



SONOKLECT

A CELEBRATION OF MODERN MUSIC

Terry Vosbein, director

SOUTHEASTERN COMPOSERS LEAGUE 2017 FORUM

Friday, 24 March

Concert 1 — 4pm

Concert 2 — 8pm

Saturday, 25 March

Concert 3 — 3pm

Concert 4 — 5pm

Concert 5 — 8pm

WASHINGTON AND LEE UNIVERSITY
DEPARTMENT OF MUSIC

SCL *Southeastern* *Composers* *League*

Founded in 1950, the Southeastern Composers League is an association of art music composers and scholars located throughout the Southeastern United States. It is one of the oldest organizations of its kind in America.

The League is comprised of composers from Alabama, Arkansas, Delaware, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia.

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Concert 1

Patina	Stacey Jones-Garrison, glockenspiel	Richard Pressley
Dreamscape	Mary Hellmann, piano	Christopher Cook
Alone	Cantatrici and the Men's Glee Club Jordan Goldstein, conductor	Bennett F.O. Lewis
Shepherd's Song at Christmas	Ashley Spice, trumpet Cantatrici and the Men's Glee Club Camilla Higgins, conductor	Gary Powell Nash
Postscripts		Jonathan McNair
	I. P.S. to Civil Discourse II. P.S. to Human Decency III. P.S. to Madness ("Make America Great Again") IV. P.S. to Hope	
	Ting-Ting Yen, piano	
IO/F-3	Deidre Emerson, cello	Mark Prince Lee
Six Inventions (2016)		Michael Young
	No. 1 in A-flat major No. 2 in G-sharp minor No. 3 in E minor No. 4 in D major No. 5 in G major No. 6 in D minor	
	Michael Young, piano	

Concert 2

The War Within

University Wind Ensemble
Christopher Dobbins, conductor

Alan Kinningham

Its Soul of Music Shed

Chris Magee, flugelhorn
Michael Colavita '18, narrator

Douglas Hedwig

Confrontations

Marcia France, flute
Wenle Mu, clarinet
Heather Dobbins, bassoon
Tessa Horan, horn
Luke Farley, trumpet
Christopher Dobbins, trombone

Rodney Waschka II

A Color Palette

- I. Alizarin Crimson
- II. Prussian Blue
- III. Burnt Sienna

Noah Karkenny, clarinet
Jaime McArdle, violin
Anna Billias, piano

R. Michael Daugherty

In This First Light

- Prologue: Now I see darkly
- I. First morning
 - II. Dance of the oaks
 - III. In this dark time
 - IV. In the cold of December
 - V. Silent lauds
 - VI. A dark morning

Kristi Matson, soprano
Andrew Sprung, clarinet
Jaime McArdle, violin
Julia Goudimova, cello
Brad Blackham, piano

David Caudill

Concert 3

Max does Tai Chi 24

Larry Barnes, Tai Chi 24 form
(first-degree black belt)

Larry Barnes

Shakespeare Songs: The Comedies

- I. Who is Sylvia? (*Two Gentlemen of Verona*)
- II. Kate (*The Tempest*)
- III. Sigh No More (*Much Ado About Nothing*)
- IV. Under the Greenwood Tree (*As You Like It*)
- V. Lust (*The Merry Wives of Windsor*)
- VI. O Mistress Mine (*Twelfth Night*)
- VII. Sylvia (*Two Gentlemen of Verona*)

Scott Williamson, tenor
Anna Billias, piano

Kenneth R. Benoit

Twitter Rhapsody for clarinet and fixed audio

Sarunas Jankauskas, clarinet

Ken Davies

2 Machado Songs

- I. Field
- II. The House I Loved So Much

Gregory Parker, baritone
Ting-Ting Yen, piano

Mark Francis

Night Visions Suite

Brad Blackham, piano

Betty R. Wishart

Five Miniatures for Solo Trumpet

- I. Fanfare
- II. Sarabande
- III. March
- IV. Elegy
- V. Gigue

Chris Magee, trumpet

Brandon R. Kreuze

Concert 4

Songs of the East

Jane Patterson

- I. Haiku of Questionable Provenance
- II. Lapis Lazuli
- III. All That We Are

Kristi Matson, soprano
Brad Blackham, piano

Summer Heat

Leonard V. Ball, Jr.

Jaime McArdle, violin
Julia Goudimova, cello
Anna Billias, piano

Elegy

Greg Carroll

Andrew Sprung, clarinet
Brad Blackham, piano

Songs of Love

Tayloe Harding

- I. Sacred Vow
- II. Inmost Hearts
- III. Paul to the Corinthians

Kristi Matson, soprano
Andrew Sprung, clarinet
Stacey Jones-Garrison, vibraphone

Piano Sonata No. 6

Harvey Stokes

- I. Allegretto
- II. Largo
- III. Giocoso
- IV. Allegro

Eun Kyong Jarrell, piano

Concert 5

- A Summer Song Swirls Through the Branches of a Willow Tree** David Mitchell
David Mitchell, guitar
- Un Petite Poisson et un Petite Oiseau** Terry Vosbein
Stacey Jones-Garrison, vibes
Brad Blackham, piano
- Voices from the Village** Jon Jeffrey Grier
- I. Adorable Cutie With Brain
 - II. Fantasy Dancer
 - III. Elegance Seeks Upscale Quality
 - IV. Endangered Species
 - V. Redhead, Petite & Beautiful
 - VI. Please Have All Your Marbles
 - VII. Starlight Princess
- Arianna Wyatt, soprano
Benedict Goodfriend, violin
Alan Weinstein, cello
Elizabeth Bachelder, piano
- Meditation for Clarinet and Marimba** Scott Robbins
Andrew Sprung, clarinet
Stacey Jones-Garrison, marimba
- Rhapsody for Armenia** Byron Petty
Shuko Watanabe Petty, piano
- Twilight with Emily D** David Mahloch
Kristi Matson, soprano
Andrew Sprung, clarinet
Stacey Jones-Garrison, marimba
Brad Blackham, piano

PROGRAM NOTES

Concert 1

Patina

Richard Pressley

A patina communicates not only the passing of time and deterioration, it is also very often a coveted aspect imbuing an object with a particular and distinct beauty in decay. Patinas themselves are actually quite fragile. In this short work for solo glockenspiel, an opening, fragile song of quiet, sustained, rolled notes with ‘blossoming’ ornamental figures emerges in a ‘halo’ of sound resulting from the glockenspiel’s natural sustain. This song—perhaps poignant, with a touch of melancholy—slowly continues to unfold until a louder and spritely scherzando emerges with capricious figures, metric irregularity, and isolated notes and chords. This gives way to a return of the initial song aspect, though now transformed and ecstatic, adorned with glissandos. This ‘ecstasy’ ultimately gives way to isolated notes somewhat recalling the central dance, and then finally more muted pitches as it disappears.

Dreamscape

Christopher Cook

Dreamscape is a prelude inspired by a quote from *Hyperion*, a poem by John Keats. The poem describes the overthrow of the primeval order of the Gods by Jupiter, son of Saturn the old king. The powers of nature are depicted in beautiful descriptive moments. The excerpt evokes such a moment: a landscape at night when we dream. Fuzzy sections depicting falling asleep and waking frame *Dreamscape*. In the center of the piece there are moments of flight and fancy akin to the sometimes chaotic episodes experienced during deep or REM sleep.

Alone

Bennett F.O. Lewis

The title of this piece is “Alone.” The text and title come from the poem of the same title by American lyric poet Sara Teasdale. It was written for Washington and Lee’s choral program to be performed at the annual multidisciplinary conference, Science, Society, and the Arts. In the poem, the speaker states and expands upon their feelings of loneliness and isolation ‘in spite of love.’ The musical piece has three main sections matching the poem’s three stanzas. It also seeks to amplify and echo (mimic?) the poet’s words through arrangement and harmony as well, e.g. ascending harmonies on the word ‘highest.’

Shepherd’s Song at Christmas

Gary Powell Nash

Shepherd’s Song at Christmas, scored for SATB a cappella choir and trumpet solo is a three minute setting of a Langston Hughes poem by the same name. Marked *Spirito*,

$q=112$, it's a contemporary Christmas carol in strophic form with bright and energetic music.

Postscripts

Jonathan McNair

The four *Postscripts* were composed between November 12 and Nov. 23, 2016, and edited Nov. 27 – Dec. 7, 2016. This music is a response to events leading up to and surrounding the 2016 Presidential election in the USA. It began as sonic images in the composer's mind as he awoke on Saturday, Nov. 12, and progressed throughout that day, taking form over the next few days.

