



**NEW MUSIC**  
*on the bayou*

**2017 SUMMER FESTIVAL**

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# WELCOME

Composers write music that performers learn to decode and interpret. Typically, this undertaking occurs at a distance. With **New Music on the Bayou**, we felt compelled to shine a spotlight on the entire process, bringing composers and performers together, and giving audience members a candid look at the world of professional musicians in the moment. What results, we hope, is a deeper understanding of where contemporary music is headed in the twenty-first century and a new appreciation for the role we all play—composers, performers, and listeners—in helping it get there.

This year we continue our focus on the natural world with a return to the Black Bayou National Wildlife Refuge. The interplay between contemporary music and modern choreography will be on display at the Strauss Theatre Center. A presentation on Israeli jazz will be another new highlight.

We are immensely grateful to our sponsors and supporters, who assisted in so many ways to bring this event to fruition. Enjoy your time in Ruston and Monroe, and thanks for your support of new music!

Gregory Lyons & Mel Mobley, directors

# Thank You!

Special thanks to our sponsors. The Festival would not have been possible without their generous support.

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Brian Bass, percussion	Thom Hundemer, horn
James Boldin, horn	Adam Johnson, trombone
Cain Budds, guitar	Julian Jones, piano
Theresa Bridges, oboe	Sandra Lunte, flute
Paul Christopher, cello	Gregory Lyons, percussion
Trevor Davis, clarinet/saxophone	Jeremy Marks, trombone
Brett Dietz, percussion	Joann Martinson, soprano
Drake Domingue, tuba	Lisa Maxedon, soprano
Brian Dunbar, flute	Mel Mobley, percussion
Louie Eckhardt, trumpet	Steele Moegle, piano
Eleanor Elkins, piano	Oliver Molina, percussion
Lawrence Gibbs, clarinet/saxophone	Milovan Paz, cello
Alan Goldspiel, guitar	Richard Seiler, piano
Deborah McClung-Guillory, piano	Scott Smith, trumpet
Sally Horak, flute	Claire Vangelisti, soprano
Scot Humes, clarinet	James Waller, percussion

## **DANCERS**

Krislynn Flowers, Alex Jungina, Juliana Newcomer

## **BLACK BAYOU COMPOSITION AWARD JUDGES**

Robert McCormick  
Zack Browning  
Ching-chu Hu

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**Wednesday, May 31**  
**7:00 p.m.**  
**Stone Theatre**  
**Ruston, LA**

Oh Shit! (Inspired by the Bats of Wyoming) ..... Joseph Adams

Urban Sky Glow ..... Jonah Elrod

Carvings for Flute and Voice ..... Yiheng Yvonne Wu

Around 3 AM ..... Ken Davies

The \_\_\_\_\_ of \_\_\_\_\_ ..... Anthony Donofrio

Concert Fantasy for Trombone and Piano (2010)..... Christopher Lowry

**Urban Sky Glow:** The use of too much artificial light causes us to miss out on the many stars of our night sky. Urban Sky Glow explores how our celestial friends go missing from our lives as city lights become brighter. It acts as an interpretation of the levels of the starlight magnitude of one particular area of the night sky. The marimba musically represents the stars that are visible in the different magnitudes. After the first minute of the piece, four stars have been revealed: Sirius, Rigel, Betelgeuse, and Haydes. As we move through the levels of magnitude, city light is reduced, more stars are revealed, and previously visible stars become brighter. The live electronics create both a contrasting artificial light as well as extensions of the marimba's starlight. As we travel through the magnitudes we also engage in two Dreams which are variations on the starlight materials.

**Around 3 A.M.:** Late night. Quiet time. Old late-nighter friends wander out independently, strolling the streets and pathways, winding up together in one of their old familiar hangouts. There they converse, musing over their days, their nights, their thoughts, their lives. Then, one by one, they wave good night and depart for their homes.

**The \_\_\_ of \_\_\_:** My pieces are attempts; attempts to create individual sound worlds that speak for themselves, existing on their own terms and conditions. I am very concerned, possibly obsessed, with the shapes and durations of my pieces. For me, durations have personality and character, similar to how certain chords and certain sounds have character. I enjoy attempting to mirror the structural divisions of novels and the immediacy of painting. Though my approach to creation is interdisciplinary, I believe in absolute music and do not concern myself with depicting or recreating emotions, stories, or narratives. Rather, I find beauty in simply experiencing sound as it passes through time. My music, my creative need, is an attempt to bring reflection and commentary on this belief.

**Concert Fantasy for Trombone and Piano:** Though technically only in one movement, Concert Fantasy is divided into four sections, each of which has a form unto itself, but all of which fall under a larger hierarchical structure. Therefore, the piece, though not truly programmatic, seems to be somewhat narrative in style. The first section (“Noble, with Grandeur; Martial”) opens with a declamatory fanfare, after this exciting introduction is a march of a somewhat militaristic style. The second section marked “Allegro frenetico,” is quite frenzied and boisterous, perhaps suggesting the outbreak of war. Perhaps the aftermath of the previous “battle,” “Lamenting: Reflecting” is slow and mournful, showing the beautiful, expressive timbres of the trombone in its quieter register. Several cadenza-like figures for both piano and trombone lead into a quiet reiteration of the opening fanfare, which results in a series of trombone cadenzas and a dramatic crescendo up to the emotional climax of the piece. The piano leads into the fourth and final section (“Noble, yet Retrospective”), essentially a recapitulation of the march-like theme, but this time jaded with the knowledge and experience of times past. The piece concludes with a final statement of the fanfare and an exciting flourish to a triumphant end.

**Thursday, June 1**  
**10:00 a.m.**  
**Lincoln Parish Library Events Center**  
**Ruston, LA**

The Moon.....Daniel Farrell

Between Logic and Rhetoric .....Ferdinando DeSena

The Story of the Pied Piper of Hamelin.....Amit Weiner

Groove Nuance for Alto and Tenor Saxophone..... Daniel Walzer

Penny Whistles ..... Michael Murray

1. From a Railway Carriage
2. The Land of Nod
3. Singing
4. The Moon
5. Windy Nights
6. A Good Bye

Impulsive Behavior.....Allen Molineux

For Jessica.....Jason Mulligan

**11:00 a.m. Presentation**

Music and Geography: The Local Flavor of Israeli Jazz .....Amit Weiner

**The Moon:** This eerie, yet beautiful, art song showcases the many "faces" of the moon. From its darkness and deadness, to its beauty and luminescence. The Moon highlights a sweet relationship between the soprano and the piano, and sometimes a cacophonous reflection of the conflict of these two "faces". This work also highlights the range of the soprano, various colors of the piano, and text painting that reflects the two "faces" of the moon in the two main tonalities: b and e minor.

**Between Logic and Rhetoric:** The distinction between logical and rhetorical arguments is clear. While logic is rooted in rigorous reasoning, rhetoric is the art of persuasive presentation and need not be logical in the true sense. Prime examples of such rhetoric are commercial advertising and political debate. However, this piece has nothing to do with this distinction. It was initiated during a conversation in 2009, with performers at the National Composer's Seminar, Maynooth Ireland.

**The Story of The Pied Piper of Hamelin:** For Flute (Muta in Piccolo) and Piano was written in 2015, as a commission from the Israeli Composers' League. In this composition, I chose to refer to the story of the "The Pied Piper of Hamelin", one of my favorite's folk legends. The piece has three movements that roughly tell the story of the legend. The movements are: Chapter 1: The Rats Come Out (for Flute and Muted Piano) Chapter 2: Aria – The Enchanted Flute (for Flute and Muted Piano) Chapter 3: Let the Madness Begin (for piccolo and piano). As a child, I was always drawn to this story which depicts the power of music, and the power of a musician to actually change the world. I always believed this to be true.

