never quite came together until I recast the materials in this piece. I designed the third movement around two multiphonics the player wanted use; they appear later in the work in phrases which end up being variations of the opening material.

**Tre by Dwight Banks.** "Tre" among other definitions, is an urban street slang expression which means "three." This idea is symbolic in a number of ways throughout the piece. Besides the fact that it is a trio in three movements, the first movement opens with a rhetorical motive based on a minor third triplet. This recurring motive is the unifying basis for the first movement. The second movement is based on a seven pitch set in various transpositions and mutations. The material is juxtaposed with tonal harmonies common in rhythm and blues as well as in jazz and is an attempt to combine vernacular and abstract musical elements. This presents a challenge for the contemporary composer in terms of mixing both idioms in ways that work together musically while avoiding parody. The third movement continues the use of the pitch set with a newly transformed motive and a change in rhythmic texture.

**CONCERT VI (Visual Media) – Friday Jan. 30, 8:00**

Fowler Center – Drama Theater

**Pioneer X**

Grant Garland, trumpet

**Jay C. Batzner****Mystings**Whitney Farris, flute  
Rebecca Markowski, violin  
Ben White, percussion  
Matthew Cureton, piano  
Tom Chaffee, visual artist  
Timothy Miller, director**Jim Stallings****Memory of Hope****James Croson, audio composition**  
**Vita Berezina-Blackburn, animation**

\*PREMIERE PERFORMANCE\*

**True Nature****James Croson, audio composition****Travels to Nowhere****Nicole Carroll, audio**  
**Chris Cheadle, video****Funnel Cloud (1997)****Stephen David Beck, audio**  
**Michael F. Daugherty, video****Protect Your Domain Name (2001)****Stephen David Beck, audio**  
**Michael F. Daugherty, video****incubus****Peter Kirn, audio**  
**Christopher Williams, video and choreography**

## PROGRAM NOTES FOR CONCERT VI

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**Pioneer X by Jay C. Batzner.** *Pioneer X*, a reference to the satellite of the same name, simply explores the notion of a messenger sending a signal to an audience that cannot hear that message.

**Mystings by Jim Stallings.** *Mystings* is a collaboration of art forms between Nashville artist Robin Santerre, and Atlanta composer Jim Stallings. Robin communicates with color, the emotions and imagery conveyed through the music. Her hazy watercolors reflect the blurring of images evoked through the sound. The music of *Mystings* mirrors the implications of the paintings by blending the sounds of the instruments with recorded sounds blurring the distinction between the two; leaving the listener to consider which sounds are taped and which are live. What we are given is not a clear rendering of the musical material but rather a mist through which we hear but shadows.

**Memory of Hope by James Croson.** This computer animation is a dedication to those left to wait for the return of loved ones. It is structured as a visual poem, treating camera movement as prosody that forms lines and stanzas. Animation is completed using Maya and AfterEffects. The music grows from four chords with tympani near the opening, extending those descending semitones so that much of the music moves like a lament. Several important canons appear, which (I think) fit the war scenario. The same old horrors keep coming around: only the context changes. Music was rendered with Max/MSP and Csound, and mixed in Digital Performer.

**True Nature by James Croson.** *True Nature* is an animation produced on computer. An artist living in the square-cornered/straight-lined world of the "golden section village" uses his drawing tools to design a cart and begins a journey. An accident leads him to a woman in a cottage in the woods who gives him a brush, with which he remakes his world with curves, enriching the village with a more organic nature. The music picks up on the golden section reference in the film, using a scale based on ratios of phi. (The scene at the cottage and the fantasy sequence following are in equal temperament.) Many thanks to Norm Carey at the Eastman School of Music for discussion on the fancy scale. A few samples are used for sound effects, but all of the music employs instruments modeled in Csound and LORIS.

**Travels to Nowhere by Nicole Carroll and Chris Cheadle.** There are two primary sound sources for *Travels to Nowhere*: one is slowly moving gravel; the other sound is "singing" wineglasses. The purpose of these sounds is primarily to articulate the textures of the visual elements. The aural events correspond both strictly and freely with the visual textures.

**Funnel Cloud by Stephen Beck.** *Funnel Cloud* explores the relationship between artifice and reality through the metaphor of a tornado. After the tornado rumbles through a small village, a lone survivor wanders into an art gallery only to find the paintings coming to life with a dancing man, swirling jazz and aboriginal incantations. The last image in the gallery is surprisingly a painting of a tornado that comes to life, grabbing the survivor and drawing him into the artistic netherworld. The music in *Funnel Cloud* plays an important role in representing the various states of the art vs. reality paradigm. The tornado sounds are all synthetic while the sounds within the gallery are transformations of familiar music. Inversions of "Dorothy's arrival in Oz theme" from *The Wizard of Oz* carry the survivor through the various exhibits in the art gallery. Reversed jazz, vocal music from Bali and odd transformations of Berlioz's *Symphonie Fantastique* bring the individual paintings to life. The question of what is real and what is synthetic is ironically presented through music, image and transformation.

**Protect Your Domain Name by Stephen Beck.** *Protect Your Domain Name* was commissioned by the LSU Manship School of Mass Communication for a conference on business communication. Poet Ava Haymon collaborated with the conception of the work, contributing found techno-babble from the World Wide Web, and excerpts from her poem "The Word." *Protect Your Domain Name*

raises the issues of identity and anonymity on the internet, and the embodiment and manipulation of meaning within words that are both conversant and unspeakable.

**incubus by Peter Kirn and Christopher Williams.** Inspired by medieval legends of nocturnal spirits of the air who come to make love with sleeping victims, as well as those which were thought to cause maladies from the common cold to malaria through being inhaled, *incubus* is a duet made for film, set to electronic music, exploring the landscape of the body and its negative spaces from the waist upwards. The musical score evokes this ethereal world through samples of extended flute techniques by Margaret Lancaster, manipulated digitally via convolution and time stretching.

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**CONCERT VII – Saturday Jan. 31, 10:00**

Fowler Center – Riceland Hall

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**Two Strains**

- I. Elegaic
- II. Jubilant

**Allen Brings**

**ASU Ringers**

Ellis Julien, director

**Songs from Mother Goose**

- I. The North Wind
- II. Cat/Fiddle
- III. Pussy Cat
- IV. Solomon Gundy (with a Little Interlude)
- V. Cradle Song
- VI. Fishpond

**Ken Metz**

Bill Higgins, baritone  
Jeri-Mae Astolfi, piano

**Moons**

- I. New
- II. First
- III. Full
- IV. Last

**Phillip Schroeder**

Jeri-Mae Astolfi, piano

**Five Poems of Galway Kinnell**

**\*PREMIERE PERFORMANCE\***

Matthew Carey, baritone  
Joy Fiala, piano

**Timothy Crist**

**Song of Shalom**

Pamela Richman, Soprano  
Tess Remy-Schumacher, Violoncello

**Sam Magrill**

## PROGRAM NOTES FOR CONCERT VII

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**Two Strains by Allen Brings.** I have often confessed to being a "bilingual" composer, mostly writing in a highly chromatic idiom but also occasionally in a diatonic idiom without a chromatic note in sight. As you might have suspected, it was my hearing a bell choir that inspired me to write a piece for one, but the very nature of the sound also demanded\_or so it seemed to me\_that I exclude any chromaticism. Not wishing, however, to be limited to the traditional chord vocabulary commonly associated with diatonicism, I enriched my language with a greater variety of intervals while still retaining the sense of harmonic motion usually attached to music that exhibits "functional harmony."

I was also determined to write a piece of utmost seriousness for handbell choir, a piece that would move its audience and not merely entertain it. The two contrasting pieces that are the result of these considerations, one in the minor mode, the other in the major, also, I hope, exploit characteristics of bells that cannot be obtained in any other way. It is also a kind of "performance music" that is best appreciated when one sees the instruments themselves and how they are being played by the devoted players who are playing them.

**Songs from Mother Goose by Ken Metz.** What can you say about Mother Goose? I heard and sang her songs before I knew that words had meanings or that meanings were things that emerged from words. Later in life I sang her songs to my children. If M Goose has a dark side this is more or less what these pieces here explore. Just why did that dish choose the spoon as a paramour? Some of the songs I discovered for the first time while creating this music. This is true for that tragically short-lived Solomon Grundy fellow and for the Fishpond that makes me wonder how popular opium at this time. In fact I think this one has been suppressed. I do hope you enjoy these songs.

TEXT: Songs from Mother Goose

### I. The North Wind

Cold and raw the North wind blows bleak in the morn-ing early. All the hills are covered with snow.

Winter has now come fairly

Cold, raw, north wind blows.

### II. Cat-Fiddle

Hey diddle diddle the cat and the fiddle the cow jumped over the Moon The little dog laughed to see such sport and the dish ran a-way with the spoon.

Diddle, diddle cat and cat and fiddle

The cow jumped over the moon The little dog laughed to see such sport and the dish ran a-way with the spoon.

Diddle, diddle cat and fiddle... and the dish ran a-way with the spoon.

### III. Pussy Cat

Pussy cat, Pussy cat where have you been? I've been to Lon-don to vi-sit the Queen. Pussy cat what did you there?

I frightened a little mouse under a chair.

Pussy cat, Pussy cat where have you been? I've been to London to visit the Queen!

IV. Solomon Grundy

Solomon Grundy, Born on a Monday, christened on Tuesday, married on Wednesday. Took ill on Thursday, got worse on Friday, died on Saturday, buried on Sunday.

This is the end of Solomon Grundy.

V. Cradle Song

Hush-a-bye baby upon the treetop, When the wind blows the cradle will rock. When the bough breaks, the cradle will fall, and down tumbles baby cradle and all.

When the bough breaks the cradle will fall and down tumbles baby, down tumbles baby, down tumbles baby, cradle and all.

VI. Fishpond

I saw a fishpond all on fire! I saw a house bow to a squire I saw a parson twelve feet high and a cottage near the sky!

I saw a balloon made out of lead. I saw a coffin drop down dead.

I saw... two ...two...sparrows run a race! Two horses making lace. (Nay, it may have been macrame!)

I saw a girl just like a cat, and a kitten wear a hat!

I saw a man who saw these too, and said though strange, they all were true.

I saw a fishpond all on fire!

**Moons by Phillip Schroeder.** I have often been asked to "explain" the music I write. The reality is, however, that no words really help with the experience of the sounds. Most people either like something or they do not. While studying with Barney Childs, he would say, "Composing is easy, you just write one good sound after another." Good advice for listening, too.

**Five Poems by Galway Kinnell by Timothy Crist.** *Five Poems by Galway Kinnell* was composed for baritone, Matthew Carey and pianist, Joy Fiala. The texts were extracted from Kinnell's masterpiece, *The Book of Nightmares*. In this work, Kinnell explores preoccupations with death and mankind's fundamental relationship with nature. The music involves various musical gestures that have a tendency to appear and reappear in various contexts among the five movements, creating a sense of ongoing musical thought and development as well as a sense of unity. The variety of musical texture and color in the first four movements is relaxed in the final movement where a conventional melody/accompaniment texture evolves. This dramatic change in texture from the previous movements suggests a sense of arrival in a unique environment, possibly representing the arrival at the time of death that awaits us all.

TEXT: Words from *Little Sleep's-Head Sprouting Hair in the Moonlight #1*, *Lastness #1*, *The Path Among the Stones #7*, *Little Sleep's-Head Sprouting Hair in the Moonlight #6*, and *Under the Maud Moon #7*, from *THE BOOK OF NIGHTMARES* by Galway Kinnell. Copyright ©1971, renewed 1999 by Galway Kinnell. Used by permission of Houghton Mifflin Company. All rights reserved.

From *Little Sleep's-Head Sprouting Hair in the Moonlight #1*

You scream, waking from a nightmare.

When I sleepwalk

into your room, and pick you up,

and hold you up in the moonlight, you cling to me  
hard,  
as if clinging could save us. I think  
you think  
I will never die, I think I exude  
to you the permanence of smoke or stars,  
even as  
my broken arms heal themselves around you.

From *Lastness #1*

The skinny water falls, footpaths  
wandering out of heaven, strike  
the cliffside, leap, and shudder off.

Some-where behind me  
a small fire goes on flaring in the rain, in the desolate ashes.  
No matter, now, whom it was built for,  
it keeps its flames,  
it warms  
every one who might wander into its radiance  
a tree, a lost animal, the stones,

because in the dying world it was set burning.

From *The Path Among the Stones #7*

As above: the last scattered stars  
kneel down in the star-form of the Aquarian age:  
a splash  
on the top of the head,  
on the grass of this earth even the stars love, splashes of the  
sacred water...

So below: in the graveyard  
the lamps start lighting up, one for each of us,  
in all the windows  
of stone.

From *Little Sleep's-Head Sprouting Hair in the Moonlight* #6

In the light the moon  
sends back, I can see your eyes

the hand that waved once  
in my father's eyes, a tiny kite  
wobbling far up in the twilight of his last look:

and the angel  
of all mortal things lets go of the string.

From *Under the Maud Moon* #7

When it was cold  
on our hillside, and you cried  
in the crib rocking  
through the darkness, on wood  
knifed down to the curve of the smile, a sadness  
stranger than ours, all of it  
flowing from the other world,

I used to come to you  
and sit by you  
and sing to you. You did not know,  
and yet you will remember,  
in the silent zones  
of the brain, a specter, descendant  
of the ghostly forefathers, singing  
to you in the nighttime—  
not the songs  
of light sent to wave  
through the bright hair of angels,  
but a blacker

rasping flowering on that tongue.

For when the Maud moon  
glimmered in those first nights,  
and the Archer lay  
sucking the icy biestings of the cosmos,

in his crib of stars,

I had crept down  
to the river banks, their long rustle  
of being and perishing, down to marshes

in cold streaks, touching the world  
with the underglimmer  
of the beginning,  
and there learned my only song.

And in the days  
when you find yourself orphaned,  
emptied  
of all wind-singing, of light,  
the pieces of cursed bread on your tongue,

may there come back to you  
a voice,  
spectral, calling you  
*sister!*  
from everything that dies.

And then  
you shall open  
this book, even if it is the book of nightmares.

**Song of Shalom by Sam Magrill.** *Song of Shalom* was written especially for soprano Pamela Richman and cellist Dr. Tess Remy-Schumacher in June and July of 2001. "Shalom" is the Hebrew word for peace. The composition consists of settings of three Hebrew prayers for peace: "Shalom Rav," "Sim Shalom" and "Oseh Shalom." Framing these settings are interludes based on notes derived from the letters in the word "Shalom:" S=Eb, H=B, A=A, L(or La)=A, O(or Do)=C, and M(or Mi)=E.

The work is dedicated to those who lost their lives in the tragedy of September 11, 2001 and is also meant to provide hope for the future.

CONCERT VIII – Saturday Jan. 31, 1:00  
Fowler Center – Drama Theater

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<b>Thingvellir</b>	Rob Alley, trumpet	<b>Per Bloland</b>
<b>Snow of Ages</b>	two channel digital media	<b>Chin-Chin Chen</b>
<b>Reposes of a Soul</b>	4 Channel ADAT Tape	<b>Matthew Cureton</b>
<b>The Wonderful Delight of Profound Ineptitude</b>	two channel digital media	<b>Per Bloland</b>
<b>Memories Among Us</b>	4 Channel ADAT Tape	<b>Timothy Miller</b>
<b>Canticle</b>	two channel digital media	<b>Douglas O'Grady</b>
<b>Horse</b>	Gregory Sigman, bass saxophone two channel digital media	<b>Mark Snyder</b>

## PROGRAM NOTES FOR CONCERT VIII

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**Thingvellir by Per Bloland.** *Thingvellir* was written several years ago, while studying with Josh Levine in San Francisco. The solo trumpet is played into a microphone, which feeds a speaker placed under the soundboard of a grand piano. The piano is itself amplified, and the damper pedal remains down throughout the piece. Notes played on the trumpet cause specific strings to ring sympathetically, creating a sense of distance and open space. This piece marks a shift in my style as a composer toward an emphasis on timbral variety.

**Snow of Ages by Chin-chin Chen.** *Snow of Ages* is a series of three short pieces, each exploring the possibilities of a single sound source (I. Wood block sounds; II. Tam-tam sounds; III. Metal wind chime sounds).

**Reposes of a Soul by Matthew Cureton.** *Reposes of a Soul* (2003) is comprised of four short movements. Much along the lines of Toru Takemitsu, each piece looks at the same subject matter from different perspectives. (For example, looking at a tree from different angles yields extremely different views and images of one tree.) I took this approach to give the overall composition a three-dimensional quality. Also, in this piece I have been exploring anomalies within my composition. These anomalies are statements that don't seem to fit into the context in which they entered; however, later in the piece they become more significant. So, it will all make sense in the end.

I would like to thank Walter Bowen for the source sounds, which he acquired from sundry machines around campus. Sounds were manipulated using Pro Tools and various sound effect processors.

**The Wondrous Delight of Profound Ineptitude by Per Bloland.** It is difficult to define the role of a piece of art that attempts to convey a specific message. Is it a reflection of the mind of its creator, an attempt to work through issues of personal relevance? Or is it an attempt to influence the perspectives of those who experience it? The latter runs the risk of deteriorating into propaganda, which tends to make for intensely mediocre art. A balance between the two may prove most effective. This is a personal exploration of issues so often on our minds these days- the war in Iraq, and the behavior of the current administration. It seems especially important to emphasize right now: if you share these perspectives, you are not alone. *Wondrous Delight* won the grand prize in the Digital Art Awards, Digital Music Category in Tokyo, Japan.

**Memories Among Us by Timothy Miller.** *Memories Among Us*, depicts how throughout our lives, certain memories seem to stay with us. These maybe memories of great and wonderful instances in our lives, or maybe memories that we wish were not there, however, they all seem to be brought forth unexpectedly, and without reason. *Memories Among Us*, is a reflection of the "other" memories that one doesn't wish to be there but are. Listen for the sounds that are briefly stated at the beginning and are later developed.

**Canticle by Douglas O'Grady.** For *Canticle*, I created a soprano "voice" which can be heard growing out of other, non-human, sounds. The piece can be interpreted as a depiction of the Individual struggling to be heard above the din of many other voices. The sounds in the piece were created entirely in Csound, and there were no samples used. The "voice" was created using FOF synthesis, which involves the use of a granular synthesis texture with formant filters.

**Horse by Mark Snyder.** The electronic portion of *Horse* was created by manipulating the sounds that a Bass Saxophone can make combined with manipulated sounds from a child's rocking horse.



## PAPER PRESENTATIONS – Saturday Jan. 31, 2:30

Fowler Center – Drama Theater

**Paper Presentation #1**

Mixing Hebrew Liturgy with Bach  
paper presentation/demonstration by Sam Magrill

**ABSTRACT****Sacred Suite (2001)****Samuel Magrill**

Prelude: *Yih'yu*  
Allemande: *Tov L'hodot*  
Courante: *Avavat Olam*  
Sarabande: *Ein Kamocho*  
Minuet: *Adonai, Maon*  
Gigue: *Livracha V'lo Liklala*

Pamela Richman, soprano  
Tess Remy-Schumacher, cello

In the fall of 2001, at the request of Dr. Tess Remy-Schumacher and Pamela Richman, I composed a contrapuntal vocal line to Johann Sebastian Bach's Suite #1 in G Major for Unaccompanied Cello, set Hebrew liturgical texts to the line and called the composition *Sacred Suite*. My inspiration was Charles Gounod's *Ave Maria*, in which Gounod added a vocal line to Bach's C Major Prelude from *The Well Tempered Clavier, Book I* and set the Latin text to the melody. Since Bach was a very spiritual and contrapuntal composer, I thought that religious texts set contrapuntally to his cello suite would be an appropriate statement of peace and harmony in the twenty-first century. The composition pays homage to Bach, calling attention to his contrapuntal thinking and, like the composers of parody masses in the sixteenth century, building something new on his foundation. The work also blends the sacred—Hebrew texts—with the secular—dance movements for cello. *Sacred Suite* is in six movements: Prelude: *Yih'yu*; Allemande: *Tov L'hodot*; Courante: *Avavat Olam*; Sarabande: *Ein Kamocho*; Minuet: *Adonai, Maon*; and Gigue: *Livracha V'lo Liklala*.