Postscript I: to Civil Discourse, is a reflection on the erosion of civil discourse in the political sphere over the past several years.

Postscript II: to Human Decency, begins with a quote of the melody of a medieval plainchant for the Kyrie eleison text ("Lord, have mercy"). This is followed by the melody of the spiritual "I Want Jesus to Walk with Me." ("I want Jesus to walk with me...all along my pilgrim journey, Oh I want Jesus to walk with me"). Both of these tunes and texts have relevance for people of good will in these troubled times of 2016. The two melodies alternate and intertwine.

Postscript III: to Madness ("Make America Great Again"). This movement begins with an imagined musical setting of the campaign slogan "Make America great again," set in a pompous, pseudo-religious style. This is twisted harmonically, then followed immediately by the refrain of the spiritual "Listen to the Lambs All a-Crying." Later, the tune of the spiritual "Let My People Go (Go Down, Moses)" appears. ("When Israel was in Egypt's land, let my people go; oppressed so hard they could not stand; let my people go").

The "Make America Great Again" music interacts with both spirituals, and the spirituals interact with each other, sometimes fragmenting and overlapping. Finally, the ballade "Dark as a Dungeon," from the coal mining region of Appalachia, makes an appearance, at first as a lone phrase, and later as a layer on top of "Let My People Go." ("Come listen you fellows so young and so fine, and seek not your fortune way down in the mines. It'll form as a habit, and seep in your soul, till the stream of your blood runs as black as the coal. Where it's dark as a dungeon, and damp as the dew; where the dangers are double, and pleasures are few; where the rain never falls, and the sun never shines, well it's dark as a dungeon way down in the mines.") This is the most complex of the *Postscripts* in terms of the relationships of the various melodies.

Postscript IV: to Hope holds to the notion that hope is almost a biological imperative in living things, and thus people of good will should not despair, but hold to hope. This movement utilizes a technique usually called quartal/quintal harmony and melody, in addition to some traditional chords used in non-traditional ways. The asymmetrical meter (7/8) used in much of this *Postscript* gives a dance-like feeling to the music.

The refrain of the Spiritual “Stand the storm, it won’t be long, we’ll anchor by and by,” appears in two places, and also has connections to the original music that surrounds and supports it.

IO/F-3

Mark Prince Lee

IO/F-3: Music in 7 Groups is an open score composition written for any instrument or instrumental combination. Consisting of 2 sets of 12 fixed pitches divided into 7 Groups, the piece is a systematic exploration of pitch/time relationships. The individual Groups are connected by pitch juxtapositions, superimpositions, and real-time correlations.

Groups II, III, IV and V serve as the principle foundation for the piece with the remaining movements related in pairs as follows: I/VII–III A, III B, III C/VI A, VI B, VI C.

Six Inventions (2016)

Michael Young

As the 2016 pedagogical composer for the Kentucky Music Teachers Association, Michael Young was commissioned to write *Six Inventions* and perform them at the KMTA state conference. These two-voice contrapuntal works are intended for early advanced pianists in the developmental transition between Bach’s *Two-part Inventions* and the *Well-Tempered Clavier*. Artistic liberties have been taken with the strictness of the voices such as holding onto certain notes with the fingers and pedal, sustaining a pedal point with the *sostenuto* pedal, and using some dyads. These pieces combine contemporary and abstract vocabulary with more familiar styles and techniques such as a clearly audible tonality and thematic development.



Concert 2

The War Within

Alan Kinningham

Below the title, "The War Within," on the score is an inscription that summarizes the message the piece is intended to convey: "Our battles are not with the outside world but with the darkness from within ourselves." Listening to the rhetoric of opposing ideas and witnessing the misbehavior of our society, these last few years has jaded the perception of the culture's attitude toward simple civility. Diversity in thought is challenged not on an intellectual level but by attacks upon the character of those with opposing views.

Overwhelmed by the noise of current events, this piece steps away from the castigation of others and looks within the individual identifying the good and evil within each of us, which makes us all equally human. This is represented by two contrasting themes: the first theme represents the light that shines within each of us while the second represents the darkness. Conflict arises between the two themes in the first section of the piece. The middle section evokes a moment of quiet reflection or prayerfulness. The final section restates the contrasting themes, but transforms allowing the light to overtake the darkness, an outcome desired for each of us.

Its Soul of Music Shed (2005 – Revised 2016)

Douglas Hedwig

for Solo Valved-Posthorn (or, Flugelhorn or Cornet) + Narration

Premiered at the 2005 International Trumpet Guild Conference, Bangkok, Thailand; performed by the composer.

This composition is based on two poems: "The Old Mail Horn" (1875), by Birch Reynardson and "Kurze Fahrt" ('Brief Journey'), by Joseph Karl Benedikt von Eichendorff (1788-1857). Both poems describe an earlier time when the sound of the posthorn and coach horn were a regular and welcome feature of everyday life throughout Europe.

The musical language employed in the work begins in a very modern, atonal/serial style, and throughout the duration of the piece gradually progresses (regresses) to the basic, bugle-like sound of the 19th century posthorn music and signals. Sections for unaccompanied valved-posthorn (very similar to the instrument for which Gustav Mahler composed in his Third Symphony) are contrasted with the recitation of the original poems.

Kurze Fahrt (“Brief Journey”) by Joseph Karl Benedikt von Eichendorff
[English Translation by Douglas Hedwig]

*Posthorn, wie so keck und fröhlich
Brachst du einst den Morgen an,
Vor mir lag’s so frühlingsselig,
Daß ich still auf Lieder sann.*

Posthorn, how happily and care-free
you once brought on the morning;
It lay before me with such springtime bliss
That my mind was filled with silent songs.

*Dunkel rauscht es schon im Walde,
Wie so abendkühl wird’s hier,
Schwager, stoß ins Horn - wie balde
Sind auch wir im Nachtquartier!*

Yet, the forest is already murmuring darkly;
How cool becomes the evening air.
Coachman, blow your horn!
How soon we too shall find our night lodgings!

Confrontations

Rodney Waschka II

Written in 2015 and 2016, *Confrontations* consists of three parts or independently performable pieces: *Confrontation 1*, *Confrontation 2*, and *Confrontation 3*. These works were composed using a computer program designed and coded by the composer based on the dynamical system known as the Duffing Map. It is scored for unspecified sextet with four of the parts notated in the treble clef and two of the parts notated in the bass clef or for quintet in which one instrument is a keyboard instrument that will be used to perform a treble clef part and a bass clef part. Each *Confrontation* has a duration of four minutes and thirty-three seconds for a total duration of 13:39. The title is taken from an idea expressed in various places, including the title of a book by Toru Takemitsu, of confronting silence.

A Color Palette

R. Michael Daugherty

Colors suggest different moods. I think of “Alizarin Crimson” as a bold, punchy color suggesting drive and excitement. “Prussian Blue” is cool and contemplative. “Burnt Sienna” is solid and earthy. These were the inspiration for the three movements in this work.

In This First Light

David Caudill

Mississippi poet Terry Everett’s verse is full of the sounds of the Mississippi Delta, the cooing of the doves, the songs of the killdeer and cardinal and even the buzzing of the “ag plane,” more commonly known outside of the area as a crop duster. He finds beauty in the color, not only in the birds and foliage, but also in the cold, winter scenes. Winter in the Delta is marked by cold, rains and winds, little snow, but a prevailing bleakness. The poet’s spiritual musings are reflected in these scenes.

Concert 3

Max does Tai Chi 24

Larry Barnes

Max does Tai Chi 24 combines two strong interests of mine. Tai Chi slows the aggressive moves of Kung Fu to a meditative pace, with controlled deep breathing coordinated with leg movement, and hand movements reproducing fast attack moves, but at a slow, careful pace. Tai Chi 24 is the first form students learn—an abbreviated version of the classical 64 form, lasting about eight minutes. I earned a first-degree black belt in Tai Chi from grandmaster Sin The in 2012, and I continue to work toward second degree. I have also participated in computer music coding seminars, first at UC- Santa Cruz and most recently at the Max/msp workshop in Charlotte, North Carolina in June 2016. There I began coding in Max/msp to create a simple program that employs two digital mapping cameras, one for each hand. Once mapped, performers can proceed with the form at their own pace. With a fixed range of values to follow, different for each hand, the program tracks the hand movements to create two melodies that follows their own directions and speeds, and increases volume as they approach the cameras. This guarantees each performance will be unique, thus keeping the performer in the present moment with small surprises here and there, but with a continuous drone that maintains a meditative mindset.

