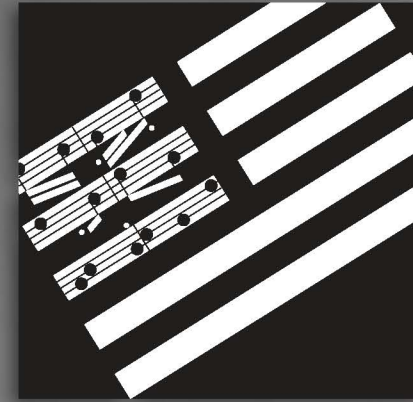


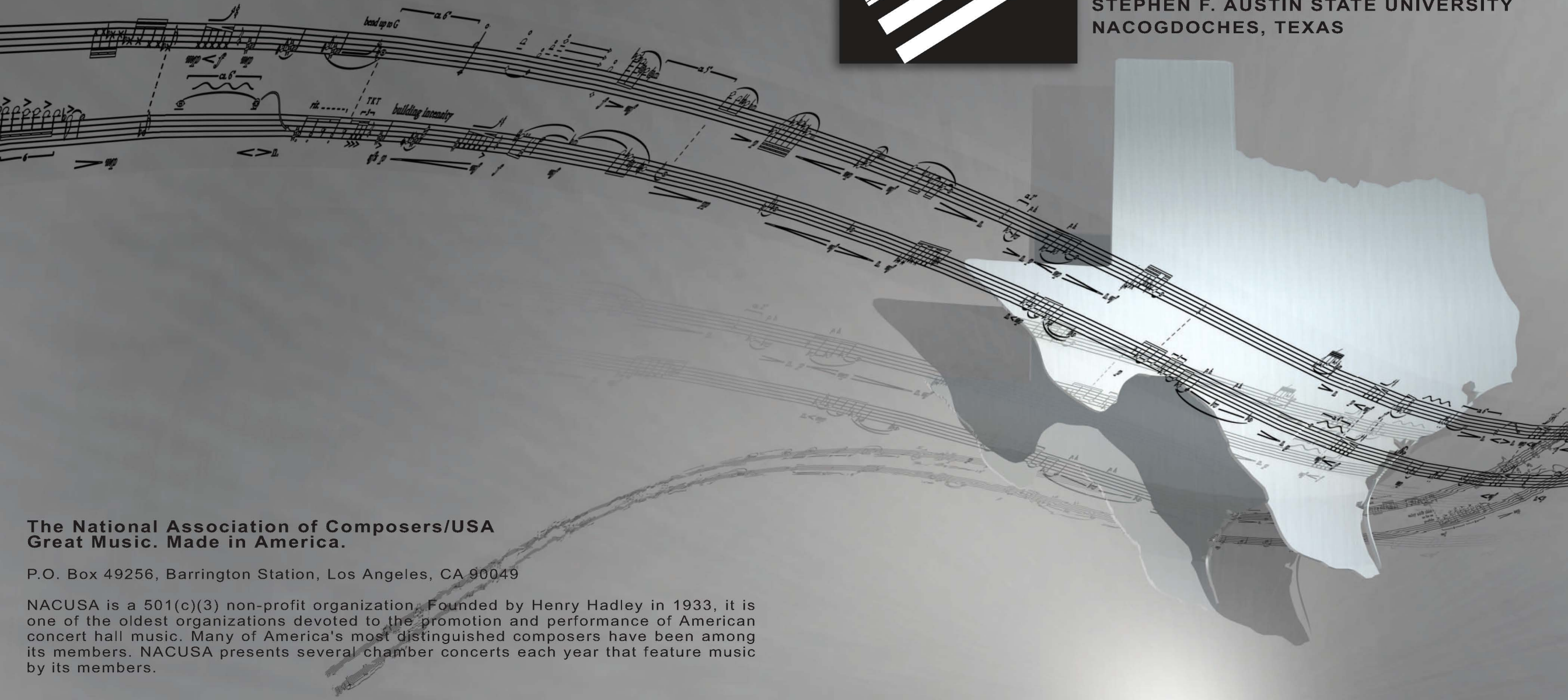
THE NATIONAL ASSOCIATION OF COMPOSERS / USA



2009 NACUSA TEXAS CONFERENCE

FEBRUARY 20-21, 2009

STEPHEN F. AUSTIN STATE UNIVERSITY
NACOGDOCHES, TEXAS



The National Association of Composers/USA
Great Music. Made in America.

P.O. Box 49256, Barrington Station, Los Angeles, CA 90049

NACUSA is a 501(c)(3) non-profit organization. Founded by Henry Hadley in 1933, it is one of the oldest organizations devoted to the promotion and performance of American concert hall music. Many of America's most distinguished composers have been among its members. NACUSA presents several chamber concerts each year that feature music by its members.

The Stephen F. Austin State University
School of Music
is proud to host

The 2009 Conference of the Texas Chapter of The National Association of Composers, USA

In collaboration with:

The Center for the Promotion of Contemporary Music
The International Society of Contemporary Music
Vox Novus

February 20-21, 2009
Nacogdoches, Texas

EVENTS

Friday, February 20, 2009

5:00 p.m. – Registration – Room 152
7:00 p.m. – Concert I (Chamber Works) – Recital Hall

Saturday, February 21, 2009

9:00 a.m. – Composition Symposium – Room 153
11:00 a.m. – Concert II (60x60) – Recital Hall
12:00 p.m. – NACUSA Membership Meeting – Room 152
2:00 p.m. – Concert III (Chamber Works) – Cole Concert Hall
4:00 p.m. – Keynote Address by Cindy McTee – Recital Hall
7:00 p.m. – Concert IV (Band Works) – Cole Concert Hall

NACUSA TEXAS OFFICERS

President: Dr. Wieslaw V. Rentowski
Vice president: Dr. Nico Schüller
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At Large: Dr. Michael Millett

CONFERENCE HOST INFORMATION

All events will take place in the Tom & Peggy Wright Music Building on the campus of Stephen F. Austin State University, Nacogdoches, Texas. Conference registrants will find information about lodging, local restaurants, and driving directions in their conference packet or at <http://www.icnm.org/NACUSATX/>. Inquiries may be directed to:

Dr. Stephen Lias, Conference Host
School of Music, SFASU
PO Box 13043, SFA Station
Nacogdoches, TX
Phone (936) 468-4602 FAX (936) 468-5810

The National Association of Composers, USA (NACUSA) is a 501(c)(3) non-profit organization. Founded by Henry Hadley in 1933, it is one of the oldest organizations devoted to the promotion and performance of American concert hall music. Many of America's most distinguished composers have been among its members. NACUSA presents several chamber concerts each year that feature music by its members and publishes *ComposerUSA*, a quarterly magazine with articles, opportunities, and member information. Of the nine regional chapters of NACUSA, Texas is the most recent addition.

<http://www.music-usa.org/nacusa/>

The Stephen F. Austin State University School of Music is committed to providing undergraduate and graduate curricula with a wide variety of musical experiences, designed to prepare students to confidently begin or continue careers in music education, performance and composition. Its goal is to graduate people who are highly competent musicians, accomplished performers, sensitive artists and articulate musical leaders who clearly understand the value and role of music as part of our cultural heritage and welfare and also as part of the very essence of human existence.

<http://www.music.sfasu.edu/>

The Center for the Promotion of Contemporary Music (CPCC) is an Internet-based service organization for composers founded in 1995 and dedicated to providing a single resource for opportunities, as well as a platform from which members can disseminate information about their own works and activities. CPCC collaborates with the SFA School of Music in providing opportunities and funds for student composers to travel and engage in professional development.

<http://www.under.org/cpcc/>

The International Society for Contemporary Music (ISCM) is an important international network of members from around fifty countries, devoted to the promotion and presentation of contemporary music - the music of our time. ISCM has had a distinguished history. From its foundation in Salzburg in 1922, a receptiveness to aesthetic and stylistic diversity has been a characteristic of the Society. Each year, ISCM presents the World Music Days Festival , hosted by one of ISCM's national sections, which provides a feast of contemporary music across a broad range of contemporary practice. The ISCM World Music Days Festival also provides an opportunity for the ISCM members to meet in their annual congress, to discuss issues affecting contemporary music and matters of mutual concern.

<http://www.iscm.org>

Vox Novus is a collective of composers, musicians, and music enthusiasts collaborating together to create, produce, promote, and enjoy the new music of today. Members represent a variety of styles, aesthetics, and ideologies. Vox Novus believes strongly in the intrinsic value of contemporary music, recognizing it as a force in the advancement of culture and art. Our goal is to keep music alive by strengthening the connection between composer and audience, providing greater exposure to new music.

<http://www.voxnovus.com>

Concert I

Chamber Works

February 20, 2009
7:00 p.m., Recital Hall

PROGRAM

- Velocipedes** (2008) * Russell Cannon
Christina Guenther, flute; Brian Utley, saxophone
- 3NF** (2006) Alan Scott
Christina Guenther, flute; Scott Harris, marimba
- Breathless** (2007) David Stock
Brian Utley, saxophone; Scott Harris, percussion
- Elysian Fields** (1994) Robert Maggio
Christina Guenther, flute
- Kím** (2001) Áskell Másson
Scott Harris, snare drum
- Wayang II** (2008) * Wieslaw V. Rentowski
Karen Lim-Smith , violin
- Spring Rain** (2008) * Tyler Hughes
Maribel Aguilar, Amanda Jeffries, Michelle Ferguson,
Shawna Hoover, Briana Selman, Claudia Salazar,
Brittany Langlois, Leslie Laney
Mary Cooper – Piano

** indicates world premiere performance.*

Performer biographies are listed alphabetically at the end of this program.

NOTES

RUSSELL CANNON is a native of Garland, Texas. He is presently enrolled in the composition program at Stephen F. Austin State University where he is also a member of the Wind Symphony. Russell plays both bass and Bb clarinet and has been composing music since seventh grade. Russell's first official public performance of one of his compositions was at the NACUSA Texas Conference and Competition in San Marcos, Texas, in February of 2008. Russell's professional memberships include NACUSA, ASCAP, and CPCC. After completing his studies and accomplishments at Stephen F. Austin, he aspires to compose for television, commercial or film as well as small ensemble work. Beyond composing, Russell's interests extend to sound design and acoustics, art, and travel.



Of his piece, **Velocipedes**, he says: I have always enjoyed composing for small ensembles. A while ago, I had come to realize that I had yet to create something light and airy for my home instrument, the clarinet. Thinking of the old vintage bicycles, tricycles, and other early personal methods of transportation, I had decided that this was something that I could put into a composition; hence *Velocipedes*.

I found the piece quite interesting by the time it was completed. I say this because the basic melodic ideas in the beginning sound very classical but later seamlessly segue into a sort of ragtime feel in the "B" and "C" sections while maintaining the idiomatic structure. The classical idea is revisited toward the end, but becomes broader and more legato to suggest the end of

an adventurous journey on these vintage bicycles.



Composer **ALAN SCOTT's** works have been performed at festivals and conventions both nationally and abroad. Recent performances of his music include the 35th Annual National Flute Association Convention (2007), the 30th Florida Flute Association Fair (2006), and the Musico6 festival in Cincinnati. In 2003 he won third prize for composition in the International Guitar Congress-Festival in Corfu, Greece, and his quartet for guitar, *City Songs*, commissioned by the Tantalus Quartet, is commercially available. More information is on the Web at www.alanscott.us.



3NF, or "Third Normal Form," is about information flow and structure. Since conventional musical forms, such as the *rondeau*, are likely to fall short in organizing even the loosest of business ventures, 3NF takes relational database design as a musical architecture. Admittedly, while the listener may be less interested in "hearing" data models, the entity relationships help reinforce what we often enjoy in music: movement, or the flow of data, and melodic, harmonic, and rhythmic transformation.

Various database processes are mirrored in the music, such as data insertion, the grouping of information tables, and the recombination of data, all of which operate beneath the music's immediacy. Commands are issued by

abstractions of Morse code, and a running game of words—literally representing information—is coded and manipulated throughout the work. Striving to communicate both a cerebral and a visceral experience, it is ultimately the tempering of concept and sound that best serves the listener here.



Composer **DAVID STOCK** is professor of music at Duquesne University. He has been composer-in-residence of both the Pittsburgh Symphony and the Seattle Symphony, and is conductor laureate of the Pittsburgh New Music Ensemble, which he founded in 1976. Mr. Stock's compositions have been performed throughout the United States and in Europe, Mexico, Australia, China, and Korea. He has recorded on CRI, Northeastern, MMC, Ocean, and Ambassador. He has received a Guggenheim Fellowship, five Fellowship Grants from the National Endowment for the Arts, five Fellowships from the Pennsylvania Council on the Arts, and grants and commissions from Ella Lyman Cabot Trust, the Paderewski Fund for Composers, the Koussevitzky Music Foundation, the Barlow Endowment, Boston Musica Viva, the Cincinnati Symphony, the Seattle Symphony, the St. Paul Chamber Orchestra, Richard Stoltzman, Duquesne University, the Erie Philharmonic, and many others.



Breathless is a single-movement, three-section work cast in fast-slow-fast format. The first section features largely rhythmic unison playing (and at times pitch unison as well) between the soprano saxophone and vibraphone. The motives are built principally on the interval of the fourth, both perfect and augmented. It is played largely uninterrupted in *perpetuum*

mobile fashion, perhaps lending the name of the piece. The middle section introduces lyrical themes in the saxophone as well as new colors in the percussion: bongos and several types of cymbals. The final section introduces a great deal of "call and response" between the saxophone and vibraphone, and also retains the colors of the additional percussion instruments from the middle section. The interval of the fourth returns to prominence as well, and motives from the opening can be heard toward the conclusion of the piece.