**Paper Presentation #2**

The New SCI Website  
presentation by Mike McFerron

**ABSTRACT**

The newly designed SCI website now offers a number of practical benefits to members. The SCI Webcontent Manager, Mike McFerron, will demonstrate key features of the website that help members promote their music. In addition, members will be encouraged to provide suggestions on how the website can grow to become more beneficial to them during this informal discussion.

**SCI Business Meeting**

A Region VI Business Meeting will be held immediately following Mike McFerron's presentation. All SCI members are invited to attend.

Prelude: "Yih'yu"

יהו לרצון אמרי פי והגיון לבי לפניך, יי, צורי וגואלי.

עשה שלום במרומי, הוא יעשה שלום עלינו ועל כל-  
ישראל, ואמרו אמן.

Yi--h'yu l'-ra-tzon im-rei fi v'-he-g'-yon, li-bi l'--fa-ne-cha, A--do-nai tsu-ri v'-go-a-li.

O-seh sha-lom bim'-ro-mav hu ya-a-seh sha-lom a-lei-nu,  
V'-al kol Yis-ra-el v'--i-m'-ru a-mein.

May the words of my mouth, and the meditations of my heart, be  
acceptable to You, O Lord, my Rock and my Redeemer.

May He who causes peace to reign in the high heavens let peace  
descend on us, on all Israel, and all the world.

Allemande: "Tov L'hodot"

טוב להודות לַי, וּלְזַמֵּר לְשִׁמְךָ, עֲלִיוֹן,  
לְהַגִּיד בְּבִקְרַח חֲסִדֶךָ, וְאַמּוֹנָתְךָ בְּלֵילוֹת,  
עֲלִי-עֲשׂוֹר וְעֲלִי-נָבֵל, עֲלֵי הַגִּיוֹן בְּכַנּוֹר.

כִּי שִׂמְחַתְנִי, יי, בְּפַעֲלֶךָ, בְּמַעֲשֵׂי יָדֶיךָ אֲרַנֵּן.  
מִהֲגִדְלוֹ מַעֲשֵׂיךָ, יי! מְאֹד עֲמָקוֹ מִחֻשְׁבַּתֶיךָ.

צְדִיק כְּתָמָר יִפְרַח, כְּאַרְזוֹ בְּלִבְנוֹן יִשָּׂא.  
שְׁתוּלִים בְּבֵית יי, בְּחֻצְרוֹת אֱלֹהֵינוּ יִפְרִיחוּ.  
עוֹד יִנּוּבוֹן בְּשִׁבְיָהּ, דְּשָׁנִים וְרַעֲנָנִים יִהְיוּ,  
לְהַגִּיד כִּי-יֵשֶׁר יי, צוּרֵי, וְלֹא-עֲוֹלָתָהּ בּוֹ.

Tov l'-ho-dot la-do-nai, ul-za-meir l'-sheem-cha, el-yon, l'-ha-geed ba--bo-ker chas--de-cha ve-e-mu-nat-cha ba-lei-lot, a-lei a-sor va-a-lei--na-vel, a-lei hi-ga-yon b'-chee-nor.

Kee se--mach ta-nee A-do-nai b'-faw-aw-le-cha b'-ma-a-sai ya-de-cha a-ra-nein. Ma gad-loo ma-a-se-cha A-do-nai, m'-od am-ku mach-shi-vo-te-cha.

Tza-deek ka-ta-mar yeef-rach, k'-e-rez bal-va-non yees-geh. Sh'-tu-leem b'-veit A-do-nai, b'-chatz-rot e-lo-hei-nu yaf-ree-chu. Od y'-nu-vun b'-sei-va, d'-shei-nim v'-ra a-na-meem yee-hyu, l'-ha---geed kee ya shar A- do-nai tsu-ree, v'-lo av--la-ta bo.

It is good to give thanks to the Lord,  
to sing hymns to Your name, O Most High!  
To tell of Your love in the morning,  
to sing at night of Your faithfulness;  
to pluck the strings, to sound the lute,  
to make the harp vibrate.

Your deeds, O Lord, fill me with gladness,  
Your work moves me to song.  
How great are Your works, O Lord!  
How profound Your design!

The righteous shall flourish like palms,  
grow tall like cedars in Lebanon.  
Rooted in the house of the Lord,  
they shall be ever fresh and green,  
proclaiming that the Lord is just,  
my Rock, in whom there is no wrong.

Courante: "Ahavat Olam"

אַהַבַת עוֹלָם בֵּית יִשְׂרָאֵל עִמָּךְ אֶהְבֶּת: תּוֹרָה וּמִצְוֹת, חֻקִּים  
וּמִשְׁפָּטִים אוֹתְנוּ לְמַדָּת.

עַל-כֵּן, יְיָ אֱלֹהֵינוּ, בְּשִׂכְבְּנוּ וּבְקוּמָנוּ נְשִׁיחַ בְּחֻקֶיךָ, וְנִשְׂמַח  
בְּדַבְרֵי תּוֹרָתְךָ וּבְמִצְוֹתֶיךָ לְעוֹלָם וָעֶד.

כִּי הֵם תְּחִינוּ וְאֶרְךְ יְמֵינוּ, וּבָהֶם נִהְיֶה יוֹמָם וְלַיְלָה. וְאַהְבָּתְךָ  
אֶל-חֲסִיר מַמְנוֹ לְעוֹלָמִים! בְּרוּךְ אַתָּה, יְיָ, אוֹהֵב עַמּוֹ יִשְׂרָאֵל.

A-ha-vat o-lam beit Yis-ra-el am-cha a-hav-ta: to-rah u-mitz-vot, chu-keem u-mish-pa-  
teem o ta--nu li-mad--ta.

Al kein, A-do-nai e-lo-hei nu, bi-shach-bei-noo oov--koo-mei-noo na- see-ach bi-choo --  
ke-cha, v'-nees-mach b'-deev--rei to-ra--te-cha uv'-mitz-vo-te-cha l'-o-lam va-ed.

Kee heim cha-yei-nu v'-o-rech ya-mei-nu, u-va-hem ne-h'ge yo-mam, va-li-lah.

V'-a-ha-vat-cha al ta-seer mee-me-nu l'-o-la-meem!

Ba-ruch a-tah, A-do-nai, o-heiv a-mo Yis-ra-el.

Unending is Your love for Your people, the House of Israel:  
Torah and Mitzvot, laws and precepts have You taught us.

Therefore, O Lord our God, when we lie down and when we  
rise up, we will meditate on Your laws and rejoice in Your  
Torah and Mitzvot for ever.

*Day and night we will reflect on them, for they are our life  
and the length of our days. Then Your love shall never depart  
from our hearts! Blessed is the Lord, who loves His people Israel.*

## Sarabande: "Ein Kamocha"

אין קמוך באלהים, יי, ואין במעשיך. מלכותך מלכות  
כל-עולמים וממשלתך בכל-דור ודור.

יי מלך, יי מלך, יי ימלך לעולם ועד. יי עז לעמו יתן, יי  
יברך את-עמו בשלום.

Ain ka-mo-cha v'-e-lo-him, A-do-nai, v'-ein k'-ma-a-se-cha. Mal-chut-cha mal-chut kal  
o-la-meem u-mem-shal t'-cha b'-chol dor va-dor.

A-do-nai me-lech A-do-nai ma-lach A-do-nai yeem-loch l'-o-lam va-ed. A-do-nai oz l'-a-  
mo yi-tein, A-do-nai y'-va-reich et a-mo va-sha-lom.

There is none like You, O Lord, among the gods that are wor-  
shipped, and there are no deeds like Yours. Your kingdom is  
an everlasting kingdom, and Your dominion endures through  
all generations.

The Lord rules; the Lord will reign for ever and ever. May the  
Lord give strength to His people; may the Lord bless His peo-  
ple with peace.

Minuet: "Adonai, Maon"

אֲדֹנָי, מַעוֹן אִמָּה הָיִיתָ לָנוּ בְּדֹר וָדֹר.

כִּי אֶלֶף שָׁנִים בְּעֵינֶיךָ כְּיוֹם אֶחָמוֹל כִּי יַעֲבֹר, וְאַשְׁמוּרָה  
בְּלַיְלָה.

יְמֵי־שָׁנוֹתֵינוּ בָּהֶם שִׁבְעִים שָׁנָה, וְאִם בְּגִבּוֹרֶת, שְׁמוֹנִים שָׁנָה;  
וְרַחֲבָם עָמַל וְאָוֶן, כִּי־גָז חֵישׁ, וְנִצְעָפָה. לְמִנּוֹת יָמֵינוּ כֵּן  
הוֹדַעַ, וְנִבְיֵא לְבַב חֻכְמָה.

וַיְהִי נֶעַם אֲדֹנָי אֱלֹהֵינוּ עָלֵינוּ, וּמַעֲשֵׂה יָדָיו כּוֹנְנָה עָלֵינוּ.

A-do-nai, ma-on a-ta ha-yee-ta la-nu b'-dor va-dor.

Kee e-lef sha-neem b'-ai-ne-cha k'-yom et-mol kee ya-a-vor, v'-ash-mu-ra ba-li-la.

Y'-mei sh'-no-tei-nu va-heem sheev-em sha-na, v'-eem beeg-vu-rot, sh'-mo-neem sha-na;

V'-ra-bam a-mal va-a-nen, kee gaz cheesh va--na-e-fa.

Leem-not ya-mei-nu ken ho-da, v'-na-vee l'-vav chach-ma.

Vee-hee no-am A-do-nai e-lo-hei-nu a-lei-nu, u-ma-a-sai ya-dei-nu kon-n-na a-lei-nu.

Lord, You have been our refuge in all generations.

For a thousand years in Your sight are but as yesterday when  
it is past, or as a watch in the night.

The number of our years may be many or few; yet vain toil  
fills their span, for it is soon ended, and we fly away. So teach  
us to number our days that we may grow wise in heart.

Let the beauty of our Eternal God be with us, and may our  
work have lasting value.

Gigue: "Livracha V'lo Liklala"

לְבָרְכָה וְלֹא לְקַלְלָהּ, אָמֵן.  
לְשׁוֹבֵעַ וְלֹא לְרָזוֹן, אָמֵן.  
לְחַיִּים וְלֹא לְמָוֶת, אָמֵן.  
יְבָרְכֵךְ יי וַיִּשְׁמְרֵךְ.  
יְאֵר יי פָּנָיו אֵלֶיךָ וַיַּחַנְדֵּךְ.  
יֵשָׁא יי פָּנָיו אֵלֶיךָ וַיִּשֶׂם לְךָ שְׁלוֹם.

Liv-ra-cha v'-lo lik-la-la, a-mein.

L'-so-va v'-lo l'-ra-zon, a-mein.

L'-cha-yeem v'-lo l'-ma-vet, a-mein.

Y'-va-re-chi-cha A-do-nai v'-yeesh m'-re-cha.

Ya-eir A-do-nai pa-nav ei-le-cha vee-choo-ne-cha.

Yi-sa A-do-nai pa-nav ei-le-cha vi-ya-seim li-cha sha-lom.

*Let blessings abound and hurts be healed. Amen.*

*Let us know plenty and escape famine. Amen.*

*Let there be life and not destruction. Amen.*

The Lord bless you and keep you.

The Lord look kindly upon you and be gracious to you.

The Lord bestow His favor upon you and give you peace.

SOCIETY OF COMPOSERS, INC.  
REGION VI 38 CONFERENCE



CONCERT IX – Saturday Jan. 31, 4:00

Fowler Center – Riceland Hall

**Drift**

**ASU Saxophone Quartet**

Jonathan Rohner, Andrew Breckenridge,  
Allene Kirk, Timothy Miller

**Dorothy Hindman**

**Three Pieces for Solo Piano**

- I. Moto Perpetuo
- II. Cadenza—espressivo
- III. Toccata

Holly O'Riordan, piano

**Kirk O'Riordan**

**Gín-á Koa**

Linda Hsu, violin  
Stefanie C. Dickinson, piano

**Chihchun Chi-sun Lee**

**pursuing the emerald scintillate**

- I. Rangoon
- II. Azura Malaya
- III. SUFI/Bharata Natyam
- IV. Shinto
- V. Shinawi-Pan'sori
- VI. Gaeng (Meo, Laotian Funeral)
- VII. Kahoolawe

Jackie Lamar, alto saxophone  
Linda Hsu, violin  
Blake Tyson, marimba

**Michael Sidney Timpson**

**Seven Miniatures for Two Violins and Piano**

- I. Tacks on the Slide
- II. Falling Lullaby
- III. Passacaglia
- IV. Waltz?
- V. Glisten
- VI. Dance
- VII. Finale

Stephen Sims, Kimberly Meier-Sims, violins  
Lauren Schack Clark, piano

**Lee Hartman**

**Mad Rush to the End**

Cynthia Krenzel-Doggett, clarinet  
Thomas Krenzel-Doggett, tenor saxophone

**Charles Savage**

## PROGRAM NOTES FOR CONCERT IX

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**Drift by Dorothy Hindman.** *Drift* is concerned with the perceptual dilemma that no matter how hard one tries, it is not possible to fully focus on a piece of music from beginning to end without having other thoughts or ideas drift in, or rather, it is not possible not to drift in thought while listening to a piece. There are a number of devices in *Drift* that attempt to force the listener to constantly return their attention to the piece, including hooks, repetition, and timbral effects. There are also internal relationships between instruments and between formal sections that play off the idea of drift, such as one instrument going off on a different tangent than the others in the quartet, or imitative ideas where one instrument follows another canonically, or formal variations that continuously develop an idea. *Drift* was written for the Lithium Saxophone Quartet in 2002 at their request.

**Three Pieces for Solo Piano by Kirk O'Riordan.** *Three Pieces for Solo Piano* was written for and is dedicated to Holly Roadfeldt-O'Riordan. She premiered the work on March 21, 2003 at the College Music Society Rocky Mountain Chapter Conference. The first movement, *Moto Perpetuo*, features a galloping melody set against a stream of sixteenth notes. The second, *Cadenza-Espressivo*, uses bell-like sonorities which are constructed from the pitch material of the third movement. The *Toccata* is a tremendously virtuosic work which uses virtually every note on the keyboard, ending with large chords reminiscent of the first movement.

The pieces use a more dissonant language than I have used in the past, placing emphasis on such traditionally dissonant intervals as the tritone and the minor second (particularly in the third movement). The result, however, is a surprisingly tonal (though chromatic) sound which generates a great deal of energy.

**Gín-á Koa (Children's Songs) by Chihchun Chi-sun Lee.** This is a cute piece [one that was enjoyable to write!] that ties together dualities: European vs. Asian music, 'pop' vs. 'serious' music, and folk vs. classical music. It is based on adorable Taiwanese Children's tunes, yet they are set in interesting and unlikely ways. Especially of note, other than Taiwanese music, the 'pop' music style is a significant element. In the first movement, although relatively straightforward in its setting, the violin and piano imitate the Chinese 'er-hu' (spike-fiddle) and 'gu-zheng' (zither). The second movement contrasts the most lyrical and quirky elements and follows traditional Sinitic classical form. The final movement, in using kindred folk rhythms, expresses the joy of youthful games—even to the extent of trouble making and mischief!!!

**pursuing the emerald scintillate by Michael Sidney Timpson.** I have always attributed growing up in California to giving me certain intrinsic musical influences. While I was steeped in the truly American art forms of Jazz and Funk and trained in the Western Classical Concert Tradition, over the Pacific Ocean (from which many of California's immigrants came,) there were some mysterious musical enticements. While I nearly always utilize both my Jazz and Classical influence in my composition, I have pretty much steered clear of using any Asian influences at all, (except those that were subconscious.) One main reason for avoiding this is the difficulty of translating Asian music into Western idioms. The 'scales' of Asia, especially, sound quite cheesy in the Western idioms since well-temperment nullifies the specialness of such pitch combinations. It is, however, the wonderful gestural, timbral, and atmospheric nature of Asian music that I am primarily interested in. *My pursuing the emerald scintillate* is my first effort in translating these interests. I am actually not trying to write Asian music at all—this composition is clearly Western. Instead, I am interpolating inspirations from various Asian musical sources.

The title *pursuing the emerald scintillate* is a cryptic title for "following interests that I see in the West", (the Far East, of course, is WEST of California.) The "emerald scintillate" is the naturally occurring flash of green that happens right at the moment the sun sets in the west. The titles of each movement of this work insights a primary musical reference:

## I. Rangoon —

The music of Burma (now known as Myanmar), is little known in the West outside of Ethnomusicology circles. It does, however, contain one of the most fascinating indigenous traditions in the World. Located centrally between Bangladesh, India, China, Laos, and Thailand on the Bay of Bengal, Burma's music contains great contrasts of cacophony, disjunct rhythms, shimmering harps, and beautifully ornamented singing. This movement, although barely scratching that surface, bridges the Burmese source to a Western musical personality that it ironically, (yet certainly unintentionally) bares resemblance to: Ornette Coleman.

## II. Azura Malaya —

The music of Malaysia, not unlike Burma, is also full of great contrasts, but these are somehow more infused. Especially prevalent in this movement's material is Malaysia's own influx of Islamic, Buddhist and Indonesian sources.

## III. SUFI/Bharata Natyam —

Bharata Natyam is the well-known national dance of India for single female dancer. The Sufis are a Muslim sect, spread throughout North India to North Africa, that enter trance-like states through musical pulsations.

## IV. Shinto —

The most unique feature of Japanese and Korean court music, is the indicative stillness, like ripples in a puddle of water. Shinto is the national religion of Japan, where the ghosts of ancestors are worshiped.

## V. Shinawi-Pan'sori —

The first time I heard Korean folk music, with its triplicate rhythms, wide vibratos, altered pentatonics, and high levels of improvisation, I thought, "Hey, this sounds a lot like Coltrane!" Pan'sori is a folk monodrama; Shinawi is a form where several melodic and percussion instruments all improvise together at once.

## VI. Gaeng —

The bamboo pipe mouth-organ is possibly one of the most authentic sounding instruments of Asia. Found throughout East Asia (as the Thai khen, the Chinese sheng, and the Japanese sho), the instrument is used in surprising different ways in each culture. The most strangest is perhaps the gaeng, the mouth-organ played by the suppressed Laotian minority tribe, the Meo (also known as Hmong) during funeral processions. The eulogy-like nature of this movement, however, is meant to have an even greater meaning upon the structure of this entire composition . . .