**For Jessica:** In "The Volcanologist" I attempt to capture the text very literally about a volcanic eruption and humanity's inability to fully comprehend the complexity of this amazing planet we inhabit. "Biome" explores a more psychological side of human nature. While not explicit in its setting, I took the grey and ashy imagery to represent the aftermath of the volcano. But in this aftermath the inhabitants of the city are not dead physically, instead they have shut down mentally becoming grey like the ash. The piano is incessant throughout this movement in order to portray the ever-present weight of reality. Meanwhile the soprano and horn engage in a constant call and response, frequently overlapping, but never quite fully connecting. This work is dedicated to Jessica Pinkham, who has been a fast friend and supporter from the moment we met. I could not ask for a more dedicated and passionate artist to work with.

**Impulsive Behavior:** Impetuosity, for me, means unpredictability and some believe that it can lead to an outcome that produces undesirable results. But that is not the case with this piece, as I assigned the instruments to explore a limited number of ideas to keep things from spiraling into disarray. However, they do traverse the piece in ways that can't be anticipated by the listener. The whims of who will do what, when and how is the primary objective. Add to that an incessant drive with a hint of a sassy attitude and you have good idea of what to expect from this composition.

**Thursday, June 1**  
**7:00 p.m.**  
**Downtown Art Crawl – The Palace**  
**Monroe, LA**

Riotous Thrashing..... Daniel Fawcett

Mar de Lurín, after paintings by Fernando de Szyszlo..... Peter Dayton

the bunyip..... Thomas Dempster

Or161n..... Katherine Saxon

I/O ..... William Price

**Riotous Thrashing:** I have always been captivated by the instruments of non-western cultures, and I find it interesting to integrate these non-western elements into western art music. It is through this integration that I came to create a unique synthesis of textures and timbres. This idea, along with my fascination with metal-based instruments, led me to explore the sonic and dramatic possibilities of both gongs and waterphones. The overall idea of this piece lies with my personal view of how different sonic worlds are often at odds with one another, clashing and fighting for dominance over the other. It is the moments in which these two opposing worlds find clarity and balance with one another that allow us as listeners to experience a unique world outside our own.

**Mar de Lurín, after paintings by Fernando de Szyszlo:** The paintings of Polish-Peruvian artist Fernando de Szyszlo (b. 1925) were introduced to me by Dr. Michael Alec Rose in the Spring of 2010. I was transfixed by the vibrant, saturated colors that Szyszlo used, and by the mysteriously ancient quality and subject matter of his art. In a manner analogous to music, Szyszlo's artwork is pervaded by motifs that gain their own significance both within each painting and a universal significance within Szyszlo's oeuvre. His paintings of Lurín from (a coastal city in Peru) are some of his most beautiful and sensuous works. This composition was the winner of the 2012 Blair School of Music Composition Competition and is dedicated to Lindsey Reymore and Professor Joshua McGuire.

**the bunyip:** Across the first-nations people of Australia, in Wemba Wemba and other languages across the continent, the bunyip stirred fears and imaginations for centuries before the first white colonizers arrived. While generally bunyip could mean any sort of mean spirit or devil, the bunyip, as the story goes, was a foul, large beast – variously some sort of great cat that also had qualities of dogs, rabbits, and kangaroos. It lurked and skulked in billabongs and along riversides and had a rather impressive appetite. Hapless human wanderers would unwittingly sate that appetite, and, as the stories go, the bunyip was a voracious eater. In this piece, the saxophone takes multiple roles: that of the hapless wanderer drifting too close; the bunyip – unleashing shrill cries at the beginning of the work; elements of nature (wind and rustle of leaves); and, an unseen narrator. The drama unfolds as a young person strays too close, innocently wandering, and, with his human affectation of song, accidentally wakes up the hungry beast. A chase ensues, and then a quick dinner for one... The fixed media accompaniment serves as both atmosphere and commentary in our grim tale, and enters into repartee with the saxophone extensively.

**Or161N:** The imaginative intersection of biology and technology in evolution was what gave me the idea for Or161N. Here I have taken the beginning of Darwin's "Origin of Species" and translated it into binary code, the language of computers – the technology that now infuses our lives. I printed out the code and then translated it into music, in a fashion similar to the way that DNA code is copied. I began with a simple pattern, 0 = G, 1 = A, and slowly introduced mutations and errors that cause the music to grow and change into something utterly unrecognizable. Occasionally, I also spliced (cut) and replicated sections where I felt artistic need. This process was not one of direct translation -- far from it, for as we know biology is a messy business. Rather, it was one of evolution, guided by chance and artistic instinct.

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

**Friday, June 2**  
**1:00 p.m.**  
**Northminster Church**  
**Monroe, LA**

Gandingan sa Kagiliran .....Juro Kim Feliz

Nouri..... Uri Netanel

Purple Nokh A Moll..... Alan Goldspiel

ad;sr ..... John Teske

Patchwork Lauds .....Philip Schuessler

Etude Spectrale I..... Jackson Harmeyer

Sang pour Sang ..... Matt Petty

**Gandingan sa Kagiliran:** The Tagalog title translates roughly as "gongs (looming) in the horizon." Confronted with reflections about physical distance, migration, cultural difference, and images of horizons, this work captures a process of musical and textual dialogue between two percussionists placed on opposite ends of the whole performance space. The use of voice as a percussive element facilitates the reconstruction and emergence of a new narrative from combining two haiku verses by Patricia Rodriguez, written as separate verses meant to be fused together. A fabric of gong sounds emerges and concludes the work, symbolizing notions of yearning for the looming horizon, for what lies beyond the infinite void between where one is and where one wants to be.

**ad;sr:** My recent work has been exploring the nature of human consciousness, awareness, and sensation. As our culture becomes more interconnected, the experience of time seems to be accelerating and the average attention span is diminishing. Through altering the experience of time through music, I hope to bring to attention greater subtleties of sound.

**Patchwork Lauds:** Patchwork Lauds is a companion piece to my earlier work entitled Patchwork Vespers for bass clarinet and vibraphone. Both of the pieces use similar materials in similar ways, however these materials do branch out in distinct ways. My interest with these works lies in the juxtaposition of blocks of sound that form patterns and link to one another.

**Étude Spectrale I:** is my first composition in a series of works inspired by the spectral aesthetic of composers Gérard Grisey, Tristan Murail, and Kaija Saariaho. Spectral composers think of sound according to its scientific and mathematical properties and translate these into terms we have grown accustomed to in Western music: in other words, they think in terms of frequency, time, and intensity in addition to pitch, meter, and dynamics. Timbre becomes the most important element in spectral music as this way of thinking allows the entire sound, and not just its parameters, to be considered. My composition, *Étude Spectrale I*, applies spectral thought processes in new and original ways. This is music constructed exclusively from sine waves which are generated by the computer. Sine waves are placed into twelve tracks each of whose frequencies (measured in Hertz) correspond to a member of the overtone series. One of the main ideas behind this piece is the avoidance of absolute, identifiable pitch. Not only do certain sine waves correspond to frequencies in-between the twelve pitches of the octave, but often sine waves spend little time resting on one frequency as they slide gradually into the next member of the overtone series. Accordingly, my pitch material is drawn from the frequency continuum.