Born in New Jersey in 1964, **ROBERT MAGGIO** began piano studies at age 7, started composing at 15, and completed a one-act musical comedy the following year. He began private study of music theory and composition at 17, graduated magna cum laude with honors in music from Yale University in 1986, and subsequently received master's and doctoral degrees in music composition from the University of Pennsylvania. His teachers included Dennis Anderson, Jonathan Berger, George Crumb, Michael Friedman, Jay Reise, Chinary Ung, and Richard Wernick.



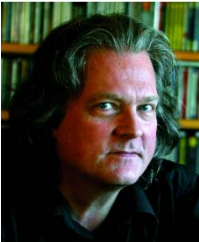
Maggio's music has been commissioned and performed by musicians and organizations, including the Cincinnati Symphony Orchestra, Kennedy Center, Oakland East Bay Symphony, NY Festival of Song, Civic Orchestra of Chicago, Aspen Music Festival, American Dance Festival, NY Youth Symphony, Lincoln Center Out-of-Doors Festival, National Orchestral Association, Philadelphia Drama Guild, NY Theater Workshop, Stephen Pelton Dance Company, violinist Scott St. John, flautist Bart Feller, and cellist John

Koen. Maggio has received awards, grants, and fellowships from ASCAP, BMI, Pennsylvania Council on the Arts, Meet the Composer, the Barlow Endowment, American Music Center, the Bearns Prize, Yaddo, the MacDowell Colony, the Djerassi Resident Artists Program, the American Dance Festival, West Chester University, and the Pennsylvania State System of Higher Education.

Elysian Fields is a fantasy on themes from Gluck’s “Dance of the Blessed Spirits” from the opera *Orfeo ed Euridice*. The narrative flow of the music is drawn from the reunion of Orpheus and his beloved Eurydice in the fields of Elysium, the mythological dwelling place of virtuous people after death. Today, the word “Elysium” describes a place or condition of ideal bliss or complete happiness – in short, paradise.



ÁSKELL MÁSSON (b. 1953) is among Iceland’s leading composers. From 1973-75 he worked as a composer and percussionist of the Ballet of the National Theatre in Iceland, and in 1978-83 he was a producer at the music department of the Iceland State Radio, after which he has devoted his time exclusively to composition. He was secretary general of the Society of Icelandic Composers 1983-85, and president of the Performing Rights Society (STEF) from 1989-99.



Másson has worked in Copenhagen, Stockholm, London, and Paris, collaborating with such artists as Roger Woodward, Evelyn Glennie, Benny Sluchin, Gert Mortensen, and Christian Lindberg.

In the composer’s words: **KÍM** means “germ” or “embryo” and the idea is roughly to start on something simple which then gradually grows and takes on a new form, like a plant. The work is a continuation of my exploitation of the possibilities of the snare drum as a solo instrument, using sounds and polyrhythms which I hadn’t in the earlier pieces (PRÍM and KONZERTSTÜCK).

The piece has a metric pattern of 3/8, 7/8 & 11/8, which is repeated 32 times. With the aid of brush and a practise pad as well as the instrument itself, one of my aims was to establish rhythms in various timbres which would develop constantly new viewpoints by putting these into permutational combinations. Commissioned and premiered by the Danish master percussionist Gert Mortensen, the piece was premiered in Fredericia, Denmark, in January 2002.



WIESLAW V. RENTOWSKI’s music has been performed at many international festivals and conferences in Europe, the United States, and Canada. In 1988, Rentowski was awarded the first prize in the National Competition for Young Composers in Warsaw, Poland. Numerous commissions, grants and awards followed in Poland, Germany, Canada and the United States. Most recently he received the award from the American Music Center (2008) and a grant from the Richardson Arts Commission for NACUSA TX Chapter concerts in 2008-09. Rentowski’s music has been published, recorded, and discussed in many articles and books in Poland, Germany, and North America. Most recently his piano and organ compositions were published by Imagine



Music and Zimbel Press. He holds advanced degrees in music from LSU (DMA in Composition, 1996), Frédéric Chopin Academy of Music in Warsaw, Lodz Academy of Music, and University of Lodz.

Rentowski was a guest composer/performer and lecturer with many international festivals and conferences of contemporary music, including Darmstadt, Gdansk, Banff, Baton Rouge, New Orleans, Buffalo, Edmonton, Montreal, Toronto, Seattle, Lodz, Aspen, and many others. Rentowski (also a virtuoso organist and conductor) taught at the Academy of Music in Lodz, at LSU School of Music in Baton Rouge, and at Tulane University in New Orleans. Many original organ compositions written by Polish, American, and Canadian composers were dedicated to Rentowski and premiered or recorded by him.

Rentowski is a founding member of the NACUSA Texas Chapter and is now active as the chapter president and member of the National Advisory Council/Board of Directors. Since 2006 he produced/co-sponsored several NACUSA concerts in the Dallas / Fort Worth area, including NACUSA National Concert at the Eisemann Center for Performing Arts (May 2008).

In the composer’s words: **Wayang II** (2008) for violin solo is somewhat related to my earlier composition *Wayang* for large percussion ensemble, strings, soprano and several prepared instruments (the piece was first performed at the Warsaw Autumn International Music Festival). Both compositions were partially inspired by Gamelan—a classical Indonesian orchestra—in which the most important are the percussion instruments. The piece is in one movement and combines some Baroque idioms (first introduced in the key of G-minor) with

several modern techniques, including foot stomping (percussion and theatrical effects associated with Gamelan performances). *Wayang II* was written for violinist Karen Lim-Smith and is dedicated to her.



At an early age **TYLER HUGHES** started writing music as a hobby for him and his friends, but it wasn’t until high school that he began to think of writing music as a career. Since then Hughes has written many works ranging from solo works and small ensembles to larger works for choir and concert band. He has even had a few of them performed, including a march written for concert band and a choral piece. Now in his third year of college, Hughes continues to work on expanding his body of work and his skills in the art of writing music. With the help of Dr. Stephen Lias and the staff and faculty at Stephen F. Austin State University, Tyler is now on his way to a career in film scoring and as a free-lance composer.



In the composer’s words: **Spring Rain** is piece that I wrote specifically for an intermediate choir of all treble or men voices. It has a blend of simple lines as well as challenging clusters chords for color throughout the piece. The poem is by Sara Teasdale and is about how the rain reminds her of an old love and the night they shared together during the first spring rain. The music was written to complement Teasdale’s poem and give a sense of remembrance and reflection with recurring themes throughout the piece. *Spring Rain* is meant to project the feeling of the poem, the feeling of reminiscing on happier times even if the day doesn’t reflect the mood.

Composition Symposium

February 21, 2009
9:00 a.m., Room 153

Disseminating Music in the 21st Century

The blinding speed of technological developments presents composers with new, and sometimes challenging, options for disseminating contemporary classical music. It also influences the behaviors and expectations of potential performers and audience members. In light of these fast-changing developments, how can composers best ensure that their work reaches the public?

Moderated by Stephen Lias and Cindy McTee, this symposium will provide an open forum for composers to discuss alternatives, propose strategies, and exchange ideas. All registered attendees are welcome to participate.

Concert II

60x60 Evolution Mix

February 21, 2009
11:00 a.m., Recital Hall



Presented in collaboration with Vox Novus

Sixty one-minute electronic compositions played one after another, creating an eclectic hour of contemporary music.

“It's like a Whitman's sampler of the contemporary new music scene.”

1 Tonight on 60x60 by **David Morneau** – *Tonight on 60x60* was composed as a tribute to 60x60 and as a thank you to Robert Voisey who works so hard on the behalf of so many composers. The samples are taken from the first 60x60 CD and from a certain television news magazine show. David Morneau is a composer of an entirely undecided genre, a provider of exclusive unprecedented experiments. In his work he endeavors to explore ideas about our culture, issues concerning creativity, and even the very nature of music itself.

2 RUDE BUDDHA by **Brent Wilcox** – "Rude Buddha" - "Asian" samples, shortwave radio, smashed preconceptions. Guatama Rocks Your World! Brent Wilcox has been using and abusing sounds and instruments since 1978, first with fingers and tape loops, now with samples and digital deconstruction. Released works include "Leisure w/Dignity" (1982), "The Pops Science Story" (1987) and "Executive Lullabies" (1988). Mix in 27 years of influential eclectic and experimental radio shows, and this is what you get.

3 Aphylactic Projection 18 by **Zach Kurth-Nelson** – Zach Kurth-Nelson (b. 1986) is currently a graduate pursuing an M.A. in Composition at Mills College, studying composition with Maggi Payne. He received his B.A. in Composition from Minnesota State University Moorhead in 2006, studying composition there with Henry Gwiazda. He is also a vocalist, and has been recorded singing Psalmus XXIII by Noah Creshevsky on the CD *To Know or Not to Know*, released on Tzadik.

4 Kansas Has This About It by **Dean Rosenthal** – *Kansas* takes its name from a line in John Cage's "Lecture on Nothing". The music is a collaborative effort between man and machine and utilizes John Cage's voice, recorded in the past. Thus, the "portrait" creates the sense of Cage without actually naming him as the subject. Dean Rosenthal (b. 1974) is a well-known American composer of electronic and instrumental music. His work often features

generative mathematical structures and systems. He lives and works in Florence, Massachusetts.

5 Flash! by **Joan LaBarbara** – "*Flash!*" was composed for violinist Ariana Kim and premiered at her recital in Juilliard's Paul Hall in December 2005, "*Flash!*" begins with a deer-caught-in-the-headlights gasp and hurtles forward at breakneck speed, fingers flying through flashing runs until the final strum and rapid snap pizz. It is a sonic animation in the spirit of great thriller films. Allan Kozinn's comment for the NY Times (January 21, 2006) said: "*Flash!*" "had the spirit of an animated monologue." (note by Joan La Barbara) Joan La Barbara, composer, performer, sound artist has created sound scores for film, video and dance. Awards including Guggenheim Fellowship in Music Composition, DAAD Artist-in-Residency in Berlin, NEA grants, and numerous commissions. Recordings include "*ShamanSong*" (New World) and "*Voice is the Original Instrument*" (Lovely Music), hailed as one of *The Wire*'s 10 best reissues. "*73 Poems*", her collaboration with text-artist Kenneth Goldsmith, was included in *The Whitney Museum American Century Part II: SoundWorks*. Live Music for Dance commissions include: "*Dragons on the Wall*" (2004), "*Landscape over Zero*" (2005), "*Desert Myths*" (2006) and "*Fleeting Thoughts*" (2006). La Barbara is composing an opera inspired by the life and work of Virginia Woolf.

6 Flea Circus by **Alex Shapiro** – Life is short. Fleas are short. This piece is short. Three terrific Los Angeles musicians of moderate height make these performing insects dance for you: clarinetist Berkeley Price, violinist Nancy Roth, and pianist Deon Nielsen Price. Step right up! A trio awaits to amuse you with their amazing antics! No fleas were harmed in the making of this music. A resident of Washington state's San Juan Island, Alex Shapiro aligns note after note with the hope that a few of them might sound good next to each other.

7 Doubles for a Minute? by **David Lefkkowitz** – *Doubles for a Minute?* is so named because most every note is repeated (doubled), most every note is a double stop, and the entire movement should take exactly a minute to play. An alternate title for the work could be "Cello, Anyone?". David S. Lefkowitz received his BA from Cornell University, his MA from University of Pennsylvania, and his Ph.D. from The Eastman School of Music. As a composer David S. Lefkowitz has won international acclaim, having works performed in China, Japan, Hong Kong, Switzerland, the Netherlands, Canada, and Israel, and winning National and International Competitions, including the Fukui Harp Music Awards Competition (twice), and the American Society of Composers, Authors, & Publishers Grants to Young Composers Competition. In addition, he has won prizes and recognition from the National Association of Composers, USA (NACUSA), the Guild of Temple Musicians, Pacific Composers' Forum, Chicago Civic Orchestra, Washington International Competition, Society for New Music's Brian M. Israel Prize, the ALEA III International Competition, and the Gaudeamus Music Week. He has also been a Meet-The-Composer Composer in Residence.

8 Blue Sand by **Lynn Job** – Lynn Job was born in South Dakota, U.S.A., and is published by BUCKTHORN Music Press. Dr. Job is an active woman composer for all new classical genres, a mystic poet, thespian, and author with past military and archaeological service.

9 The Danube at Batina, Croatia, underwater by **Annea Lockwood** – Composer of instrumental and electronic music, installations, and soundscapes, Lockwood collaborates with choreographers, sound poets, and other artists. She explores the physical, natural and human world, using the sounds of glass, earthquakes, rivers, exotic instruments. Lockwood recently retired from a faculty position at Vassar College. She actively composes and performs worldwide. "One of the biggest discoveries to influence my later work happened when I simply set up a microphone at the window and recorded the sound environment ... I started to listen to the

sounds around me like one great composition." This excerpt is from her new sound installation, 'A Sound Map of the Danube'. - Annea Lockwood

10 Wash by **Daniel Blinkhorn** – *Wash* is a short meditation on bathing in a stream Daniel is a composer and digital media artist currently residing in Sydney, Australia. His works have been performed, exhibited and presented internationally at numerous festivals/ concert halls, conferences and loci and his citations/ selections between 2006 and 2008 include; Luc Ferrari International Radiophonic Composition Competition, 9th Electroacoustic Composition Competition Música Viva, Diffusion 2008 and Diffusion 2006 International Electroacoustic Composition Competitions, 33e and 34e Concours Internationaux de Musique et d'Art Sonore Electroacoustiques de Bourge, Confluencias VI International Competition de Miniaturas Electroacústicas, 6th International Computer Music Competition 'Pierre Schaeffer', Città di Udine Seventh edition International Competition for Composers, Fellowship of Australian Composers Prize 2007, XXV Concorso Internazionale di Composizione Originale per Banda, Italia and the ISCM World Music Days, 2007...