## VII. Kahoolawe —

While containing elements of the prior movements, this movement completes the transition, started in the fifth movement, into Western styles. Hawaii, of which Kahoolawe is a major island, is a place where the Western and Eastern cultures are perfectly integrated. However, there is a more sinister message of this movement. There are no living things on Kahoolawe—the U.S. military tested the atomic bomb there in the 1950s. This symbolizes the sad and unfortunate message of this movement—when Western culture has been introduced to Asia, all-too-often, it replaces and shatters what was originally there . . .

**Seven Miniatures for Two Violins and Piano by Lee Hartman.** *Seven Miniatures for Two Violins & Piano* was written at the request of violinists Christine Manning and Kristen Sullivan as a duet to close their senior recital on November 8, 2003 at the University of Delaware. I decided to create a piece using simple ideas that exploit techniques commonly asked of violinists. Instead of the traditional duet with accompaniment, I wanted to create a balance between all three performers. Knowing they were also playing major pieces of violin repertoire, I set out to create a piece that was fun to play as well as musically interesting.

**Mad Rush to the End by Charles Savage.** *Mad Rush to the End* .... is a fun piece that reminds me of several things in life; particularly the phrase "hurry up and wait." Sometimes having a simple idea is a good thing, but then all of a sudden, it can escape your very grasp, and can often "go awry."

The composition is ternary in form, with the musical motif BACH (being the simple idea, and a tone row for the middle section in 5/4 (keeping things in order). But when the two ideas begin to pass each other, and somewhat merge, small annoyances occur. But in the end, we all keep rushing to destinations and goals, but hopefully making things run a little smoother.

# Lecture-Concert Series

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## The California EAR Unit

Fowler Center

Saturday, January 31, 2004

7:30 pm

*presented with the support of*

### The Heartland Arts Fund

a program of Mid-America Arts Alliance funded by the National Endowment for the Arts with additional contributions from the Arkansas Arts Council, and foundations, corporations, and individuals throughout Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas



Region VI of the Society of Composers, Inc.

College of Fine Arts

Department of Music

Park Place Inn



## About the Ensemble

The "wizards of new music" (*LA Daily News*)

"Performs with exuberance and razor sharp precision" (*New York Times*)

"D'excellents musiciens...un ensemble de tres grand qualité" (*La Province*)

"Exhilaration in their playing...the world's most daunting repertoire" (*LA Style*)

These are just a few of the national and international press accolades garnered by the California EAR Unit in its two decades of activity. The Los Angeles based new music ensemble is dedicated to the performance, promotion and creation of the exciting music of our time. Founded in March 1981, the EAR Unit has brought unparalleled versatility, virtuosity and dedication to its performances and is recognized today as one of America's finest contemporary chamber ensembles. For its contributions to the field of contemporary American music, the ensemble has recently garnered awards from the *LA Weekly* (Best Classical Series) and the 1999 "Letter of Distinction" from the American Music Center.

Kaleidoscopic. Eclectic. Violins and pianos one minute, harmonicas and amplified plants the next----the audience never knows what to expect. Attending an EAR Unit concert means experiencing a fresh, exuberant approach to music making. Since 1987 the EAR Unit has been Ensemble-in-Residence at the Los Angeles County Museum of Art where they present their own critically-acclaimed four-concert series. The EAR Unit's repertoire of over 400 compositions ranges from the most demanding works for the concert hall to collaborations with major artists in other fields to create original multi-media works. The EAR Unit brings a "classic" instrumentation of flute, clarinet, keyboards, percussion, violin and cello to "anything goes" performances including voices, panpipes, handcuffs, playing Bach on the cello with a carrot (*Cage's Theater Piece*), theatrics and the latest interactive electronic media.

The Unit has performed at major venues all over the world including Tanglewood, Brussels, Aspen, Kiev, Paris, the Kennedy Center, Cologne, New York, Boston, Minneapolis, San Francisco, Santa Fe, Amsterdam, Reykjavik, and many places in between. The ensemble has been featured in documentaries for the BBC and Japanese television and many of their concerts have been broadcast by American and National Public Radio, WGBH's "Art of the States," WDR (Germany), BRT (Belgium), DR (Danish Radio) and the International Rostrum of Composers.

The EAR Unit has recorded for Nonesuch, Crystal, New Albion, New World, Tzadik, O.O. Discs, CRI/Emergency Music, and Cambria labels and has the distinction of being one of the first contemporary music groups to be featured on a CD-ROM, Morton Subotnick's *All My Hummingbirds have Alibis* on the Voyager label. New Albion has released a collection of pre-eminent Dutch composer Louis Andriessen's works, featuring *Zilver* which was also written and commissioned by the Unit in conjunction with its tour of England for the Contemporary Music Network. Bridge Records has issued Morton Feldman's four-hour long trio for Philip Guston (labeled "Best Classical CD of 1997" by CDNow). Recent recordings include "Go" on the Echograph label and "Settings," music by Mel Powell on New World.

## The California EAR Unit

Dorothy Stone, flute  
Marty Walker, clarinet  
Robin Lorentz, violin  
Erika Duke-Kirkpatrick, cello  
Amy Knoles, percussion  
Vicki Ray, piano

Go (1999, rev. 2001)

James Sellars

Cendres (1998)

Kaija Saariaho

Squint (2000)

Amy Knoles  
Video by Knoles/Hines

### Intermission

Road Movies (1995)  
I. relaxed groove

John Adams

ice.empty (2003)

Morton Subotnick

Bleed Through (rev. 2003)

Keeril Makan

<http://www.earunit.org>

## The 2003-2004 Series

**Lily Afshar**, classical guitar, Fine Arts Center Recital Hall, Monday, October 6, 2003, 7:30 pm. *A joint presentation with the Department of Music.*

**Thomas Perls**, "Centenarians: A New Paradigm of Aging," Lecture Hall, Convocation Center, Thursday, October 9, 2003, 7:30 pm. *A joint presentation with Center on Aging-Northeast and the College of Nursing & Health Professions.*

**Daedalus Quartet**, string quartet, Fine Arts Center Recital Hall, Tuesday, October 14, 2003, 7:30 pm.

**Jon Metzger**, vibraphonist in concert with ASU's percussion ensemble and the Tribe, Riceland Hall, Fowler Center, Tuesday, December 2, 2003, 7:30 pm. *A joint presentation with the Department of Music.*

**F. Miguel Valenti & Laura Trotta**, "So You Want to Make a Movie?" Theatre, Fowler Center, Monday, January 26, 2004, 7:30 pm. *A joint presentation with the College of Communications and Department of Journalism & Printing.*

**California EAR Unit**, contemporary music ensemble, Theatre, Fowler Center, Saturday, January 31, 2004, **6:30 pm Lecture/demonstration, 7:30 pm Concert.** *Presented with the support of the Heartland Arts Fund and the Arkansas Arts Council, Region VI of the Society of Composers, Inc., the College of Fine Arts, the Department of Music, and Park Place Inn.*

**Captain Winston Scott**, "NASA's Space Explorations: Views from Columbia and Endeavour," Riceland Hall, Fowler Center, Tuesday, February 10, 2004, 7:30 pm. *A joint presentation with the Arkansas Space Grant Consortium, the College of Sciences & Mathematics, and the Ronald E. McNair Postbaccalaureate Achievement Program.*

**Andrew Patner**, "Does America Need an Arts Policy?" Theatre, Fowler Center, Monday, March 22, 2004, 7:30 pm.

**All programs are free and open to the public.**

Out of consideration to the artists and the audience,  
unauthorized recording and photography are prohibited.



## CONCERT X – Saturday Jan. 31, 7:30

Fowler Center – Drama Theater  
Lecture Demonstration at 6:30



This presentation is supported by the Heartland Arts Fund, a program of Mid-America Arts Alliance funded by the National Endowment for the Arts with additional contributions from the Arkansas Arts Council, and foundations, corporations, and individuals throughout Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas.



### The California Ear Unit

Dorothy Stone, flute  
Marty Walker, clarinet  
Robin Lorentz, violin  
Erika Duke-Kirkpatrick, cello  
Amy Knoles, percussion  
Vicki Ray, piano

**Go (1999, rev. 2001)**

**James Sellars**

*Go* was composed during July, 1997 for the Los Angeles-based ensemble, EAR Unit. It is a kind of West Coast cousin to *Don't Stop*, which was written in 1995 for the East Coast ensemble, Bang On A Can All Stars. Both pieces are of about 10 minutes duration and have a discernible relationship to rhythms in rock music; they are, however, quite different in many ways, from instrumentation to the musical materials employed. For the most part, *Go* verges on atonality — or, perhaps I should say, neo-tonality to the point of no tonality. There are virtually no cadences (stopping-off places) until the very end. In fact, one of the primary compositional problems I wrestled with in working out the form was how to get *Go* to stop!

There occurred in the work a degree of momentum that searches in vain (like freeway driving in L.A.) for a rest area. But even at such a fast speed, there are perceptible changes of musical scenery, the violin or piano prominent here, the drums prominent there. In the big picture, *Go* falls into two large sections, the second being a re-composition, or alternate view of the first: the same drive at different times of the day. Near the end, a coda sneaks in — an exit ramp: one must sooner or later reach a destination.

At age 17, James Sellars left his native Arkansas to study composition at Juilliard and Manhattan School of Music, where his principal teachers were David Diamond and Ludmila Ulehla. He later took a Ph.D. at North Texas University, and presently divides his time between New York and Hartford, where he is on the composition-theory faculty at The Hartt School. Major works by James Sellars include Piano Sonata I, which won first prize at the Stroud (England) Festival, and was premiered by pianist Howard Shelley. Chanson Dada, directed by Peter Sellars at the Monadnock Festival with James Bolle conducting, was subsequently produced by Lukas Foss at the Brooklyn Academy of Music, and most recently at the Pan-American Music Festival in São Paulo, Brazil, with the composer conducting. For Love of the Double Bass was performed at the 1992 Helsinki Festival, and Beulah in Chicago, part of the 1991 Bergen Festival in Norway, has since been

recorded by opera and Broadway baritone Spiro Malas. Sellars's Radio Sonata, featuring bassist Robert Black, was released on CD in 1994. The Sellars opera, *The World is Round*, directed by Juanita Rockwell and conducted by Michael Barrett, received 15 performances to critical acclaim in April, 1993 at Hartford's Wadsworth Atheneum. Mr. Sellars is currently working with electronicist Finn Byrhard on *Haplomatics*, a philosophical fantasy for narrator and electronic music, with pictures by David Hockney. Also in progress is *The Turing Opera*, a high-tech stage piece with a libretto by poet Thomas Meyer, which is based on the life of English mathematician Alan Turing. Sellars's latest compositions include *Don't Stop*, written for the Bang On A Can All-Stars and premiered at Lincoln Center, May 1996, *Afterwards* for orchestra, premiered, October 1996, by the New Hampshire Symphony Orchestra, and *GO* written for the California EAR Unit.

**Cendres (1998)**

**Kaija Saariaho**

The Finnish composer Kaija Saariaho has made her mark since the 1980s as one of the most striking composers working in electroacoustics in the international rena. Saariaho's earliest works date from 1977. A year previously she had begun her studies in composition with Paavo Heininen at the Sibelius Academy in Helsinki, having previously studied graphic art and the piano. In recent years she has lived in Paris and has been commissioned by leading orchestras, chamber groups and opera companies. Her opera *L'amour de loin* premiered at the Salzburg Festival and was performed by the Santa Fe Opera in 2002.

*Cendres* was written for alto flute, cello and piano. It was commissioned by the Wolpe Trio by the Society for New Music of the Ruhr and the Bureau of Culture of the City of Essen. It was premiered in 1998. The composer has written the following note on the work:

"I found the basis of the musical material for this piece in my double concerto....*a la fumee* for alto flute, cello and orchestra. The name of the piece also derives from this. While writing *Cendres* I was mainly concentrating on the interpretation of particular musical ideas by the three different instruments of the trio, each of which has its unique character and palette of colors. Musical tension is created and regulated by sometimes bringing the instruments as close together as possible in all ways (pitch, rhythm, dynamics, articulation, color, etc., or, at the other extreme, letting each of them express the music in their most idiomatic fashion. Between these two extremes there is an unlimited number of possible ways to create more or less homogenous musical situations. The consciousness of this variety was the rope on which I was balancing whilst working on the piece."

**Squint (2000)**

**Amy Knoles**

video by Knoles/Hines

It is my guess that there is nothing that can be so strongly labeled as "Californian" as traffic. I've found that in order to survive Los Angeles I've needed to, from time to time try to view things differently, transform them a bit. When I was a young girl I once found that if I would squint at the rector during the Sunday service I could see Christ...the epiphany didn't last for very long, but the notion that I could quite easily change what I saw never left me. I've found this also possible in the sonic world. Thanks to Henry Brandt, when I hear someone else's car stereo blending with mine, I am reminded of his pieces with many different groups spread throughout out a hall forming a constantly changing, bizarre orchestra (often, I am given to imitate those soprano solos along with it all).

This is a piece about not only blurring linearity, but is also about the combinations of these unpredictable, constantly shifting lines creating something new, and the imaginings found in the cracks. – Amy Knoles

Born in New York City in 1947, Richard Hines went to California in 1969 to attend Brooks Institute of Photography. He opened his first studio in 1976 in Venice, CA. As the recipient of three Los Angeles Art Directors' Awards he has established a successful commercial photography business shooting for Rachel Rosenthal, Disney, LACMA, the Music Center of Los Angeles, and others too numerous to mention. Richard has shown his work at the Spanish Kitchen-LA; The Totally Huge New Music Festival Perth, Australia; Anchorage Art Museum-AK, Bunnell Street Gallery-Homer, AK; and the Sacred Rhythm Festival-Bali, Indonesia.

Richard has worked with Amy Knoles for several years together creating the many images for the EAR Unit's postcards, which lead to their collaboration on her evening length multimedia piece *2x10x10x10+1* this past June, working with more of an emphasis on video. Creating the imagery for *SQUINT* has been a wonderful opportunity to participate in one more of Amy's' explorations of the image-meets-sound world.

Amy Knoles has headlined on major festivals throughout the world. She is the recipient of the "UNESCO International Prize for the Performing Arts-2000", was the 1996 ASCAP Foundation "Composer-in-Residence at the Music Center of Los Angeles", and received the 1999-2000 "Individual Artist Fellowship Award" from the City of Los Angeles Cultural Affairs Dept. to create the evening length work *2x10x10x10+1*. A Multimedia piece based upon the sights and thoughts of the City of Los Angeles. She is currently creating music for the site specific dance theater work *UNDER EDEN* for Collage Dance Theater, which opens at the Eden Roc hotel in Miami, FL this weekend. She was commissioned to create the sound environment for Lynette Kessler's *Immediate Presence*, Tad Coughenours' *A Thorn at my Heart*, *Belgo* a solo piano and electronics piece for fellow E.A.R. Unit member Vicki Ray, and performance artist Rachel Rosenthal's final solo piece *URBOAR* -LATC, her 60 performer piece *Zone* - UCLA Center for the Performing Arts. She performed her scores live on *Pangaeon Dreams*, *Timepiece*, and *The Unexpurgated Virgin* with Ms. Rosenthal throughout the US and Europe.

Ms. Knoles is the Executive Director of the California E.A.R. Unit, she also works/has worked with the Los Angeles Philharmonic New Music Group, Basso Bongo, John Cage, Don Preston, Frank Zappa, Morton Subotnick, Steve Reich, Tod Machover, Flea, The Paul Drescher Ensemble, Quincy Jones, Ensemble Modern, The Bang On A Can All Stars, and many others.

Ms. Knoles has recorded for Sony Classics, Echograph, Barking Pumpkin, Voyager CD-ROM, New Albion, Nonesuch, New World, O.O. Discs, C.B.S., R.C.A., Relativity, and Crystal Records. Amy released the CD *Men in the Cities* and *2x10x10x10+1* both courtesy of Echograph records.

## INTERMISSION

### Road Movies (1995)

- I. relaxed groove
- II. meditative
- III. 40% swing

### John Adams

The title *Road Movies* is total whimsy, probably suggested by the "groove" in the piano part, all of which is required to be played in a "swing" mode (second and fourth of every group of four notes are played slightly late).

Movement I is a relaxed drive down a not unfamiliar road. Material is recirculated in a sequence of recalls that suggest a rondo form.

Movement II is a simple meditation of several small motives. A solitary figure in an empty desert landscape.

Movement III is for four wheel drives only, a big perpetual motion machine called "40% Swing." On modern MIDI sequencers the desired amount of swing can be adjusted with almost ridiculous accuracy. 40% provides a giddy bouncy ride, somewhere between an lves ragtime and long rideout by the Goodman Orchestra, circa 1939. It is very difficult for violin and piano to maintain over the seven minute stretch, especially in the tricky cross-hand style of the piano part. Relax, and leave the driving to us. -John Adams

*Road Movies* was commissioned by the California EAR Unit and the McKim Fund in the Library of Congress.

John Adams was born February 15, 1947 in Worcester, Massachusetts and spent his youth in Vermont and New Hampshire. The cultural and intellectual life of New England, particularly the Boston Symphony and Harvard University had a deep effect on his development. After graduating Magna cum Laude from Harvard in 1969, Adams continued on at the same institution for two more years and earned an MA in music composition, studying principally with Leon Kirchner. In 1971 Adams moved to San Francisco where he quickly became involved in that city's active and varied new music life. The range of Adams' work includes dance, video, live electronic music and film music. Among recent recordings are the *Chamber Symphony* with the composer conducting the London Sinfonietta, *Harmonielehre*, conducted by Simon Rattle, *The Death of Klinghoffer*, conducted by Kent Nagano and the *Violin Concerto* performed by Gidon Kremer which received the 1995 Grawemeyer Award in music composition.

### **ice.empty (2003)**

### **Morton Subotnick**

*ice.empty* is a model for a new work which was premiered in August of 2003. This new work (*Release*) will be for clarinet, violin, cello, piano and surround sound computer. *ice.empty* is the title of a section from *Release* and though it doesn't exist in this form in *Release*, it is similar in quality to that section. The surround sound is cued on the computer and is thought of as another instrument in the ensemble.

Morton Subotnick is one of the United States' premier composers of electronic music and an innovator in works involving instruments and other media, including interactive computer music systems. Most of his music calls for a computer part, or live electronic processing; his oeuvre utilizes many of the important technological breakthroughs in the history of the genre.

The work which brought Subotnick celebrity was *Silver Apples of the Moon*. Written in 1967 using the Buchla modular synthesizer (an electronic instrument built by Donald Buchla utilizing suggestions from Subotnick and Ramon Sender), this work contains synthesized tone colors striking for its day, and a control over pitch that many other contemporary electronic composers had relinquished. There is a rich counterpoint of gestures, in marked contrast to the simple surfaces of much contemporary electronic music. There are sections marked by very clear pulses, another unusual trait for its time; *Silver Apples of the Moon* was commissioned by Nonesuch Records, marking the first time an original large-scale composition had been created specifically for the disc medium - a conscious acknowledgment that the home stereo system constituted a present-day form of chamber music. Subotnick wrote this piece (and subsequent record company commissions) in two parts to correspond to the two sides of an LP. The exciting, exotic timbres and the dance inspiring rhythms caught the ear of the public -- the record was an American bestseller in the classical music category, an extremely unusual occurrence for any contemporary concert music at the time. It has been re-released on Wergo CD with *The Wild Bull*. Subotnick's recent works include: 3 CD ROMS; *All My Hummingbirds Have Alibis* (1994), (recorded by the California EAR Unit) *Making Music* (1996), *Making More Music* (1998) and an interactive 'Media Poem', *Intimate Immensity*, premiered at the Lincoln Center Festival in NY (1997). The European premiere (1998) was in Karlsruhe, Germany.