Shakespeare Songs: The Comedies

Kenneth R. Benoit

This work is a set of seven songs for baritone and piano, the texts of which come from the comedies of William Shakespeare. The music for each song is inspired by and/or reflective of those texts. The songs are “Who is Silvia” (from “Two Gentlemen of Verona”), “Kate” (from “The Tempest”), “Sigh No More” (from “Much Ado About Nothing”), “Under the Greenwood Tree” (from “As You Like It”), “Lust” (from “The Merry Wives of Windsor”), “O Mistress Mine” (from “Twelfth Night”), and “Silvia” (from Two Gentlemen of Verona”).

Twitter Rhapsody for clarinet and fixed audio

Ken Davies

Jessica Harrie in ICA Clarinet News writes “Ken Davies’ new work *Twitter Rhapsody*, will certainly prove to be a gem in the [clarinet and fixed audio] genre...[It] paints a portrait of a world in which the twittering birds of Paul Klee and the tweets of social media work together as a single art form.” The twittering clarinet stars in this experimental stream of consciousness related to clarinets, twittering, the color blue, birds, skies, clouds and rhapsodies incorporating a plethora of referenced musical and literary acknowledgements. While we busy ourselves twittering on our iPads, we might recall the painter of “The Twittering Machine,” Paul Klee, who was bothered by science and technology concerning themselves with art. So this work was created using the technology of synths and samples, not the least of which were the variety of

tweaked text reading voices of the Macintosh computer which provided the literary narrations through this piece. Among the sounds of bluebirds and mourning doves, you'll hear musical nods to Gershwin, Berlin, Debussy, Messiaen, Stravinsky, Charlie Parker, Vaughn Williams, and literary references to Maya Angelou, Judy Davies, Paul Dukas, Percy Shelley, Langston Hughes, Edgar Allen Poe, and St. Francis of Assisi. The work was premiered in February 2016 at Society of Composers concert at Friends University, Wichita, Kansas by Dr. Sarunas Jankauskas who also played it at the ElectroAcoustic Barn Dance Festival at the University of Mary Washington in Fredericksburg, Virginia in November 2016.

2 Machado Songs

Mark Francis

The poems are by Spanish poet, Antonio Machado a contemporary of Lorca.

Night Visions Suite

Betty R. Wishart

Night Visions Suite explores the sonorities of the piano. Utilizing the full range of the keyboard as well as the strings of the piano, the suite invites listeners to use their imagination. Are there sounds that evoke visions of thunder or rustling leaves? For some listeners, a movement might evoke memories of an event. Intervals of seconds, fourths and sevenths and extensive use of pedal combine to create illusions or visions that vary according to each individual's experience.

Five Miniatures for Solo Trumpet

Brandon R. Kreuze

The *Five Miniatures for Solo Trumpet* were composed for the former Second Trumpet of the Chattanooga Symphony, Mr. Brian Roberts. The work is based upon a 13-tone row that intentionally omits some pitches and repeats others to project the pitch center of F. Each of the first four movements utilizes a different permutation of this row: the *Fanfare* employs the prime form, the *Sarabande* the retrograde form, the *March* the retrograde-inversion form, and the *Elegy* the inversion form. The final movement, a *Gigue*, employs all four forms of the row. The first four movements also call for different mutes, while the last is played open.



Concert 4

Songs of the East

Jane Patterson

The three songs in this set are inspired by the music and philosophy of the Orient.

Haiku of Questionable Provenance

This song is inspired by Japanese Haiku poetry. The poem used is original and not authentically Japanese. The piano part is intended to mimic the Japanese koto and needs to be played with a simple, direct style. The chords are rolled from the top down which is consistent with koto playing. The music is written in the Hira-Joshi mode with a brief visit to the Hon-kumoi-joshi, both of which are among the traditional tunings of the koto. The piano is played with the damper pedal depressed, mimicking the plucked strings of the koto, which are not generally damped.

Lapis Lazuli

The words are from the poem of the same name by William Butler Yeats. Yeats' poetry is known for the vivid imagery that he uses and it is easy to picture the scene he describes in the carving. The poem was written as a commentary on World War I and the latter portion of the poem, which is used here, reflects a long-term view on the war and the politics that led to it. From the viewpoint of older, wiser eyes, all of the things that wars are fought over are nothing.

All That We Are

"All That We Are" is one of the teachings of the Buddha and reflects his wisdom. The piano accompaniment is repetitive creating a hypnotic effect. This contrasts with the voice, which dreamily sings the poem in a soaring melody that rises over the piano. The wisdom of the Buddha transcends our daily rat race and shows the path to inner peace and happiness. Buddhism is one of the dominant religions of the East and its philosophy permeates many facets of the culture of the East, appearing in the art of many countries, including the legendary Tea Ceremony of Japan. These words are words to live by and can benefit Buddhist and non-Buddhist alike.

Summer Heat

Leonard V. Ball, Jr.

Summer in Georgia is a special time influenced by high temperatures and humidity. Life slows down, and time is spent sitting on porches sipping wine or dwelling in the shade generously provided by the trees. Cooling breezes are cherished gifts, and the surrounding world seems to melt while waiting for the next storm to come and wash the heat, dust, and pollen away. The summer of 2010 was an especially difficult time for me. My father died in early March of that year, and, as June approached, I felt I needed some time to reflect on life. So, for the first time in twenty-three years, I stepped away from teaching my traditional summer courses, fully intending to take

two months off to reevaluate life. As so often happens, however, the muse had other goals in mind. *Summer Heat*, one of the resulting works, reflects the Georgia experience during June, 2010.

Elegy

Greg Carroll

Current events on the world stage cause even the most optimistic individual to pause and reflect on the pain and suffering of humanity in our current time. *Elegy* begins with the pealing of bells, followed by ascending musical gestures in the piano that strive upward with a questioning optimism. More gloomy descending gestures also follow, but hope is never completely abandoned. The work ends with “empty octaves and perfect fifths,” expressing a mood of resigned acquiescence.

Songs of Love

Tayloe Harding

Songs of Love consists of three short songs, each written on a text of love from a different sacred faith. The three are also comprised of texts of different types of love— Song 1, Sacred Vow is a text on agape love from a druid tradition. The second, Inmost Hearts, is indicative of romantic love and is from a Hindu source. And the third song, a setting of the epic 13th verse of St. Paul’s first letter to the Corinthians, is a manifestation of spiritual love of Christianity. These three songs, and one to be composed later, will have all been written by the composer as wedding presents to each of his four daughters, the elder two of whom have witnessed the songs performances at their weddings in 2010 and 2012.

Piano Sonata No. 6

Harvey Stokes

Piano Sonata No. 6 was composed during the fall of 2015. The four movements are performed attacca, and the pitch centricity of each movement projects the BACH motive (B-flat, A, C and B respectively). The work was composed for Dr. Jenny Cruz, who is a Professor of Piano at Central State University.



Concert 5

A Summer Song Swirls Through the Branches of a Willow Tree

David Mitchell

A Summer Song Swirls Through the Branches of a Willow Tree for solo classical guitar captures the rustling of a sad melody floating on the wind. A gentle breeze gives way to a steady wind of notes blowing through third related chords. A slow sad middle section arrives as an oasis of solitude giving way to a violent flurry of notes as the piece climaxes and the winds recede.

Un Petite Poisson et un Petite Oiseau

Terry Vosbein

Throughout history there are countless tales of star-crossed lovers. But perhaps none as sad as the story of the little fish and the little bird who fell in love. To an outsider such a relationship seems doomed from the start. But as determined lovers, they gave it their all.

Un Petit Poisson et Un Petit Oiseau was composed in the summer of 2009, while Vosbein was living in Copenhagen, and features a jazzy dance with the piano and vibraphone representing the star crossed lovers.

Voices from the Village

Jon Jeffrey Grier

These texts are paraphrases of anonymous personal ads appearing in the Village Voice (II, III, IV, and V) and the New York Times (I, IV & VI) in 2006. In reading through some hundreds of these, I found that many of the authors tried to present themselves as interesting, mysterious, and alluring with humor, colorful imagery, or poetic turns of phrase. Their sincere longing for a close relationship seemed to me an ideal theme for a set of songs.

All titles are the authors' originals. Repetitions have been added, a very few words have had synonyms substituted, and a few phrases not vital to the essential point of the ad have been eliminated entirely; the form and character of each ad has been retained. The settings are intended to be sympathetic and as sensitive as possible to the shifting moods of the texts.