11 Philosophers Some Time Went Upon These Hills by **David Claman** – David Claman teaches at Lehman College-CUNY. He is co-director of the Extensible Toy Piano Project.

12 I.V. Drip by **Cheyenne Henderson** – Having sadly spent extended periods of time in a hospital recently, the core of this piece comes from sounds that I actually imagined were there, despite the numerous beeps and noises that are constant in a hospital. I became simultaneously fascinated and unnerved at the relentless drip of the I.V. and wondered what those drips might sound like if a tiny microphone were placed inside the plastic casing. Eerily, heart monitors no longer make noise and show only a graphic representation of the beat, so I imagined this sound as well and put it in the piece. Cheyenne Henderson first remembers establishing his own taste when he secretly obtained hip-hop

tapes with explicit lyrics at age 11. He fortunately (but barely) continued piano lessons so when he discovered jazz at 13, he had a foundation to work with. A graduate of UCLA with ethnomusicology and psychology degrees, Cheyenne is currently studying with Dan Becker at the San Francisco Conservatory of Music in the master's program. He continues to play jazz around the bay area as well. He received the ASCAP Louis Armstrong Jazz Composition Award, the David Abell Jazz Piano Award, and the Elaine Krowne Klein Award.

13 *Hold Your Breath* by Louis Sellers – *Hold Your Breath*, is a Trip-Hop sound exploration of lush tones. The music features 2 sections of holding your breath for 30-seconds. Louis Sellers is an aspiring producer, engineer and musician. Collaborating and playing with bands since the young age of 13, he continues to take the UK by storm in his energetic, Alternative Rock band 'In Darklight'.

14 *Father and Son Boogie* by Ben Bierman – Father and Son Boogie is a rhythmic free-for-all featuring the composer, Benjamin Bierman, on mouth percussion, and his son, Manny Bierman, on Udu. Ben also gets to join in the fun by blowing some bluesy trumpet over the whole thing. Benjamin Bierman is a composer, trumpet player, pianist, arranger, producer, and bandleader. He has a very wide range of musical experiences and an eclectic aesthetic sensibility to match. As a composer, his works have been performed both nationally and internationally. Ben was recently the Composer-in-Residence for the Goliard Ensemble, and his piece for orchestra (Proximities) was conferred the status of special recognition by the Los Angeles Philharmonic in their recent Synergy Project competition. He resides in Brooklyn with his wife and three sons. He loves being outdoors, and cannot resist a great groove.

15 *Figuratively Speaking* by Ben Boone – Benjamin Boone's life -- thus far -- in 85 words: Born in Statesville, NC in 1963; related to Daniel Boone; father was a traveling glue salesman

and mother a homemaker; youngest of five sons; moved all over since; recorded rhinoceros vocalizations in Zimbabwe; was a Music Manager in New York; plays sax all over the U.S.A. and Europe; compositions performed all over the world and on numerous CD's; loves to ski, play saxophone, compose, read, teach and play with his wife and kids; teaches theory and composition at California State University, Fresno; loves "30 Rock."

16 *Electric Trains* by Robert Voisey – Robert Voisey is a composer and impresario of electroacoustic and chamber music. His aesthetic oscillates from the Ambient to the Romantic. Voisey embraces a variety of media for his compositions, and pioneers new venues to disseminate his music and reach audiences.

17 *Trai(p)(f)(m)* by Mike McFerron – Henry's Trai(p)(f)(m) is an attempt to capture just a small fraction of the excitement and fascination that my two-year old has with trains. Mike McFerron is an associate professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest. A past fellow the MacDowell Colony, June in Buffalo, and the Chamber Music Conference of the East/Composers' Forum, honors include, among others, first prize in the Louisville Orchestra Composition Competition, first prize in the CANTUS commissioning/residency program, and recipient of the CCF Abelson Vocal Music Commission.

18 *Marimbell* by HyeKyung Lee – Marimbell uses Logic software instruments sound – marimba and bell. An active composer and pianist, HyeKyung (born in Seoul, Korea) holds a D.M.A in Composition and Performance Certificate in Piano from the University of Texas at Austin. An accomplished pianist, HyeKyung has performed her own compositions and others in numerous contemporary music festivals and conferences in the United States, Europe, and Korea. Currently she is living in Columbus, Ohio with her son and teaching at Denison University, Granville, Ohio

19 *Sixty Second Serenade* by Todd Merrill – Sixty Second Serenade represents my continued fascination with discovering the soul that humans design into their machinery, and coaxing humanity from technology. It is a love song to those who have remained so devoted and sympathetic to me over the years: my beautiful machines. Todd Merrell studied composition and voice at Berklee College of Music, and with James Sellars of The Hartt School, and works primarily with single sideband shortwave radio, granular synthesis, and processing. He has been reviewed in The Wire and other publications, and recorded for labels including Archive and Mode.

20 *Glimmerings* by Judith Shatin – Glimmerings bounces through time with harmonies that shimmer in rhythmic whirls, sweeping into higher spaces before gliding to a stop. It was created using RTCmix running under Linux. Judith Shatin's music is inspired by her explorations and inventive extensions of timbre. Shatin's music has been commissioned by such groups as the Ash Lawn Opera Festival, the Barlow Foundation, Core Ensemble, Kronos Quartet, National Symphony, the Dutch Hexagon Ensemble and Wintergreen Performing Arts, through Americans for the Arts. Currently, Judith Shatin is William R. Kenan, Jr. Professor of Music and Director of the Virginia Center for Computer Music at the University of Virginia.

21 *chantey on Sinchan river* by Song Ming-zhu – Chantey is the spirit of Sichuan Rivers(include Yangtse Rive),This chantey sung when they leave home and depart. Professor Song Ming-zhu, Director of the Composition Department of Sichuan Conservatory of Music is an expert with special allowance from the China's State Council. He has been awarded numerous prizes in China's top competitions held by the government and associations. He was also awarded the Excellent Music Education Award and the first prize of Sichuan Higher Education Achievement by both China's Education Ministry and Sichuan provincial government.

22 *the Lost Sound* by Erdem Helvacioglu – Erdem Helvacioglu received several prizes including two consecutive "3rd prize" in the 2002 and 2003 Luigi Russolo Electroacoustic Competition and "honorary mention" in the 2004 Insulae Electronicae Electroacoustic Competition with his electroacoustic tape works. His compositions have been performed in various electronic music festivals such as CEAIT 2003, San Francisco Tape Music Festival 2004, Sonorities Festival of Contemporary Music 2004, Nuit Bleue Electronic Music Festival 2004, Seoul International Computer Music Festival 2004, Computer Art Festival 2004, CEAIT 2005, 14th Florida Electroacoustic Music Festival, Acousmania Festival 2005 and the 10th International Electroacoustic Music Festival "Primavera en La Habana".

23 *Volifferra* by Cyprian Li – Volifera is a person's inner feeling of resignation, a person who has had a long experience of the ups and downs of life. Cyprian Li, Chinese, was born and educated in Hong Kong, and worked for many years as a school teacher of Physics and Chemistry. Without formal music training, he started his pursuit of music in the eighties, experimenting and composing with the sounds of synthesizers and algorithmic and signal-processing software.

24 *Babayaga's Chicken Dance* by Jesse Clark – "Babayaga's Chicken Dance" is created solely from a recording (using a Canon Elph camera) of a shadow puppet troupe's rehearsal. Jesse S Clark, aka Agents Del Futuro and member of Pineresin, is a San Francisco-based musician, composer and producer. Visit his website jsclarkstudios.com for a live video feed from his recording studio as well as hours of his music, video art and other media.

25 *S.o.i.* by Fünf – Fünf are five multi-instrumentalists who, while regular performers with live bands, are proponents of using the recording studio as an instrument. As a result, Fünf compositions evolve as if they were live band pieces, dynamic and musical, taking many unexpected detours. Each piece begins as a "seed track" created by one member. It is then emailed to

the next member. The next member adds new elements – acoustic/electronic instruments, samples – and sends it to the next member.

26 *Altered Reversal* by Sean Luciw – *Altered Reversal* combines the altered jazz chord arpeggios with reversed chaos. Sean Luciw is liberated from analog by digital, and liberated from digital by analog.

27 *A Few Words* by Phillip Stearns – *A Few Words* was composed using your standard text editor. Intuitively generated text was entered into the text editor and various parts were copied and pasted thousands of times. The result was a rather large and largely unreadable file that was then opened in Pure Data and played as an audio file. It's becoming a common practice to open PDF or other files into audio buffers and use them as source material. I thought it would be interesting for this project to try my hand at creating the music in the data file itself. Phillip Stearns is a Los Angeles based sound artist and composer currently studying music composition with Micheal Pisaro, Mark Trayle and Sarah Roberts at the California Institute of the Arts. As an MFA candidate in the Experimental Sound Practices program, his work deals primarily with the subversion of commonly used electronic devices and computer software normally associated with the production of music or sound. This subversion has manifest in compositions made with the use of mixer feedback, circuit bent and DIY electronic audio/video devices, hacked or broken software and various other unique processes.

28 *Godot in hurry* by Gintas Kraptivakas – Gintas K (Gintas Kraptavicius) has been participating in the Lithuanian experimental music scene since 1994. Gintas K was a core member of the first Lithuanian industrial electronic music band 'Modus.' From 1997 to 2000 he worked as an editor on the radio station 'Kapsai' for an alternative radio show titled 'The Ways and Mistaken Pathways'. He became known for his sound actions, theatrical performances and conceptual art in the manner of Fluxus. Since 1999 Gintas K has been working as a

sound artist exploring minimal digital sounds, sine waves, noise, glitches, microwaves and acoustic vibration, making music for films, sound installations. Gintas K's sound works were presented in various festivals, exhibitions and released by various record labels.

29 *White Winds* by Maggi Payne – I built this stormy miniature landscape using a Moog IIIP's pink noise oscillator through the Moog's highly resonant filter, a voice resonating through a grand piano, a mechanical transport, a ball bearing, dry ice, paper, and tapping on tuning pins of a piano. In its brevity, it is almost as if one is looking through a window into another world for a moment. Maggi Payne is Co-director of the Center for Contemporary Music at Mills College, in the San Francisco Bay Area (USA) where she teaches recording engineering, composition, and electronic music. She also freelances as a recording engineer/editor and historical remastering engineer. She has had performances of her works throughout the Americas, Europe, Japan, and Australasia. Her works are available on Starkland, Lovely Music, Music and Arts, Centaur, Ubuibi, MMC, CRI, Digital Narcis, Frog Peak, Asphodel, and/OAR, Ubuibi, and Mills College labels.

30 *Shelly (The Red-Eared Slider)* by Dan Sedgwick – Shelly is a round dedicated to the Sedgwick family's rambunctious seventeen-year-old turtle. It is one of a set of eight rounds to be recorded in winter 2008 by the composers and their ensemble An Exciting Event. Currently residing in Houston, Marji Gere and Dan Sedgwick frequently collaborate on composition, puppetry, chamber music, and cooking projects. "Shelly" is a round dedicated to the Sedgwick family's rambunctious seventeen-year-old turtle. It is one of a set of eight rounds to be recorded in winter 2008 by the composers and their ensemble An Exciting Event.

31 *fourmis dans mon panatalon* by David Gunn – David Gunn composes mostly acoustic music. He'd write for orchestras all day if anybody would let him. His latest product is incidental music for a

theatrical production of Ray Bradbury's Pillar of Fire, for which the check is already in the mail. (How cool is that?) Next up: Locomotives stalking a leopard in a china closet, for large percussion ensemble. In 2003, Albany Records released a CD of his chamber music called Somewhere East of Topeka. Brisk sales are anticipated any day now. For 10½ years, he co-hosted Kalvos & Damian's New Music Bazaar, which won an award once. Twice, actually.

32 *Free Speech* by Noah Creshevsky – Trained by Nadia Boulanger and Luciano Berio, Noah Creshevsky is the former director of the Center for Computer Music and Professor Emeritus at Brooklyn College of the City University of New York. Free Speech uses hyperrealism, an electroacoustic musical language constructed from sounds that are found in our shared environment, handled in ways that are somehow exaggerated or excessive. Text written and performed by Chris Mann.

33 *Smuttle* by Bathory-Kitsz – Dennis Báthory-Kitsz has made work for sound sculptures, soloists, electronics, stage shows, orchestras, dancers, interactive multimedia, installations, and performance events. He encouraged the chamber opera rebirth with Plasm over ocean (1977) at the World Trade Center; the solo interactive performance piece Echo (1985) used both handmade and acoustic instruments; the museum installation In Bocca al Lupo (1991) and outdoor installation Traveler's Rest (1992) were collaborations with sculptor Fernanda D'Agostino for quasi-intelligent systems; he was the first American commissioned for Prague's Mánes Museum, conducting Zonule Glaes II (1999) for string quartet and electronics; and retrospective concerts of his work were presented in Amsterdam and Ghent (2003/2005). His recorded electroacoustic work includes Detritus of Mating (Sistrum), zéyu, quânh & sweeh (Frog Peak), iskajtbrz (UnLimit), The Warbler's Garden (Capstone), and Snare:Wilding (illegal art). Bolt, a 2-CD set of electroacoustic music, will appear this winter. Dennis co-hosted Kalvos & Damian's New Music Bazaar, co-founded the NonPop International

Network, and has been project director for new music festivals since 1973.