In the Spring of 2001, Mode records released a CD and DVD surround sound version of *Touch, A Sky of Cloudless Sulfur* and a new work, *Gestures: It Starts with Colors*. He has been touring in the US and Europe with live performances of the Gestures.

Currently, Subotnick holds the Mel Powell Chair in Music at the California Institute of the Arts. He tours extensively throughout the U.S. and Europe as a lecturer and composer/performer. He is published by European American.

### **Bleed Through (rev. 2003 )**

**Keeril Makan**

*Bleed Through* grew from material that I had generated over the previous year and a half that had not yet coalesced into a piece. During that time, I had been engaged in the process of deconstructing music into its most fundamental parameters to gain a deeper understanding of their inner workings, and my relationship to them as a composer. Although this search yielded some invaluable musical insights, it also led to a crisis- in delving into the microcosm so deeply, the macrocosm had slowly shifted out of focus. A reintegration of the elements that I had purposefully and violently taken apart was necessary, but the means were not evident in light of what I had learned. It took a major shift in my life (in this case, from California to Finland, where I was studying for a year) to find a solution to this problem and to bring my musical ideas into phase.

As my ideas began to unify, *Bleed Through* started to take shape. The piece is constructed almost entirely of different types of cyclical processes, with cycles and eddies that expand, contract, break, and most importantly, fold over upon themselves in perpetually varied recurrences. Once the material worked its way into a larger circular structure, it was transformed from its fragmentary state into an interdependent whole.

I chose the title *Bleed Through* as a metaphorical reference to a type of energy, and also a type of memory that inspired the structure of the piece. I wanted to write a piece that reflected the way in which experience is shaped by a complex, asymmetrical layering of past and present, universal and personal. As such, it is a vast network of interwoven veins through which consciousness flows. In another sense, within this multi-layered system, certain elements bleed through to the extent that their significance reshapes the whole. In this piece, certain musical elements do indeed bleed through, offering an interpretation of everything surrounding them as necessarily unique as individual experience.

Working to create emotionally engaging musical experiences, American composer Keeril Makan combines an exploration of the rich detail inherent in sound with an unmistakably visceral energy. Drawing from diverse sources such as American folk music, the European avant-garde, Indian classical music, and minimalism, he synthesizes a music that, in its sheer intensity, thwarts assumptions of what is beautiful. Keeril grew up in New Jersey, of a mixed Indian and Russian Jewish heritage. After initial musical studies in violin and oboe, he went on to receive degrees in composition and religion at Oberlin College and Conservatory in Ohio. He is completing his Ph.D. in composition at the University of California, Berkeley where he has studied composition with Edmund Campion and Jorge Liderman, and computer music at the Center for New Music and Audio Technology (CNMAT) with David Wessel. Outside of the U.S., Keeril spent a year in Helsinki, Finland at the Sibelius Academy on a Fulbright grant. He is currently living in Paris, France, where he is studying with Philippe Leroux, having been awarded the George Ladd Prix de Paris from the University of California, Berkeley.

He has received commissions from ensembles such as the Kronos Quartet, Bang on a Can All-Stars, the Paul Dresher Electroacoustic Band, the Left Coast Chamber Ensemble, and the Del Sol String Quartet, and performances by the New York New Music Ensemble, Le Nouvel Ensemble Moderne, Continuum, and Ensemble Nomad. Keeril has participated in the International Gaudeamus New Music Week in Amsterdam, the Aspen Music Festival, Le Domaine Forget in Quebec, the MATA Festival in New York and Voix Nouvelles in Royaumont, France. He was invited back to Royaumont to participate in Le Grand Atelier, during which he collaborated on a new work for dance with choreographer Françoise Murcia. The music he composed for this collaboration went on to win First Prizes in the Atlanta and Tuscaloosa competitions of the Hultgren Solo Cello Works Biennial in 2003. He has also received prizes from the American Academy of Arts and Letters and ASCAP, and commissions from the Fromm Music Foundation at Harvard and the Gerbode Foundation in San Francisco.

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## The California Ear Unit

Dubbed the "wizards of new music" by the LA Daily News..... Cited by the New York Times, "The EAR Unit performs with exuberance and razor sharp precision." .....Heralded in Brussels by La Province, "The California EAR Unit, d'excellents musiciens...un ensemble de tres grand qualite." .....and identified by LA Style, "The exhilaration in their playing, as they plunge with glorious high spirits and dazzling skill into the world's most daunting repertoire...should be reward enough for anybody."

These are just a few of the national and international press accolades garnered by the California EAR Unit in its nineteen year history. The Los Angeles based new music ensemble is dedicated to the performance, promotion and creation of the exciting music of our time. Founded in March 1981, the EAR Unit has brought unparalleled versatility, virtuosity and dedication to its performances and is recognized today as one of America's finest contemporary chamber ensembles. For its contributions to the field of contemporary American music, the ensemble has recently garnered awards from the LA Weekly (Best Classical Series) and the 1999 "Letter of Distinction" from the American Music Center.

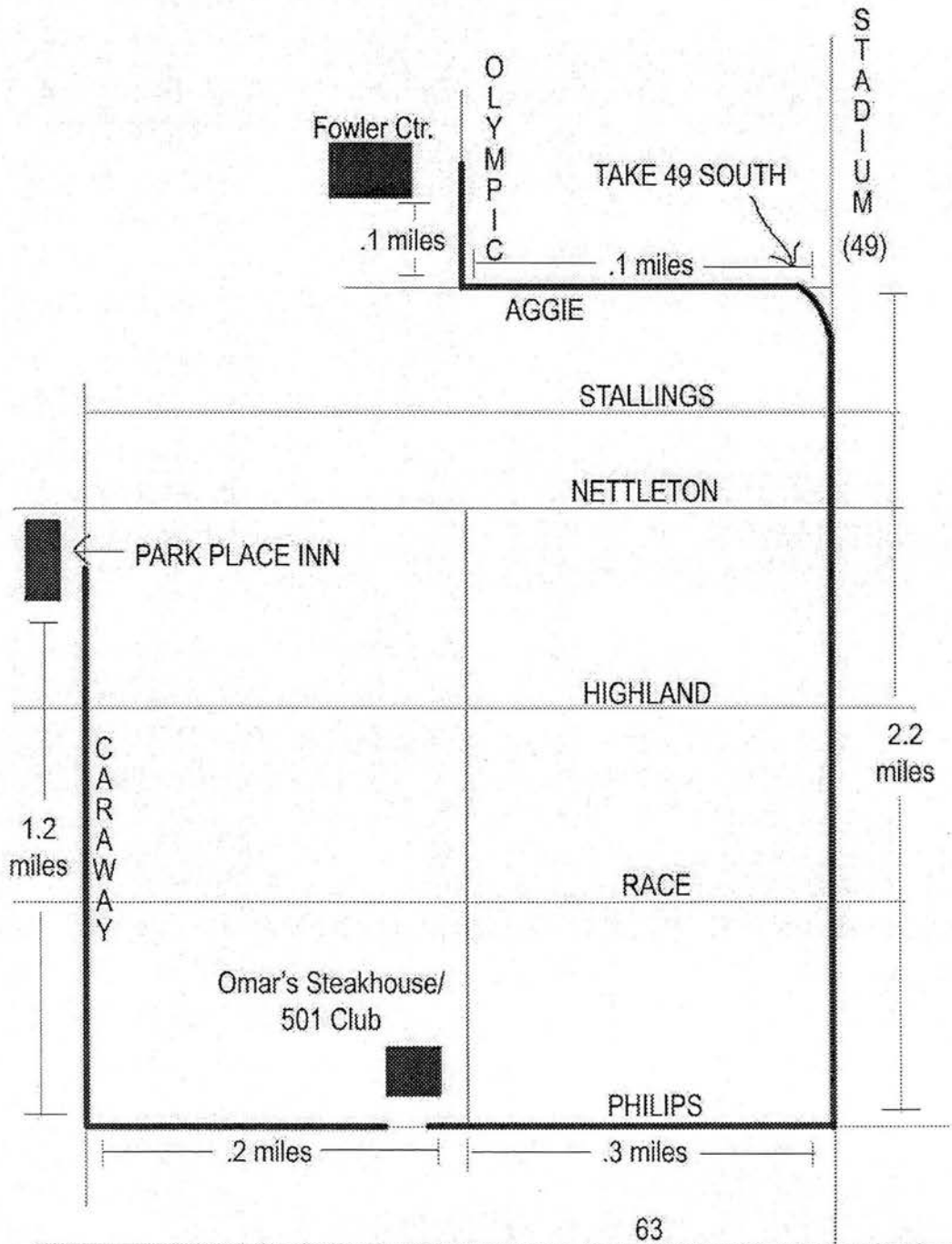
Kaleidoscopic. Eclectic. Violins and pianos one minute, harmonicas and amplified plants the next---the audience never knows what to expect. Attending an EAR Unit concert means experiencing a fresh, exuberant approach to music making. Since 1987 the EAR Unit has been Ensemble-in-Residence at the Los Angeles County Museum of Art where they present their own four concert critically acclaimed series. The EAR Unit's repertoire of over 400 compositions ranges from the most demanding works for the concert hall to collaborations with major artists in other fields to create original multi-media works. The EAR Unit combines a "classic" instrumentation of flute, clarinet, keyboards, percussion, violin and cello to an "anything goes" including voices, panpipes, handcuffs, playing Bach on the cello with a carrot (Cage's Theater Piece), theatrics and the latest interactive electronic media.

The Unit has performed at major venues all over the world including Tanglewood, Brussels, Aspen, Kiev, Paris, the Kennedy Center, Cologne, New York, Boston, Minneapolis, San Francisco, Santa Fe, Amsterdam, Reykjavik, and many places in between. The ensemble has been featured in documentaries for the BBC and Japanese television and many of their concerts have been broadcast by American and National Public Radio, WGBH's "Art of the States" Program, WDR(Germany), BRT (Belgium) and DR (Danish Radio) and the International Rostrum of Composers.

The EAR Unit has recorded for Nonesuch, Crystal, New Albion, New World, Tzadik, O.O. Discs, CRI/Emergency Music, and Cambria labels and has the distinction of being one of the first contemporary music groups to be featured on a CD-ROM, Morton Subotnick's *All My Hummingbirds have Alibis* on the Voyager label. New Albion has released a collection of pre-eminent Dutch composer Louis Andriessen's works, featuring *Zilver* which was also written and commissioned by the Unit in conjunction with the EAR Unit's tour of England for the Contemporary Music Network. Bridge Records has issued Morton Feldman's four hour long trio for Philip Guston (labeled "Best Classical CD" of 1997 by CDNow). Recent recordings include *Go* on the Echograph label and *Settings*, music by Mel Powell on New World

# SATURDAY NIGHT POST CONFERENCE GET TOGETHER

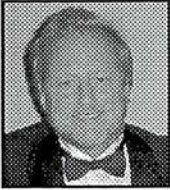
Immediately following the Cal Ear Concert, SCI members are invited to Omar's Steakhouse (501 Club) for food, drinks and fun! All are welcome! Directions are below.





## Composer Biographies

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DANIEL ADAMS

Daniel Adams is a Professor of Music and Chair of the Faculty Assembly/Senate at Texas Southern University in Houston. He holds a Doctor of Musical Arts from the University of Illinois (1985), a Master of Music from the University of Miami (1981) and a bachelor of Music from Louisiana State University (1978). He is the author of a book entitled "The Solo Snare Drum: a Critical Analysis of Contemporary Compositional Techniques" published by HoneyRock and he has written numerous published journal articles. His music is published by Studio Four Music, C. Alan Publications, Dorn Publications and HoneyRock. His music is recorded on the Capstone and Summit labels.



ROB ALLEY

Rob Alley graduated in 2003 with a Masters in Music in Arranging from the University of Alabama in Tuscaloosa. He studied arranging with Tom Wolfe, improvisation with Jon Noffsinger, and composition with Marvin Johnson. Rob primarily writes music for the Matt Devine trio and for the Chad Fisher group. Both groups are forward-thinking modern improvisation performing units in the Southeastern region.



LAWRENCE AXELROD

I have been able to present myself as composer, pianist and conductor over the past few years. I am associated with the New Music Group CUBE in Chicago. The Verdi String Quartet with mezzo-soprano Ingeborg Danz, baritone Jeffrey Strauss and mezzo-soprano Judith Cloud are among the performers who have premiered works of mine during the past year. A new CD with solo and small chamber works was released in the Fall of 2003. I have been invited to perform a piano recital for the second time as part of the Primavera en La Habana International Festival of Electroacoustic Music held in Havana, Cuba in March 2003. The program will feature world premieres of works of my own, Juan Piñera and Jens Hedman, as well as works by U.S. composers.



JASON BAHR

Jason Bahr (b. 1972, Kansas City, KS) received his DM from Indiana University in May 2003. He has served as the Chair of the Composition Department at the University of Oklahoma. Bahr has had over 140 performances of his works, including performances in 24 states and five foreign countries. He is currently working as a freelance (unemployed) composer in Kansas City.



DWIGHT BANKS

Dwight Banks completed his PhD studies in composition at U. C. Berkeley, where his primary teachers were Oilly Wilson, Edwin Dugger, John Thow and Jorge Liderman. In addition, he completed his M.M at California State University, Northridge where he studied with Daniel Kessner, Aurelio DeLa Vega, Beverly Grigsby and Frank Campo. Last year, he was selected as a winner in the Detroit Symphony Orchestra's emerging composer's program for his orchestral piece Pupil of the Eye. His music has also been recently performed by the South Arkansas Symphony and the Berkeley New Music Ensemble. A New York City native currently residing in Southern California, his experience as a trumpet player includes appearances with Joe Henderson, McCoy Tyner Charlie Palmieri and Kenny Burrell.



GREG BARTHOLOMEW

Greg Bartholomew, b. 1957, received degrees from the College of William & Mary in Virginia and the University of Washington. He received an ASCAP Award in 2003 for the recent performances of his music. Bartholomew's choral works have been premiered by the Oregon Repertory Singers, the Ars Brunensis Chorus, The Esoterics, and the William & Mary Choir, and have received performances by Seattle Pro Musica and the Briar Cliff University Chamber Singers, as well as readings by the Gregg Smith Singers and the Princeton Singers. Since 1991 he has sung with Seattle Pro Musica, an award-winning critically-acclaimed choral ensemble under the direction of Karen P. Thomas.



JAY C. BATZNER

Jay C. Batzner is currently pursuing a D.M.A. in Composition at the University of Missouri - Kansas City and also teaches at Kansas City Kansas Community College. An active composer and copyist, Jay has enjoyed several performances throughout the U.S., Ireland, Italy, and the Czech Republic. Jay has received numerous commissions from various educational levels including middle-school, high school, and university ensembles. When Jay is not composing, copying, reading science fiction, or playing banjo, he is usually brewing beer.



STEPHEN DAVID BECK

Stephen David Beck, Interim Director of the LSU Laboratory for Creative Arts & Technologies (LCAT) and the late Michael F. Daugherty, former director of the LSU School of Art, established the Music & Art Digital Studio (MADstudio) in 1995 with grants from the Louisiana Board of Regents. The MADstudio was a shared virtual environment for artists and musicians from the Schools of Art and Music. Students and faculty worked on collaborative digital media projects, primarily in the area of digital animation, which in turn, enhanced education in both programs.

VITA BEREZINA-BLACKBURN

Vita Berezina-Blackburn was born in Siberia, and lives in Columbus, Ohio, recently earning her MFA from the Ohio State University specializing in computer animation. Her recent work, *Benign Beings*, won several festival honors. She is on staff at the Advanced Computing Center for the Arts and Design (ACCAD) at Ohio State working in the motion capture lab.



JOHN G. BILOTTA

John G. Bilotta was born in Waterbury, Connecticut. After taking degrees in psychology at UC Berkeley, he entered the San Francisco Music & Arts Institute where he studied composition with Frederic Saunders. John's works have been performed in the US, Canada, and Europe. "Aria da Capo" was a finalist in a New York City Opera competition. He received first-prize for the chamber work "Notes from a Diary" as well as the 2000 Digital Media Arts Award for "The Unicorn in the Garden" a work for actors and orchestra. Recent compositions include the "Divertimento for Orchestra", the "Madison Sketchbook" for piano, and "Gen'ei no Mai" for flute and clarinet.



PER BLOLAND

Per Bloland is currently a Masters student at the University of Texas at Austin, where he studies with Kevin Putz and Russell Pinkston. After receiving an undergraduate degree in Psychology from the University of Michigan, he went on to pursue a second Bachelors degree in composition from San Francisco State University, where he studied with Ron Caltabiano and Josh Levine.



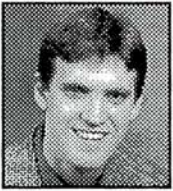
HAROLD BLUMENFELD

Harold Blumenfeld is a composer given to language and the human voice. Born in Seattle, he studied at Yale with Hindemith and at University of Zurich. From the Seventies, with awards from the American Academy and National Endowment for the Arts, his work has focused on musical composition. He is Professor Emeritus of Washington University. His most recent major work is the two-act opera *Borgia Infami* [2002] libretto Charles Kondek. The New York City Opera performed core of opening *Borgia* act 8 May 03 on its VOX 2003 showcase of new works in New York. Albany Records issued Blumenfeld's *Mythologies* CD in 2001. Disk contains title work after poetry of Derek Walcott together with complete setting of Hart Crane's *Voyages and War Lament* after Siegfried Sassoon's World War poetry, chorus with guitar. The Eighties were given over to sequence of works inspired by surreal writing of Arthur Rimbaud. The composer's Rimbaud oeuvre culminated in 1996 Cincinnati CCM premiere of two-act opera, *Seasons in Hell – A Life of Rimbaud*, production playing to five full houses.



ALLEN BRINGS

Allen Brings was born in New York City in 1934. His published compositions, which include works for orchestra, band, chorus, a wide variety of chamber ensembles, piano, organ, harpsichord, guitar, and voice, have been recorded by Capstone, Centaur, Grenadilla, Contemporary Recording Studios, North/South Consonance, Arizona University Recordings, and Vienna Modern Masters. A pianist as well as a composer, Allen Brings has performed extensively both here and abroad especially in programs of music for piano, 4-hands, with Genevieve Chinn, with whom he has recorded for Centaur Records, Orion Master Recordings, and Composers Recordings, Inc. He is also a co-author of *A New Approach to Keyboard Harmony* and has contributed articles to many periodicals including *College Music Symposium*, *New Oxford Review*, and *Adoremus Bulletin*. Brings is Professor Emeritus of Music at the Aaron Copland School of Music at Queens College of the City University of New York and a director of the Weston Music Center and School of the Performing Arts in Weston, Connecticut.



CLIFTON CALLENDER

Clifton Callender, Assistant Professor of Composition at Florida State University, has received degrees from the University of Chicago, Peabody Conservatory, and Tulane University. His music has been recognized by and performed at the North American Saxophone Alliance, Northern Illinois University, Florida State University, the University of Georgia, iChamber New Music Series, NACUSA Young Composers Competition, Northern Arizona University Centennial Composition Competition, ACO Whitaker New Music Reading Sessions, Composers Conference at Wellesley College, Ernest Bloch Music Festival, the 2nd ppIANISSIMO festival in Bulgaria, University of Chicago Contemporary Chamber Players, Society for Composers, Inc. Regional and Student conferences, SEAMUS, and the Fifth World Harp Congress in Copenhagen.