Meditation for Clarinet and Marimba

Scott Robbins

Meditation for Clarinet and Marimba is part of an on-going series of works for solo instruments and small chamber combinations I've produced over the years. The original version of this work was for guitar and clarinet, but a marimbist friend requested a version for marimba and saxophone, so I adapted the work to that combination; from there, it was a very easy task to produce today's version for clarinet and marimba. As

one might expect from piece entitled “meditation,” this is a rather quiet work, characterized by pensive, languid passages. There are, however, occasional detours into more rhythmic and energetic musical territory, so, formally, the work has elements of rondo, with the lazy, opening music alternating with faster sections.

Rhapsody for Armenia

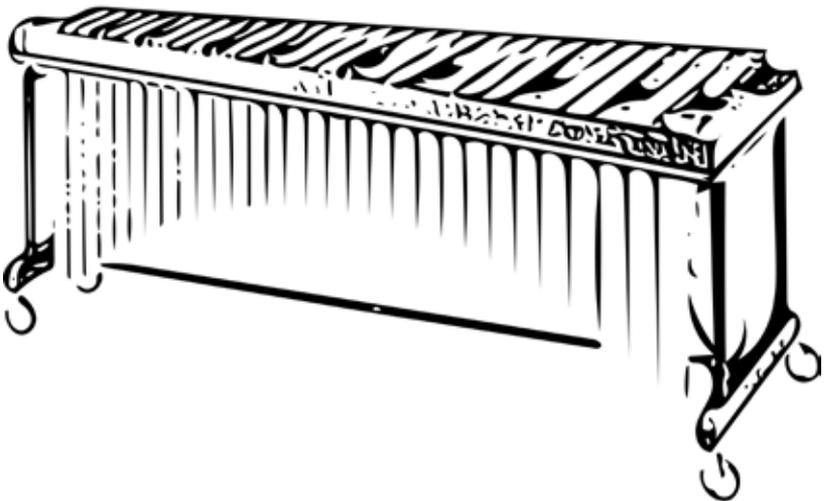
Byron Petty

The *Rhapsody for Armenia* for solo piano was composed at the request of Eduard Danielyan, Head of the Department of Ancient History at the National Academy of Sciences of the Republic of Armenia, and Chief Editor of the electronic journal, Fundamental Armeneology. The Rhapsody makes use of a melodic system of tetrachords in which the last note of one tetrachord serves as the first note of the next. Also, the major, minor, harmonic minor modes along with the Hijaz scale are employed in a free manner intermingling with synthetic scales. Two themes are contrasted throughout. One is highly rhythmic being derived from the lively traditional folk dances of Armenia, while the other is quietly meditative and influenced by the hauntingly beautiful music of the Duduk, a large reed instrument similar in pitch and tone to the Western English Horn.

Twilight with Emily D

David Mahloch

Twilight with Emily D is the fourth composition by the composer using the poetry of Emily Dickinson. The composition explores the poet’s description of twilight as it slowly changes from an environmental twilight to the twilight of life.



COMPOSER BIOS

Leonard V. Ball, Jr., an Associate Professor Emeritus of Composition and Theory at the University of Georgia, was born in Richmond, Virginia and brought up in eastern North Carolina. His musically formative years were spent as a vocalist/guitarist in folk and light rock bands, culminating in professional work as an arranger/performer for several bluegrass and folk groups. After an eight-year hiatus with the United States Army, Ball earned the Bachelor of Music degree in Theory and Composition and a Master of Music degree in Composition from Kansas State University. In 1987, immediately before joining the faculty of the Hugh Hodgson School of Music, he completed the Doctor of Musical Arts in Composition at the University of Memphis. His principal teachers were T. Hanley Jackson, John Baur, and Donald Freund. At UGA, Ball was director of the University of Georgia electronic studio from 1987 to 1995; director of the Roger and Phyllis Dancz Center for New Music Electronic Studios from 1995 to 2001; director of the Roger and Phyllis Dancz Center for New Music from 2001 to 2015; and Chair of the Composition/Theory area from 2010 to June 2015. His compositions have been performed across the United States, in Europe, South America, and Japan. His electronic works have focused on interactivity using movement as a control source for sound generation and manipulation and, more recently, real-time manipulation of instrumentally produced sound.

Larry Barnes is currently professor of music and Bingham Fellow for Excellence in Teaching at Transylvania University. He is the recipient of a National Endowment for the Arts Composer Fellowship, two Kentucky Arts Council awards, an AI Smith Fellowship, two Lexington Arts Council grants, and 31 ASCAP Awards. The New York Times reviewed his music as “showing a fine sensitivity” and the Village Voice called it “intriguing” and “remarkably controlled” in performance. Barnes has fulfilled over thirty commissions, including being twice named the Kentucky Music Teachers’ Association’s commissioned composer. His *Toccata-Act of War*, premiered by colleague Gregory Partain, was chosen by the Society of Composers, Inc. for a concert tour and recording on Capstone Records. In 2008 he composed the original score for the film *Euphoria*, which took the Gold Award for Documentary at the Houston Film Festival and may be accessed at www.theeuphoriaproject.com.

In August 2010, he served as the Kentucky/Ecuador Partners Musician of the Year, presenting lectures, workshops and concerts in Quito, Ambato and Riobamba. His *Morning Gigue*, recorded by the Slovak Radio Symphony, is digitally released as part of Parma Records’ “Con Moto: New Works for Orchestra, Volume 2” on Amazon, iTunes, Rhapsody, and EClassical. His Rain Songs, named “one of the truly great works for flute and harp,” was released in April 2016 by Alry Publications (www.alrypublications.com.) You may reach Barnes by email at lbarnes@fransy.edu. A recording of *Rain Songs* as well as his soundtrack to *Euphoria* can be found at his website. www.larrybarnescomposer.bandcamp.com.

Kenneth R. Benoit holds the Doctor of Musical Arts degree in Composition from Louisiana State University. His works have been performed in 24 states and in Austria, Britain, Canada, France, Italy, Japan, the Netherlands, Puerto Rico, Spain, and Switzerland. He has completed commissions from the Louisiana Sinfonietta, North Miami Concert Band, Louisiana State University New Music Ensemble, and Miami Beach Community Symphony Orchestra. He has published articles in "Encyclopedia USA" and "20th Century Music." His Five Flags Suite for band is published by Imagine Music. Besides SCL, Dr. Benoit is a member of ASCAP, College Music Society, and Society of Composers, Inc. He is an at-large member of the Board of Directors of the National Association of Composers, USA. Ken and his wife, Barbara, are retired and living in Hallandale Beach, Florida.

Greg Carroll is an Associate Professor at The University of North Carolina at Greensboro, where he has taught composition and courses in music theory, musicology, music literature, and music appreciation. He served as President of SCL a few years ago, and hosted three SCL Forums since 2000. He is an active lecturer for Greensboro Symphony concerts and for the professional orchestra performances for the Eastern Music Festival held in Greensboro every summer. His online music appreciation course, Musicopolis, won international honors in 2010 and UNCG created a new all-university award—Excellence in Online Education—with Greg Carroll the first recipient. Greg was also the first winner of the Outstanding Teacher Award in the UNCG School of Music, in 1995.

David Caudill is Emeritus Professor of Music at Delta State University. His musical compositions include a two-act opera, *The Shepherds' Story*, which was premiered in 2000 as part of the Delta State University's 75th Anniversary Celebration, and a short film score.

His *Romanza* for flute and piano is included on the CD, *Mississippi Classic*. His music has been published and has been included in a score for a documentary made for public television. Commissions include those by the Mississippi Music Teachers Association/ Music Teachers National Association, the Phi Mu Alpha Sinfonia, Theta Upsilon Chapter and the American Choral Directors Association/Mississippi Music Educators Association Joint Conference.

He is a recipient of the Mississippi Institute of Arts and Letters Music Award, the Phi Mu Alpha Sinfonia Orpheus Award and an Academic Excellence Award from the Mississippi State Legislature. He currently resides in western North Carolina and is working on a second opera.

Christopher Cook received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is

a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, the American Society of Composers, Authors and Publishers, the Music Teachers National Association, and the National Assembly of Local Arts Agencies. His compositions are widely performed in university and festival settings in the United States and abroad. He is Director of Music Theory and Composition at Christopher Newport University.