34 *Ghost Singer* by Robert Scott Thompson – *Ghost Singer* are the sounds of imaginary bouncing objects frame an evolving vocal drone. Robert Scott Thompson is a composer of instrumental and electroacoustic music. He creates work in a wide variety of forms ranging from chamber and orchestral music to works for the virtuoso soloist, computer music, and video and performance art. He is the recipient of several important prizes and distinctions for his music including the First Prize in Musica Nova 2003 (Czech Republic), First Prize in the 2001 Pierre Schaeffer Competition (Italy) and awards in the XVI Concorso Internazionale "Luigi Russolo" (Italy), Irino Prize Foundation Competition for Chamber Music (Japan), and Concours International de Musique Electroacoustique de Bourges (France), among others.

35 *Rumble Strip* by Sean Hickey – Composed in 2004, Rumble Strip more or less conforms to a work made to order, in this case a work lasting 60 seconds or less. Scored for a rather unorthodox combination of instruments, the piece highlights not the range and agility of each instrument, (which is a byproduct nonetheless), but rather the ability of the Finale Notation Software program to accurately - and somewhat crudely - play back the line given to each instrument. Ranges jump, meters change and the group manages to stay together. Though never quite derailing, Rumble Strip makes for a short and bumpy ride. Born in Detroit, Sean Hickey's music education began with an electric guitar, a Peavey amp, and a stack of Van Halen records, the early ones of course. He studied jazz guitar at Oakland University, later graduating with a degree in composition and theory from Wayne State University. His instructors were James Hartway and James Lentini, and studied further with Leslie Bassett and Justin Dello Joio. He has composed orchestral, choral, chamber and solo works for a variety of individuals. 2005 saw the Billboard-charting release of several of his chamber

and orchestral works on Naxos. He is an ASCAP member.

36 Musical Mechanics by **Russell Cannon** – Musical Mechanics is designed to explore what exactly takes place while someone or a group of persons is playing a piece of music. Russell Cannon is a native of Garland, Texas. He is presently enrolled in the Music Theory and Composition Program at Stephen F. Austin State University, where he is also a member of the Wind Symphony.

37 Plastic edge ver2 by **Junya Oikawa** – *Plastic Edge ver.2*, a poetic small piece that came out of fusion between simple and deep Japanese sounds and bolero. Sound artist/composer, **Junya Oikawa** (b.1983 in Sendai, Japan) began playing the electronic-guitar in a rock-band. In 2007, he graduated Music and Sound Design in Senzoku Gakuen College of Music.

38 V-I by **Daniel Goode** – The “V” can last an indeterminate time, but the “I” would always be a mere eighth note in length.” - Daniel Goode. Daniel Goode, composer and clarinetist, was born in New York. His solo, ensemble and intermedia works have been performed worldwide. He is co-founder/director of the DownTown Ensemble, formed in 1983. He has been a performer and composer with Gamelan Son of Lion since 1976. His innovative music for solo clarinet includes Circular Thoughts (Theodore presser Co.) and Clarinet Song on the XI label. His theater-music work Eight Thrushes, Accordion and Bagpipe, was performed at the Pfeifen im Wald festival in Berlin and elsewhere in Eastern Europe. He is a 2004 New York Foundation for the Arts fellow. A complete catalogue of his works can be found at Frog Peak Music. “Using circular breathing, I express on the clarinet the most basic chord progression in music. This composition was part of the original set of pieces titled Clarinet Songs, recorded on XI records in 1993 but dates back to 1979. V-I was not included in the recording so this is the first published recording.

39 Animal Farm by **Serban Nichifor** – *Animal Farm* is inspired by the work of George

Orwell, but also by the Romanian reality. This is a little satirical allegory against the so stupid and criminal (neo-) communist society. Serban Nichifor, born in Bucharest, received his Ph.D. at National University of Music, Bucharest. He have received many international composition prizes – at Amsterdam (The Gaudeamus First Prize), Toledo, Tours, Trento, Birmingham-Alabama,, Koln, Karlsruhe, Newtown-Wales, Bydgoszcz, etc. He is the cellist of the Duo Intermedia and co-director of the Nuova Musica Consonate - Living Music Foundation Inc. Festival. He is presently a professor at the National University of Music, Bucharest.

40 The Z Relationship by **Garry Wickliffe** – When I decided to enter the 60x60 competition I had no idea what I was going to compose. I'm not very familiar with how to manipulate sounds and synthesize new ones, so I decided to compose something I was very familiar with; I created an audio movie trailer. The movie itself does not exist, nor does any footage. I wrote the script myself and play the voice of the protagonist. The other voices were my friends Michelle Ferguson (soprano) and Christian Teague (bass). The end result is a "seriously funny" trailer about the hidden horrors of 20th c. music. Garry Wickliffe is a native of east Texas and is currently completing his master's degree in music composition under the tutelage of Dr. Stephen Lias at Stephen F. Austin State University. Although Garry is a published composer and arranger of concert works, he hopes one day to write music for either film or video games. He has worked extensively with the SFA film department and has helped to score two of their feature films, and he hopes one day to take the skills he learned from those experiences all the way to Hollywood.

41 Ballad by **Robert Allaire** – *Ballad* is nothing more than an epic tale of daring, romance, adventure, personal discovery, danger, intrigue, death, familial estrangement, political turmoil, war, famine, national reconciliation, ecological disaster, and true love. **Robert Allaire** is a composer of chamber, media, and electroacoustic music. Robert

has composed for films, animations, and video games. Allaire enjoys composing 8-bit dance music and playing accordion in a Santa Clarita based folk duo.

42 Lost Voices by **Sandeep Bhagwati** – Sandeep Bhagwati was born in Bombay; India came to Europe since he was six. He specializes in experimental music theatre, chamber music, computer music and audio art. His music has been performed worldwide and by prestigious performers such as Ensemble Modern or Munich Philharmonic. He has worked intensely with musicians from India and China. He is also a prolific writer on music. He was artistic director of several Festivals: RASALIALA (Berlin 2003), KlangRiffe (Karlsruhe 2003) and A*Devantgarde (Munich, 1991-95). He was Composer in Residence at the IRCAM and the Beethoven Hall Orchestra, amongst others.

43 Cold Blood by **Polly Moller** – *Cold Blood* was created in November 2004 for the Pax Recordings compilation album /Voices In The Wilderness: Dissenting Soundscapes and Songs of G.W.'s America/ – and adapted for 60 x 60. It features Polly Moller's original spoken words (written on an afternoon hike up Sweeney Ridge in the San Francisco Bay Area) and her flute multiphonics, transformed and made into electronica by Will Grant. Polly Moller enjoys a multifaceted career as a performance artist, composer, improviser, and avant-garde flute player. Her past performing credits include a flute recital at the University of Missouri-Columbia New Music Festival and a Late-Night Cabaret at the National Flute Association's annual convention. Her recordings have been released on Albany Records, Pax Recordings, Mindspore Records, and Silver Wheel Music. Polly Moller has been awarded grants by the American Composers Forum Subito Program, the American Composers Forum Community Partners Program, and the National Foundation for Advancement in the Arts. She is currently recording her fourth solo CD, “Not Made of Stone”.

44 Donald's Soliloquy by **Rodney Oakes** – Rodney Oakes is a composer and trombonist living in Los Angeles. He currently teaches as a professor emeritus at Los Angeles Harbor College. Oakes's music is available on a number of CDs, and he performs concerts for music for the MIDI trombone in the US and Europe. He also performs with a number of jazz ensembles.

45 Prelude from a Drama Play by **Jonas Petterson** – S.J. Pettersson is a Swedish composer residing in Los Angeles. His current project is a chamber opera for small orchestra and soloists based on the famous 1900 theatre play by the Swedish playwright August Strindberg called "A Dream Play". The play is the first piece of non-linear theatre ever written and describes in a series of dreamlike sequences the visit to Earth of the daughter of the God Indra. She experiences the difficulties and moral complexities of living a human life. whole project is expected to be finished and have its premiere in late spring of 2009.

46 As timbre goes by/Esther by **Gilberto Assis Rosa** – *As timbre goes by*, electroacoustic work based in the material constant transformation. Gilberto Assis Rosa works professionally as a Music Producer, Music Teacher, Composer and Arranger. He finished his Master Degree at the Pontifícia Universidade Católica in São Paulo/Brazil based in a research about the Composer Edgard Varèse. Recently he has worked mainly in collaboration with choreographers and taking part of international contemporary music festivals as a composer.

47 Something Else For Now by **Reconsiderate** – Casual and easy going—what else could describe *Something Else For Now*?? In this tasty morsel, we get a good sample of Reconsiderate's signature multi-layered binary/drone mixing style. **Reconsiderate** is what you get when you mix industrial rock with hip hop, and toss in elements of spoken word, break beat, avant garde experimentalism and whole a bunch of other stuff that nobody has yet invented names for.

48 Pearly Whites by **Patrick Smith** – *Pearly Whites* is my sixty-second musical work written in the style of 1960's game show music. It is hopelessly cheesy and I take delight in its unabashed "long-in-the-tooth"-ness. **Patrick Smith** is a composer, producer, keyboardist and author. He has composed music for media for over 20 years. Among his credits are documentaries for Discovery Channel, Dramatic Television for Fox, Theatrical installation shows for Bermuda, Saudi Arabia, the State of Kentucky, the National Gallery of Art, the Smithsonian Institution, and many others. He is an author of two books, the second of which was recently released.

49 screaming rainforest by **Simon Whethem** – 'screaming rainforest' is a 60 second excerpt of a recording that also appears as part of 'Understory', which was released in December 2008 through the re-established record label Trente Oiseaux. The recording was made during Simon's participation in the Mamori Sound Project, a two week artists residency based in the amazon rainforest region of Brazil and run by Francisco Lopez. Simon's participation was funded by the Arts Council England and his grandmother, Joan Shear. Simon was described as 'a novelist' by Rinus van Alebeek, the organiser of Das Kleine Field Recording Festival, Berlin, 2008. The description Rinus gave Simon and his approach to composing using field recordings is perfect. His recorded and performance pieces are episodic, dramatic and evocative. Simon's work has led him to record and perform in Iceland, Mongolia, France, Germany, Brazil and Estonia, and to perform alongside artists such as Fennesz, Philip Jeck, The Owl Project, Mira Calix, Plaid and Hauschka, to name but a few. He has had work released by 60x60, Entr'acte, Trente Oiseaux, Gruenrekorder, Earth Monkey and Filament, with upcoming releases through Lens Records and 1000fussler.

50 Missing My Mother's Garden by **Julia Norton** – “Missing My Mother's Garden was recorded when I was feeling sentimental and bluesy.” **Julia Norton**, Originally from the UK, is a performer, composer & voice teacher now living in

the San Francisco Bay area. Becky Radway's choreography has been featured recently in the DUMBO Dance Festival, The Outlet Dance Project at the Grounds for Sculpture (Hamilton, NJ), Dance Conversations at The Flea, Fielday at Henry Street Settlement, and WAXworks at Triskelion Arts. Dancers: Laura Henry and Becky Radway

51 Old-Green's Life Night by **David Ben Shannon** – *Old Green's Life Night* is built around several samples of nocturnal wildlife. Each of these is mimicked by another instrument, the intention being to demonstrate the inherent musicality of nature. **David Ben Shannon** is an English composer. Working predominantly in film and theatre, he is a music graduate of the Liverpool Institute for Performing Arts and is based in Merseyside, England. Artistic Director of LiNK! the Movement.

52 60 Second Signs by **Aaron Acosta** – Aaron Acosta is a graduate from the College of Santa Fe with a BA in Sound Design in Media in 2002. This is a Self Designed major that consists of studies in Theatre, Film, and Music. Sound helps us interpret the world in a unique way with frequency, amplitude and time: he chooses to explore these realms. He is involved with electro acoustic composition as well as more traditional composition. Aaron Acosta is a member of USITT & CITT.

53 Rain Dance by **Nivedita ShivRaj** – *Rain Dance* symbolizes our relationship with nature and portrays the joy that rain brings. It is a musical composition based on the Indian Raga – Amirtha Varshini (the sweet showers) and has been played on the multi-stringed instrument Veena with Indian musical instruments Mridangam and Morsing (Jews harp) along with digital music. **Nivedita ShivRaj** is a composer, performer and teacher of Carnatic Music (South Indian style of classical music), proficient in both vocal and instrumental forms and plays the ancient multi-stringed instrument "Veena".

54 Undercover by **Patricia Walsh** – The mesmerising rhythms of the piece *Undercover*, draw on themes of nostalgia and desire and fluctuate between the contrasting and

converging positions of fact and fiction / past and present. Patricia Walsh is a UK artist working with sound and video. Her research into scientific discovery and romantic propaganda makes exploratory navigations into time, space and place. Using a language of resonance her work often touches upon unseen presences, immeasurable distances and the often mysterious nature of communication.

55 Mother Africa by **Christy Carew** – Christy Carew is a Canadian-American composer and pianist. She holds a BM from Loyola University New Orleans and a MA in Film Scoring and Composition from New York University, where she studied with Deniz Hughes. Christy also has a diploma from the EAMA composition program at L'Ecole Normale de Musique de Paris. She lives in Los Angeles, CA where she writes for film and concert, with several films she has scored going to festival. She is now scoring the independent feature film “Manhattanites.” Christy recently arranged additional music for “Sex and the City: The Movie.” She interns with Sharon Farber. As a composer of African descent – Zimbabwe and South Africa, to be exact – I greatly enjoy writing African music and exploring my heritage musically. “Mother Africa” uses the traditional West African instruments of kora, a stringed instrument similar to a harp, and balafon, a tuned percussion instrument similar to the vibraphone or xylophone. Fedounoum hand drums, cruche, shaker and a wooden rain stick provide the rhythm, with the voices of women and children highlighting the string section. It is a brief, uplifting, and rhythmic journey into the world of African music and instrumentation.