**Sang pour Sang:** This piece is about a local legend from Natchitoches, Louisiana. The legend is based on an account recorded in the Paris archives by St. Denis describing a brutal battle between the French, the Natchitoches, and the Natchez in which the surviving Natchez tribesmen were chased into a lake by French soldiers and Natchitoches warriors where the last of them as a nation perished. The battle became known as Sang Pour Sang, or "Blood for Blood." Today, the legend is viewed as part local history, part folklore. There are multiple versions of the story recorded by various Louisiana scholars and historians. One of these disagreements is the actual location of the battle (there are two references that are quite different), and the cause for the altercations mentioned in St. Denis' letter. The prerecorded electronics in this piece uses location recordings from these alleged sites processed in different ways. Additional electronic content is made by having my DAW attempt to translate original Native American songs, which are also transposed to instruments. The Native American history of Natchitoches is also part of the visual imagery of the piece. The video references these different locations, as well as the Sang Pour Sang community located in the Kisatchie Hills of Louisiana where the Talimali band of Apalachee settled after the Trail of Tears, only to be persecuted in their own community for years before retreating into the forest.

**Friday, June 2**  
**7:00 p.m.**  
**Emy-Lou Biedenharn Recital Hall**  
**Monroe, LA**

November 12, 2014 ..... Kory Reeder

Trigger ..... Jessica Rudman

Fuoco fatuo ..... Norberto Oldrini

Hush..... Mel Mobley

Time Lapse: Five-and-a-Half Reflections on a Tennessee Sunset  
(2011/2016) ..... Christopher Lowry

I. Prologue: Waning Blue

II. Golden Glimmer; Silver Shimmers

III. Dialogues Between Burnt Orange and Rusty Yellow

IIIS. Pinkened Violet – Peaks Through; Fades Into. . .

Revenant Mass..... Brett Dietz

II. Gloria

V. Pie Jesu

VII. Agnus Dei

VIII. In Paradisum

**November 12, 2017:** November 12, 2014 is a short, slightly sporadic work for solo piano exploiting the overtone series. The work is full of short burst of energy in key-strokes, but has a hanging suspension of harmonics above. These two ideas working together create an interesting sound-world of explosion and diffusion.

**Trigger:** In the spring of 2014, a woman in Nova Scotia filed a domestic assault complaint against her boyfriend. A local law enforcement officer accidentally left a voicemail message at the victim's number where officers can be heard discussing the case. In the recording (which is available online), an officer can be heard disparaging the woman, implying that she may be lying about her injuries, and asking if she deserved to get hit. I first learned about this event when I was researching potential topics for a new work. I was very disturbed by the incident, and my reactions to it ultimately became realized in Trigger.

**Fuoco fatuo:** Fuoco fatuo (Ignis Fatuus) is centered in the materiality of the death (dryness, wood and skins, symbolic use of the ratchet, whip, claves), and in its totally earthly transcendence that, between quotations from Bartók, Ravel and Shostakovich, reveals itself through the rhythm and the air of an unexpected bossa nova – however very bare and slacked – and sublimates itself in a final, quasi-tribal, ostinato. An elaboration of the mourning for the transiency of the life and the things that pass through. The title refers to the spontaneous combustion of the corpses decomposition's gas in the cemeteries, but it's also evocative of a passion quickly exhausting, superficial, frivolous, fleeting, ineffectual.

**Time Lapse:** Time Lapse musically depicts the progression of a sunset from fading blue to a dark night sky. As the movement progresses, the harmonies become more ambiguous, as the blue begins to fade into a nebulous mixture of colors. The second movement, “Golden Glimmers; Silver Shimmers,” begins with the musical depiction of billowing clouds underpinned by planing chords. The third movement, “Dialogues between Burnt Orange and Rusty Yellow” is built on a somewhat rustic tune in two-part counterpoint for the left hand. In the midst of this quibble enters “Pinkened Violet,” repeatedly trying to interrupt this discourse. Eventually, Violet gives up and fades away, leaving Orange and Yellow to their argument. The two finally come to an agreement, each stating its own theme separately as the movement comes to an end.

**Revenant Mass:** In folklore, revenants are ghosts that return to haunt the living. Revenant Mass, as its title implies, is a setting of the Roman Catholic Mass. However, I have included two movements of the Requiem, Pie Jesu and In Paradisum. Revenant Mass is dedicated to two ghosts, my Uncle Tom and Great Uncle Cliff, both of whom chose to end their own lives. Uncle Tom was a military man who eventually worked his way into the Pentagon. He was also an incredible golfer and poker player. I often try to channel him when I am out on the golf course. Tom was married three times, twice to one woman. After the second divorce from his second wife, Tom hung himself at the age of 42 leaving his two sons without a father. Uncle Cliff was one of my favorite relatives. He was an incredibly funny person and a ladies' man even though he was married for a good portion of his life. One time, while his wife was out of town, Cliff sold his house and moved to Maine. He left a note to his wife saying, “I've sold the house. You have 30 days to get your things and leave.” He never told her where he was going! She eventually found him. Cliff traveled all over the place with his Springer Spaniels “Bip” and “Peeky.” Around the age of 70, he had two strokes. However, he was able to keep moving around the country, visiting friends with his dogs. Bip and Peeky eventually died and Cliff suffered a major debilitating stroke that left him severely impaired. One day, his wife told him she was going shopping. When she left, Cliff went to his workroom, took a gun and shot himself in the head at the age of 75. I think about these two men often as I go through my own life. My revenants.

**Saturday, June 3**  
**11:00 a.m.**  
**Black Bayou Lake Wildlife Refuge**  
**Monroe, LA**

Onyx.....Douglas Hedwig

Puzzles and Patterns ..... Stephen Lilly

Drosera: the morning dew of the sun ..... Stephen Wood

Far Beyond the Dissonance ..... Gregory Robin

Solo for Marimba ..... James Paul Waller

Ashes and Sparks.....Stephanie Pieczynski

Filament ..... Paul Thomas

Sometimes My Arms Bend Back ..... Daniel Harrison

**1:00 p.m.**

Apple Blossoms..... Peter Garland/arr. Dietz

**Onyx:** Onyx was composed for the 1st Annual President's Concert at Brooklyn College of the City University of New York, and premiered at the Walt Whitman Theater in Brooklyn on April 26, 2007. It was revised in 2015. The work is based on a 12-tone row and utilizes various permutations of the primary pitch-set. Written in a modified-serial style with tonal centers emerging from time to time at cadences, this brief fanfare-like composition is brought to conclusion with a driving rhythmic energy. Onyx is published by Carl Fischer Music.

**Puzzles and Patterns:** The puzzle to which the title refers is the completion of the chromatic aggregate. The piece approaches this puzzle through texture—monophonic pointillism, homorhythmic homophony, melody with accompaniment, and polyphony. Sometimes, the puzzle is solved but often it's abandoned midstream in favor of a more promising tactic. The patterns are reoccurrences the solutions and partial solutions seem to gravitate around—symmetric trichords (half-step and whole-step clusters as well as diminished and augmented triads), presentations of all twelve tri-chord types, and melodies transitioning into harmonies. These patterns along with registral trajectories unify the piece and provide a sense of development.

**Drosera:** The *Drosera spatulata* is a small elusive carnivorous plant in the swamp. I happened upon a small *Drosera* one afternoon while floating freely in my canoe and stopped to observe its existence. Composed for the Okefenokee Wildlife Refuge in honor of the 50th Anniversary of the Wilderness Act in completion of the 2014 Composer-in-Residence collaboration for the Wilderness Act Performance Series premiered at the Chattahoochee Nature Center by Clarinets for Conservation on October 12th, 2014 as part of the Wilderness Act Performance Series.