Dr. **R. Michael Daugherty's** catalog of over 250 compositions includes numerous chamber works, as well as pieces for orchestra, band, and solo instruments. Other pieces include over eighty art songs and over seventy-five choral works. He has won recent prizes for *Lux Perpetua* and *Nothing Bitter Suite* (orchestra), *Fischerweise* (men's chorus), *Time by the River* (cello choir) and *Trombone Soup* (trombone and piano).

Dr. Daugherty holds a BA degree in musical and literary composition from Denison University, studying with Elliot Borishansky and MM and DMA degrees in music composition from The Ohio State University studying with Marshall Barnes. He retired after 35 years as a music theory instructor at Coastal Carolina Community College, Jacksonville, North Carolina, in June, 2011, and moved to Vero Beach, Florida, in March, 2015. Following his retirement from teaching, he composes music several hours each day and enjoys both living near the ocean and the cultural activities available along Florida's Treasure Coast.

Ken Davies (www.kendavies.net) is an independent composer (MM, University of Colorado-Boulder) now living in south Mississippi. His acoustic and electronic pieces have appeared internationally through Society of Composers, Electronic Music Midwest, Parma Music Festival, London New Wind Festival (UK), and others. Honors include the Mississippi Performing Artist Fellowship in Composition for 2006-7 and 2012-13 and other grants from Mississippi Arts Commission. He was the 2013 Mississippi Music Teachers' Association commissioned composer of the year and the 2016 winner of the Composers Concordance (NYC) Generations Orchestral Composition Competition (over 65) with his string orchestra piece *Strings Ablaze*.

Mark Francis' musical career has varied from teaching, composing, performing and writing to orchestral administration. He has studied composition with Walter Hartley and James Eversole, and guitar with Joanne Castellani, Clare Callahan and Joseph Fratianni. He holds a DMA in composition from the University of Kentucky and has taught at Mississippi State University, Louisiana School for Math, Science and the Arts, Centenary College, Northwestern State University, Emory University, Agnes Scott College, Midwestern State University and Power Academic and Performing Arts Complex. He has received 10 ASCAP Standard Awards and 10 ASCAP Plus Awards for his compositions.

His works has been performed internationally and have been part of the Corcoran Gallery Contemporary Music Series in Washington, DC. The Jackson State University Orchestra premiered his composition on the words of Martin Luther King, Jr., *The Trumpet of Conscience*, at the Library of Congress in 2007. Connors Publications, NewMusicShelf.com, SheetMusicPlus.com and Imagine Music publish his compositions.

Dr. Francis performs on guitar and mandolin, most recently as part of the Atlanta Mandolin Orchestra. He has frequently contributed to the contemporary music journal, *21st Century Music*, reviewing concerts and recordings. He is past President of the Southeastern Composers League and Board Member for composition for the College Music Society, South Chapter. He has served as Executive Director of the Wichita Falls Symphony Orchestra and The McLean Orchestra, Director of Education and Librarian for the Mississippi Symphony Orchestra and Director of Education and Community Outreach for The Florida Orchestra. Presently, he is Executive Director of the Sioux City Symphony Orchestra in Sioux City, Iowa.

Composer **Jon Jeffrey Grier** holds degrees from Kalamazoo College, Western Michigan University, and a DMA from the University of South Carolina. He has been Instructor of Music Theory, Music History, and Composer in Residence at the Fine Arts Center, a magnet high school of the arts in Greenville, South Carolina, since 1988. Jon composes frequently for student and faculty performers at the FAC, usually when he really should be grading papers.

Among Jon's awards are the 2016 South Carolina Arts Commission Fellowship in Music Composition, the 2014 Carl Blair Award for Excellence in Arts Education from the Greenville Metropolitan Arts Council, and the winner of the 2009 Rapido Composition Contest sponsored by the Atlanta Chamber Players.

Jon has also played in various jazz ensembles in Greenville since the 1980's. He lives in Greenville with his wife Marion and two manic mongrels.

Taylor Harding, composer, is the Dean of the School of Music and Interim Dean of the College of Social Work at the University of South Carolina. A passionate advocate for advancing the impact of higher education music study and experience on American communities and national society, he is devoted to an array of organizations whose missions are consistent with this advocacy. As President of the College Music Society (CMS) from 2005-2006 and as President of their foundation, The CMS Fund from 2009-2015, he led the creation and sustenance of the Engagement and Outreach Initiative where the efforts of the music professoriate are articulated with national partners, including other higher education constituents, music businesses and industries, and general audiences to meet common musical and civic goals. He currently serves as national Secretary of the National Association for Schools of Music (NASM), and as

national President of Pi Kappa Lambda (PKL), the American music honorary society.

At South Carolina he has brought a bold idea to fruition: to more fully prepare tomorrow's professional musicians by combining conventional professional music study with a systematic curricular and co-curricular exploration of music advocacy, music entrepreneurship, and community engagement by forming SPARK: Carolina's Leadership Laboratory. His 2014 TedX talk "Music and Hope: Towards a More Musical America," <https://youtu.be/IKZKGJflwyl>, constitutes a public expression of his interests and work at Carolina and beyond. A consultant for NASM, CMS, and PKL, he is a frequent presenter on futures issues for university music units and their leadership, remaining active as a composer earning commissions, performances, and recordings for his works around the world.

Composer **Douglas Hedwig**, was a trumpet player with the Metropolitan Opera Orchestra (Lincoln Center, NYC) for 27 years, performing and recording with the finest conductors and soloists in the world. Since turning his full attention to composition in 2011 he has enjoyed considerable and growing success, with recent performances of his music at the Blossom Music Festival (OH), and New Music on the Bayou Contemporary Music Festival (LA). His recently completed work for string quintet was commissioned by the Chattanooga Symphony Orchestra, and is scheduled for premiere in February 2017. He was commissioned by St. Paul's Episcopal Church in Chattanooga to compose a multi-movement work for brass, organ and percussion that was premiered there in May 2015. His 2012 work, *Tone Poem on Taps*, was premiered by the United States Army Band at West Point, NY (the "West Point Band") under the composer's direction. His experimental and electro-acoustic compositions have been broadcast worldwide on "Radiophrenia" (Glasgow, Scotland) and "Wave Farm," WGXC.

Hedwig's compositions are published by Carl Fischer Music (NYC), and TRN Music Publishers.

Dr. Hedwig is Professor Emeritus at The City University of New York (USA), and previously served on the faculty of The Juilliard School. He is a recipient of awards and grants from the National Endowment for the Arts, the J. William Fulbright Foreign Scholarship Board, the U.S. Department of Veterans Affairs, and the City Council of the City of New York.

Alan Kinningham is Assistant Professor of Music at Freed-Hardeman University in Henderson, Tennessee where he teaches music theory, orchestration, literature, form and analysis, woodwinds, as well as composition, songwriting, and digital music. Now in his second career, Alan is a retired band director with over thirty years of service at the high school and middle school levels.

He earned his BS at The University of Tennessee at Martin in music education, his MM from Texas A&M–Commerce in composition, and his DMA in composition at The University of Memphis.

Alan's compositional style was influenced by his instructors: Gil Carp, Dwight Gatwood, Ron Yates, Dick Stef, Gene Rush, James Richens, and his mentor Don Freund. His experience has led him through contemporary music for wind and choral ensembles, electronic music, commercial and jazz idioms.

Self described as a 21st century populist composer, Alan wishes to break through the barriers that seemed to separate the contemporary composers of the 20th century from the general public. Using 20th century composers such as early Copland, Shostakovich, Bernstein, and Barber as models, he wishes to produce artistic concert music for the common man.

Brandon R. Kreuze received his BA in Music from Calvin College, his MM in Composition from Western Michigan University, and his MusD in Composition from Northwestern University. His principal teachers included John Worst, C. Curtis-Smith, Alan Stout, and M. William Karlins. He presently serves as the Department Chair and Professor of Music at Covenant College (Georgia), a position he accepted after serving for three years on the faculty of Kilgore College (Texas).

Composer **Mark Prince Lee** resides in the Nashville, Tennessee area where he conducts, performs, and teaches at Columbia State College. Lee received his BM in composition from Florida State University, and his MM in composition from Memphis State University. Post graduate study includes two summers at the Darmstadt Ferienkurse followed by three years of participation in the composition seminars of Karlheinz Stockhausen in Kürten Germany. Lee also holds an MA and a PhD in German Studies from Vanderbilt University. There his research focused primarily upon the corollary between listener cognition in music and reader response theory in reception aesthetics. His music draws upon both areas in exploring the relationship between pitch and time.