56 3 Strikes and you are out by **Craig Bottomley** - Craig Bottomley is a composer from the U.K. "3 strikes and you are out." was created with Logic 8 in conjunction with a vocal part mixed with a vocoder. The whole contrast of the tracks works together to form a singular idea which can be expanded from this point.

57 A CaSampella by **Gene Pritsker** – In *A CaSampella* I take samples of voices from

various cultures and combine them to create a cohesive electronic composition lasting 60 seconds. I create grooves from snippets of voices and layer melodies taken out of context from longer vocal lines. Composer/guitarist/rapper **Gene Pritsker** has written compositions that employ an eclectic spectrum of styles and are influenced by his studies of various musical cultures. He is the founder and leader of Sound Liberation; an eclectic hip-hop/chamber/jazz/rock/etc. ensemble. Since coming to New York in 1994,

58 For Keith by **Katie McMurran** – "For Keith" is a brief musical message to a friend. Katie McMurran is a composer and sound artist living in Los Angeles. She studied music at UC Berkeley and CalArts, and her music and sound art have been presented with New Adventures in Sound Art, New Town Arts and Radio Village Nomade among others.

59 Doubtful mix by **Alejandro Guerero** – *Doubtful mix* was done by Alejandro Guerrero with the collaboration of his brother Arturo Guerrero. **Alejandro Guerrero** was born in Mexico city and grew up there, until he came to Ann Arbor to study performing arts technology at University of Michigan.

60 Big Donut by **David Hahn** – While sitting in a cafe at 8:30 am, I noticed a mother and her 3-year-old daughter. The girl happily wore a whipped cream mustache from the hot chocolate she was drinking. Realizing, however, that the offered donut was not of adequate size, she began to complain. Her dissatisfaction quickly escalated into a full-blown kicking-and-screaming tantrum, while her mother--scratched and fully distressed--had to make a hasty exit. From an early age, **David Hahn** was forced to wake up before dawn to begin an hours-long trudge through frost-bitten and dilapidated industrial ghettos to get to his job making donuts in a major American metropolis. Despite all odds--or perhaps because of it--he was able to learn the basics of music composition from a fellow survivor and trans-fat connoisseur.

Concert III
Chamber Works

February 21, 2009
2:00 p.m., Cole Concert Hall

PROGRAM

- Fanfare for Tomorrow** (1989) Daniel Adams
Gary Wurtz, trumpet; Garrett Martin, trumpet;
Charles Gavin, horn; Chris Eaton, trombone;
J. D. Salas, tuba
- whim** (2007) Trent Hanna
Eric Daniels, alto saxophone; John Lane, vibraphone;
Trent Hanna, piano; Daniel Saenz, violoncello
- Chimera of Hope** (2007) * Aden Kent Ramsey
Russell Cannon, clarinet; Tracy Ward, piano
- Currents** (2005) Alan Scott
- I.** Stirring, breathing
II. Aqueous
Christina Guenther, flute; Becky Martin, flute
- Sylvia Silenced** (2008) * Monica Lynn
- I.** Balloons
II. Child
III. You're
Scott Harris, marimba; Jason Morgan, marimba
- Sunflower** (2008) * Stephen Yip
Aubrey Tucker, trombone

INTERMISSION

- Diffusion Two** (2007) Daniel Adams
Scott Harris, Mike Craft, Jason Morgan,
and Chris Vasquez, percussionists
- Bricolage** (2008) Cindy McTee
Christina Guenther, flute
- Coincidence Frequency** (2008) Aaron Carter-Cohn
Evgeni Raychev, cello; Linda Parr, piano
- Music for Violoncello and Piano** (2006) Dimitar Ninov
Evgeni Raychev, cello; Linda Parr, piano
- Flow(er)** (2005) Trent Hanna
Kyle Cameron, trumpet; Kevin Ford, trumpet;
John Wes Stuart, horn; Stephen Buescher, trombone;
Stephen Adams, tuba; Joe Beam, percussion

** indicates world premiere performance.*

Performer biographies are listed alphabetically at the end of this program.

NOTES

DANIEL ADAMS (b. 1956, Miami, Fla.) is a professor of music at Texas Southern University in Houston. He has previously held positions at the University of Miami and Miami-Dade Community College. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). Adams currently serves as a member of the Percussive Arts Society Composition Committee, and the Board of Directors of the Houston Composers' Alliance. Adams is the composer of numerous published musical compositions and the author of several articles and reviews on various topics related to twentieth century percussion music, musical pedagogy, and the music of Texas. His music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Turkey, Argentina, Canada, and South Korea. In 2004 he appeared as an invited guest conductor for the premiere of a commissioned work at the *Teatro Nacional* in San Jose, Costa Rica. He has also served as a panelist in the United States and Europe on topics ranging from music composition pedagogy to faculty governance. His book, "The Solo Snare Drum: A Critical Analysis of Contemporary Compositional Techniques," was released by HoneyRock Publishing in March of 2000. He has received grants and awards from ASCAP, the Percussive Arts Society, the American Symphony Orchestra League, Meet the Composer, the Greater Miami Youth Symphony, the Minnesota Composers Forum, the Maryland Clarinet Composition Contest, and the Music Teachers National



Association. His music is recorded on Capstone Records and Summit Records.

Fanfare for Tomorrow, a short work for brass quintet, is based on the alternation of percussive, melodic, and harmonic variants of a single theme. The fanfare is composed in four sections. The middle sections restate elements of their predecessors while simultaneously anticipating subsequent sections, as every "today" follows a "yesterday," and anticipates a "tomorrow."



TRENT HANNA has been awarded for his achievements both as a composer and performer. He currently serves as the theory and composition coordinator at Sam Houston State University's School of Music, where he teaches composition and theory classes. His original works have been commissioned and performed throughout the United States, Europe, and Asia. Hanna premiered his *Concerto for Piano and Orchestra* with the Sam Houston State University Symphony Orchestra in 2004 and later that year conducted his *Fanfare for Peace* in the Czech Republic, Austria, and Hungary. His composition *Dorland* (for solo piano) won first prize in the Contemporary Japanese and American Music Composition Competition, resulting in two performances by the composer in Yonago, Japan.



In the spring of 2007, Hanna released a full-length CD of original works for solo piano entitled *Sojournal*. This past fall he was invited

as keynote speaker to the International Crime and Pop Culture conference and premiered his piece for four percussionists entitled *Quyannanana*, which was written for the 20-year anniversary of the Exxon Valdez oil spill.

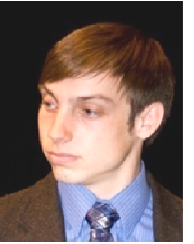
Hanna received his Doctorate of Musical Arts in Composition from the University of Texas at Austin, and both his Master of Music degree in Composition and his Bachelor of Music degree in Theory, Composition, and Piano Performance from Sam Houston State University. He is currently a member of the Society of Composers and has been awarded artist residencies at the Dorland Mountain Arts Colony (California), the Virginia Center for the Creative Arts in Villa Montalvo (California), the Isle Royale Artists-in-Residence Program (Michigan), and the Djerassi Resident Artists Program (California).

In the composer's words: **whim** was composed while a resident at Djerassi Resident Artists Program in Woodside, California during the summer of 2007. While hiking through the desert hills and redwoods of Djerassi, I would come across different unique and inspiring sculptures. One of my favorites is a yield sign welcoming visitors and residents as they approach the complex. The sign reads not only "yield," but "yield to whim." This message and my time at Djerassi became my inspiration for the piece.

Beginning with a meditative, slowly developing idea in the piano, the other instruments leisurely join in, and the piece whimsically goes where it chooses. The main idea of the piece (and climax) is the idea of just letting go – let life and everything take you where it may. Or, in other words, it's not about the destination, but the journey.



ADEN KENT RAMSEY was born in Lufkin, Texas and began his musical endeavor at the age of 13 when he composed his first piece for piano called *Sweet Beginnings*. Aden received an Associate of Arts in Piano Performance in 2006 from Tyler Junior College in Tyler, Texas. While at TJC, he composed songs for the play, *The Musical Comedy Murders of 1940*, and composed many piano pieces. Today, Aden studies music composition under Dr. Stephen Lias as a senior composition major at Stephen F. Austin State University in Nacogdoches, Texas. In collaboration with the School of Theatre he composed songs for the play *The Piano Lesson* in 2007. Aden has composed incidental music for three SFA produced films: *Within Us* (2007), *Skipping Tomorrow* (2008), and *All Good Years* which will be released in the spring of 2009. In 2008, Aden won the NACUSA Texas Chapter composition competition in the undergraduate division for his piece *An Echo's Inevitability*. In the summer of 2008, his orchestral piece, *Daniel*, won the Texas Composers Competition and is being considered for inclusion in the International Society for Contemporary Music 2009 "World Music Days" performances in Sweden. Also in the summer of 2008, Aden worked at the Texas Shakespeare Festival as musical assistant for the musical *1776*, and composer for the play *Twelfth Night*. He plans to receive a Bachelor of Music in composition in the summer of 2009.



The Chimera is a mythical creature that takes the form of three animals (lion, goat, and dragon) and, according to classical legend, is part human. The Chimera is often seen as a representation of the power of imagination and creativity. According to Homer, the Chimera was a horrible

creature that was used as a weapon by King Amisodarus. The title, **Chimera of Hope**, is an oxymoron and a metaphor for a tragic experience; one can look towards the hope of accepting the past and moving forward. *Chimera of Hope* uses many different styles and techniques to create a musical Chimera.



Currents, by **ALAN SCOTT**, aims to capture the energy of motion, even through the contrast of near stillness. The opening music, which is passive and sometimes subtle in its activity, takes advantage of what the flute knows best: air. Various incarnations of breath, percussive elements, and pitch gradations nudge the music forward. The texture of the second movement, while tightly constrained, is an amorphous flow of growth and subtraction. The music reflects a union of the two flutes, with one instrument always perpetuating the other. If possible, the sounds would be welded together, only to slip apart loosely again.



MONICA LYNN recently returned from composition studies at Festival MusicAlp, Courchevel Academie Internationale de Musique, in Courchevel, France, as well as the European American Musical Alliance, Ecole Normale de Musique, in Paris, France. In the studio of composer Michel Merlet during both festivals, Lynn explored the compositional techniques of Merlet and his mentor, Olivier Messiaen.



Lynn's compositions have been performed throughout the United States with recent

premieres in South Korea, China, France, Italy, and Serbia. Recent honors include awards from ASCAP, the Brevard Institute, and the European American Musical Alliance. Lynn's principal composition instructors include David Cope and Karlton Hester of the University of California at Santa Cruz, as well as Chen Yi and James Mobberley of the University of Missouri at Kansas City.

Sylvia Plath tragically ended her life in February of 1963 and left us with a startling collection of poetry. Of the works Plath crafted in her short lifetime, the poems for her children carry with them a distinct sense of tenderness and hope. The three movements of **Sylvia Silenced** were inspired by three poems entitled "Balloons," "Child" and "You're." These three poems give us a window through which to see Plath's brighter moments, her better self.



STEPHEN YIP (1971) was born in Hong Kong, and currently lives in Houston, Texas. He obtained music degrees, DMA (2001) and MM (1997) from Rice University, with mentor Arthur Gottschalk and BFA (1996) from the Hong Kong Academy for Performing Arts. He has attended music festivals such as the Aspen Music Festival (Colorado), the Asian Composers' League, the California E.A.R. Unit Composer Seminar, June in Buffalo, the Music X Festivals, the 13th International Summer Program (Czech Republic), the IMPULS Ensemble Akademie (Austria), the Atlantic Center for the Arts, the Kimmel Harding Nelson Center for the Arts (Nebraska), and the Virginia Center for the Creative Arts.



Yip's works have been performed in the United States, Canada, Costa Rica, Israel, Austria, Luxembourg, Croatia, Czech Republic, Korea, Hong Kong, China, and Philippines. He has won numerous composition prizes, including the 1st International EPICMUSIC Composition Prize, the 2004 International Biennial Competition by the Debussy Trio Music Foundation, the Haifa International Composition Prize, Molinari Quartet's Third International Composition Competition, NODUS/New Music Miami Festival Composition Competition, the Music05 Composition Competition, the St. Paul Chamber Orchestra Emerging Composers Competition, and the ALEA III composition Competition.

His works are recorded on the label of ERM-Media compact, the ATMA Classique label, North/South Consonance, Capstone, and PARMA. His music has been selected for the program of several major music conferences and festivals such as National Society of Composers Conference, College Music Society International Conference, CMS South Central Annual Meeting, Los Angeles Chapter, the National Association of Composers/USA, New Mexico Composers' Symposium and SCI Region VII conference, ISCM World Music Days 2005 (Zagreb, Croatia), 2005 and 2006 Musicarama new music festival (Hong Kong), and the Hong Kong Art Festival. Yip is a member of the Society of Composers, College Music Society and the American Society of Composer, Authors and Publishers. Currently, he serves on the music faculty at Houston Community College.

Sunflower was written for solo trombone. The composer imagined that the shape and the color of the sunflower looks quite alike to the musical instrument, trombone. The composer was inspired by the structural idea, "Jo-ha-kyu" of Japanese Noh drama. "Jo" means "slow

evocation," "Ha" means components detail transgression, and "Kyu" means resolution of the element with haste and suddenness. There are three short sections in this piece. The first section shows different musical elements in different musical gestures and tone colors in a slow tempo and flowing pulse; the second section has some developing elements from the first section. The "sing and play" technique was used to make two voices part. The elements in the second sections are played in longer note values, so that the music sounds more sustained. The tempo of the third section was rapid suddenly. It reaches the climax by the fast process of the transformation and expansion of the existing musical elements from the previous two sections.