**Far Beyond the Dissonance:** continues the composer's exploration of color and distance in musical composition. With a tightly controlled half-step motive that repeats with various color alterations, the work aims to represent subtle and not so subtle shifts of the familiar. The vocal part, written in concert pitch, are the pitches that are to be hummed by the performer while playing the horn part. The horn part is written in F and the voice in concert pitch. If necessary, different octave choices can be used to play the multiphonics.

**Saturday, June 3**  
**7:00 p.m.**  
**Strauss Theatre Center**  
**Monroe, LA**

Connect All. We All Connect. .... Oliver Caplan

Welter .....Nathaniel Haering

Neoteric Air..... Daniel Fawcett  
Loris Beckles, choreographer

Chaconne for Cello and Electronic Music..... Brian Ciach

Little Wild Goose (Gu Yan Er).....Li Tao  
Tina Mullone, choreographer

Gradient 2.0 .....Baljinder Sekhon

**Connect All. We All Connect:** Are we individual actors, alone together? Or are we bound by our common humanity? Connect All. We All Connect. explores interconnectedness in today's world. At times fragile and questioning, at times confident and affirming, the piece ultimately sounds a message that we are our best selves when we embrace heartfelt connection. The text unfolds through a series of five letter-by-letter palindromes (e.g. Sum: It Saves. Am I made vast? I'm us.) interspersed with a longer word-by-word palindrome (e.g. Connect all. We All Connect.). The music interplays with the text by incorporating palindromic elements of melody, harmony and form. These mirror effects serve as a metaphor for human connection, inspired by the image of two people looking in opposite directions to face each other. As the music passes its midpoint, sections reverse, illuminating new angles on familiar tones.

**Welter:** The verb “welter” means to move in a turbulent fashion. This idea is most easily recognized in the vicious undulating solos in the cello part and heavily reinforced by the other instruments equally “turbulent” material. Largely guided by heavily structured improvisation, the key driving force of this piece is timbral development. It explores morphing variants of scratch tone while manipulating pressure and friction techniques on various percussive instruments. These unique sounds, matched with a myriad of extended techniques taking place inside the piano, progress and develop into increasingly pitched material and then culminate in an explosive combination of the previously conveyed motives in their now fully developed states.

**Neoteric Air:** Neoteric Air is part of a series of pieces based on the writings of Robert Fuller Murray (1863-1894). The vocal part utilizes the words of Murray’s poem “Poets”. Over the last year, I became intrigued by the poetry of this American-born, Victorian poet. What drew me to his poetry is that while written in the mid to late 1800s, it still can still speak to us in a modern context. “Children of earth are we, Lovers of land and sea, Of hill, Of brook, Of tree, Of earth are we.”

**Chaconne for Cello and Electronic Music:** In the beginning stages of writing the Chaconne for cello and electronic music, I recorded the tuning fifths that my cellist friend played to warm up. You will hear the cellist play these fifths at the opening. The electronic music follows like an echo with an elongated and distant version. These fifths repeat over and over, like a chaconne, and are transposed and then stacked to make harmonic swirls. These falling fifths also occur at different rates of speed--some very slow, some quite fast--creating canons of augmentation and diminution. In short, the entire electronic portion of the piece is a grand mensuration canon (a canon of different speeds) built from the tuning fifths at the opening (though this is not necessarily intended to be audible).

**Gradient 2.0:** Scored for alto saxophone and five percussionists, *Gradient 2.0* (2012) the original version of this work, was composed in 2008 and is scored for saxophone and prepared piano. In the original version, the piano and saxophone play an equal role. Extended techniques are employed in order to explore a common ground between the saxophone and piano. In the revised (2012) version, I sought to replace the various piano timbres with percussion instruments that have similar timbral qualities to that of the various prepared-piano sounds. The percussion colors range from the noise of striking paper to the smooth resonant tones of the vibraphone. While this piece is an exploration of sound, my compositional approach was a process-oriented one that dealt with the evolution of pitch and rhythmic material.

## **Biographies**

**Joseph Z. Adams** (1978) is a Tuscaloosa, Alabama based composer who has written for a variety of mediums ranging from stage to concert hall. Adams has received over a dozen performances of his orchestral music, has been interviewed on NPR, and has had his music played on NPR's "Pipedreams". Other notable achievements include premieres by the Hartt School Double Bass Ensemble, the JACK String Quartet, Bent Frequency, and providing music for 'Below the Pacific' at the 2015 New Iowa Play Festival. Furthermore, he was an invited Composition Fellow at the 2016 Charlotte New Music Festival, the inaugural 2016 Wyoming Festival, and most recently, the 2017 Snow Pond Music Festival, in Sidney, Maine. Joe earned his B.M. at New York University, his M.M. at the Hartt School of Music, and has had additional private lessons with Anne Guzzo, Alex Shapiro, and Joel Hoffman. Joe is working towards his DMA at the University of Alabama, where he studies with Amir Zaheri.

**Eduardo Caballero** (b. 1976), Originally from Monterrey NL Mexico. He studied postgraduate (MFA) composition at the Vermont College of Fine Arts with his tutors John Mallia and Roger Zahab, Guitar at the School of Music and Dance of Monterrey and Composition (1994-2003), Composers Center of Nuevo León (2001-2005). Eduardo obtained the following awards: Finalist at ALEA III International Composition Competition 2015, Boston USA. Finalist of the Composition Competition N.E.O.N. Nevada Encounters of New Music 2009. University of Nevada, Las Vegas (USA). Winner of the National Composition Contest Ensemble Intercontemporain, 2007 FORUM of UNESCO cultures, Isabel Padro and Valiente Fellow for 2006, Members of Patron's Circle of New York United States, International Contemporary Music Festival of Morelia 2005, New Music Festival 2005 in Monterrey, Guitar "III Guitars Festival without frontiers" Chihuahua, Chihuahua 2005. Honorable Mention in the Composition Contest of the II Guitarra Sin Fronteras Festival in Chihuahua 2003.

With memorable melodies and colorful interplay, composer **Oliver Caplan's** music expresses a deeply felt romanticism. Accolades include a Special Citation for the American Prize in Orchestral Composition, Veridian Symphony Competition Wins, the Fifth House Ensemble Young Composer Competition Grand Prize, seven ASCAP Awards, and fellowships at VCCA and the Brush Creek Foundation for the Arts. Recordings of Mr. Caplan's music include his 2012 debut album Illuminations, 2015 EP Moon Over Appalachia, and a track on the Sinfonietta of Riverdale's 2016 album New World Serenade (Albany Records). Mr. Caplan (b. 1982) resides in Medford, Massachusetts. He was raised in the Bronx, New York, studied Music and Geography at Dartmouth College (B.A. 2004) and Composition at the Boston Conservatory (M.M. 2006). An avid hiker, Mr. Caplan finds inspiration through time outdoors.

**Brian Ciach** (pronounced "SIGH-ack", born 1977) is a composer, new music pianist, and instructor in the San Francisco Bay Area, whose music has been described as "remarkably inventive" (Herald Times) and "beautifully scored" (Aaron Jay Kernis). Dr. Ciach's second piano sonata won first prize in The American Liszt Society International Bicentennial Composition Competition and The National Federation of Music Clubs Emil and Ruth Beyer Composition Award. Brian holds a Doctor of Music degree in composition from Indiana University, two Master's degrees in composition and piano performance from Temple University, and a Bachelor's degree in piano performance from Temple University. Brian is an Instructor of Music Theory at Santa Clara University and the Assistant Director and Instructor of Piano, Piano Improvisation, Music Theory, and Composition at the Hunter School of Music in San Jose, California.