Bennett F.O. Lewis began studying music in college. He was not particularly 'musical' throughout his early life and was never seriously involved in playing or producing it. However, in his senior year of high school, a chance participation in a 'jam session' hooked him; he became obsessed and went off to college hungry to pursue further this new (to him) experience. To satiate his musical hunger he began taking all the classes he could to learn more. This led him on a path that started with introductory and theory courses and now culminates via his compositional studies with Dr. Terry Vosbein.

Dr. **David Mahloch** (DMA, University of Alabama) is a composer and theorist at Jackson State University. He previously taught at the University of Montevallo, Columbia-Southern University, and the University of Alabama. His primary teachers of composition were James Sclater and Craig First. He also studied with Peter Westergaard, Mario Davidovsky, and Marvin Johnson. His music has been performed at venues throughout the United States. David's music focuses on small thematic motives while constantly changing harmonic, textural, and rhythmic styles from piece to piece. He has composed for a wide variety of instrumental and vocal combinations, in addition to electronic music. His most recent performances include: *Elegy* performed by the Jackson State Orchestra, *Quirky Quarks* performed by organist Dr. Robert Knupp for The James S. Sclater Chamber Music Series at Mississippi College, and *Binary Composite* performed at the South Eastern Tuba Euphonium Conference by Jackson State's tuba Professor Dr. Patrick Rettger. His most recent compositions include a series of variations on the B-A-C-H motive for various instrumental combinations. As a theorist, he has given several lectures including: "The Early Twelve-tone Works of Edison Denisov" and "PC-set voice-leading in Arnold Schoenberg's Op. 19."

Jonathan B. McNair's music has been performed across the USA, and in Canada, Brazil, Puerto Rico, Austria, England, and Germany. Recordings are available on the Capstone (PARMA), ACA Digital, and AUR labels, with a new release of an orchestral work upcoming on the Ablaze label. Selected works are published by Potenza Music, Keepe Publishing House, and McNairMusic. He was named Tennessee Composer of the Year for 2008 by the Tennessee Music Teachers Association.

McNair has been awarded commissions, residencies, and recognition from national, regional, and local agencies, including the American Composers Forum, the Brazos Valley Symphony Orchestra, St. Edward High School, CreateHere (Chattanooga), Ballet Tennessee, Chattanooga Downtown Partnership, Choral Arts of Chattanooga, the Texas Composers Forum, the Ohio Arts Council, ASCAP, I-Park, The Hambidge Center, and the Ucross Foundation, among others.

McNair studied composition at The Cleveland Institute of Music, Southern Methodist University, and Appalachian State University. He is the Ruth S. Holmberg Professor of American Music at The University of Tennessee at Chattanooga, where he frequently produces contemporary music concerts. He is past-president of the Southeastern Composers League, and hosted their 2014 and 2008 Forums.

David Mitchell is an educator and published composer who writes for large and small ensembles, interactive electronics, electroacoustic music for performance as well as original scores for films, video games, promotional ads and corporate videos. His latest commercial work includes music and sound design for Hilton Hotels and The Coca Cola Company.

His works are performed throughout the United States including Manhattan, Brooklyn, Glen Cove NY, University of Mississippi for Women, Louisiana Tech, University of South Carolina, University of North Florida, Morehead State, East Tennessee State, The National Civil War Naval Museum and the University of Georgia. Dr. Mitchell has won numerous competitions, including the Olin Parker Composition Competition, Southeastern Composers League Phillip Slate Composition Competition and The Contemporary Chamber Ensemble Composition Competition.

Gary Powell Nash, a native of Flint, Michigan is Professor of Music at Fisk University in Nashville, Tennessee, where he teaches and coordinates courses in music theory, technology, composition, applied woodwinds and conducts the Fisk Jazz Ensemble. Nash holds a PhD in Music Composition from Michigan State University.

As a composer of Western classical music, Nash has written musical works for orchestra, band/wind ensemble, choir, art songs (four in Chinese), electroacoustic works and instrumental chamber compositions, including two short film scores. His music has been performed in all major regions of the United States and abroad on the continents of Asia and Europe.

Nash has received numerous grants, commissions and awards for his compositions including the 2007 UNCF/Mellon Foundation Faculty Seminar in Ghana. Others include Tennessee Music Teachers Association Composer of the Year, 2005-6, Mississippi Arts Commission, American Composers Forum, Carnegie Hall and Fulbright, where he was Visiting Professor of Music Composition at University of the Philippines-Diliman, May 30, 2000-March 28, 2001. Nash's scores are published by Art of Sound Music, MusicaNeo, Sheet Music Plus Digital and Tuba/Euphonium Press. 11 of his compositions are featured on compact disc with five of those appearing on Albany, Centaur and Citadel Records labels.

Jane Patterson is a recent graduate of Converse College with a Bachelor of Music in Composition, where she studied with Scott Robbins, and a Master of Music in Oboe Performance. She has also studied composition with Martha Braswell. While earning of living for many years as a chemist (BS in Chemistry, MS in Biochemistry and post-graduate study in Pharmacology), she has always been involved in music, free lancing as an oboist in Philadelphia, Pennsylvania and Athens, Georgia before settling in upstate South Carolina. She has written for many different instruments and ensembles including choirs, chamber music and has several handbell compositions in print. Much of her writing has been in answer to needs of some of the groups she has been working with including Kosha Wind Quintet, Bronze Quarters handbell quartet, Carolina Bronze Handbell Ensemble and various church choirs. Jane now lives in Lyman, South Carolina, with her husband, Jim, and Scottish terriers Meggie and Robbie.

Byron W. Petty, flutist, pianist, composer, and conductor, holds a BM degree in flute performance from the Peabody Conservatory of Johns Hopkins University. He is currently a Lecturer in Music (flute) at Washington and Lee University in Lexington, Virginia, where he has taught courses in Composition and Musical Analysis as a Visiting Assistant Professor of Music. Petty served as Composition Chair for the Mid-Atlantic chapter of the College Music Society (1996-1998) and as Independent Composer Representative on the National Executive Committee for the Society of Composers Inc. from 2000 through 2002. He was selected as the Virginia Music Teachers Association Commissioned Composer for 1995.

Petty's compositions appear on the CDs *Traveler's Tales*, *Tendrils*, and *FELT*, under PARMA's Navona and Ravello Labels. A performance of Petty's *Quarks & Leptons for Solo Piano*, played by Jonathan Chapman Cook, is posted on YouTube. His *Extractions for Solo Piano*, performed by internationally acclaimed pianist Martin Jones, has been released on the PnOVA label as *American Piano Music Series Volume 2*. His most recent work for solo piano, *Rhapsody for Armenia*, will be posted at the government sponsored online journal Fundamental Armenia in both score form and audio download.

Composer and saxophonist **Richard Power's** musical interests include exploring the dialogue between tradition and innovation, the continuum between composition and improvisation, and new types of formal and temporal expression through sound. He writes for both acoustic instruments and electronically generated sounds, and while much of his music is precisely notated, other scores encourage interactive collaboration through structured improvisations.

He received a Bachelor's degree in composition and performance from Trinity University (San Antonio, Texas), and Master's and DMA degrees in composition and theory from the University of Illinois, Urbana. His principle composition teachers have been William Brooks, Thomas Fredrickson, Erik Lund, William Thornton, Frank Ticheli, Scott Wyatt, and Paul Martin Zonn. His research on sound in film has been published in the anthology *Poetic Visions of America: The Cinema of Terence Malick* (Wallflower Press, ed. Hannah Patterson).

As a performer Dr. Power enjoys placing the baritone saxophone within contexts where it is not normally found. For several years he was a member of the Austin-based Cornell Hurd Band, performing for dance and music lovers across Texas. Other groups he has been a part of are the Walter Thompson Orchestra, Third Coast Noise, Coherent, Blue Noise Saxophone Quartet and the Mad Dingo Trio. He has been a promoter of new music by fellow composers as both a performer and concert organizer.

Dr. Power has been the recipient of awards from the American Music Center, ASCAP, the Chicago Symphony Orchestra, and Austin Peay State University. His scores are

published by Richard Power Music, Media Press, and HoneyRock Publications. Born in Austin, Texas, he currently lives in Danville, Kentucky.

Richard Pressley has enjoyed performances of his music at festivals and concerts in the US, Europe, even Brazil and Australia, by such performers and ensembles as the JACK Quartet, the Minnesota Orchestra, Claire Edwardes, thingNY, Karolina Rojahn, the Concorde Ensemble, Patrick Crossland, ensemble platypus, Richard Ratliff, the dissonArt ensemble, the Moran Quintet, the Definiens Project, and counter)induction among others.