## NICOLE CARROLL

Nicole Carroll (b. 1980) is currently a graduate composition student at Bowling Green State University, where she studies composition with Mikel Keuhn and works as a music technology assistant for Elaine Lillios. Carroll received her B.M. from Arkansas State University, where she studied bassoon performance with Dan Ross, and composition with Jared Spears and Tim Crist. Carroll attended Brevard Music Center in 2001, where she studied with composers Don Freund and David Cutler. Her works have been performed at ASU, BGSU, Brevard Music Center, as well as at Electronic Music Midwest in spring and winter, 2002, and December 2003.



## CHIN-CHIN CHEN

Chin-Chin Chen, composer, teacher, and director of Grand Valley State University Music Technology Center. She holds the degree D.M.A. in Composition/Theory, the degree M. Mus. in Music Theory, as well as M. Mus. in Piano Performance at the University of Illinois (Urbana/Champaign). Ms. Chen's electroacoustic works have been recognized in competitions, such as the Concorso Internazionale Luigi Russolo in Varese, Italy, and Concorso Internazionale di Composizione Elettronica "Pierre Schaeffer". Her works have received international performances and broadcasts. She is published by Media Press.



## TIMOTHY CRIST

Timothy Crist, Assistant Professor of Music, is the recipient of the 2003 Arkansas Arts Council Individual Artist Award. He has also received numerous grants including ASU Faculty Research Grants and Meet the Composer. Crist teaches composition, electronic music, theory, classical guitar, and directs the ASU New Music Ensemble and Guitar Ensemble. Dr. Crist received M.M. and D.M.A. degrees from the University of Georgia, Athens. He has composed musical works for various media including solo, chamber, orchestral, and electronic, and is published by Cimarron Music, Dallas, Texas. While his composition teachers include Lewis Nielson, Leonard Ball, and William Davis, Crist has also attended masterclasses with Pulitzer Prize winning composers Ellen Taaffe Zwilich, George Crumb, and William Bolcom. Crist's music has been featured on National Public Radio and continues to be played throughout the United States at various conferences including The Society of Composers, Inc., The Society of Electroacoustic Music, and Electronic Music Midwest Festival.

## JAMES CROSON

James Croson was born in El Paso, Texas. He has degrees from Eastman and the Ohio State University. His most recent efforts have been electro-acoustic music compositions and soundtracks for short films and animations. Jim is a DMA candidate in composition at the Ohio State University, and lives in Mount Dora, Florida.



## MATTHEW CURETON

Matthew Cureton is a senior composition major at Arkansas State University. He has written compositions for various media including acoustic, electronic, and electro-acoustic. He plans to graduate from ASU in May 2004 and pursue a master's degree in composition.



SUE DELLINGER

Sue Dellinger's works have received numerous performances across the country and abroad. Some of these include performances by Continuum (New York), The Contemporary Music Festival at Indiana State University, The Butler University Wind Ensemble, Tampa Bay Composers Forum, the Virginia CBDNA New Band Music Symposium XXV, and the International Horn Society Festival in Beijing, China. She has taught music courses at Indiana State University in Terre Haute, Indiana and Butler University in Indianapolis. She is currently completing her DM in composition at Indiana University while residing in Charlotte, North Carolina, where she teaches privately.



PAUL DICKINSON

Paul Dickinson, born in 1965, began his musical studies on piano at age eleven, and composition at age twelve. He received degrees from the Eastman School of Music (BM) and Northwestern University (MM, DM) where he studied with Joseph Schwantner, Warren Benson, Samuel Adler, Tomas Svoboda, Alan Stout and Gerhard Stabler. His music has been performed throughout the USA and Europe, and has received honors and awards, including a grant from the Arkansas Arts Council, a BMI Award, a grant from the DAAD (German Academic Exchange Service), and numerous commissions. Dr. Dickinson is Assistant Professor of Composition and Theory at the University of Central Arkansas.



AMY DUNKER

Amy Dunker has degrees from Morningside College (BME-Music Education), the University of South Dakota (MM-Trumpet Performance), Butler University (MM-Composition) and a DMA (Composition) University of Missouri-Kansas City Conservatory of Music. She has studied composition with James Mobberley, Chen Yi, Robert L. Cooper, Michael Schelle, James Aikman and Robert P. Block. Amy' works have been performed at various conference and festival venues throughout the United States, Czech-Republic, Mexico Puerto Rico, the Ukraine and Italy. Amy is a trumpet performing artist exploring the use of extended trumpet techniques, drama and improvisation in contemporary music. Her works have been recorded by Jaime Guiscafre on the NextAGem label. Amy is currently an Assistant Professor of Music at Clarke College where she teaches Composition, Theory, Ear Training, Analytical Techniques and Brass.



FRANK FELICE

Frank Felice began his musical studies in Hamilton, Montana, playing piano, guitar and double bass. He has served as composer-in-residence with the Symphony of Southeast Texas in Beaumont, where he helped write the Create a Symphony Program. He has also served as composer-in-residence for Eastern Wyoming College, along with the Wyoming Council on the Arts from 1988-1990. During his tenure there he not only taught in the public schools, but lectured and composed pieces for many of the ensembles in residence as well. He also serves as an adjudicator and judge for a variety of composition contests each year, throughout the United States, as well as lecturing around the Midwest on new music. A composer of many styles and genre, his works have been performed extensively in the U.S. as well as Japan, the United Kingdom, Austria, the Czech Republic and Hungary. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, the Indiana Arts Commission, The Indiana Repertory Theatre, the Wyoming State Arts Board, the Indianapolis Youth Symphony, Kappa Kappa Psi/Tau Beta Sigma and the Minneapolis Vocal Consort as well as many private commissions. In 2003 the Butler University Department of Dance commissioned an evening-length ballet from him, "The Willow Maiden," which was premiered at Clowes Hall in April of that year. A recording of electronic and electro-acoustic music entitled "Sidewalk Music" is available on Capstone Records, while other scores can be obtained from MMB Music or Mad Italian Bros. Ink Publishing. Frank is a member of the Society for Electro-Acoustic Music in the U.S., the American Composers Forum, the American Music Center, The Society of Composers Inc., and the Christian Fellowship of Art Music Composers. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra.



ROBERT FLEISHER

Robert Fleisher (B.Mus., University of Colorado; M.M. and D.M.A., University of Illinois) is professor and coordinator of music theory and composition at Northern Illinois University. Residencies include Yaddo, Millay Colony, Virginia Center, Hambidge Center, Villa Montalvo, and Mishkenot Sha'ananim. Compositions appear on Centaur and Capstone. His book, *Twenty Israeli Composers: Voices of a Culture*, is published by the Wayne State University Press. Other writings appear in *Journal of the Arnold Schoenberg Institute*, *Middle East Journal*, *Musica Domani* (Milan), *Music and Audiophile* (Taiwan), *Notes*, *Shofar*, and *Sonus*.



MARK FRANCIS

Mark Francis (b. 1958) is Director of Education for the Mississippi Symphony Orchestra. He has previously taught at Mississippi State University, Louisiana School for Math, Science and the Arts, Centenary College, Northwestern State University and Power Academic and Performing Arts Complex. He holds a D.M.A. in composition from the University of Kentucky. A recipient of 9 ASCAP Standard Awards, his compositions include chamber, orchestral, choral and electronic works as well as over 65 art songs. His compositions are frequently performed at prestigious festivals such as the Resolution 2000 New Music Festival, The Corcoran Gallery Contemporary Music Series in Washington, DC and the North American Saxophone Association. His compositions and arrangements are published by Connors Publications and Little Piper Publications. He is a past Board Member for Composition of College Music Society, South Chapter and past President of the Southeastern Composers League and a frequent contributor to 21st Century Music.



J. RYAN GARBER

J. Ryan Garber is Assistant Professor of Music at Carson-Newman College in Jefferson City, Tennessee where he teaches composition, theory, organ, and bassoon. In 2002 the Tennessee Music Teachers Association presented Garber with the "Tennessee Composer of the Year" that included a commission to compose a new work for the 2003 TMTA conference. His compositions have also received recognition and awards from ASCAP, The College Music Society, the American Composers Forum, among others.



JAMES GEIGER

Raised in Dublin, Georgia, James Geiger started composing music at the age of fourteen. He graduated in 2000 from Georgia Southern University with a Bachelors of Music degree in Music Education and Music Composition. For the next three years he taught general music in various public school systems throughout the state of Georgia. Currently he is pursuing a Master of Music degree in Music Composition from the University of Tennessee in Knoxville where he is a student of Dr. Kenneth Jacobs.



WARREN GOOCH

Warren Gooch's music has been performed widely throughout North America and Europe, as well as in Asia and Central America. Gooch is recipient of over thirty composition awards and paid commissions. His publishers include Southern, Neil A. Kjos, Alliance, Flammer, Dorn, Ensemble, Plymouth and others. His music has received recognition from the National Federation of Music Clubs, American Choral Directors Association, Music Teachers National Association, International Trumpet Guild, Percussive Arts society, Minnesota Orchestra and a number of other cultural organizations. CLOCKWORK for orchestra has been recorded by the Slovak National Radio Orchestra on the MMC label. Completing his doctorate in composition at the University of Wisconsin, Gooch has studied with Stephen Dembski, Joel Naumann, Eric Stokes, Mary Mageau and others representing a wide range of aesthetic views. Currently, Gooch is Chair of the Theory-Composition area and helps coordinate the music graduate program at Truman State University, where he has twice been a finalist for that university's "Educator of the Year" award. He is also active in church music.

CARLY GORMAN

Carly is from Little Rock, Arkansas. She is a sophomore music major at Arkansas State University currently studying acoustic and electronic composition with Dr. Timothy Crist. She recently had her work Extraneous Encounter selected and performed at the 2003 Electronic Midwest Festival in Kansas City. Carly is an avid pianist and has studied with Theron Waddle, Jeanine Twombly, and Melody Bruce.



ARTHUR GOTTSCHALK

Arthur Gottschalk attended the University of Michigan, studying with Ross Lee Finney, Leslie Bassett, George Balch Wilson, and William Bolcom. He is on the faculty of The Shepherd School of Music at Rice University in Houston, Texas, where he is Professor and Chair of the Department of Music Theory and Composition. A recipient of the Charles Ives Prize of the National Institute of Arts and Letters, he is the recipient of many national and international awards in the field of music. With well over one hundred compositions in his catalog, his music is performed regularly in Europe, South America, Taiwan, and Australia. He is an active film and television composer, and in demand as a lecturer on music and technology, music in film, and music business and law. His book Functional Hearing is published by Scarecrow Press, a division of Rowman and Littlefield.



ULF GRAHN

Ulf Grahn studied music at the Royal Academy of Music, Stockholm and at the Stockholm City College where his principal composition studies were with Hans Eklund. He holds degrees from Stockholms Musikpedagogiska Institut and the Catholic University of America. He has also studied Business Administration, Economics and Development Studies at The University of Uppsala, Sweden. In 1973 he founded the Contemporary Music Forum, Washington, D.C. and served as its Program Director until 1984. During 1988-90 he was Artistic and Managing Director of the Music at Lake Siljan Festival, Sweden. Prior to this he was on the faculty of George Washington University and Director of its Electronic Music Studio. Presently he teaches Swedish language and culture at the Foreign Service Institut. He lectures on Swedish and Scandinavian music including his own, American music and Cultural Economic issues. Recent performances include: The Instrumental Opera The Enchanted Forest; Sinfonie no II, Celebration for Marimba, Nocturne for pianotrio and Tape, Trombone Unaccompanied?!, Three Dances with Interludes for six percussionists, Kurbitsmålning for choire and violin, Psaltaren 9:2-3,9-12 for two Sopranos. Mr. Grahn has composed for all media and received numerous prizes, grants, awards and commissions. His music is published by Seesaw Music Corp, Edition Suecia and Edition Nglani. His music is available on Opus One, Orion and Caprice Records.



JAMES HAINES

James Haines is Associate Professor of Music at Elizabethtown College. He has been a member of SCI since 1997, and has served a term as Region III Co-Chair. He holds a Ph.D. in Composition and Theory from the University of Minnesota, and a M.M. in Composition from West Chester University. His music has been performed at regional and national SCI conferences, on the Gretna Music Chamber Music Series, and in concert, religious and academic settings in the east and midwest. He is on sabbatical leave this term completing an oratorio to be premiered in April.



LEE HARTMAN

Lee Hartman (b. 1979) is currently pursuing a Masters Degree in Composition from the University of Missouri- Kansas City. A native of the Philadelphia area, he received a Dean's Scholar position from the University of Delaware where he was able to pursue an individually designed program combining music education and composition. Mr. Hartman's works have been performed throughout the Delaware and Philadelphia metropolitan areas. This past summer, his Elegy II for flute and soprano was selected for performance at the Schlern International Music Festival in the Italian Alps. Mr. Hartman's composition teachers include James Mobberley and Jennifer Margaret Barker.



DOROTHY HINDMAN

Critics have called Dr. Dorothy Hindman's (b. 1966) music 'intense, gripping, and frenetic', 'sonorous and affirmative' and 'music of terrific romantic gesture'. Each of her unique pieces explores her ongoing interest in issues of musical perception, beauty, timbre, contextual meaning, and profundity. Her work has been performed extensively in the U.S., and also in France, Italy, Russia, Romania, and the Czech Republic, and has received numerous awards. Recent commissions include Drift for the Lithium Saxophone Quartet, Taut for the Korona Guitar Quartet. Her current project is a piece for bassist Robert Black to premiere in 2004. A native of Miami, Florida, Hindman has taught music theory and composition at Birmingham-Southern College since 1994. Her works are available on the Living Artist CD series.





STUART HINDS

Stuart Hinds is active as a composer, performer, and teacher. His original works include electroacoustic music as well as music for traditional instruments and voices. Many of his recent compositions were written to be performed by Hinds himself as vocalist and on keyboards, featuring his unique style of overtone singing. In addition to composing and performing, Hinds presents workshops and lectures on overtone singing and composition topics. Recently, he was commissioned to compose two new works for chorus with overtone singing and a work for oboe and overtone singer.



GREGORY HOEPFNER

A native of Kaiserslautern, Germany, Gregory Hoepfner is currently assistant professor of music at Cameron University. He earned his degrees at the University of Central Oklahoma and Oklahoma University, studying with Carolyn Bremer and Robert Dillon. Dr. Hoepfner was winner of the Florissant, Missouri Bicentennial Composition Contest with his choral work, *The Songs of St. Francis*. His work for clarinet quartet, *Where Once I Dreamed* won second prize in the Britten-on-the-Bay composition contest. His compositions are available through Brazinmusikanta Publications of New York and Wrong Note Media of Colorado. Most recently a work of his for prepared piano, *Filaments\*\*\** was performed in Southampton, England for a John Cage Musicircus.



ERIC HONOUR

Eric Honour (b. 1970) is currently director of the music technology degree program at Central Missouri State University. He is a doctoral candidate in composition at Northwestern University. His composition teachers have included Jay Alan Yim, M. William Karlins, and Stephen Syverud. He has studied saxophone with Frederick Hemke, Jonathan Helton, and Kandace Brooks. Honour was a finalist in the 1997 and 1999 ASCAP Morton Gould Awards to Young Composers and won the Region V (West) division of the 1999 Society of Composers, Inc. Young Composers Contest. His compositions have been performed across the United States and internationally in Italy and London.



JEFFREY HOOVER

Jeffrey Hoover's works – ranging from music for soloist to symphony orchestra – have received recognition through the prestigious Trieste prize, awards from Mu Phi Epsilon, the Lancaster Fine Arts Festival, grants, publications, fellowships and over 20 commissions. One unique aspect of Hoover's work is when he combines his compositions with his own paintings, creating synergetic works. Born on September 11, 1959, in Anderson, Indiana, Jeffrey Hoover holds a Ph.D. in Fine Arts (Composition and Interdisciplinary Fine Arts) from Texas Tech University, as well as a M.M. and Bch.Sc. from Ball State University. He is Associate Dean – Arts and Communications at Illinois Central College, East Peoria, Illinois.



JAMES A. JENSEN

James A. Jensen is Professor of Music and Chair of Theory/Composition in the Division of Music, School of Performing Arts, Samford University in Birmingham, Alabama, where he also teaches clarinet. He obtained the BM and MM Degrees from Pittsburg State University, and the D. Mus. Degree from Florida State University. His composition teachers have included John Boda, Carlisle Floyd, and David Cope. He has written many musical compositions in a variety of genres. His music has been performed throughout the southeast and at both regional and national conferences of SCL. He is a member of the International Clarinet Association, International Association of Jazz Educators, Board Member and past President of the Birmingham Chamber Music Society, Phi Mu Alpha Sinfonia, American Federation of Musicians, Reserve Officer's Association, Society of Composers, Inc., a founding member of the Birmingham Art Music Alliance—a consortium of local composers, and currently serves as Commander of the 313th United States Army Band.



PETER KIRN

(photo: Paul Hunt) PETER KIRN has had his work presented internationally from the Seoul, Korea International Computer Music Festival to NYC venues such as the Clark Studio Theater at Lincoln Center and Dance Theater Workshop. His choral work dedicated to the St. Nicholas Church destroyed on 9/11 was featured on CBC-TV and TV-5 in Canada and Europe. He holds a BA from Sarah Lawrence College and his finishing a PhD in music composition at the CUNY Graduate Center; his principal teachers have been Chester Biscardi, George Tsontakis, Thea Musgrave and Tania Leon. Visit [www.peterkim.com](http://www.peterkim.com) for more information and downloadable works.



CHIHCHUN CHI-SUN LEE

Chihchun Chi-sun Lee (b. 1970), originally from Kaohsiung, Taiwan, has received numerous honors; these include the Harvard Fromm Fellowship, Taiwan National Culture and Arts Foundation commission, the SCI/ASCAP Student Composer Commission, ISCM/League of Composers Competition, the Joyce Dutka Arts Foundation and the "Music Taipei" award. She is composer-in-residence with Taiwan's premiere traditional Chinese instrument group, China Found Music Workshop. Her music has had numerous performances and broadcasts worldwide in Australia, Austria, Bulgaria, Canada, Croatia, the Czech Republic, France, Germany, Hawaii, the Netherlands, the Philippines, Poland, Singapore, Taiwan, Costa Rica, Ukraine, and around the continental United States. Her works appear on CDs from the Albany/Capstone label, Celebrity Music Pte. Ltd. in Singapore, and her Fan-Jen for orchestra will appear on ERMedia's Masterworks of a New Era series in 2004.



SABIN LEVI

Sabin Levi (D.M.A. in organ and D.M.A. in composition - in progress, M.M., M.M., B.Mus. B.Mus., AAGO, FAGO, Carillonneur Player Certificate) is a composer, organist and carillonneur. He was born in Bulgaria. He studied in Bulgaria, Israel, France and in the US. He is a second price winner of the Mayhew Composition Competition (1998), as well as some organ performance competitions. He has published his music in the Bulgarian publishing house Amadeus, Fenwick Parva Press in USA and MALI Publishing House, Israel. He is currently a doctoral student in the University of Kansas, and his composition teacher is Professor Charles Hoag. Sabin Levi has concertized as a pianist, composer, organist and carillonneur in Bulgaria, The Czech Republic, Hungary, Israel, France and the US.