Diffusion Two, a snare drum quartet by **DANIEL ADAMS**, was composed as a sequel to his marimba quintet entitled *Diffusion One*. The term diffusion is derived from the Latin verb *diffundere*, which means "to spread apart." Diffusion is also defined as "the spontaneous net movement of particles from an area of high concentration to an area of low concentration." Both works are based on episodic structures in which instrumental passages fluctuate between nearly identical and almost totally independent musical gestures. In *Diffusion Two*, all players begin with uniform rolls that are rapidly transformed into single-stroke contrapuntal passages. Similar processes occur following three subsequent episodes; one consisting of rhythmic unisons played on the rims of the drums, one played using brushes, and a Latin-style episode played with all snare mechanisms in the "off" position. All episodes evolve into dense contrapuntal passages which include techniques such as playing on the drums' lug casings, bending the drum heads for a glissando-

like effect, striking one stick with the other, and randomly engaging and disengaging the snare mechanism. The piece concludes with a polyrhythmic coda in which the snares of all four drums remain in the off position as occasional rim shots are interspersed within the complex texture.

✧ ✧ ✧ ✧ ✧

CINDY McTEE’s Bricolage for flute and computer music was commissioned by flutist, Mary Karen Clardy. The first performance took place on August 9, 2008, at the National Flute Association Convention in Kansas City, Mo. Of *Bricolage*, the composer says: The lyrical 12-tone melodies and explosive “air” sounds in the flute are accompanied by both percussive and sustained pre-recorded sonorities derived entirely from prepared piano samples. The emotional content of this work is conveyed by the oppositions inherent in the materials themselves: some are resonant, unfocused, and dark, while others are dry, defined, and bright. Extraverted, athletic ribbons of notes that bounce and soar converse with those whose message is contemplative and dreamlike. *Bricolage* reflects my lifelong interest in musical surrealism where the musical unconscious asserts itself through improvisation during the compositional process, and disparate (sometimes borrowed) elements are freely transformed and juxtaposed.

✧ ✧ ✧ ✧ ✧

AARON CARTER-COHN earned his Bachelor of Music in Theory from Southwestern University in 2006 and was the first recipient of Southwestern's Meyer Composition Award. Aaron is currently working on a Master of Music degree



in Theory at Texas State University and is studying composition with Dr. Russell Riepe. In the summer of 2008, Aaron formed a new music ensemble that has performed public concerts in Austin, Houston, and San Antonio. Recent awards include the Jack Skiles Music Scholarship and winner of the Texas State University Composition Contest, both in recognition of his piece *Elision*.

co·in·ci·dence fre·quen·cy *n*: the sound radiation efficiency of a plate is dependent upon the coupling of sound waves in the air and flexural waves (vibration) in the plate. Optimum efficiency (maximum energy transfer from vibration to sound or visa versa) is achieved when the plate is vibrated such that the wavelength of flexural waves in the plate is equal to the wavelength of acoustic waves in the air (alternatively the flexural wave velocity in the plate is equal to the velocity of acoustic waves in the air). This is more commonly known as the coincidence or critical frequency of radiation f_c .

$$f_c = \frac{\sqrt{3}c^2}{\pi d} \sqrt{\frac{\rho}{Y}}$$

where
 f_c = coincidence frequency [Hz]
 c = speed of sound in air [ms^{-1}]
 d = thickness of panel [m]
 ρ = density of panel [kgm^{-3}]
 Y = Young's modulus of panel [Nm^{-2}]

For all frequencies above f_c there exists an angle of incidence such that the projection of the incident wave coincides with the flexural wave.

$$\lambda_\theta = \frac{\lambda}{\sin(\theta)}$$

where
 λ_θ = wavelength in panel [m]
 λ = wavelength in air [m]
 θ = angle of incidence with respect to normal [rad]

Source: Dirac Delta Consultants Science & Engineering Encyclopaedia (www.diracdeltaco.uk/)

✧ ✧ ✧ ✧ ✧

DIMITAR NINOV is a Bulgarian-born composer and music theorist who lives in Austin, Texas. He is on the Board of Directors of the National Association of Composers, United States (NACUSA). Ninov teaches theory and aural learning at Texas State University, San Marcos. He also serves as concert coordinator of the NACUSA Texas Chapter, as board member of the CMS South Central Chapter, and as music director of St. Williams Catholic Church in Round Rock, Texas.



Some of Ninov’s keyboard music is published by the FJH Music Company, Inc. His violin and piano piece *A Lonely Man’s Prayer* has been selected for recording on the *Made in the Americas* CD series, a co-production of ERM Media and Naxos. In 2007 Ninov’s piano piece *Golden Leaves* was included in volume six of the Festival Collection: the FJH’s most representative piano series *Succeeding with the Masters*. His piano album was chosen for the 2007 MTAC “Certificate of Merit” Syllabus in the state of California. Ninov holds a doctoral degree in composition from the University of Texas at Austin (2003) and master’s degrees in theory

(1992) and composition (1996) from the National Academy of Music in Sofia, Bulgaria. He has previously taught theory and ear training at the University of Texas at Austin and at the University of South Carolina.

Music for Violoncello and Piano, Op. 18 was premiered at the New Bulgarian Music Festival in Sofia, Bulgaria in 2006. It is approximately seven minutes long. The main theme is lyrical, and it bears a hint of nostalgia. As alternating moods and feelings are carried on the crest of the musical flow, the piece acquires an “arch” form and ends with a recapitulation of the main theme. If the listener wanted to imagine an atmosphere of hope and longing which alternates with inner disturbance and despair, calmness, and hope again, he would be able to “see” what the author’s feeling were at the time of creating this composition.

✧ ✧ ✧ ✧ ✧

Flow(er) by **TRENT HANNA** is the result of a commission by the Zeta Mu chapter of Phi Mu Alpha Sinfonia. There are two main components in this piece: the percussion soloist and the brass quintet, which acts mostly as a homogeneous unit throughout. The piece starts very slowly as each brass player enters in turn with a set of two sighing notes and the marimba follows with a "flow(ing)" lullaby-like melody. This somewhat short section leads into a demonic canonic waltz (snare drum solo included) that is to be played "in full flow." The music returns to its original tempo as the players are instructed to "go with the flow." Here, the vibes insistently attempt to provide the tonal center. Unfortunately, only the first trumpet player seems to be at the right pitch as the other brass players search nervously. The search is successful and the original melody returns in the vibes, but has everything returned to normal?

Keynote Address Cindy McTee

February 21, 2009
4:00 p.m., Recital Hall

Inside the Composers Studio

A composer's perspective on various topics related
to recent music and the creative process.

Hailed by critics as a composer whose music reflects a "charging, churning celebration of the musical and cultural energy of modern-day America," **CINDY MCTEE** "brings to the world of concert music a fresh and imaginative voice." McTee (b. 1953 in Tacoma, Wash.) has received numerous awards for her music, most significantly a "Creative Connections Award" from Meet The Composer, two awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, a Fulbright Fellowship, and a Composers Fellowship from the National Endowment for the Arts. She was also winner of the 2001 Louisville Orchestra Composition Competition, and in 2002 was selected to participate with the National Symphony Orchestra in "Music Alive," a residency program sponsored by Meet The Composer and the American Symphony Orchestra League. McTee has been commissioned by the Houston, Amarillo, Dallas, and National Symphony Orchestras, Bands of America, the American Guild of Organists, the Barlow Endowment, the College Band Directors National Association, and Pi Kappa Lambda. Her music has been performed by leading orchestras, bands, and chamber ensembles in Japan, South America, Europe, Australia, and the United States in such venues as Carnegie Hall, the Kennedy Center, and the Sydney Opera House. Among the many ensembles to have performed her music are the Pacific Symphony, the North Texas and Dallas Wind Symphonies, the Buffalo Philharmonic, the Cleveland Orchestra, the National Symphony Orchestra, Tokyo's NHK Symphony Orchestra, London's Philharmonia Orchestra, the United States Army Field Band, and the symphony orchestras of Colorado, Columbus, Dallas, Detroit, Chicago, Houston, Indianapolis, Rochester, Saint Louis, San Antonio, Seattle, and Sydney. She has taught at the University of North Texas since 1984 where she is currently Regents Professor of Music.



Concert IV Band Works

February 21, 2009
7:00 p.m., Cole Concert Hall

PROGRAM

Overture for Winds (1959) Charles Carter

Death of a Wizard (2006) Richard Daskas

Infinite Express (2002) Leonard Mark Lewis

SFA Wind Symphony
David W. Campo, conductor

Circuits (1990) Cindy McTee

Bali (2006) Michael Colgrass

Zephyrus (2005) Mary Ellen Childs

Tarantella (2007) Stephen Lias

SFA Wind Ensemble
Fred J. Allen, conductor

NOTES

CHARLES CARTER has been composing and arranging band music for more than forty-five years. His contributions to the concert band literature are numerous and well known; and his name is synonymous with creative quality music. He received the Bachelor of Music degree from Ohio State University and the Master of Music degree from the Eastman School of Music. In the fall of 1951 he began arranging for the Ohio State marching band and was part-time instructor of low brass. In 1952 he wrote his first two compositions designed for the educational market. The titles were *Metropolis* and *Overture in Classical Style*, both eventually published by Bourne, Inc. In 1984 he was presented with the Distinguished Service to Music award by Kappa Kappa Psi National Band Fraternity. Carter is now retired from Florida State University but continues to compose and arrange for concert band.

Charles Carter's **Overture for Winds** remains his most popular piece for wind band. Written in 1959, it remains a mainstay of the wind band repertoire. The opening section has a robust and rhythmic theme and a second theme slightly slower and more expressive character. The last section is a repetition of the opening thematic idea, building to an exciting climax.



RICHARD DASKAS, a young composer, currently studies undergraduate composition at the University of North Texas at Denton, Tex. In the future, Daskas intends to pursue a career as either a film composer or video game composer. His most recent award for his piece, *Death of a Wizard*, placed him as a finalist for the 2008 Texas Composers Competition.



In the composer's words: Inspiration can be drawn from a variety of places, from the people you know to the books you read. When I first started writing ***Death of a Wizard***, I had just finished reading about the tragic demise of the grand wizard, Albus Dumbledore in J. K. Rowling's *Harry Potter and the Half-Blood Prince*. Although this story is purely fantasy, the fall of this fictitious character made me realize that even the most infallible things do not last forever. This piece is a tribute to the heroes who inspire us both in fantasy and reality, and the memories they leave behind for us to draw strength from. *Death of a Wizard* was originally composed for a chamber ensemble including flute, horn, guitar, piano, SATB voices, cello, violin, and harp. Soon after, however, I arranged this piece for my high school wind ensemble to perform at their spring concert. It was premiered in May, 2006 by the Cleveland High School Royal Braves Band.



LEONARD MARK LEWIS (b. 1973, Great Yarmouth, England) (DMA, Composition, University of Texas; MM, Composition, University of Houston) is a composer, conductor and pianist specializing in new music. Lewis, a member of B.M.I., is the recipient of awards from ASCAP (Morton Gould Young Composer Award), B.M.I., Columbia University (Bearns Prize), Voices of Change (Russell Horn Young Composers Award), and MACRO. While on the faculty at the University of Missouri, Lewis was named Missouri's Composer of the Year (2002) by Missouri Music Teacher's Association (MMTA). His *Concerto for Orchestra* was chosen for inclusion in the 2001 American Composers Orchestra Whitaker New Music Readings series, and was conducted by Dennis Russell Davies. In addition to his catalog of solo works, compositions



by Lewis have been commissioned and performed by an array of ensembles, including the North/South Consonance, Truman State Orchestra, AURA (University of Houston), Symposium for New Band Music, University of Texas.

In the composer's words: ***Infinite Express*** for band was written for the University of Missouri-Columbia Symphonic Band under the direction of Gary Schallert. With this work, I wanted the listeners to feel as though they were "dropped into the middle of something." The beginning of the piece is a short, "climactic" flourish quickly leading into an oscillating ostinato in the woodwinds. The rest of the piece uses the same reiteration of material in various guises and transfigurations ultimately returning to the same climactic material from the introduction.



Circuits, by **CINDY McTEE**, was originally written in 1990 for the Denton Chamber Orchestra of Denton, Texas. The title, *Circuits*, is meant to characterize several important aspects of the work's musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of 16th notes at a constant tempo of 152 beats per minute. The inclusion of jazz elements and the playful manipulation of musical materials using syncopation, sudden transposition, and juxtaposition are also characteristic of the work.



MICHAEL COLGRASS' first musical experiences were as a jazz drummer in the Chicago area (1944-49). In 1954 he graduated from the University of Illinois, studying percussion with Paul Price and composition with Eugene Weigel,



Darius Milhaud, Lukas Foss, and later with Wallingford Riegger and Ben Weber.

He won the 1978 Pulitzer Prize for Music for *Deja vu*, commissioned and premiered by the New York Philharmonic, and an Emmy Award in 1982 from the National Academy of Television Arts and Sciences for the Public Broadcasting System documentary called "Soundings: The Music of Michael Colgrass." Other prizes include two Guggenheim Fellowships, a Rockefeller Grant, A Fromm Award and Ford Foundation award, and the 1988 Jules Leger Prize for New Chamber Music.

Bali was inspired by two summers spent by Colgrass in Ubud, the arts and crafts center of Bali. Creativity is such an integral part of Balinese life that there is not even a word for it in their language. The outer sections of *Bali* represent the cheerful sounds of a Balinese gamelan orchestra, with infectious rhythm, with patterns stacked one on another. The center section of the piece begins with an explosion, symbolic of the 2002 terrorist bombing in Denpassar, the island's capital. This is followed by a song of mourning, which is largely improvised. Three oboists, offstage, represent the songs of the mourners.