He began his musical career in rock music in his early teens, playing and touring with rock and punk bands. He then attended the University of Indianapolis and Butler University for his BM, Cambridge University for his Master's, and the University of Minnesota for his PhD; also doing post-doctoral study at the Karlsruhe Musikhochschule and Darmstadt in Germany. His composition instructors include Wolfgang Rihm, Sandeep Bhagwati, Dominick Argento, Judith Lang Zaimont, Alex Lubet, Daniel Chua, and Michael Schelle. He has also participated in master classes and private sessions with many of today's leading composers. Richard lives in Charleston, SC where he is Assistant Professor of Music Theory at the Horton School of Music at Charleston Southern University. rpressley.com

Scott Robbins began his musical career as a drummer and guitarist in rock bands. Currently, he is Professor of Musicology and Composition at the Carroll McDaniel Petrie School of Music at Converse College. His professional training included studies at Wake Forest University (BA), Duke University (AM), and Florida State University (DMus).

Robbins's compositions are widely performed and professionally recognized, having received over 50 awards, including the International Prokofiev Prize, Yale's Norfolk National Prize, NACUSA Young Composers Award, ASCAP Foundation Grant to Young Composers, American Music Center Composer Assistance Award, Florida Individual Artist Fellowship, and commissions from SC Music Teachers Association. The Czech Radio Symphony, Warsaw Philharmonic, Spartanburg Philharmonic, Moyzes Quartet, Ensemble Radieuse, Gregg Smith Singers, the Dale Warland Singers, and pianist Wael Farouk have performed, commissioned, or recorded Scott's works. The Clearing, for which Scott composed the soundtrack, received the Committee for International Non-Theatrical Events CINE-Eagle award and has been broadcast on Bravo and HBO.

Recordings include "Micro-Symphony" (Warsaw Philharmonic) and "The Heart's Trapeze" (Czech Radio Symphony). Trio Chromos featured *3 Blues* on their CD "Trumpet Colors," and Scott produced the 2010 EP recording of his composition *Bees: 5 Poems of Emily Dickinson* for soprano and GarageBand electronic accompaniment, featuring soprano Donna Gallagher (available for purchase on CD and online through iTunes,

Amazon.com, et al.). Future releases include the Prague Radio Symphony performing *Spooky-Does the Bunny-Hop* (Extended Orchestral Remix).

Harvey J. Stokes is Professor of Music at Hampton University, where he also is the Founder and Director of the Computer Music Laboratory. He has taught also at Miami University, Christopher Newport University, and the College of William and Mary. His degrees are from Michigan State University (PhD), The University of Georgia (MM), and East Carolina University (BM). His composition instructors include Drs. Brett Watson, Alan Leichtling, John Corina, Lewis Nielson, Jere Hutcheson, and Charles Ruggerio. Currently, he serves on the National Council of the Society of Composers, Inc. as well as President of the Southeastern Composers League.

Additionally, several composer residencies have been completed at West Chester University, Chowan University, and the University of Tennessee at Chattanooga. He is the author of two books on music as well as an award-winning composer of numerous works, and these works are available from Seesaw Music (c/o Subito Music Corporation), Ars Nova Music, Centaur Records, Albany Records, and Harkie Music. His works have been performed recently in Hong Kong, Argentina, France, Canada, and the United States.

Terry Vosbein was born into a musical family in the musical city of New Orleans. He spent his first decades immersed in the world of jazz composition and performance, playing and writing and learning. Somewhere along the way he got a few degrees, wrote some symphonies and found himself in Lexington, Virginia, teaching at Washington and Lee University.

In 2008 he spent seven months living in Paris and Copenhagen creating music for twenty-piece big band. Some of these new compositions can be found on the CD *Progressive Jazz 2009*, featuring the Knoxville Jazz Orchestra. The acclaimed performance of Vosbein's arrangements of the music from *Sweeney Todd* is available on *Fleet Street*, once again featuring the fabulous Knoxville Jazz Orchestra.

Stradivarius Christmas, a CD of favorite holiday songs skillfully arranged by Vosbein for violin and piano, and featuring Jasper Wood and David Riley, emerged in 2012, and has become an annual concert event in Canadian towns. And *La Chanson Française*, a jazz nonet perspective on classic French songs, has been garnering airplay and critical success since its release in June of 2016.

He received his Masters in Composition from James Madison University under the tutelage of John Hilliard, and his Doctorate in Composition from the Cleveland Institute of Music, where he was a student of Donald Erb. Vosbein's complete collection of recorded and printed music is available at maxfrankmusic.com.

Rodney Waschka II (1963) is best known for his algorithmic compositions, unusual operas, and other theater works. He studied with Larry Austin, Thomas Clark, and others at the University of North Texas, with George Lewis, Clarence Barlow, Paul Berg, Joel Ryan, Konrad Boehmer, and others at The Royal Conservatory of The Netherlands, with Charles Dodge at Brooklyn College, and with Robert Ashley in Florida. His works are regularly performed worldwide and have been recorded on commercial labels based in England, Canada, Portugal, the United States, and Australia. He is Director and Professor of Arts Studies at North Carolina State University. www.waschka.info

Betty Wishart began composing while studying with Richard Bunker at Queens College. Since then, her music has been performed in France, Italy, England, Greece, Russia, South Korea, and throughout the United States at universities, festivals, conferences, and concert venues that include Carmichael Hall, University of California, Temple University, International Composers Symposiums, Filarmonica di Bologna, Swedish-American Institute, Women Composers Festival of Hartford, Queens University, International Alliance of Women in Music, New Music of the Cape Fear, National Association of Composers, USA, American Pen Women, Florida Music Teachers Association, Vox Novus Fifteen Minutes of Fame, Society of Composers, Inc., and Fellowship of Christian Art Music Composers. She has received awards from American Pen Women, Composers Guild, American College of Musician and Regional Artist Project grants from the Arts Council of Fayetteville and Cumberland County. In 2016 Ravello Records released “Piano Sonorities,” the music of Wishart performed by Jeri-Mae G. Astolfi. When not teaching at Campbell University, Wishart joins Dr. Astolfi in presenting concerts and lectures.

Pianist and composer **Michael Young** has performed his solo piano compositions at several of the College Music Society’s regional conferences and its 2011 international conference, the 2010 Society of Composers Inc. National Conference, the 2010–2016 Southeastern Composers’ League Forum, and the 2008 Ball State University Festival of New Music. His *Capriccio* for clarinet, bassoon, and piano was performed at the 2014 international conference and Mid-America Festival of the International Clarinet Association and recorded by Trifecta on the CD *Cumulus Accumulation*. His modernized arrangement of Saint-Saens’ *Carnival of the Animals* for saxophone quartet, piano, and percussion was performed at the 2012 North American Saxophone Alliance and the 2011 World Association for Symphonic Bands and Ensembles Conference in Taiwan. Michael earned his Bachelor of Music degree in piano performance at Northwestern University and his Master of Music in piano at the University of Cincinnati College-Conservatory of Music. He currently serves as president of the Southeastern Composers League.

VISITING ARTIST BIOS

Hillsdale College Hillsdale, Michigan

Brad Blackham is a pianist who has devoted his life's work to the exploration of the boundless nature of music.

He has performed with The Cleveland Orchestra and the Pittsburgh Symphony at such venues as Carnegie Hall, Het Concertgebouw, Wiener Musikverein, The Barbican Centre, Severance Hall, and Heinz Hall, and numerous other venues throughout the United States and Canada, including an Australian tour with Canadian violinist Jasper Wood. And he has performed under the batons of a long list of esteemed conductors, including Christoph von Dohnányi, Franz Welser-Möst, Alan Gilbert, Mariss Jansons, Leonard Slatkin, David Zinman, David Robertson, Gareth Morrell, Gerhardt Zimmermann, and many others.

An avid promoter of new music, Brad has been involved in a number of commissions and premieres: The Severance Hall premiere of John Adams' *Naive and Sentimental Music*, with The Cleveland Orchestra; multiple world premieres of works by Terry Vosbein, including his *Six Emily Dickinson Poems* with soprano Kristi Matson, and *Dance of Dionysus* with cellist Alan Harrell. Brad gave the US premiere of Alex Freeman's second piano sonata *Outside Voices* at Hillsdale College. In 2013 Brad was part of the world premiere of Mathew Fuerst's *Nocturne (Walking Along the Danube in Budapest at Night)* at the 34th Bowling Green New Music Festival. Brad and percussionist Stacey Jones-Garrison also premiered Fuerst's *Broken Cycles* and recorded it with Navona Records on the album *Ripples*.