SAM MAGRILL

Dr. Sam Magrill is a professor of music and composer-in-residence at the University of Central Oklahoma. He received a Bachelor of Music in Composition from Oberlin College in Ohio and a Master's and Doctorate from the University of Illinois, Champaign-Urbana. His fourth opera "Circe's Palace" received its premiere in February, 2001. Recently, his works were premiered in Australia, at the National Flute Association Meeting in Dallas, the National College Music Society Meeting in Santa Fe, Los Angeles, the Oklahoma Opera Festival, and the Amadeus Festival in Tulsa. Since 1998, he has composed eleven works for cellist Tess Remy-Schumacher.



PAUL MARKOWSKI

Born and raised in St. Louis, Paul started out as a music education major at the local community college. But ended up going to Control Data Institute and becoming a computer programmer. He worked with computers for the next 27 years. After being laid off from his job he enrolled at ASU as a music composition major and is currently continuing his studies there.



MIKE McFERRON

Mike McFerron is founder and co-director of Electronic Music Midwest. McFerron has been a composers fellow at the MacDowell Colony (2001), June in Buffalo (1997), and the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt (1999). Honors include first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), the Chicago Symphony Orchestra's "First Hearing" Program (2001), honorable distinction in the Rudolf Nissim Prize (2001), Swan Composition Competition (finalist 2002), the 1999 Salvatore Martirano Composition Contest (finalist), and the 1997 South Bay Master Chorale Choral Composition Contest (finalist).



TIMOTHY MELBINGER

Timothy Melbinger lives with his wife and cats in Natick, Massachusetts. His can be heard on Centaur, Albany and Nine Winds Records. Performances throughout the United States have featured such ensembles as Speculum Musicae and Auros Group for New Music, and soloists Ingrid Gordon and Esther Lamneck. His accolades include an Aaron Copland Award (Copland House residency), Alea III Competition finalist, an SCI commission and a California Octagon Prize. He completed a Ph.D. in composition/theory on the music of Mel Powell at Brandeis University, where he studied with Martin Boykan, David Rakowski and Yehudi Wyner. He also holds degrees from the University of California at Irvine. He is also a pianist and teacher – currently at Harvard University and the University of Massachusetts, Dartmouth.



KEN METZ

Ken Metz is currently the chair of the music department and teaches music theory and composition at the University of the Incarnate Word in San Antonio, Texas. In addition, he serves as a bass instructor in the Alamo Community College District. He is also an active composer and performer.



TIMOTHY MILLER

Timothy Miller of Corning, AR is currently an undergraduate at Arkansas State University, where he studies composition under Dr. Timothy Crist and Dr. Tom O'Connor. Timothy is an active member in many ensembles such as the ASU Marching Indians, the ASU Wind Ensemble, and the ASU Tribe Jazz Band. He attends Arkansas State under a full music scholarship. Other scholarships include the Arkansas Academic Scholarship and the Marty Hart Scholarship. With experience on a wide range of instruments such as saxophone and guitar, Timothy is also a seasoned performer. After college he intends to fulfill his training and certification as an Audio Technology Engineer.



MICHAEL MURRAY

Originally from suburban Maryland, Michael Murray currently lives in Springfield, Missouri, where he teaches composition and music theory at Southwest Missouri State University. His compositions have been performed throughout the United States, Scandinavia, and Eastern Europe. Much of his music is written for the human voice, either in choir or solo settings. In addition to works for the concert hall, he has written music for theater productions, dance, and visual arts installations. His music is influenced, often subtly, by his interest in traditional American and British music.



DOUGLAS O'GRADY

Douglas M. O'Grady is a Doctoral student in Music Composition at the University of Alabama in Tuscaloosa, where he is studying composition with Craig P. First. Before entering the University of Alabama, Mr. O'Grady was on the faculty at the University of Massachusetts in Dartmouth where he taught Introduction to Music Technology. He earned his MM in composition from the University of Louisiana at Lafayette, and did additional graduate work at Boston University where he studied composition with Charles Fussell. Mr. O'Grady earned his BM at the University of Massachusetts where he studied electronic music with Robert T. Adams and David Taddie.

KIRK O'RIORDAN

Kirk O'Riordan is Visiting Assistant Professor of Music at Lock Haven University of Pennsylvania, and Lecturer in Music at Susquehanna University. He recently completed his DMA in Composition at Arizona State University; his previous studies include Master of Music degrees in Composition, Saxophone, and Conducting, as well as a Certificate in Performance from Northwestern University. His pieces have been performed in Canada, Cyprus, Finland, Italy, and Russia as well as the United States by performers such as Holly Roadfeldt-O'Riordan, Jeffrey Lyman, Russell Peterson, Marco Albonetti, the ASU Chamber Winds and Symphony Orchestra. In addition, Dr. O'Riordan is an avid hockey player.



PAUL OSTERFIELD

Paul Osterfield is an Assistant Professor at Middle Tennessee State University. He holds degrees from Cornell University, Indiana University, and the Cleveland Institute of Music, having studied with Steven Stucky, Roberto Sierra, Eugene O'Brien, Frederick Fox, and Donald Erb. His Six Vignettes have been recorded by William Helmers on the Equilibrium label. Ensembles that have performed Osterfield's works include the Stones River Chamber Players, Paterson Duo, University of Georgia Wind Ensemble, Chiron Performing Arts Ensemble, and the Cleveland Orchestra on their "Family Key Concert" series. Osterfield has received several awards, including from BMI, ASCAP, and the Library of Congress.



BRUCE REIPRICH

Bruce Reiprich is currently coordinator of music theory and composition at Northern Arizona University and also serves as co-chair of SCI Region VII. His most recent recordings include "Dusk" for a cappella choir, performed by the Gregg Smith Singers, and a compact disc produced by the Turkish Ministry of Culture featuring his Turkish songs performed by members of the Turkish State Opera. In May of 2004, he will be a guest of the University of Halle (Germany) for the premiere of his "Old Pond" (bass flute, clarinet, violin, cello, and piano) and a performance of "Chozubachi" (piano trio).



CHARLES SAVAGE

Charles Savage (b. 1958), a native of Zanesville, Ohio, is a graduate of Ohio Valley College, Harding and Ohio Universities. He has been an adjunct instructor of music at Ohio University – Zanesville since 1998, and is the director of OUZ's Choral Union. He has taught private lessons in voice, trumpet and theory. He is a member of American Music Center, ASCAP, and is a lifetime member of Society of Composers, Inc. Savage recently conducted a performance of his Short Symphony No. 1 at Muskingum College. His music has been featured in Zanesville art shows, an Ohio Bicentennial Art Celebration, and in local amateur theatre productions of Shakespeare's *Taming of the Shrew* and *All's Well That Ends Well*. His works have been performed in Arkansas, Texas, Louisiana, West Virginia, and Ohio. Savage has been active as a lecturer on music from the Underground Railroad, as well as Shaped Note Music. He has also been interviewed on the WOUZ radio on music of the 20th Century, featuring music by Mark Phillips, Zack Browning, Jack Fortner, and other SCI members. He cites some of his compositional influences as: Mark Phillips, Frank Zappa, the Beatles, and Stravinsky.



PHILLIP SCHROEDER

The music of Phillip Schroeder has been described as continuing "a tradition of brilliance and openness" with "powerful expressive qualities that focus on subtle shadings and nuances." He has appeared as a guest composer, lecturer, and performer throughout the United States and Europe. His music appears on the Capstone, Boston Records, and Vienna Modern Masters labels. Scores are available through Moon of Hope Publications, Recital Publications, and Bocal Music. Schroeder teaches at Henderson State University. He received degrees from the University of Redlands, Butler University, and Kent State University.



MARK SNYDER

Mark Snyder received a BA from Mary Washington College, MM in Composition from Ohio University where he studied with Mark Phillips and he is currently pursuing his DMA in Composition at The University of Memphis where he is studying with Kamran Ince. Recordings have been made for Dart, Geffen, Planetary and Urban Geek Records. Conference Performances include Ohio Community of Electro-Acoustic conference and at the regional North American Saxophone Alliance conference. His music has been performed throughout the eastern half of the Continental U.S. and his awards include NEA and VFA Grants.



JOHN STAFFORD II

John Stafford II, (b.1978) is originally from Danville, Illinois. His music has been performed throughout North America and Europe. He has earned commissions from the Instituto Cultural Dominicano-Americano, the New York Treble Singers, and Millikin University. The University of Oregon's Waging Peace Through Singing, an international competition for choral music on the theme of peace sponsored by the Carlton Savage Endowment for International relations and Peace, has recognized his work. He has also received recognition from other organizations such as the Society of Composers, Inc., the National Federation of Music Clubs, the Ohio Federation of Music Clubs, the Sandusky New Music Festival (OH), the North American Music Festival at Lynn University (FL), the Otterbein Festival of Contemporary Music at Otterbein College (OH) and Primavera En La Habana International Electroacoustic Music Festival in Havana, Cuba. He has received degrees from Millikan University (B.M.) and Bowling Green State University (M.M.). His teachers have included Marilyn Shrude, Elaine Lillios, Burton Beerman, and David Burdick.



JIM STALLINGS

Jim Stallings is an active composer with Sound Learning; a collaboration between Georgia State University, The Atlanta Symphony Orchestra, and Young Audiences of Atlanta. He is currently writing for the Symphony's concert series, Symphony Street, and has received commissions from The American Composers Forum, Furman University, and The Georgia Music Teacher's Association. His Sounds of Scouting, was chosen for the 2002 Sonic Circuits IX International Festival of Electronic Music. He holds a Master of Music degree from Georgia State University, a Master of Church Music degree from The Southern Baptist Theological Seminary and a Bachelor of Arts degree from Catawba College.

THAWATPONG TANGSAJJAPOJ

Thawatpong Tangsajjapoj (also known as Pop) was engaged in architecture for eight years before turning to animation. He has produced three short films, and recently earned the MFA degree from the Rochester Institute of Technology, School of Film and Animation. Thawatpong now works for an animation production company in Bangkok, Thailand.



MICHAEL SIDNEY TIMPSON

Michael Sidney Timpson, co-chair of SCI Region IV, is an assistant professor of at University of South Florida and previously at University of Kansas, and Rhodes College. He studied at Michigan, Eastman and Southern California. His compositions have been featured in the U.S. France, Czech, Ukraine, Canada, Japan, and Taiwan. His honors are from ASCAP, BMI, DownBeat, England's Kathryn Thomas Flute Competition, Music From China, NACUSA, NFMCA and include the Brian M. Israel Prize, the Lee Ettelson Composer's Award, and a nomination for the American Academy of Arts and Letters award. His music will appear on recordings by Albany/Capstone and CRS. In 2003, his CRUSH for saxophone and Zheng, was premiered in Carnegie Hall.



CHRISTOPHER M. WICKS

Christopher M. Wicks is active as a composer, accompanist and church musician in the North Willamette Valley of Oregon. He has given recitals of his compositions in such milieux as the Old Church of Portland and the Think Lincoln recital series at Portland State University, and has made five CDs of his compositions. He holds a M.Mus. in Composition from the Universite de Montreal, and has also studied at the Eastman School of Music under such teachers as Augusta Thomas and Samuel Adler.

CHRISTOPHER WILLIAMS

Christopher Williams (video, choreography) is a choreographer, dancer, and puppeteer based in New York City. He holds a BA from Sarah Lawrence College as well as a diploma from the École Internationale de Théâtre Jacques Lecoq in Paris. He co-founded a consortium of choreographers known as Three Hand Star, and his dance and puppet works have been presented through the Danspace Project, the Newsteps series, at Here Arts Center, and in the Henson International Festival of Puppet Theater.

## Performer Biographies

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**Ed Alexander** graduated from Conway High School, and received his BME from University of Central Arkansas in Conway. After 3 years as band director at Brinkley Junior High, he completed the MME at Arkansas State University. After completing the degree, he went on to establish successful band programs at Gosnell, Bryant, and North Pulaski High Schools. In 1990, he became Assistant Director at University of Central Arkansas. In 1994 he became Assistant Director of Bands at Arkansas State University, directing the Marching Band, the Symphonic Band, the Jazz Lab Band, Dixieland Band, as well as teaching clarinet and saxophone. He became Director of Bands in 2000, and currently directs the Wind Ensemble, Marching Band, Tribe Jazz Band, and Symphonic Band. He has served as adjudicator and clinician at solo and ensemble festivals, marching and concert competitions, band and jazz band clinics in Arkansas, Missouri, Louisiana, Oklahoma and Tennessee. He is a member of Arkansas Bandmasters Association, College Band Directors National Association, National Association of Jazz Educators and Tau Beta Sigma. His interests outside the music field include computer programming, cycling, backpacking and kayaking.

**The ASU Wind Ensemble** maintains an active performance schedule and was the first university ensemble in Arkansas to produce a compact disc. *Visions* and *...night ridin' on da riva* were soon followed by a live recording made at the successful performance at the conference of the College Band Directors' National Conference in Kansas City. Ground-breaking composer Karel Husa appeared as guest conductor. This premier ensemble is comprised of outstanding instrumentalists from around the world and conducted by Arkansas native, Ed Alexander. Membership is open to all students by audition in August and November. The wind ensemble meets both Fall and Spring semesters.

**The ASU Brass Quintet** was organized in 1978 as an outreach organization of the Music Department of Arkansas State University. The group has played concerts for schools in many cities and for many arts organizations throughout Arkansas. It has often performed on public radio stations in Little Rock and Jonesboro, and was a regular part of the Southwestern Bell Chamber Series during the 80s.

**The Arkansas State University Concert Choir** has long been known in the southern United States for choral excellence. For 33 years under the direction of the late Mr. Alfred R. Skoog, the university choirs were presented on state and national convention programs, at Lincoln Center and on international tours. Under the direction of Dr. Dale Miller, Director of Choral Activities since 1997, the choirs made their first appearance in Carnegie Hall in March 2000, and will return under Dr. Miller's direction in March 2004 to sing Morten Lauridsen's *LUX AETERNA* with the New England Symphonic Ensemble.

**Jeri-Mae G. Astolfi** holds degrees in piano performance from the University of Alberta, McGill University, and the University of Minnesota where she recently completed a Doctor of Musical Arts degree as a student of Lydia Artymiw. Her keen interest in new music has led to involvement in the performance, premiere, commission, and recording of many new compositions. Most recently she collaborated on a recording of chamber works by Phillip Schroeder, which was released on Capstone Records. Dr. Astolfi is currently on the music faculty at Henderson State University in Arkansas where she teaches piano and music theory.

**Neale Bartee** is Professor of music at Arkansas State University, where he teaches trombone and conducts the ASU Concert Orchestra. Dr. Bartee joined the faculty in 1973 and is a member of the ASU Faculty Brass Quintet and Coordinator of Graduate Studies. He is also founder and conductor of the Delta Symphony Orchestra, which is beginning its new season in the Fowler Center for Performing Arts. Dr. Bartee's trombone students have won national competitions, been accepted in prestigious graduate schools and secured positions in professional orchestras. The ASU Trombone Choir has performed at the Arkansas All-State Convention seven times and twice at the International Trombone Festival. Dr. Bartee has been guest conductor and clinician in nine states. Dr. Bartee has helped the development of the community symphony by bringing in internationally known guest artists and organizing the Young Artist Competition. He has conducted the Nutcracker many times and several Musicals at the Forum in Jonesboro. He has conducted the first two full length operas in the Fowler Center Drama Theater. Dr. Bartee is past President of the Arkansas

Music Educators Association, an organization affiliated with the National Association of Music Educators (MENC). He continues to be active in music education projects in the state. Dr. Bartee was named as an ASU President's Fellow in 1988-89. In 1999 he was named Friend of the Arts by the ASU Chapter of Sigma Alpha Iota. His professional affiliations include the International Trombone Association, the Conductor's Guild, Music Educators National Conference, and the Christian Instrumentalists and Directors Association. Flutist, Joe Bonner, assistant professor of music at ASU received his BA degree from The University of Houston and his MA degree from Stephen F. Austin State University. His professional activities include the position of principal flutist of both the 2nd Air Force Field Band in Bossier City, LA and the 13th Air Force Band in the Philippine Islands. His teachers include Byron Hester, former principal flutist of the Houston Symphony and Harold Bennett, former principal flutist of The Metropolitan Opera Orchestra in New York City.

**Joe Bonner**, assistant professor of music at ASU received his BA degree from The University of Houston and his MA degree from Stephen F. Austin State University. Prior to his employment at ASU he was principal flutist of the 2nd Air Force Band in Bossier City, LA and the 13th Air Force Band in the Philippine Islands which toured and performed throughout Southeast Asia. His teachers include Byron Hester, former principal flutist of the Houston Symphony and Harold Bennett, former principal flutist of The Metropolitan Opera Orchestra in New York City. Mr. Bonner has been a featured soloist with the ASU Wind Ensemble, the ASU Orchestra, the Delta Symphony and the Ars Nova Chamber Orchestra of Memphis.

**Carolyn Brown**, Associate Professor of Flute at the University of Central Arkansas and Principal Flute of the Arkansas Symphony Orchestra, began her musical education as a young girl, studying piano with her mother and flute with her father. She recently received her doctorate in flute performance from the Eastman School of Music; during her residency, she was the only woodwind candidate to be unanimously nominated by the Eastman faculty for the prestigious Performer's Certificate. She has performed at the NFA National Conventions in Dallas, St. Louis and Kansas City and was the 1995 winner of the Myrna Brown International Artist Competition. She is a Miyazawa Performing Artist.

**Matthew Carey**. 2003 ATC Semi-finalist Matt Carey has been a member of the voice faculty at Arkansas State University since 1997. He is the music director for the ASU Theater Department's Fall Musical and co-hosts the radio program "Spotlight on the Arts". Spanning a career in which he has performed over 40 roles, Matt has sung with opera companies throughout the US and in Germany where he was principle baritone at the Theater Lübeck from 1992-1996. He was last seen on stage as Victor Velasco in Neil Simon's Barefoot in the Park and Will Rogers in The Will Rogers Follies. He has sung with symphony orchestras in the US, Germany and Scandinavia, and performs recitals and coffee houses in which he programs classical song cycles, musical theater and popular standards. Matt lives in Jonesboro, Arkansas with his wife Corinne and two children, Sean and Jillian.

**Kenneth D. Carroll** presently serves as Assistant Professor of Saxophone and Assistant Director of Bands at Arkansas State University. He earned the Master of Music and Doctor of Musical Arts degrees from the University of Georgia where he studied saxophone with Kenneth M. Fischer. He earned the Bachelor of Arts in Music Education from Arkansas Tech University where he studied clarinet and saxophone with Richard Fletcher. An active performer and clinician, he has premiered works written for him by such composers as Craig Alberty, Stephen Yarbrough, and Tim Waters. His performances include the Spoleto Music Festival, the New Music Conference, the 12th World Saxophone Congress in Montreal, SEAMUS, multiple Biennial Conferences and numerous Regional Conferences of the North American Saxophone Alliance. As a Yamaha Performing Artist, he has given clinics/performance at Iowa State University, St. Norbert University, University of South Dakota, the Sioux City Symphony, the Savannah Symphony, and State Music Educators Association Conferences in Missouri, Georgia, and South Dakota. In addition to work as a classical saxophonist, Kenneth has performed and recorded with some of the most significant names in jazz and commercial music. His recent recordings include "Lou's Blues" with Lou Marini on the MagicCity label and "SuperJazz with Ellis Marsalis" on the UAB-E! label. Prior to his appointment at ASU, he held similar positions in South Dakota, Alabama, and Georgia.