Wisconsin native **Ken Davies** ([www.kendavies.net](http://www.kendavies.net)) has had acoustic and electronic works performed at numerous new music festivals such as the Society of Composers, Electroacoustic Barn Dance, Southeastern Composers League (he is a past president), Electronic Music Midwest, International Trombone Festival, National Association of

Composers USA, Christian Fellowship of Art Music Composers, Parma Music Festival, London New Wind Festival (UK), and Sonic Coast (UK). Since 2002, he resides in south Mississippi where his music is published through his own Kenvad Music. Awards include the Mississippi Arts Commission's Performing Arts Fellowship for Composition (twice), the Mississippi Music Teachers' Association's Commissioned Composer, and winner of the American Trombone Workshop National Composition Competition.

Described by the Baltimore Sun as having "a refined sense of melodic arcs and harmonic motion," **Peter Dayton's** compositions have been performed across North America and in Europe. Peter holds a Bachelor's Degree (summa cum laude) from Vanderbilt University and a Master's Degree in Composition from the Peabody Conservatory in Baltimore. At Peabody, he was the winner of the Macht and Gustav Klem Composition Awards. An active poet, Peter's creative process involves using visual art or literature as the spark for artistic responses. In 2014, a recording of Peter's orchestral piece *From Sombre Lands*, inspired by a painting by John Hitchens, was released on Volume 2 of the "Orchestral Masters" series produced by Ablaze Records. His string orchestra composition *Grounds*, was released on Volume 3 of the same series. A selection of Dayton's choral settings was released on Ablaze's first "New Choral Series" CD in 2016.

**Thomas Dempster** is a composer of chamber, electroacoustic, and multimedia works. His music has been performed widely throughout North America and Europe, including the Toronto International Electroacoustic Symposium, the San Francisco New Music Festival, The Indiana State University Music Now! Series, SEAMUS, Society of Composers Inc., College Music Society, the National Flute Association, the North American Saxophone Alliance, and numerous others. Dempster is a recipient of awards, honors, and grants from BMI, ASCAP, the South Carolina Arts Commission, and others. He has held residencies at the Osage Arts Community and the Kimmel Harding Nelson Center, and is a Cortona Fellow. He has been commissioned by the Greenbrook Ensemble, the Blue Mountain Ensemble, the Governor's School of North Carolina, the Lamar University Wind Ensemble, Ohio State University New Music Ensemble, and others. He is an affiliate composer of Broadcast Music, Inc.

**Ferdinando De Sena** is a Miami composer, born in Brooklyn, NY. Fred DeSena teaches composition and electronic music at the New World School of the Arts. He served on the faculty of the University of Miami from 1992 – 2009, and was Director of the Electronic Music Studio. His music has been performed throughout the continental U.S., in Puerto Rico, Hawaii, Argentina, Italy, Ireland, and Scotland. Fred De Sena earned a B.A. in Computer Music at Ithaca College, a Masters in Electronic Music and a D.M.A. in Composition at the University of Miami. His principle teachers were Dennis Kam, Peter Rothbart, and Don Wilson. Fred is a Parma Recording artist. His music has also been released by artists on Albany Records and American Modern.

**Brett William Dietz** is Associate Professor of Percussion at the Louisiana State University School of Music. He is the music director of Hamiruge (the LSU Percussion Group). He earned the Bachelor of Music in Percussion and the Master of Music in Composition/Theory from the Mary Pappert School of Music at Duquesne University. In 2004, Dietz earned his Doctorate of Music from Northwestern University. He has studied composition with teachers including Joseph W. Jenkins, David Stock, and Jay Alan Yim. An avid composer, Dietz's music has been performed throughout the United States, Europe, East Asia and Australia by numerous ensembles including the Detroit Symphony Orchestra, Portland Symphony Orchestra, Eastman Wind Ensemble, National Wind Ensemble, Pittsburgh New Music Ensemble, River City Brass Band, Northwestern University Wind Symphony, Louisiana State University Wind Ensemble, Duquesne University Symphonic Wind Ensemble, the University of Scranton Wind Symphony, the Northwestern University Percussion Ensemble, Ju Percussion Ensemble, Malmo Percussion Group, and the University of Kentucky Percussion Ensemble.

**Anthony Donofrio** teaches composition, theory, and new music at the University of Nebraska Kearney. He previously taught at Kent State University in Ohio, where he gave courses in theory and post-tonal analysis. He holds the Ph.D. in music composition from the University of Iowa. Anthony is very interested in fusing the compositional techniques found in literature and painting with his own approach to composing music. Along with Morton Feldman, Elliott Carter, and Gyorgy Ligeti, he cites Mark Rothko, David Foster Wallace, and Italo Calvino as his primary artistic influences. As a result of these influences, Anthony has taken an interest in creating half concert and full concert-length pieces. He is a frequent collaborator with Atlanta's Chamber Cartel, Quince Contemporary Vocal Ensemble, and members of Ensemble Dal Niente. His music has been featured at festivals and conferences such as the Bowling Green New Music Festival, Omaha Under the Radar, Frequency Series, New Music on the Bayou, and the Vox Novus Festival. More information, including links to his music, can be found at [www.donofrio-music.com](http://www.donofrio-music.com)

**Jonah Elrod** is a composer and an Associate Lecturer at the University of Wisconsin-Stevens Point. He currently serves as a board member of the Iowa Composers Forum, and is a member of the Society of Composers, Inc., SEAMUS, The Society of Music Theory, the Wisconsin Alliance for Composers, and the College Music Society. He is a PhD candidate in music composition at the University of Iowa, where he served as an Associate Director of the Electronic Music Studios. His work *A Spotless Moon* was the winner of the 2013 Scott Wilkinson Composition Contest, and his work *Twin Dreams* was selected for performance at the 2014 Midwest Composers Symposium. As a composer, he has been researching different cycles and signals from the Earth and incorporating them into his music.

**Daniel Farrell** (b. 1996) is a senior undergraduate student at Jacksonville University in Jacksonville, Florida majoring in music composition and theory with a philosophy minor. He has studied with Dr. Jianjun He and George "Tony" Steve. Despite his youth, Daniel Farrell is already described as having "a unique sound and musical accent" and "the uncanny ability to write well for any musical grouping". In the summer of 2016 (only two years since the start of his composition training), Daniel's Brass Quintet No. 1 "Dante's Journey" was performed as part of the New Music on the Bayou Music Festival in Ruston, Louisiana. Daniel is also the winner of the prestigious Delius Award in Composition at Jacksonville University. Daniel Farrell describes himself as a "Neo-Romantic" composer, rejecting the musical intellectualism of the twentieth century in favor of combining contemporary musical language with older art music traditions. [www.danielfarrellmusic.com](http://www.danielfarrellmusic.com)

**Daniel Fawcett** is a composer, visual artist and instrument builder. He is a recent 2016 graduate of New York University's Steinhardt School with a M.M. degree in music composition where studied privately with Joan La Barbara and Morton Subotnick. Prior to this, he completed his B.M. studies at Roosevelt University in Chicago, studying with Stacy Garrop and Kyong Mee Choi. Additionally, he has participated in masterclasses with composers such as Mei-Fang Lin, David Dzubay, Amy Beth Kirsten, David Taylor and Judith Shatin. His work has been featured at several events including the World Electro-Acoustic Listening Room (WEALR), the 2015 Look and Listen Festival, the Oregon Conference for Graduate Musicians, the 2015 Troublesome Gap Festival, the 2016 Pulsing & Shaking Festival and the International Computer Music Conference 2015. Future events include performances at Charlotte New Music Festival and the Fairbanks Summer Art Festival in 2017.