An active soloist and collaborator, he is a member of three musical duos, the Piano/Percussion duo *ReadyGO* with percussionist Stacey Jones-Garrison, The Toledo War with Cleveland Orchestra cellist Alan Harrell, and Duo Azalea with his wife, soprano Kristi Matson.

Brad Blackham has been Artist/Teacher of piano and director of keyboard studies at Hillsdale College since 2005. He has remained active also as an adjudicator for many festivals and competitions throughout Michigan and other parts of the country.

Brad studied at the Baldwin Wallace Conservatory with Robert Mayerovitch, The Cleveland Institute of Music with Anne Epperson and Joela Jones, and at The Ohio State University with Steven Glaser.

Stacey Jones-Garrison is a versatile orchestral, chamber and solo percussionist, drummer and educator in the Mid-Michigan area. She studied percussion at the University of Oregon and at Michigan State University as a recipient of the prestigious Katherine

Herrick Cobb Performance Fellowship. She has served as a full-time faculty member at Hillsdale College as director of percussion studies and music admissions coordinator since 2011, and previously held positions at Albion College and Spring Arbor University. She performs regularly with Lansing Symphony, Jackson Symphony Orchestra and throughout the mid-Michigan area. She was a tenured section percussionist with the Oregon Coast Music Festival Orchestra and Percussion Chamber Group for 14 years.

Ms. Jones-Garrison performed in the percussion duo Equal Temperament with her late husband Eric Jones until 2010. The duo's successes included performances across the United States, several commissioned and published new works, a CD entitled "Parheliion," distributed by Eroica Classical Recordings, a showcase concert at the Percussive Arts Society International Convention in Columbus, Ohio in 2005 and a commitment to community outreach and children's concerts. Other current and past chamber projects include ReadyGO duo with pianist Brad Blackham (as heard on the 2016 Navona Records Release "Ripples"), the Everon duo with flautist, Dr. Tess Miller, and folk rock band We are the Ink Monkey. She actively performs and records as drummer at Westwinds Community Church in Jackson, Michigan.

As a solo percussionist, she has appeared as a featured artist and clinician throughout the United States. Ms. Jones-Garrison is an MTNA Young Artist, prize-winner in the Detroit Symphony Orchestra's Young Artist Concerto competition, and winner of Michigan State University's Honors Concert competition.

Kristi Matson is a member of the voice faculty of Hillsdale College in Hillsdale, Michigan, where she teaches individual voice lessons, as well as group class voice. She was formerly a member of the voice faculty of Kenyon College in Gambier, Ohio, where she held the position of Voice Coordinator, teaching individual lessons and the opera workshop class. Kristi received her Bachelor of Arts from Otterbein University and her Master of Music from the Cleveland Institute of Music, studying under Beverley Rinaldi. While living in Columbus, Ohio she performed regularly with Opera Columbus, including the roles of Barbarina in *Le Nozze di Figaro* and Valencienne in *The Merry Widow*. She has performed with Cleveland Opera on Tour, the Columbus Symphony Orchestra and the Canton Symphony Orchestra. She collaborates regularly with her husband, pianist Brad Blackham.

Andrew Sprung is Principal Clarinetist of the Jackson (Michigan) Symphony Orchestra, Second Clarinetist of the Traverse Symphony Orchestra (Traverse City, Michigan), and Adjunct Instructor of Clarinet at Spring Arbor University and Hillsdale College. An experienced orchestral musician, he has performed with the Fort Wayne Philharmonic, Lansing Symphony Orchestra, Toledo Symphony Orchestra, Grand Rapids Ballet, Windsor Symphony Orchestra (Windsor, Ontario, Canada), Battle Creek Symphony Orchestra, and others. Sprung also maintains an active schedule as a chamber

musician. He is Ensemble Coordinator and founding member of the Hillsdale College Faculty Woodwind Quintet and has performed as guest artist at the Interlochen Center for the Arts, University of Hawaii at Manoa, Iowa State University, Saginaw Valley State University, and with the Ames (Iowa) Chamber Artists. As a soloist, Sprung has performed concertos with the Livingston Symphony Orchestra (Brighton, Michigan), Spring Arbor University Concert Band, Bowling Green State University Wind Symphony, Iowa State University Symphony Orchestra (as winner of its concerto competition), and the municipal bands of Ames and Mason City, Iowa. His performing career has taken him to Carnegie Hall, Chicago's Orchestra Hall, and venues in Canada and Europe.

A proponent of new music, Sprung has participated in numerous consortiums and premiere performances. Recent consortium memberships include works for clarinet by David Biedenbender, David Maslanka, and James Stephenson. World premieres and regional premieres include Luciano Berio's *Chemins VII* (North American premiere), David Gillingham's *Double Image* (world premiere), Bob James's Piano Concerto (U.S. premiere), and as soloist for David Maslanka's *Concerto for Clarinet and Wind Ensemble* (Michigan premiere). Sprung has performed at the new music festivals of Bowling Green State University and Heidelberg College.

Sprung maintains a busy schedule as an educator. In addition to his university positions, Sprung teaches private lessons, sectionals, and master classes to high school and middle school students throughout Michigan. His private students consistently earn invitations to Michigan All-State Band & Orchestra, membership in the Detroit Symphony Youth Orchestra and other honors ensembles, and admission to college and university music programs.

An active scholar, Sprung has been published in *The Clarinet*, the official journal of the International Clarinet Association, and in *De Klarinet*, a Dutch language publication based in The Netherlands. In addition to the I.C.A., he holds memberships in professional organizations and honor societies including the American Guild of Music, Pi Kappa Lambda National Music Honor Society, The Honor Society of Phi Kappa Phi, and The Phi Beta Kappa Society.

Sprung is a Selmer Paris Artist, performing on Selmer Signature B-flat & A clarinets.



PERFORMERS

VISITING ARTISTS

Hillsdale College

Brad Blackham, piano
Stacey Jones-Garrison, percussion
Kristi Matson, soprano
Andrew Sprung, clarinet

WASHINGTON AND LEE MUSIC DEPARTMENT

Anna Billias, piano
Michael Colavita '18, narrator
Christopher Dobbins, conductor / trombone
Heather Dobbins, bassoon
Luke Farley '18, trumpet
Jordan Goldstein '18, conductor
Julia Goudimova, cello
Camilla Higgins '18, conductor
Tessa Horan '18, horn
Jaime McArdle, violin
Wenle Mu '20, clarinet
Gregory Parker, baritone
Shuko Watanabe Petty, piano
Ting-Ting Yen, piano

Cantatrici and the Men's Glee Club
University Wind Ensemble

ADDITIONAL PERFORMERS

Elizabeth Bachelder, piano
Larry Barnes, Tai Chi 24 form
Deidre Emerson, cello
Marcia France, flute
Benedict Goodfriend, violin
Mary Hellmann, piano
Sarunas Jankauskas, clarinet
Eun Kyong Jarrell, piano
Noah Karkenny, clarinet
Chris Magee, trumpet / flugelhorn
David Mitchell, guitar
Ashley Spice, trumpet
Alan Weinstein, cello
Scott Williamson, tenor
Arianna Wyatt, soprano
Michael Young, piano



The Washington and Lee University Department of Music provides exceptional experiences in music training in the context of an education in the liberal arts tradition by developing students' abilities to perform, create, contextualize and analyze music. All W&L students have opportunities to pursue their musical interests through participation in the Department's classes, ensembles, applied lessons and events. Furthermore, the Department contributes to the region's cultural life through its diverse musical offerings.

The Department offers numerous concerts each year including those by student ensembles, our Concert Guild series, and SonoKect, the new music/jazz series. Performances are held in the state-of-the-art Wilson Concert Hall, which opened in August of 2006, and the Lenfest Center for the Performing Arts. Department ensembles regularly make domestic and international tours.

Degrees Offered

- Bachelor of Arts
- Bachelor of Science

Department Chair

Gregory Parker

music.wlu.edu

2016-2017 SonoKlect Schedule

PAULIEN

Saturday, 5 November 2016, 8PM

SOUTHEASTERN COMPOSERS LEAGUE

Friday & Saturday, 24-25 March 2017

All events are free and take place in Wilson Hall on the beautiful campus of Washington and Lee University.