**Tom Chaffee** is a Professor of Art at Arkansas State University where he teaches painting, drawing, and design. Chaffee received his M.F.A. from the University of Wisconsin-Milwaukee. He exhibits nationally and internationally and has works in national and international collections. He is represented by Jay Etkin Gallery, Memphis, Tn. His Artist Statement: It's said that history is written by winners about losers. Maybe so. But in time other perspectives surface about those very events. Maybe it's about temporary power. In my art I attempt to redefine historical assumptions. I'm not interested in historical accuracies (if indeed they exist). I'm more interested in the "suppose" and "what if?" I guess it's an attempt to autobiographically span time. Where else but in art can one attempt to redefine history and no one will call you on it?

**Lauren Schack Clark** is active as a pianist, both in solo and collaborative performances. She has performed with principal players of the Boston Symphony, Boston Pops, St. Paul Chamber Orchestra, Scottish National Orchestra, Slovenian Radio Symphony, and Memphis Symphony, and with faculty members from the Eastman School of Music, Cincinnati College-Conservatory, Oberlin Conservatory, New England Conservatory, University of North Texas, University of Washington-Seattle, Florida State University, the University of Southern Mississippi, Arkansas State University, and the University of Memphis. She has appeared with the Anderson String Quartet, Memphis Chamber Music Society, and Opera Memphis. She is currently on a 1-year appointment Assistant Professor of Piano and Keyboard Activities Coordinator at Arkansas State University-Jonesboro. She was the Director of the Community Music School at the University of Memphis, where she also taught. With her husband, bassoonist Dale Clark, she has performed at the University of Texas-Austin, Florida State University, University of Washington-Seattle, University of Nebraska, University of Tennessee-Knoxville, The Joslyn Museum in Omaha, the National Music Museum in South Dakota, and at Boston Conservatory. She was principal pianist for the MidSouth Double Reed Conference, the University of Memphis Tuba and Euphonium Festival, and the Flute Festival MidSouth. She performed at the SCI Regional Conference at Rhodes College, Memphis in 2003. A recent visit to the Cork School of Music in Ireland involved a recital, teaching, lectures to faculty, and school concerts in the area. In 1997, she concertized in Paris in conjunction with the Institute for Advanced Vocal Study, and returned to Paris in 2001 to perform at the French Piano Institute. In 2002, she received an Honorable Mention at the Bartok-Kabalevsky-Prokofiev International Piano Competition. She has taught at Atlantic Union College, Longy School of Music, New England Conservatory Preparatory Division, and Brookline (MA) Music School. Dr. Clark holds a Doctor of Music Arts degree from Boston University, a Master's from Northwestern, a Graduate Diploma from the Longy School of Music, and a Bachelor's from the Hartt School. She is certified in Piano and Pedagogy through the Music Teacher's National Association, and has published in *Clavier* magazine.

**Heather Hall Coleman** earned a Bachelor of Arts degree in music from Arkansas State University. She holds Master of Music and Doctor of Musical Arts degrees from The University of Memphis. She has taught music courses at The University of Memphis, Christian Brothers University and Arkansas State University. She currently teaches music in the Nettleton and Westside School Districts and maintains a home flute studio. She has performed as principal flutist with The University of Memphis Symphony Orchestra and the Delta Symphony Orchestra, as well as with the flute quartet QuickSilver and with the Coleman-Blake Flute and Guitar Duo.

**Craig Collison** has been professor of percussion at Arkansas State University since 1998. From 1997-1998 he served as an assistant professor at Western Illinois University where he taught drum set, marching percussion, and jazz band. Craig was a percussionist with The United States Air Force Concert Band, Washington, D.C. from 1985 to 1996. Craig has been a member of the Arkansas Symphony in Little Rock since 1999. He received his bachelor's degree from Washington State University, master's degree from The University of North Texas, and completed his doctoral residency at the Eastman School of Music. He has studied with Alan Abel of the Philadelphia Orchestra, John Beck of the Eastman School of Music, and Dr. Robert Schietroma of the University of North Texas. Presently he is a member of the Percussive Arts Educational Committee.

**Robin Dauer** is Associate Professor of horn at Arkansas State University in Jonesboro, Arkansas. He received his B.A. degree from Miami University and his M.M. and D.M.A. degrees from the Cincinnati College-Conservatory of Music. Dr. Dauer has performed with the Atlanta Symphony Orchestra, the Cincinnati Symphony Orchestra, the American Wind Symphony, the U.S. Continental Army Band, and the Smoky Mountain British Brass Band. He is currently a member of the A.S.U. Brass Quintet and the Arkansas Symphony Orchestra. Dr. Dauer's recordings include Horn Americana, works for horn and piano by American composers, and Souvenir, French pieces for horn and piano, both available from Mark Recordings. At Arkansas State, he conducts the horn ensemble, student chamber ensembles, and teaches music appreciation.

**Stefanie C. Dickinson** is Adjunct Instructor at the University of Central Arkansas. She received the BM in piano performance from the University of Georgia, where she was a winner in the University Symphony Concerto Competition. She also holds degrees in piano performance from Auburn University (MM) and in music theory from Northwestern University (MM). She received her PhD in Music Theory from the Eastman School of Music, where she studied piano with Douglas Humphries. Dr. Dickinson's primary area of research is the music of Liszt's late experimental period. She has presented her work on Liszt, computer-assisted instruction, and incorporating kinesthetic learning in the music theory classroom at conferences throughout the U.S. and at international meetings in Hungary, Costa Rica, and the U.K. Her articles on music theory pedagogy and Liszt's late music can be found in *GAMUT* and *Liszt 2000: The Great Hungarian and European Master at the Threshold of the 21st Century*, published by the Hungarian Liszt Society in honor of the millennial anniversary of the state of Hungary.

**Thomas and Cynthia Krenzle Doggett** recently joined the faculty of The College of Mount Saint Joseph in Cincinnati, OH. Prior to their involvement at "The Mount", the two taught at Muskingum College in New Concord, OH. Collectively Cynthia and Thomas have taught a wide variety of courses, ranging from applied lessons to Jazz and World Music.

**Lorraine Duso** is on the faculty at UCA as Instructor in Oboe and Bassoon. She has performed with the Arkansas Symphony, North Arkansas Symphony and Knoxville Symphony, and has played in the Orquesta Sinfonica del Estado de Mexico and Orquesta Sinfonica de Jalapa in Mexico. She received her degrees from Indiana University, Manhattan School of Music and the University of Michigan. The past four summers she has traveled to Sidney, Maine, to teach at the New England Music Camp for eight weeks. Her teachers include Harry Sargous, Joseph Robinson, Tom Stacy, and Jerry Sirucek.

**Joy Fiala** joined the Arkansas State University faculty in 1998. She teaches Music Methods and Materials for Elementary Education Majors, Methods and Materials for Music Education Majors, Music Fundamentals, Theory I, Aural Theory, Fine Arts Musical (gen. ed. requirement), and Applied Piano. In addition she serves as a faculty and student accompanist. Mrs. Fiala received her B.S. Degree in Music Education from Dominican University with a double major in piano and oboe. As an oboe major at Dominican she studied with Robert Mayer of the Chicago Symphony Orchestra. She earned a Master of Music Degree (conferred with distinction) from DePaul University. Mrs. Fiala has twelve years of elementary and secondary public school teaching experience in both choral and general music. As a university educator she has taught at Ball State University, Parkland College, Dickinson State University, American Conservatory of Music, DePaul University, and Rosary College. While teaching at Rosary College and Dickinson State University she also supervised teacher interns. Mrs. Fiala has presented music education workshops in Illinois and North Dakota. While teaching on the secondary level she developed a high school class piano curriculum which was spotlighted at an Illinois Music Educators State Conference. In addition, she has adjudicated numerous state music contests and festivals in Illinois, Indiana, and North Dakota. During summer 2002, Mrs. Fiala participated in a Suzuki Piano Workshop with Dr. Kataoka of the Masumoto Suzuki Piano Institute, Matsumoto, Japan. She is currently working toward incorporating Suzuki philosophy and piano practices within the music education curriculum she teaches at Arkansas State University. Mrs. Fiala has acted as a faculty piano accompanist at universities in Illinois, Indiana, and Arkansas. In that capacity she has presented numerous performances throughout those states. She also acted as piano accompanist and music director for Barnes and Caruthers Theatrical Associates Summer Theatre. Memberships in professional organizations include the Music Educators National Conference, Arkansas Music Educators Association, the Suzuki Association of America, Suzuki Piano Basics Organization, Delta Kappa Gamma, and Phi Mu Epsilon.

**Sherri Fincher** is a graduate music student at Arkansas State University. After spending a number of years as a band director, she has decided to return to complete her Master of Music degree. She is also a member of the Pine Bluff Symphony and has performed with the Arkansas Symphony Orchestra.

**Jeffrey Z. Flaniken**, a native of Kentucky, teaches violin at Samford University's School of Performing Arts. He began his professional career, at the age of seventeen, as a violinist with the Louisville Orchestra. Prior to accepting the position at Samford University in 1997, Mr. Flaniken held a seat in the Alabama Symphony for eight years. He has also played and recorded with the Cincinnati Symphony and the Atlanta Symphony. In Alabama, Mr. Flaniken has performed on the Birmingham Chamber Music Society Concert Series, Festival of the Arts, City Stages, Artburst, and the Gerhart Chamber Music Festival. He was the Artist-in-Residence for the Gadsden City Schools from 1986-88 and has been the concertmaster of the Gadsden Symphony for the last nine years. After receiving the Bachelor of Music degree, cum laude, from the Philadelphia College of the Performing Arts, Mr. Flaniken completed a Master of Music degree from the Cincinnati College-Conservatory of Music. His teachers include Dorothy DeLay, Kurt Sassmanshaus, Masao Kawasaki, and Hyo Kang. He has also spent many summers at the Aspen Music Festival and Tanglewood. Jeff, an avid tennis player, lives in Birmingham with his wife and their three sons.

**Grant Garland** is a senior music major at Arkansas State University. In the course of his four years at ASU he has been played trumpet in Wind Ensemble, Symphonic Band, the Tribe Jazz Band, Jazz Lab band, Pep Band, and Marching Band. Grant also plays piano in the ASU Jazz Combo, and has performed on guitar with the Trombone Choir. He will graduate in the spring of 2004 with a Bachelor of Arts in music.

**Ken Hatch** has taught clarinet and saxophone at ASU since 1983. In addition to studio teaching, he coaches chamber music, teaches instrumental technique classes for music education majors, and conducting. Prior to his appointment at ASU, Mr. Hatch held positions as band director and woodwinds specialist at public schools in Texas. He has performed as guest conductor with the ASU Symphonic Band and Wind Ensemble. Mr. Hatch continues to be an active performer. He presently performs as clarinetist and saxophonist with the Arkansas Symphony Orchestra in Little Rock and performs with local jazz ensembles. In the past he has performed with orchestras in Memphis, Lansing, Lawton, Oklahoma, and Waco, Texas. Mr. Hatch has appeared as soloist with bands and orchestras throughout the south, including performances for the Arkansas State Bandmasters Association and the College Band Directors National Association. Mr. Hatch performed with the Baylor University Alumni Clarinet Quartet at ClarFest '97 in Lubbock, Texas. In 1972, he was a finalist in what was then the National Clarinet Competition in Denver, Colorado. Always interested in expanding the repertoire for single reeds, Mr. Hatch has premiered pieces by Jared Spears, Tom O'Connor, Gay Spears, and Craig Wadley. Mr. Hatch has written *The Clarinet Teacher's CD Companion*, a multimedia text for use in the Clarinet Techniques class. He also has written *Tone, Flexibility, and Scale Studies for Clarinet and Saxophone*, two books with companion practice CD's. Mr. Hatch holds the B.M. Degree in clarinet Performance from the University of North Texas, and the M.M. Degree in Clarinet Performance from Baylor University. He has done post-graduate work at Florida State University and Michigan State University. He has studied with Dr. Lee Gibson, Dr. Richard Shanley, Mr. Fred Ormand, and Dr. Frank Kowalsky.

**William L. Higgins**, DMA, obtained his master's and doctoral degrees at the University of Oklahoma, and is currently in his fifth year at Henderson State University, where he teaches voice, diction, opera workshop and conducting. Prior to coming to HSU, Dr. Higgins held visiting positions at the University of Central Oklahoma and the University of Oklahoma, where he taught courses in voice and vocal literature. Dr. Higgins has performed throughout Arkansas, Missouri, Iowa, Texas, and Oklahoma. He served as music director and performer for Oklahoma's Pollard Theater, and has been featured in performances with the Oklahoma Philharmonic, Oklahoma City's Canterbury Singers, Opera Oklahoma, the Southwest Repertory Company, and the Cimarron Circuit Opera Company. His roles for these companies included Figaro in Mozart's *Le Nozze di Figaro*, Enrico in *Lucia di Lammermoor* and Don Quixote in *Man of La Mancha*. An active church musician, Dr. Higgins has directed and performed in churches throughout the midwest. He is currently the music director for First United Methodist Church of Arkadelphia. Dr. Higgins is a member of NATS, CMS, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia.

**Linda Hsu** is Associate Professor at the University of Central Arkansas and concertmaster of the Conway Symphony Orchestra. She has performed in Asia, Europe, Central and North America, including New York Debut Recital at Carnegie Weill Recital Hall, recitals at the National Taiwan Recital Hall, and solo appearances with the National Symphony Orchestra of Taiwan, the Taipei Century Symphony, the Greece Symphony Orchestra of New York, and the Conway Symphony Orchestra. She attended the Manhattan School of Music, Yale University, Hochschule Musik Mannheim, and the Eastman School of Music, where she completed her Master and Doctoral degrees. Her violin teachers include Albert Markov, Sidney Harth, Camilla Wicks, Catherine Tait, and Jeremy Zhu.

**Richard Jorgensen** is a charter member of the ASU Brass Quintet and is Professor of Trumpet at Arkansas State University. He is also Principal Trumpet in the Arkansas Symphony and has been featured as soloist with that group. He has lectured in many schools in Kentucky, Texas and Louisiana and has also served as a judge at the National Trumpet Competition.

**Dr. M. Ellis Julien**, Professor of Voice and Music History, has been a member of the ASU faculty since 1968. He holds a B.A. degree in Music from Hope College in Holland, Michigan; a M.M. in Vocal performance and Music Literature from the University of Illinois, Champaign-Urbana; and a D.M.A. in Vocal performance and Music History from the University of Memphis. He has been active as a vocal recitalist in Arkansas and the Mid-South Region. In addition to teaching voice, sight singing, music history, and church music, he also directs the ASU RINGERS, a touring handbell ensemble. For the past twenty-seven years he has served as choirmaster, cantor, and organist for the Blessed Sacrament Catholic Church of Jonesboro.

**Dr. J. D. Kelly** is Professor Emeritus of Piano at Arkansas State University, where he was coordinator of keyboard activities. He has studied with such notable teachers as Edith Blundon, Wiktor Labunski, Gyorgy Sandor, Rosina Lhevinne, and Joanne Baker. He also studied harpsichord with Liselotte Brandle in Salzburg, Austria. He continues to maintain an active performance schedule throughout the eastern two thirds of the United States in solo recitals, with orchestra, in chamber music and as accompanist. He has served as accompanist for singers as Elena Nikolaidi, Kay Griffel, Margaret Kallil, and Julia Lansford. He is in demand as an adjudicator for piano competitions at the local, state, regional, national and international levels. He is active in the Music Teachers National Association where he has served as high school auditions chair for the south central division, on the national nominating committee, and on the national constitution review committee. At the state level of Music Teachers National Association, Arkansas State Music Teachers Association, he has held the offices of treasurer, vice-president, and president. At this time he is the ASMTA chair for certification. In 1993 he was named college teacher of the year by the Arkansas State Music Teachers Association and in 2000 he was named Friend of the Arts by the Jonesboro Alumni chapter of Sigma Alpha Iota. He is also president of the Delta Symphony Guild. In August of 2003 he was named a respected teacher by the South Central Division of MTNA and so named in the American Music Teacher, the journal of MTNA.

**Jackie Lamar** is Professor of Music at the University of Central Arkansas where she teaches saxophone and conducts jazz and saxophone ensembles. She holds the Doctorate of Musical Arts in Saxophone Performance and Master of Music Education from the University of North Texas, and the Bachelor of Music Education from the University of Central Arkansas. Dr. Lamar has performed at three World Saxophone Congresses and at many regional and national conferences of the North American Saxophone Alliance. She currently serves as Region Four Director of NASA and as State Unit Secretary of the International Association of Jazz Educators.

**Julia Lansford**, Associate Professor in Music, has been a performer throughout the United States in opera, oratorio, and solo recitals. She has performed at the Kennedy Center as the outstanding vocalist of Arkansas, performed twice at the White House for the President and Prime Minister of Ireland, and premiered THE LOSERS, an opera by Harold Farberman with the American Opera Company in New York. Mrs. Lansford has sung leading roles with the Arkansas Opera Theatre and Memphis Opera Theatre. While in Germany, she sang the title roles in ARIADNE AUF NAXOS by Strauss and Purcell's DIDO AND AENEAS. As a longtime professor of voice and director of opera at ASU, many of her students have been successful as professional performers in opera and musical theatre and outstanding choral teachers.

**Rebecca Markowski** earned her bachelor of music in violin performance from the Peabody Conservatory of Music of the Johns Hopkins University in 1980. She received a master of music in violin performance with an emphasis in Suzuki pedagogy from Southern Illinois University at Edwardsville in 1997. She has been instructor of strings at Arkansas State University since then. Rebecca is also the founder and director of the Jonesboro Suzuki Institute. She performs regularly with the Delta String Quartet and is the assistant concertmaster of the Delta Symphony Orchestra. She lives in Jonesboro with her husband, Paul, and 13-year-old daughter, Anna.

**Dr. Dale Miller** is in his seventh year as Director of Choral Activities at Arkansas State University. Twenty-four of his thirty-one years of teaching choral music were spent in Texas in high schools, Kilgore (TX) College, and Texas Tech University. Dr. Miller's choirs have performed in Carnegie Hall three times, on three international tours, and for state and national music conventions. He has conducted professional orchestras in Mexico City, New York, and Texas, and enjoyed his Carnegie Hall conducting debut in 1995. Dr. Miller holds professional memberships in National Association of Schools of Music, American Choral Directors Association, ACDA--Arkansas, Arkansas Choral Directors Association, Arkansas Association of Schools of Music, Texas Music Educators Association, Texas Choral Directors Association, Texas Music Adjudicators Association, and Phi Mu Alpha Sinfonia, professional music fraternity. Dale and his wife Nancy, an elementary music teacher in Jonesboro, AR, have four children and four grandchildren.

**Russell Niemyer** is a BA music major at Arkansas State University. He actively teaches and performs around the Northeast Arkansas region. He has performed in the ASU Wind Ensemble, Orchestra, Percussion Ensemble, and Jazz Band. Russell will be graduating from ASU in the Fall of 2004, after graduating Russell plans to attend law school.