**Juro Kim Feliz** (b. 1987, Philippines) is a composer currently based in Toronto, Canada. Pursuing composition studies in the University of the Philippines, he subsequently earned an M.Mus Composition degree at McGill University. He attended the Internationale Ferienkurse für Neue Musik Darmstadt in 2010 under the financial support of Goethe Institut Malaysia. His participation in music festivals and workshops included his involvement in the Manila

Composers Lab in the Philippines (2008-2011); the Montreal Contemporary Music Lab in Canada (2014, 2016); the Project Bakawan Arts Festival in the Philippines (2015); the Kansas City-Montréal Musical Exchange (2015); the Pivot Mentorship Program of the Canadian League of Composers in Toronto (2017); the Music Biennale Zagreb in Croatia (2017); and the New Music on the Bayou in Louisiana, US (2017).

**Alan Goldspiel** has performed world premieres at New York's Carnegie and CAMI Halls and has been featured on NPR radio stations from coast to coast. He is the recipient of the Alabama State Council on the Arts 2016-2017 Artist Fellowship Award for Artistic Excellence. His music has been performed at national and international events including the conferences of the North American Saxophone Alliance, National Association of Composers, and International Clarinet Association. Dr. Goldspiel received the 2014 Alabama Music Teachers Association Composition Commission and he was a 2013 recipient of the Escape to Create Residency in Seaside, Florida. He has taught at the International Guitar Festival held at the The Hartt School, where he remains the only guitarist to be designated University Scholar for his research on the music of Villa-lobos. He is Professor of Music and Chair of the Department of Music at the University of Montevallo and President, NAC/USA - Mid-South Chapter.

**Jackson Harmeyer** is a composer, music scholar, and advocate of music. Jackson graduated summa cum laude from the Louisiana Scholars' College located in Natchitoches, Louisiana in May 2013 after completing his undergraduate thesis "Learning from the Past: The Influence of Johann Sebastian Bach upon the Soviet Composers." As a composer, Jackson has worked to integrate the vocabulary and grammar of modern music into pieces which are not only innovative but also engaging to the general listener. In fall 2016, Jackson began graduate studies in musicology at the University of Louisville where he has recently been awarded the Gerhard Herz Scholarship in recognition of his accomplishments. His current research interests include French spectral music and the compositions of Kaija Saariaho. He also sings with the University of Louisville Chorus and participates in the School of Music Composition Seminar. Learn more about Jackson Harmeyer, his scholarship, and his compositions at [www.JacksonHarmeyer.com](http://www.JacksonHarmeyer.com).

**Daniel Harrison** (b.1987) is a frequently commissioned and performed composer of chamber, orchestral, choral, and electronic music whose music has been heard across the United States. His works have been performed by numerous performers and ensembles such as members of Fifth House Ensemble, Iktus Percussion Ensemble, Three by Radio, All of the Above, the CCM Chorale, and Hypercube. In 2015 and 2017, he was a finalist for ASCAP Morton Gould Young Composer Award. In 2015, he was commissioned to compose for a recording project for the CCM chorale. He was recently named the Ohio Music Teachers Association's commissioned composer for 2016. He holds degrees from the University of Cincinnati College Conservatory of Music and the University of South Florida.

Composer **Douglas Hedwig** was a trumpet player with the Metropolitan Opera Orchestra (Lincoln Center, NYC) for 27 years, working with and alongside the finest conductors and soloists in the world. Since turning his full attention to composition in 2011, his music has been performed at the Blossom Music Festival by members of the Cleveland Orchestra (OH), the West Point Band (The United States Army Band), Chestnut Brass Company, Chattanooga Symphony String Quintet, concert organist Dr. Keith Reas, and at the New Music on the Bayou Festival (2016)) and at SonoKlect-A Celebration of Modern Music (2017). His experimental, electro-acoustic work has been heard worldwide via FM and internet broadcasts as part of "Radiophrenia" (Glasgow, Scotland), and the "Wave Farm" (WGXC). Dr. Hedwig previously served on the faculty of The Juilliard School and is Professor Emeritus of Music at the Conservatory of Music of Brooklyn College (City University of New York). He co-founded and served as executive director of "Orvieto Musica," a chamber music festival in Orvieto, Italy.

**Li Tao**, Chinese composer and pianist, started playing piano at age 4 and became a composer at age 11. Graduated with honors from Central Conservatory of Music (Beijing, China) and DePaul University (Chicago, IL) in music composition and received scholarships and awards from both schools. Winner of the 2013 Kleinman Composition Competition and her pieces have been performed internationally by Chicago's Fifth house ensemble; DePaul University's orchestra; the Oregon Percussion Ensemble; the TaiHei Ensemble; the Ova Novi Ensemble; the Oregon Bach Festival Composer Symposium; WOCMAT 2015, Taiwan; New music on the Bayou, Monroe, Louisiana; and Kyiv Contemporary Music Days, Kyiv, Ukraine. Chinese traditional culture profoundly influences Tao's music; She uses ancient Chinese ideology combined with contemporary Western techniques to create her own musical language. She is currently pursuing a Ph.D. in Music Composition as Graduate Teaching Fellow at the University of Oregon studying with Dr. Robert Kyr and Dr. David Crumb.

**Stephen Lilly** ([stephenlilly.net](http://stephenlilly.net)) is a composer, performer, audio engineer, and sound artist. Originally from the Pacific Northwest, Stephen ventured east to study composition at the University of Maryland. In addition to his graduate degrees from UMD, he also has composition and bass performance degrees from the University of Idaho and spent a year studying at the Institute of Sonology in The Hague. Theatricality, language, and abstraction are themes that continually resurface in his work, the majority of which is scored for chamber ensembles, often incorporating signal processing and computer generated sounds. His writings on contemporary experimental music have been published in Organised Sound, Performance Research, Perspectives of New Music, and Computer Music Journal. Stephen currently lives in DC where composes and performs (most often with the band These Quiet Colours).

**Dr. Mel Mobley** teaches percussion, music theory, and music composition at the University of Louisiana at Monroe. He has been involved as a performer and/or composer with many contemporary music festivals around the country including BONK, FunNewMusic, and the SEAMUS Convention. Upcoming premieres include *Labored Breathing* for the Monroe Symphony and a *String Theory* for the ULM Wind Ensemble. His current work focuses on the combination of electronic audio, video and acoustic performance. Recent premieres include *CuZn* and *Coloring with Water*. As a percussionist, Dr. Mobley has performed with groups as diverse as The Florida Orchestra and the I-Pan steel drum band. He is currently the principal of the Monroe Symphony Orchestra and a regular performer with the Shreveport Symphony.

**Allen Molineux** (b.1950) received a B.M. degree from DePauw University, a M.M. in composition degree from the Eastman School of Music and a D.M. in composition from Florida State University. In addition, he attended the Lukas Foss Workshop at Indiana University in 1981, Gunther Schuller's 1986 Atlantic Center for the Arts Workshop and Pierre Boulez's Carnegie Hall Workshop in 1999. His brass sextet "Seven Shorties" was awarded the 2014 Grand Prize for the Humboldt State University Brass Chamber Music Workshop Composition Contest. His orchestral work "Trifles" was one of four pieces done on the New Music Reading Session of the Alabama Symphony (2015), premiered by the Oklahoma Composer Orchestra (2016), received its second performance by the Friends University Community Orchestra (2016) and was voted by the members of the Tampa Bay Symphony, via secret balloting, the winner of their first composition contest. For 35 years, he taught at several universities and colleges such courses as Theory, Composition, Arranging, Counterpoint, Form and Analysis, Band, Orchestra and Jazz Ensemble. He is now retired from full time teaching, which has given him more time to compose.