Composer **MARY ELLEN CHILDS** has been acclaimed for creating both rhythmic, exuberant instrumental works and bold, kinetic compositions that integrate music, dance, and theater in fresh and unexpected ways. She has created numerous "visual percussion" pieces that embody the concept of music in motion, for her ensemble CRASH. Her repertoire includes *Click*, a fast-paced, game-like work for three stick-wielding performers; *DrumRoll*, for four drummers on wheels; and *Sight of Hand*, based on uniquely



American forms of body percussion--girls'clapping games, hamboning, and baseball coaching signals.

Zephyrus is a perfect example of Childs’ style: rhythms cross, patterns emerge, and meters shift to propel the piece forward. Midway through the piece a syncopated figure appears and reappears, becoming almost hypnotic as it is transformed. *Zephyrus* was commissioned by the St. Olaf Band in commemoration of the centennial of the St. Olaf College Music Department.



The works of **STEPHEN LIAS** have been performed in concert and recital throughout the United States and abroad by soloists and ensembles including The Louisiana Sinfonietta, The Capstone Quintet, The Monmouth College Chorale, The Red Stick Saxophone Quartet, the NYU New Music Ensemble, and the Chamber Orchestra Kremlin. His music is published by Connors Publications, ALRY Publications, Brassworks 4, and Southern Music. He was selected as the 2003 Commissioned Composer for the Texas Music Teachers Association and has received ASCAPlus Awards every year since 1999. His chamber works are regularly premiered at regional and national conferences. In 2006, he was honored as a finalist in the Chamber Orchestra Kremlin's "Homage to Mozart" composition contest, and his piece "Pursued" was performed in Moscow and at Weill Recital Hall at Carnegie Hall. Lias is also active in the area of theatrical incidental music. He has composed original music for over thirty professional theatrical productions including *I Hate Hamlet* at the Alabama Shakespeare Festival, *The Tempest* at Stephen F. Austin State University, and *Death of a Salesman* at Auburn University at Montgomery. He has served for eleven years as composer and music director at the Texas



Shakespeare Festival. Lias received degrees from Messiah College, Stephen F. Austin State University, and Louisiana State University. His teachers have included Dinos Constantinides, Stephen David Beck, and Darrell Holt. Lias currently resides in Nacogdoches, Texas where he is area coordinator for music theory and composition at Stephen F. Austin State University. He is a member of ASCAP, the College Music Society, and the American Music Center. He serves on both the Texas and National Boards of the National Association of Composers/USA, and is the founder and director of The Center for the Promotion of Contemporary Composers (CPCC). He is the Texas delegate to the International Society of Contemporary Music.

About **Tarantella**, the composer says: Upon receiving the commission to write a new work for the SFA Wind Ensemble, I began exploring different ideas about the tone, form, and style of the piece. While attending a film-scoring workshop in New York City, I took an evening off to attend the American Ballet Theater’s production of Elliot Goldenthal’s *Othello*. Late in the ballet, there was a remarkable scene set to the evocative and inflammatory music of a tarantella. It was this idea that captured my imagination and led to the work you will hear today.

A tarantella is a dance from southern Italy with a history so mixed with myth and legend that it is difficult to find the truth of its origins. Outlawed by the church, it was supposedly a frenzied dance in compound meter in which the dancer, through frenetic and hysterical gyrations, would purge himself of the poison of the tarantula (hence the name). I took this evocative premise and added to it the exotic melodies and harmonies found in the octatonic scale. The resulting piece is unlike my other works and has opened up for me a new musical landscape that I am eager to continue to explore in future pieces.

PERFORMERS

FRED J. ALLEN is director of bands and assistant director of the School of Music at Stephen F. Austin State University in Nacogdoches, Texas. In addition to conducting the Wind Ensemble at Stephen F. Austin State University, he also teaches graduate conducting, orchestration and music education classes. Allen is a product of music education in the state of Texas. Before playing in the Longview High School Band of John C. "Pete" Kunkel, he was in the bands of Verna Covington and David Pennington in Austin and Don Turner, Paul Stroud and Jimmy Yancey in Longview. His undergraduate studies with Dr. Charles Trayler, then at Abilene Christian University, furthered his training in music education. He oversees nearly three hundred band students involved in the SFA band program, in four concert groups, the athletic bands and several chamber ensembles. Under his direction, the SFA Wind Ensemble has performed regularly at conventions of the Texas Music Educators Association and College Band Directors National Association. Under his leadership, the SFA Wind Ensemble performs regularly with several guest artists and guest conductors and also continues its long tradition of commissioning new works from composers. Allen conducts All-Region and All-State Bands throughout Texas and the United States, where he is also an active concert clinician and adjudicator. He has often served as guest conductor for bands playing at the Midwest Clinic and the Texas Music Educators Association Convention, and has also conducted the Seoul Wind Ensemble and the Al Fine Concert Band in Taegu, Korea. Allen has published several pieces for band that draw upon his experience teaching instrumental music in the public schools of Texas. These works have been performed frequently at band conventions and festivals across the United States and recently, in Korea, Great Britain, Germany, and Australia.

DR. DAVID W. CAMPO is associate director of bands and director of the Lumberjack Marching Band at

Stephen F. Austin State University in Nacogdoches, Texas. Additionally, he conducts the Wind Symphony and University Band as well as serving as coordinator and instructor of undergraduate instrumental conducting at Stephen F. Austin State University. Prior to his appointment at Stephen F. Austin State University, he was a Doctoral Conducting Fellow at the University of Oklahoma, where he studied conducting with Dr. William K. Wakefield, graduating with a Doctor of Musical Arts degree in 2007. From 1999 to 2001, Campo was the associate director of bands at the University of Louisiana – Lafayette, where he supervised all athletic bands in addition to conducting the University Concert Band and teaching instrumental conducting. For fifteen years, he taught at both the middle school and high school levels in Louisiana. Campo is a published composer and has completed commissions for high school and university bands and orchestras, including the University of Louisiana – Lafayette Wind Ensemble and The Acadiana Symphony. He received his Bachelor of Music Education and his Master of Music in Theory and Composition from Louisiana State University. His professional affiliations include the Texas Bandmasters Association, the Texas Music Educators Association, the College Band Directors National Association, Phi Beta Mu, Phi Kappa Phi, Pi Kappa Lambda, Kappa Kappa Psi, Tau Beta Sigma and Phi Mu Alpha Sinfonia. He is the former governor of Provinces 8 and 40 of Phi Mu Alpha Sinfonia. Campo resides in Nacogdoches with his wife, Donna, and his daughter, McKenzie.

MIKE CRAFT is a junior percussion major at SFA who regularly participates in the SFA Percussion Ensemble, Steel Band, Wind Ensemble, and Orchestra of the Pines. Mike served as section leader for the 2008 Lumberjack Drumline and marched two seasons of drum corps with the Capital Regiment (2006) and the Troopers (2007).

CHRIS EATON is currently a master's student at Stephen F. Austin State University studying brass pedagogy and conducting. His duties as a graduate assistant include teaching members of the trombone studio. He is a member of the SFA Wind Ensemble, Orchestra of the Pines, SFA Swingin' Axes jazz band, and the SFA Trombone Choir. Eaton received his Bachelor of Music from SFA in December 2007. His primary teachers are Dr. Deb Scott, Mr. Fred J. Allen, and Mr. Gene Moon. He currently teaches private lessons at a local school district and has also been on the staff of the Poteet Band (Mesquite, Tex.) summer teaching staff. When he finishes his master's degree in May he plans to teach band and remain active as a performer.

CHARLES GAVIN, professor of music, joined the faculty of the School of Music at Stephen F. Austin State University in 1984. Prior to moving to Texas, he taught at Coe College in Cedar Rapids, Iowa, and was principal horn with the Cedar Rapids Symphony Orchestra. He holds the Doctor of Musical Arts from the University of Iowa and a Bachelor of Music Education from the University of Southern Mississippi. In addition to teaching responsibilities at SFA, Gavin maintains an active performing schedule. He is currently principal horn with the Shreveport Symphony and Longview Symphony. He also performs with the Stone Fort Wind Quintet, the resident faculty quintet at SFA, and the Piney Woods Brass Quintet. He served two terms as editor of the HIS Manuscript Press and Texas area representative for the IHS. Gavin is a recognized clinician on horn pedagogy, having presented at TMEA, TBA, The Midwest International Band and Orchestra Clinic, and the Mississippi Music Teachers Association. Gavin is the horn clinician for the *I compete in Texas* online video lecture series. He has had articles published in *The Horn Call* and the *NACWPI Journal*. Students of Dr. Gavin are enjoying successful careers as artist educators and performers from Hollywood to Europe. Four students from his studio have had Honor Bands in

the state of Texas. He is a Conn educational consultant.

Flutist **CHRISTINA GUENTHER** joined the SFA faculty in 2005. She holds degrees from the Florida State University (DM, MM) and Rutgers, the State University of New Jersey (BM). She performs actively in the greater East Texas Area and has performed at the festivals/conferences of the Florida Flute Association, the Mid-South Flute Society, the Society of Composers, Inc., the National Flute Association, the Classical Music Society, and at the Flute Society of Kentucky as winner of the Young Artist and Concerto Competitions, as well as in Central and South America. Her primary teachers are Eva Amsler, Stephanie Jutt, Charles DeLaney, Bart Feller and Laura Carnibucci. Guenther plays Emanuel silver flute #117 and a Roosen ebony flute. She resides in Nacogdoches, Tex., with her husband, composer-guitarist/web-designer - extraordinaire, Alan Scott, and their perfect son, Samiel.

SCOTT HARRIS is the director of percussion studies at Stephen F. Austin State University where he directs the Percussion Ensemble the SFA Steel Band and oversees the Lumberjack Drumline. For ten years Harris also directed the annual SFA Summer Percussion Symposium that brought in over 120 students and featured percussion artists/clinicians from throughout the United States. He is currently the principal percussionist and timpanist for the Orchestra of the Pines and he has presented clinics and concerts at the Percussive Arts Society International Convention, the Texas Music Educators Association Convention, the Texas Bandmasters Association Convention, the National Conference on Percussion Pedagogy, and the College Music Society National Conference. He has performed and recorded with the Oklahoma Philharmonic, Panama Steel - a professional steel drum band, and the 1991 World Champion Star of Indiana Drum and Bugle Corps. His teachers include Dr. Peter Tanner, Thom Hannum, Harold Jones, Mark Ford, and Dr. Richard Gipson. Harris is a Promark Educational Endorser and has been active

as a percussion performer, clinician, and adjudicator throughout the Southeastern United States. He is the associate editor of education for *Percussive Notes*, the official journal of the Percussive Arts Society, and also serves on the PAS Contest and Audition Procedures Committee.

JOHN LANE is the assistant professor of percussion at Sam Houston State University. He teaches applied percussion and directs the SHSU Percussion Ensemble and Steel Band. Prior to his appointment at Sam Houston State, John served as interim professor of percussion at the University of Wyoming in Laramie, Wyo. He has been recognized nationally and internationally as a clinician, solo recitalist, and chamber musician specializing in the performance and creation of new music. He performed recently on a tour of Japan, performing in Hokuto City and Nagoya as part of the Hokuto International Music Festival with PULSUS, a newly formed percussion group. As a solo performer and with the Bain Percussion Group, he has appeared at several Percussive Arts Society International Conventions. He has also been featured as a performer in the Van Cliburn Foundation's concert series Modern at the Modern at the Fort Worth Museum of Modern Art in Fort Worth, Tex. As a composer, his works have been featured on the Sonic Explorations concert series, the Music and Time Arts Series, the MUSIC X new music festival at the Cincinnati College-Conservatory of Music, the Loeffler New Music Symposium at Chico State University in California, and at the Cincinnati Contemporary Art Center. One of his works using graphic notation, *Sparrow Song*, was recently published in the book, *Notations 21* (New York: Mark Batty Publishers, 2008). His interdisciplinary collaborative work with Ann McCutchan (associate professor of creative writing at the University of North Texas) was given a featured performance at the Blurred Edges Interdisciplinary conference at the Maryland Institute College of Art in Baltimore. Lane has recorded for the Klavier and GIA record labels with the North Texas Wind Symphony and has performed and recorded alongside artists such

as Keiko Abe, William Cahn, Christopher Deane, Mark Ford, and Allen Otte. His work can be heard on the television series, *Wyoming Voices* on Wyoming Public Television. His writings have been published in *Windsong*, *21st-Century Music*, *Texas Band Master's Review* and *Percussive Notes*. He is currently completing his DMA at the Cincinnati College-Conservatory of Music and holds degrees from the University of North Texas and Stephen F. Austin State University.