**Holly Roadfeldt-O'Riordan** is Visiting Assistant Professor of Piano at Susquehanna University. She has earned degrees in Piano Performance from the Eastman School of Music and Indiana University as well as the DMA in Piano Performance from the University of Colorado. She has appeared with the University of Colorado Orchestra and Wind Ensemble, the Eastman Musica Nova Ensemble, the Indiana University Wind Ensemble, the Lamont Symphony Orchestra and the Toledo Symphony Orchestra. She has performed as a recitalist and collaborative artist throughout the United States and Canada. A dedicated advocate for new music, she has commissioned and premiered over 50 new pieces by composers such as Kirk O'Riordan, David Heuser, Luis Jorge Gonzalez, Betsy Schramm, and John Drumheller. Always desiring to work together as performers, but finding few opportunities, Thomas and Cynthia Krenzle Doggett requested that Zanesville, Ohio composer Charles Savage write a piece for clarinet and saxophone. Savage's duet for clarinet and tenor saxophone, entitled "Mad Rush to the End", was premiered on April 30th, 2002 at The College of Mount Saint Joseph. The success of this duet has motivated Savage to write a second piece for the Krenzle Doggetts, and has inspired Cynthia and Thomas to commission works for clarinet and saxophone from additional composers.

**Ed Owen** is Assistant Professor of Tuba & Euphonium at Arkansas State University. His primary duties include serving as Coordinator of Graduate Studies, teaching Applied Tuba and Euphonium, and conducting the ASU Tuba and Euphonium Ensemble. He currently performs as Principal Tuba of the Arkansas Symphony Orchestra and Brass Quintet, the Delta Symphony Orchestra, and the ASU Brass Quintet. A native Arkansan, he received the Bachelor of Arts in Music Education degree from Arkansas Tech University (summa cum laude), the Master of Music in Tuba Performance and Doctor of Musical Arts in Performance and Literature from the University of Illinois in Urbana-Champaign. Prior to his appointment at ASU, Dr. Owen served on the faculties of the University of Southern Mississippi, Ouachita Baptist University and Indiana State University. His students have won solo and quartet competitions at the local, state, and international levels. He has also conducted Tuba & Euphonium Ensemble concerts at the International Tuba & Euphonium Conferences in Regina, Saskatchewan, Canada and Greensboro, North Carolina. Dr. Owen's orchestral engagements have included the Meridian Symphony, Champaign-Urbana Symphony, Great Music West Festival Orchestra and Brass Quintet, Sinfonia da Camera, Illinois Contemporary Chamber Players, and the Terre Haute Symphony. As a soloist he has appeared with the Delta Symphony Orchestra, the Arkansas State University Wind Ensemble, and the Symphonic Bands of Arkansas Tech University, University of Illinois, and Bryant High School. An active clinician, Dr. Owen is in demand for master classes and clinics on brass performance and techniques. He has studied tuba with Andy Anders and Mark Moore.

**Ellen Philpot** is a graduate of ASU, where she received a Bachelor of Music Education Degree in Vocal Music, and a Master of Music Degree in Organ Performance. She taught choral and elementary music at Senath-Hornersville Schools in Missouri, and is currently employed at ASU as Adjunct Instructor of Music and accompanist for the Concert Choir and Chamber Singers. Her involvement with the ASU Music Department for the past several years includes accompanying on piano, organ and harpsichord the Concert Choir, University Singers, Chamber Singers, the ASU Madrigal Feast, ASU Opera, and Choir Camp, as well as individual voice students. She was the rehearsal accompanist and keyboardist for The Foundation of Arts production of "Space Pirates of Penzance." During her career, she has served as pianist, organist and choir rehearsal accompanist at various churches. Ellen is the organist at Central Baptist Church in Jonesboro. She currently serves as president of the Treble Clef Club, an affiliation of the National Federation of Music Clubs. Ellen has studied organ with Harriet O'Neal, instructor at ASU, and Christina Harmon of Park Cities Baptist Church in Dallas, Texas.

**Pamela Richman**, soprano, received her Master of Music in Vocal Performance from the University of Illinois, Champaign-Urbana (1981), where she studied with Grace Wilson and Barbara Dalheim. Her speciality has been new music including performances of works by Previn, Ravel, Schoenberg, Dallapiccola and Magrill. Since moving to Oklahoma, she has participated in musical theatre productions at the University of Central Oklahoma and in the community. Currently she teaches class and private voice and aural skills at the University of Central Oklahoma.

**Caroline Sampson** graduated from the University of Alabama in Huntsville with a B.M. in oboe performance and has studied with Lisa Schneider and Rebecca Henderson. She performed with the Huntsville Symphony, the Ciloegium Orchestra, and the Huntsville Opera Theatre, and has premiered works by Matthew Cureton and Les Hutson. Ms. Sampson is currently working on a Master's degree in Oboe performance at ASU where she is a student of Dan Ross.

**Donald C. Sanders** joined the Samford faculty in 1974. He attended the University of South Carolina, Michigan State and Northwestern Universities, and the University of Kansas. He studied piano with John Adams, David Renner, Angelica von Sauer, and most recently, with Samuel Sanders. He performs as a chamber music player and accompanist and also speaks and writes about seventeenth and eighteenth-century Italian music. He is a contributor to the current edition of the New Grove Dictionary of Music and Musicians.

**Dr. Tess Remy-Schumacher**, cello, was born in Cologne. Her teachers include: Boris Pergamenschikow, Jacqueline du Pre, William Pleeth, Lynn Harrell and the "Amadeus Quartet." She received her DMA at the University of Southern California with Eleonore Schoenfeld and was named "most outstanding graduate of the year." Ms. Remy-Schumacher has performed and recorded in Europe, the United States, Thailand and Australia; she won the "International Carlo Zecchi Competition" in Rome as well as winning a Fulbright Scholarship to work with Lynn Harrell. Before joining the faculty at the University of Central Oklahoma, Ms. Remy-Schumacher was a faculty member at James Cook University in Australia.

**Gregory Sigman** is currently Senior Library Associate for the Music/Dance Library at Ohio University in Athens, Ohio, and saxophone instructor for the Athens Community Music School. As a member of the Athenian Saxophone Quartet, Gregory has performed throughout the Ohio region. Gregory has had recent solo performances at the OCEAn (Ohio Community of Electro-Acoustic n) conference at Oberlin College and at the regional North American Saxophone Alliance conference at the University of Wisconsin, Platteville. He can also be heard as a member of the Harmony Hills Singers on the Emmy Award nominated soundtrack for the documentary "Opening the Door West". Gregory earned his Master of Music from Ohio University in 1995 as a pupil of Allyn Reilly.

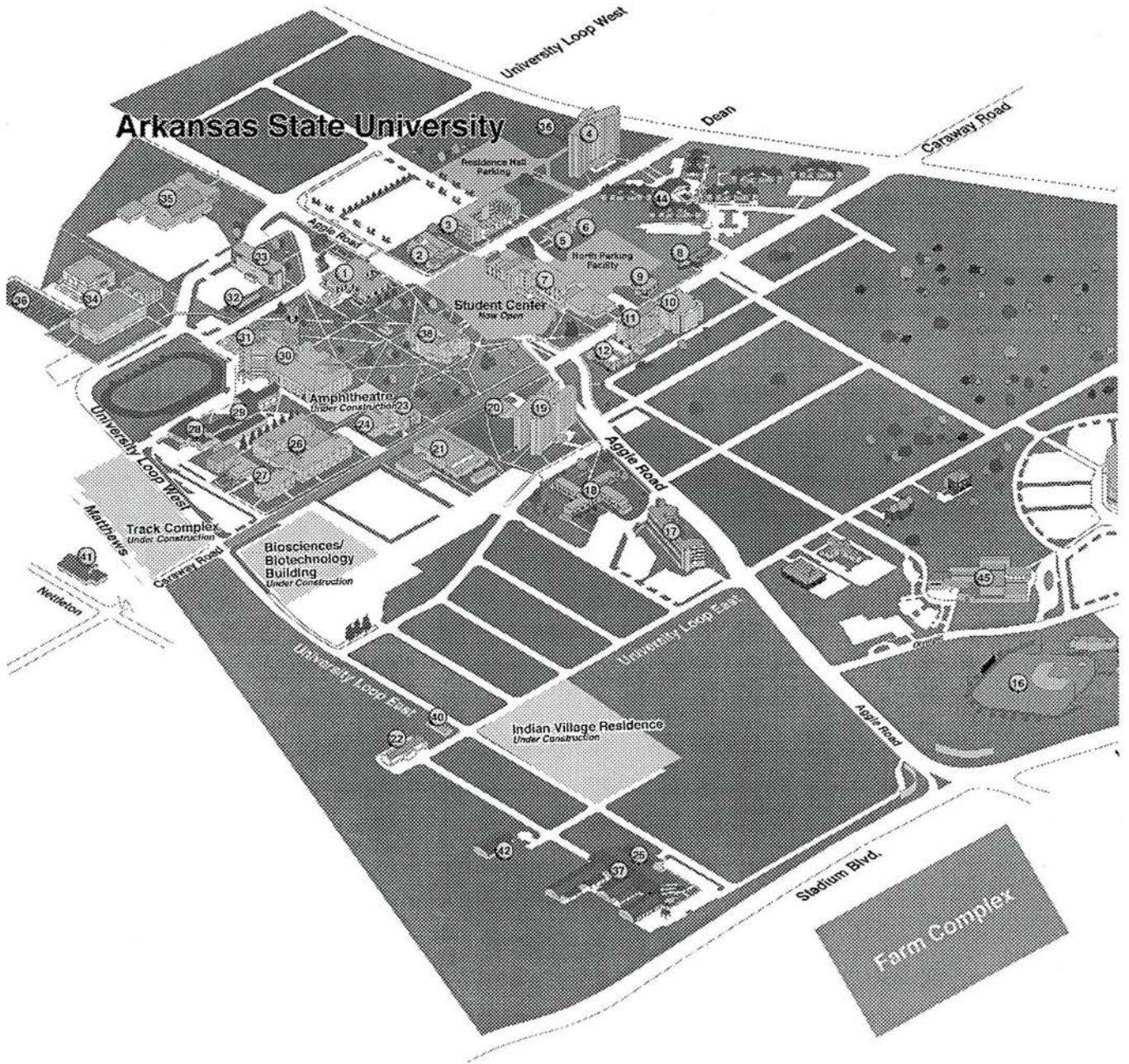
**Kimberly Meier-Sims** is the Suzuki String Program Coordinator at The University of Memphis and Director of The University of Memphis Suzuki String Summer Institute. A registered Suzuki Teacher Trainer since 1988, she conducts long-term teacher training classes at The University of Memphis. She holds a Bachelor's degree in education and performance from Southern Illinois University at Edwardsville, where she studied with John Kendall, the first American Suzuki pioneer. At Western Illinois University she received her Master's degree in performance, studying violin and pedagogy with Almita Vamos. The summer of 1986, Ms. Meier-Sims traveled to Japan for a six-week study with Dr. Suzuki. From 1984-1996 Ms. Meier-Sims was a violin instructor at the Preucil School of Music in Iowa City, where she also served as Suzuki Teacher Trainer, Faculty Program Assistant and Chamber Music Coordinator. An active performer, Ms. Meier-Sims plays with the Memphis Symphony and has held the positions of associate principal second violin and first violin in the Cedar Rapids Symphony Orchestra. In April 1999, she attended The Thirteenth World Suzuki Method Convention in Japan. In November 2003 & February 2000, she traveled to Cork, Ireland to do a one-week workshop. She has taught Suzuki workshops throughout the U.S. and has taught summer institutes at Atlanta (GA), Chicago (IL), Columbus (OH), Denver (CO), Hartford (CT), Fort Worth (TX), Ithaca (NY), Louisville (KY), Memphis (TN), Spartanburg (SC), Stanford (CA), and Stevens Point (WI).

**Dr. Stephen Sims** performs and teaches throughout the United States and abroad. An orchestral musician for many years, Sims has served as Assistant Concertmaster of The North Arkansas Symphony Orchestra, Concertmaster of the Cedar Rapids Symphony Orchestra, and Assistant Principal Violin with the Memphis Symphony Orchestra. He performs frequently as recitalist, and as soloist with orchestra. In November 2003, he traveled to Ireland, presenting master classes and performances in Cork and Kilkenny. Dr. Sims currently teaches at the University of Memphis Community Music School in the Suzuki String Program. He is a frequent clinician at Suzuki Institutes throughout the United States. In 2000, the Tennessee Governor's School for the Arts recognized Sims as one of Tennessee's outstanding educators. Sims holds a Doctor of Musical Arts Degree in performance and pedagogy from the University of Iowa, a Master's Degree in performance from the Cleveland Institute of Music, and a Bachelor's Degree in performance from the University of Illinois. His teachers include Leopold LaFosse, Linda Cerone, David Russell, Catherine Tait, Sergiu Luca, and Barbara Jackson.

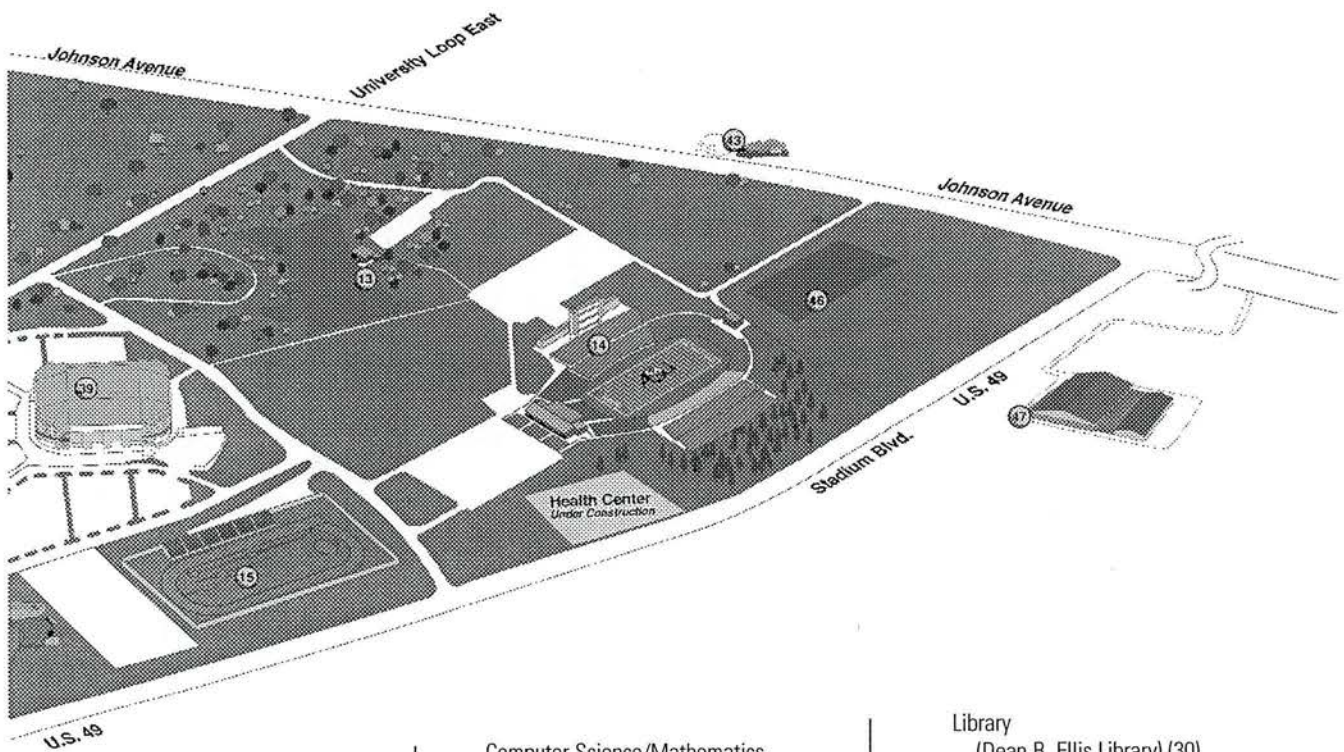
**Blake Tyson** is Assistant Professor of Percussion at The University of Central Arkansas. He received the DMA degree as well as the Performer's Certificate from the Eastman School of Music, the MM from Kent State University, and the BM from the University of Alabama. His teachers include John Beck, Michael Burritt, Larry Mathis, Peggy Benkeser, and Halim El-Dabh. He has performed at PASIC, the Northwest Percussion Festival, the Leigh Howard Stevens Marimba Seminar, in Egypt with the Orchestra de Biblioteca Alexandrina, and in Ecuador as a guest of the National Conservatory. His solo marimba work Anubis is published by KPP and he is an artist and clinician for KP3, Malletech and Zildjian.

**Min-Ho Yeh** holds degrees from the National Taiwan Normal University and New England Conservatory. He is also a candidate for a Doctor of Music degree at Indiana University. His performances have been praised in the NY times, Boston Globe, and Fanfare. He has played principal clarinet with numerous ensembles, including National Taiwan Symphony Orchestra, National Taiwan Symphonic Winds, Indianapolis Chamber Orchestra and Camerata Orchestra in Indiana. He is now Instructor of Clarinet at the University of Central Arkansas and a member of the UCA Sunaura Trio. He also plays principal clarinet with the Conway Symphony Orchestra.

# Campus Map







## Legend

Administration Building (1)  
 Agriculture Building (27)  
 Arkansas Hall  
 (Co-ed Residence) (17)  
 Baptist Student Center (8)  
 Baseball Complex  
 (Kell Field/Tomlinson Stadium)(16)  
 Business Building (33)  
 Carl R. Reng Student Center (7)  
 Center for Excellence in  
 Education (12)  
 Center for Regional Programs (41)  
 Chickasaw Building  
 (Student Services)(10)  
 Childhood Services (40)  
 Church of Christ Center (6)  
 Collegiate Park Apartments (44)  
 Communications Building (28)

Computer Science/Mathematics  
 Building (23)  
 Convocation Center (39)  
 Education Building (29)  
 Environmental Research,  
 Safety & Training (42)  
 Equine Center (47)  
 Facilities Management (37)  
 Fine Arts Annex (24)  
 Fine Arts Center (21)  
 Fowler Center (45)  
 Graduate School (30)  
 Health, Physical Education and  
 Sport Sciences Complex (34)  
 Honors Program (30)  
 Information and Technology  
 Services (25)  
 International Student Center (2)  
 Kays Hall  
 (Women's Residence) (4)  
 Laboratory Sciences/Engineering  
 Complex (26)

Library  
 (Dean B. Ellis Library) (30)  
 Military Science, ROTC (35)  
 Museum (31)  
 Newman Center (43)  
 Nursing and Health Professions Building (11)  
 Pavilion (13)  
 Procurement Services (37)  
 Post Office  
 (State University, AR 72467)(20)  
 Seminole Twin Towers  
 (Men's Residence Hall)(19)  
 Stadium Complex (14)  
 Soccer Field (46)  
 Telecommunications (25)  
 Tennis Courts (36)  
 Track Complex (15)  
 University Hall  
 (Women's Residence) (3)  
 University Police (22)  
 Wesley Foundation (5)  
 Wilson Hall (38)  
 Wilson Health Center (9)

SOCIETY OF COMPOSERS, INC.  
REGION VI **76** CONFERENCE



## Concert Schedule

January 29 4:00 and 8:00

January 30 10:00, 1:00, 4:00, and 8:00

January 31 10:00, 1:00, 2:30\*, 4:00, and 7:30\*\*

\* paper session

\*\*special guest performance  
by the California Ear Unit

for more information see

<http://www.clt.astate.edu/cem/sci/>

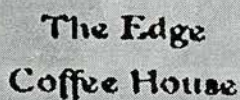
<http://societyofcomposers.org/>

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Attn: members & guests

Located in the  
501 Club



Background artwork by Richard Crist.