**Jason Mulligan** is an internationally performed composer who is dedicated to creating works that connect the western classical tradition with the culture of modern American society. His music has been performed at various institutions including Southern Methodist University,

Idyllwild Arts Academy, Sam Houston State University, Opera America: The National Opera Center, and the International Clarinet Association Clarinetfest to name a few. Highlights of the 2016-2017 season include a performance on the Winter Heat New Music Festival in Miami, collaborations with the New American Voices Concert Series, and the creation of a new work for soprano, Alissa Roca and the Meadows Wind Ensemble. He received his undergraduate degree from the University of Miami and master's degree from Peabody Conservatory where he studied with Scott Stinson and Kevin Puts respectively. Jason currently attends the University of Texas, Austin where he studies with Donald Grantham.

Reviewers have praised composer **Michael Murray** as "a contemporary craftsman-artist of original stripe" and "a master at writing for the human voice." His music has been described as "well crafted," "expertly and adroitly handled," and "easy to listen to in the best possible way." Murray's compositions have been performed and recorded across the United States and Europe, featured in venues in Cuba, Norway, Sweden, Finland, Poland, the Czech Republic, over 20 different states and the District of Columbia. In addition to works for the concert hall, he has written music for film, theater productions, dance, and visual arts installations. His music has been recorded for Navona Records and Ansonica Records, and is published by Ars Nova Press. He lives in Springfield, Missouri, where he is professor of music, teaching composition and music theory at Missouri State University.

**Uri Netanel** was born in Jerusalem and lives near Tel Aviv, Israel. Uri studied music at the Rubin Academy of Music and Dance in Jerusalem and at the Tel Aviv Academy of Music, graduating with a Master's degree. Among his teachers were prof. Zvi Avni, prof. Yitzhak Sadai, prof. Leon Schidlovsky (composition) and prof. Shmuel Magen ('cello). In his catalog of works are songs, chamber music, orchestral and choral music. Received scholarships by the America-Israel Cultural Foundation. Nouri, for Flute, Guitar and 'Cello which will represent him in the New Music on the Bayou Festival, 2017, was inspired by the renowned writer Sammi Michael's novel for teenagers "Palm Trees in the Storm", in which Nouri is the principal hero. The work, being program music in one movement, follows a specific chapter in the story. The story's setting in Iraq during World War 2 determined the style, which nonetheless reflects the composer's interest in the classical music of the Middle East.

**Norberto Oldrini** (Milan, Italy, 1968) studied Musicologia at Università di Bologna. Self-taught composer, he also trained with Detlev Glanert. His music is performed worldwide, with more than 200 performances: New York, Chicago, Berlin, Budapest, London, Manchester, Rome, Beijing, Belgrade, Buenos Aires, Hartford, Colorado Springs, Knoxville, Ruston, Bologna, Siena, Montepulciano, Perugia, and in many other cities in U.S.A., Italy, U.K., Germany, Serbia, Portugal, Roumania, Libya, Slovenia, Bosnia. His music has met – above all – poetry, dance and theater. He also wrote articles on contemporary composers and about the relationships between music and cinema for several Italian journals. Among the most important performers of his music include: The RNCM Symphony Orchestra conducted by Roland Böer, Ewan Campbell, Algoritmo Ensemble, Minguet Quartett, Dr. K Sextet, Quartetto Ascanio, Blow Up Roma Percussion, C.A.T. Ensemble, Kronos Harp Ensemble, and many others. Since 1999 he lives in Torrita di Siena (Tuscany, Italy).

**Stephanie Pieczynski** is a composer from Channahon, IL and received her BM in music composition from Northern Illinois University in 2010. During this time, she studied composition with Ted Hatmaker, Robert Fleisher, and David Maki. Pieczynski holds graduate degrees from the University of Iowa (MA, 2012), studying under David Gompper, and Florida State University (DMA, 2015), studying under Ladislav Kubik and serving as the FSU student chapter of the Society of Composers' president. Stephanie's music has been performed throughout the country at various festivals, conferences, and recitals, including: Tempo New Music Ensemble annual concert, Florida State University's Biannual New Music Festival,

University of Nebraska Kearney New Music Festival, Midwest Composer's Symposium, Collegiate Composer's Conference, and University of Alabama Huntsville New Music Festival.

**William Price's** music has been performed in South America, Asia, and throughout the United States and Europe. His works have been featured at numerous national and international events, including the World Saxophone Congress, the International Trumpet Guild Conference, the International Clarinet Association Conference, the Musica Viva Festival in Portugal, the Musinfo Journées Art & Science in France, the Engine Room International Sound Art Exhibition in London, the Nanyang Academy of Fine Arts Chamber Music Festival in Singapore, and the Festival Internacional de la Imagen in Colombia. Price received his MM and DMA degrees in composition from Louisiana State University, and currently serves as Associate Professor of Music at the University of Alabama at Birmingham, where he teaches courses in music theory and composition.

**Kory Reeder** (b. 1993) is a Graduate composer currently pursuing a master's degree in music composition at Bowling Green State University in Bowling Green, Ohio. His music has been performed on the 2017 New York City Electroacoustic Music Festival, the 2017 New Music gathering, Composer's Circle, The New Music Conflagration's Traveling Tunes // Traveling Sounds, and has been selected and performed by the Bowling Green State University New Music Ensemble. His work for Hecuba was awarded by The Kennedy Center American College Theater Festival for achievement in Original Composition Music and Sound Effects. Kory has recently been selected for residency at Arts, Letter, and Numbers in Averill Park, NY, as well as residency at the Kimmel Harding Nelson Center for the Arts in Nebraska City, Nebraska. More can be found at [www.koryreeder.com](http://www.koryreeder.com)

**Gregory Robin** (D.M.A., University of Alabama) is a composer and music educator based in Lafayette, Louisiana. He leads a varied musical career as a composer, music theorist, and guitarist. As a composer, his music has been selected for performance at the ElectroAcoustic Juke Joint Festival, Central Missouri Festival of New Music, New Music on the Bayou Festival, Versipel Concert Series: Home Grown New Music Festival, Vexations Project by the Generous Ensemble and the Futureplace Festival in Porto, Portugal. The musical language of his compositions is influenced by his composition studies with C.P. First, Tristan Murail, and Mario Davidovsky. Currently, he is the Director of the Performing Arts Academy at Ovey Comeaux High School and an adjunct instructor of music at South Louisiana Community College. Gregory holds a B.M. in Music Theory and Composition from the University of Louisiana-Lafayette, a M.M. in Performance from the University of South Carolina, and a D.M.A. in Music Composition, with a minor in Musicology, from the University of Alabama.

Described as a "new music ninja" by the Hartford Advocate, **Jessica Rudman** is a Connecticut-based composer and teacher whose music unifies extended techniques with clear melodic development and narrative structures to create a unique and personal emotional expression. Her works have been performed by groups such as the International Contemporary Ensemble, the Riot Ensemble, the Cadillac Moon Ensemble, the Omaha Symphony's Chamber Orchestra, the Yakima Symphony Orchestra, and the Hartford Independent Chamber Orchestra. She has received awards from SCI/ASCAP, Boston Metro Opera, the College Music Society, the International Alliance for Women in Music, and others. Jessica has served on the faculty at Baruch College, Central Connecticut State University, and The Hartt School. She is currently the Director of the Young Composers Project and the Chair of the Creative Studies Department at The Hartt School Community Division. She holds degrees from the CUNY Graduate Center, The Hartt School, and the University of Virginia.