Malaysian-born violinist, **KAREN LIM-SMITH** received her musical training at The Hong Kong Academy for Performing Arts, The Canberra School of Music and at The Australian Institute of Music. While a student in Canberra, she was selected as the only Malaysian delegate to participate with the World Youth Orchestra. In 1995 the orchestra toured the Philippines, South Korea, Malaysia, as well as Denmark and Germany in 1996. She graduated in 2003 with a master's degree in violin performance as well as a master's degree in journalism from the University of North Texas. At UNT, she studied with Igor Borodin. Over the years, she has also studied with Alice Waten, Theo Olof (former concertmaster of the Royal Concertgebouw Orchestra), Amadeus Heutling (member of the Berlin Philharmonic Orchestra), Emanuel Borok (concertmaster of the Dallas Symphony Orchestra), and Susan Demetris (concertmaster of The Dallas Opera). While a student at UNT, she picked up jazz violin. Lim-Smith was co-founder of the Swing Strings at the university. She has also appeared with UNT's Repertory Jazz Ensemble in a series of performances commemorating the indefatigable Duke Ellington. She performs regularly too as a freelance musician. She toured with Andrea Bocelli to Atlanta, Nashville, Atlantic City, Worchester, and Houston. In June 2000, she toured with Diana Ross and the Supremes, and during the summers of 1998 and 1999, Lim-Smith performed with the Henry Mancini Symphony and Chamber Orchestras at the Playboy Mansion and the Hollywood Bowl. She also appears frequently with The Dallas Opera Orchestra and The Tulsa Opera Orchestra. Lim-Smith also

performs on baroque instruments with the Forth Worth Early Music and the Orchestra of New Spain. Most recently she performed as a soloist during the 2008 NACUSA National Concert at Eisemann Center in Dallas/Richardson, Tex.

BECKY MARTIN is a graduate flute student at Stephen F. Austin State University where she is pursuing a Master of Music Education degree and studies with Christina Guenther. She is principal flutist of the SFA Wind Ensemble and works as a graduate assistant in the Arts Information office. Martin holds a Bachelor of Music degree from Albany State University (Georgia). She has performed in masterclasses for Susan Milan and Tadeu Coelho and has been a performer at the Flute Fair Mid-South Conference. Former teachers include Jennifer Keeney, Diane Boyd-Schultz and Kimberly Clark.

GARRETT MARTIN is an undergraduate trumpet student at Stephen F. Austin State University where he studies with Dr. Gary Wurtz. As a young trumpeter, Martin was chosen to perform live with the band "Chicago" in downtown Houston's Aerial Theatre. Martin was a winner in the SFA concerto competition and the University of Houston concerto competition. He spent one season as the third trumpet of the Albany Symphony Orchestra. He has performed as an extra trumpet with the Houston Symphony Orchestra. Martin recently finished a tour with the United States Marine Corps where he was a featured soloist with the Albany Marine Band, performing all over the United States. He is currently the principal trumpet of the SFA Wind Ensemble.

JASON MORGAN is a junior percussion major at SFA. He regularly participates in the SFA Percussion Ensemble, Steel Band, Wind Ensemble, and Orchestra of the Pines. Morgan served for four years as a percussionist in the Marine Corps Band before coming to SFA. He was the front ensemble coordinator/ director for the 2008 Lumberjack

Marching Band and he is the featured vibraphonist with the Swingin' Axes jazz ensemble.

AARON MARTINEZ is currently pursuing a Master of Music at Sam Houston State University where he also completed a bachelor's degree in music education. He has performed at TMEA as well as with the SHSU Sax Quartet and the Rice University Orchestra. He teaches privately in the Houston area where he has a studio of twenty students.

LINDA PARR grew up in Northeast Ohio and earned the Bachelor of Music and Master of Music in piano performance from Kent State University. Additional piano study was at the College-Conservatory of Music at the University of Cincinnati and at the Hochschule für Musik und Darstellende Kunst in Vienna, Austria. Teachers have included Violet Todd, Frederic Schoettler, Noel Flores, and Tung Kwong-Kwong. A duo-pianist with husband Andrew Parr, Mrs. Parr has also been active as an accompanist and chamber pianist. She has performed in Cleveland, Pittsburgh, Columbus, Washington, D.C., and New York City for the Si-Yo Young Artists Series and has appeared with the Harrington String Quartet and with many artists in the Chamber Music in the Pines summer festival. She has been a piano instructor since 1983 and past associate, co-director and director of the SFA Music Preparatory Division. Students have performed in master classes, placed in TMTA District and State Performance contests, the Baylor/Waco Piano Competition, the McKinney Young Artist piano competition and were winners in the Anne Dean Turk Piano Competition. Mrs. Parr joined the piano faculty at Stephen F. Austin State University in 1986. Besides actively teaching a class of applied piano students, she was instrumental in the development of SFA's Bachelor of Music degree in Piano Performance with Pedagogy Emphasis and Piano Pedagogy certificate program, and was director of a community college keyboard conference hosted by SFA in 2002. Linda Parr is a member of the national music honor society, Pi Kappa Lambda, and served as past president and member since 1984 of the

Nacogdoches Symphony Club. Nationally certified with the Music Teachers National Association professional certificate, Mrs. Parr has served as president, vice-president and student affiliate chair of the local Nacogdoches MTA chapter and also as faculty adviser for the SFA Collegiate Student Chapter which received the national MTNA Collegiate Student Chapter of the Year award for 1998-99. She has been active as an adjudicator for piano festivals, competitions, and TMTA District and State Performance contests.

Born in Russe, Bulgaria, Dr. **EVGENI RAYCHEV** began his studies on the violoncello at the Vesselin Stoyanov Music School in Russe with Elka Effremova as his teacher. He further continued his music education with professor Zdrako Yordanov at the Bulgarian Music Academy in Sofia, where he received his bachelor's and master's degrees. Upon arriving in the United States in 1997 he attended the Florida State University, where he completed his second master's and doctoral degrees with professor Lubomir Georgiev. Winner of several competitions, Raychev has performed with orchestras in the United States, Bulgaria and Czech Republic, and his chamber and solo music experience includes performances in the United States, Bulgaria, Austria, Czech Republic, Slovakia, and Costa Rica. He was appointed as an adjunct cello professor at Stephen F. Austin University in the Fall of 2003 and is currently the principal cellist of the Orchestra of the Pines. Raychev has played for the Bulgarian National Symphony Orchestra for five years and has served as a principal cellist of FSU Symphony, Chamber and Opera Orchestras, as well as Tallahassee Symphony and Southeast Symphony Orchestras. He has played in the Bulgarian Twelve Cellos Ensemble next to his teacher, Prof. Yordanov for six years. Currently Raychev plays together with his wife, Dr. Jennifer Dalmas, in the violin-cello Hachidori Duo.

DANIEL SAENZ, born in McAllen, Tex., began cello lessons in the McAllen Public Schools. During high school he studied with Richard Clark and Carter

Enyeart and was a member of the Texas All-State Orchestras. Subsequently, Saenz studied cello with Pamela Frame and Alan Harris at the Eastman School of Music and with Desmond Hoebig at Rice University. He has played concerts throughout the United States and Japan and most recently in Paris, France, where he played with a touring string octet named *Les Violons Virtuouses*. Daniel teaches cello privately in the Houston area and at Sam Houston State University.

JORGE DAVI "J.D." SALAS, a native of Alamo, Texas (Rio Grande Valley), serves as artist/instructor of tuba-euphonium studies at Stephen F. Austin State University. J.D. received his Bachelors of Music degree in tuba performance from Baylor University in Waco, Tex. where he studied with Dr. Michael A. Fischer and his Master of Music degree from the University of Kentucky in Lexington, Ky. He is currently finishing the Doctor of Musical Arts degree at the University of Kentucky where he served as the teaching assistant under Dr. Skip Gray. Prior to his appointment at SFA, J.D. served as artist/instructor of tuba and euphonium studies at Mahidol University in Bangkok, Thailand, where he served as the country's first full-time tuba-euphonium professor. Other previous teaching appointments include adjunct positions at Transylvania University in Lexington, Ky. where he taught low brass and jazz bass, and instructor of tuba at Marshall University in Huntington, W.Va. Salas has performed regularly with the Louisville Orchestra, Lexington Philharmonic Orchestra, and the Shreveport Symphony. He currently performs as the principal tubist for the Orchestra of the Pines in Nacogdoches, Tex. He was a founding member of BrassArts Bangkok, one of the premier brass chamber ensembles in Thailand, and performed the first solo tuba recitals in Vietnam at the Hanoi Conservatory of Music and at Mahidol University in Bangkok, Thailand, in 2004. An accomplished string bass player in both the jazz and classical idioms, Salas has performed with the Temple Symphony Orchestra, Disneyland All-American College Band in Anaheim, Calif., and the Disneyland Paris

International Show Band in Paris where he performed with musical legends such as Bobby Shew, Jiggs Wigham, and Ricky Ford. Salas has also been a semi-finalist in many international tuba artist competitions such as the Falcone Tuba/Euphonium Artist Competition in 2002 & 2003 and the 2002 International Tuba-Euphonium Conference Artist Competition.

Dr. **AUBREY TUCKER** is one of those rare musicians who has distinguished himself as a classical and jazz trombonist, educator, conductor and band leader, Christian music leader, composer and arranger, and music businessman. Dr. Tucker has an extensive background as a classical trombonist, including appearances with the Houston Symphony, Opera, and Ballet orchestras, and touring with the American Pops Orchestra. He represented the United States as trombone soloist at the International Music Competition in Munich, Germany. As a jazz trombonist and arranger, Tucker has toured America and the world with the great big bands of Woody Herman, Si Zentner and Illinois Jacquet, among others. In the Houston, Texas area, in addition to his own Aubrey Tucker Band, Tucker has been featured and recorded with many bands and recording artists. In nearly a decade as an arranger and trombonist in Las Vegas, Tucker worked with virtually every major stage star, including Frank Sinatra, Elvis Presley, Ella Fitzgerald, Natalie Cole, and Tony Bennett. His arrangements have been featured in numerous network television shows and in major motion pictures. Tucker led his own big band in Las Vegas, and was a five-time winner of the Las Vegas Entertainment Awards as a member of the Johnny Haig Orchestra. Tucker was a trombone student of Early Anderson, Richard Burkhardt, John Hill, and, principally, with Al Lube. His earned music degrees are from The University of Houston (BM, Trombone), and Rice University, Shepherd School of Music, (MM, Music Theory and DMA, Composition). Tucker has also conducted extensively in the orchestral, band, and church music genres. Serving in the U.S. Army, Specialist Tucker was trombone instructor and staff arranger

at the Armed Forces School of Music in Little Creek, Virginia. As an educator, Tucker founded what is now known as the Cougar Brass and Cougar Dolls at the University of Houston and developed the jazz studies program there. In 1985, Tucker founded the Commercial Music Department at Houston Community College-Northwest College, which included programs in audio, video, jazz, pop, and music business, all in conjunction with traditional academic music studies. He continues there today as division chair of Fine Arts, Speech and Commercial Music, and instructs classes in composition, conducting, low brass, and music business. Aubrey’s exciting new double CD, *Night Train*, can be previewed at rtcrecords.com. His new jazz CD, *Woman Hollering Creek*, will be released in early 2009. Tucker appears as a Conn trombone artist and clinician on behalf of Conn-Selmer.

BRIAN R. UTLEY is associate professor of music at Stephen F. Austin State University, where he teaches applied saxophone and courses in music theory. The Owensboro, Ky., native received the degree of Doctor of Musical Arts in saxophone performance, with a minor in music theory, from Louisiana State University. He also holds the MM from L.S.U. and the BM from Murray State University, and his primary saxophone teachers include Griffin Campbell and Scott Erickson. Utley maintains a highly active performance schedule and was recently a featured soloist with the Shreveport Symphony Orchestra. He is a regular presenter at regional and national conferences of the North American Saxophone Alliance, including performances at the University of Iowa, the University of North Carolina-Greensboro, the University of North Texas, the University of South Carolina, and Southeastern Louisiana University. He has also performed at international events such as the 2003 World Saxophone Congress and the 2006 Conference of the International Clarinet Association. Utley has presented guest artist recitals at colleges and universities in Kentucky, Louisiana, Texas, Alabama, and New Mexico. He also performs in a variety of chamber music settings

and is a co-founder of the award-winning Red Stick Saxophone Quartet. He has recorded on the New Tertian Records and Magni Publications labels.

CHRIS VASQUEZ is a junior percussion major at SFA. He regularly participates in the SFA Percussion Ensemble, Steel Band, Wind Ensemble, and Orchestra of the Pines. Vasquez served as section leader for the 2008 Lumbjack Drumline and as a winner in the 2008 SFA Concerto Competition he will perform as a soloist with the SFA Symphony Orchestra in March.

TRACY WARD is proud to be called a product of Stephen F. Austin State University, where she earned her BM in piano performance and MM in piano accompanying. Ward currently teaches theory and aural skills. She also maintains an active schedule as a collaborative pianist. At SFA, Ward has performed in musical theatre, SFA Opera, Choral Union, the Swinging Axes, Wind Symphony and countless student recitals, auditions, competitions and master classes. A native of Sicily Island, Louisiana, Ms. Ward has lived in Nacogdoches since 2001.

The **WIND ENSEMBLE** and **WIND SYMPHONY** are two of the top performing concert bands in the School of Music at Stephen F. Austin State University in Nacogdoches, Texas. Both groups nurture the development of music educators while allowing for their individual growth as performers in the concert arena. The Wind Ensemble often commissions new works from outstanding composers, and concerts of both ensembles often feature nationally known composers, guest conductors and soloists. Both the Wind Ensemble and Wind Symphony’s membership is comprised of graduate and undergraduate students, and each group includes students from many different areas of study. Extremely competitive auditions for membership in both groups are held in late August for the Fall Semester and in November for the Spring Semester. Typically, both ensembles play

several concerts a year at venues on and off the SFA campus.

GARY WURTZ teaches trumpet and directs the top jazz band at Stephen F. Austin State University in Nacogdoches, Tex., where he has taught since 1992. He has played trumpet professionally in many orchestras, jazz groups, wind bands, chamber ensembles, commercial venues, and as a soloist. Prior to working at SFA he made his living in the DFW metroplex, but he also held professional positions in Mexico City and in the Dominican Republic. He received a Bachelor of Music Education degree from West Texas A&M University in 1985, a Master of Music Education degree from the University of North Texas in 1987 and a Doctor of Musical Arts degree from UNT in 2001.