**Philip Schuessler's** music explores the subtle intricacies of timbres and delicate dynamic through extended acoustic and electro-acoustic resources. Schuessler's music has been played at notable venues such as June in Buffalo Festival, Festival Miami, the Czech-American

Summer Music Worship at Florida State University, the CCMIX Summer Intensive in Electronic Music in Paris, International Computer Music Conference in Miami, MusicX in Cincinnati, the Oregon Bach Festival, Spark Festival, Electronic Music Midwest, Electro-Acoustic Juke Joint, New Music Forum in San Francisco, and multiple SEAMUS Conferences. He received degrees from Birmingham-Southern College and the University of Miami, and he received his PhD from the State University of New York at Stony Brook. Among other awards, he has received a Composers Assistance Program grant from New Music USA, and his work was awarded the Duo Fujin Composition Competition Prize and received a Mention in Random Access Music's call for scores. He is currently Instructor of Music Theory and Composition at Southeastern Louisiana University.

"Clearly knowing the power of sonority" (Philadelphia Inquirer), the music of **Baljinder Sekhon** has been presented in over 400 concerts in twenty countries. From works for large ensemble to solo works to electronic music, Sekhon's demonstrate a wide range of interests and styles. Sekhon serves as Assistant Professor of Composition at the University of South Florida and holds the PhD and MA from the Eastman School of Music where he is a three-time recipient of the Howard Hanson Orchestral prize and served as president of the highly acclaimed OSSIA New Music Ensemble. Sekhon also holds a BM from the University of South Carolina. Additional honors include the Wayne Brewster Barlow Prize, New Music USA's Composer Assistance Grant, Audio Inversions, Percussive Arts Society Composition Competition, Brian M. Israel Prize, Boehmler Foundation Commission, Met Life Creative Connections Grant, Belle Gitelman Prize, Barbara B. Smith Prize, multiple awards from ASCAP including the Morton Gould Young Composer Award (2006), and he was named the MTNA/FSMTA Commissioned Composer of 2012.

Seattle-based composer **John Teske** writes contemporary concert music for soloists, chamber groups, and chamber orchestra. Founder of the Broken Bow Ensemble and a series of "any ensemble" performances, he focuses on enhancing the listener experience, utilizing extended techniques and guided improvisation to create pieces that are crafted while maintaining a human and organic feel. His recent work includes topographies, a series of musical contour maps through which musicians navigate, site-specific performances in Seattle parks, and a series of works for chamber orchestra exploring consciousness and awareness. His music has been performed across the United States, in France, Brazil, and Russia, and has been supported by the Seattle Office of Arts & Cultural Affairs, the Jack Straw Foundation, and the City of Seattle. John is also an organizer and curator of new music, including the Seattle Composers' Salon, a bi-monthly presentation of local composers that facilitates experimentation and discussion.

**Paul Thomas** is assistant professor in music theory and composition at Texas Woman's University in Denton, TX. His wide range of compositional interests include writing for performer and electronics, acoustic chamber music, and group improvisation. Paul's acoustic and electronic music has been presented throughout the United States and Europe, including SEAMUS, CMS National and Regional Conferences, ATMI National Conference, NACWAPI National Conference, NACUSA National Conference, NYC Electroacoustic Music Festival, National Flute Association, SCI Student National Conference, Perot Museum of Nature and Science, Florida Electroacoustic Music Festival, Electronic Music Midwest, and numerous others. Paul received degrees in composition from Cedarville University and Bowling Green State University and a Ph.D. in composition from the University of North Texas. Paul studied composition with Marilyn Shrude, Elaine Lillios, Cindy McTee, Andrew May, David Bithell, and Joseph Klein and piano with John Mortensen.

**James Waller's** unique and extensive oeuvre is reflective of his diverse influences. His appreciation for classical composers such as Bach, Beethoven and Tchaikovsky, as well as modern artists like Keiko Abe, Dave Brubeck and Frank Zappa, is apparent in the elegance, complexity and emotional impact of his work. He has written for a variety of ensembles and is

currently producing exciting new work for percussion ensemble in particular. He has also composed for film. James has had the honor of teaching students of all ages, skill levels, abilities and backgrounds. A percussive multi-instrumentalist with a rich literary, technical and pedagogical knowledge, James provides a unique and inspiring environment for each student. James maintains a studio in his home in Louisiana.

**Daniel A. Walzer** is an Assistant Professor of Music at the University of Massachusetts Lowell. Walzer received his MFA from Academy of Art University in San Francisco, his MM from the University of Cincinnati, and his BM from Bowling Green State University. Originally trained as a jazz percussionist, Walzer has composed music for a range of small ensembles, solo instruments, and soundscape pieces for fixed media. Walzer recently won the 2017 360 Jazz Composer's Initiative from the University of North Carolina at Chapel Hill. Additionally, some of Walzer's recent electroacoustic work appears on the Janus Music and Sound Label. Walzer is currently completing his doctorate from the University of the Cumberland. For more information, please visit <http://www.danielwalzer.com>

**Amit Weiner** enjoys an international multi-faceted career as a composer and a pianist. His music focuses on intermingling traditional Jewish melodies and contemporary compositional techniques. These compositions have had over two hundred performances worldwide. His music has won many international competitions and awards, among them recently the 2nd Prize at the Alfred Schnittke International Composers Forum and Competition 2016, in Lviv, Ukraine, and has been featured in many festivals around the world. Among those: The 2017 Florida International Toy Piano Festival, The 2016 International Trumpet Guild Festival, Los Angeles, USA, The Hong Kong Jewish Film Festival 2012, The Jerusalem Film Festival 2011 and 2013, The International Band Orchestras Competition in Vienna, Austria 2016, and more. Dr. Weiner is a senior staff lecturer at the Jerusalem Academy of Music and Dance, as the Head of The Cross-Disciplinary Composition Division, and teaches composition, theory classes, and directing ensembles. He holds a Ph.D. in Composition from Bar Ilan University in Israel, with undergraduate and graduate degrees in Composition from the Jerusalem Academy of Music and Dance.

**Stephen Wood** is a composer, educator, and performer with a holistic view of the world. His visionary "Inspiring Stewardship" educational workshop is receiving national interest for its fusion of music, creativity, and environmental studies. Traveling the United States in search of inspiration from our Country's wildest places Stephen has served as Composer- in-Resident for Cumberland Island National Seashore, the Okefenokee N.W.R., the Bob Marshall Wilderness Complex, Red River Gorge Geological Area, and participated in Denali N.P.'s monumental Composing in the Wilderness Field Seminar. Stephen received his B.A. in Composition from The Ohio State University and his M.M. in Jazz Studies from Georgia State University

Composer **Yiheng Yvonne Wu** (b.1981, Taiwan) earned a Ph.D. (2016) and M.A. in Music from the University of California, San Diego and a B.A. in Music from Yale University. Her works have been performed by the La Jolla Symphony conducted by Steven Schick, Arraymusic, Palimpsest, Ensemble SurPlus, Bonnie Whiting, Jessica Aszodi, Carla Rees, Rachel Beetz, and Dustin Donahue, among others. Her music has been featured in the WasteLand concert series, SoundSCAPE Festival (upcoming 2017), Aspen Music Festival, and Schloss Solitude Summer Academy. She was the winner of the 5th Mivos/Kanter String Quartet Composition Prize. Primary composition teachers have included Katharina Rosenberger, Kathryn Alexander, John Halle, Sophia Serghi, and Steven Takasugi. In 2016, she joined the music faculty at Beloit College in Wisconsin, where she teaches composition, sound studies, theory, and leads the InterArts Ensemble.

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