

***Concert One***  
of the  
**2003 ACS New Music Festival**  
Thursday, July 17, 2003, 7:30 p.m.

*Three Piano Pieces, Op. 11*

Arnold Schoenberg  
(1874-1951)

Mässige  
Mässige  
Bewegte

Lynn Raley, *piano*

*Sonnet 2*

James Romig

John McMurtery, *flute*

*Romance*

Robert Tanner

Ted Gurch, *saxophone*  
John Krebs, *piano*

*drowningXnumbers*

Dorothy Hindman

Craig Hultgren, *amplified cello*

*Der Virtuos*

Timothy Kramer

Silentium  
Introduzione  
Scherzo  
Adagio  
Adagio con sentimento  
Piano  
Smorzando  
Maëstoso

Capriccioso  
Passagio chromatico  
Fuga del diavolo  
Forte vivace  
Fortissimo vivacissimo  
Finale furioso  
Bravo - Bravissimo

John Krebs, *piano*

***Concert Two***  
of the  
**2003 ACS New Music Festival**  
Friday, July 18, 2003, 7:30 p.m.

*Impronta Digitale* (1998-99)

Judith Lang Zaimont  
(b. 1945)

Two Preludes from *A Calendar Set* (1972-78)

“June”

“July: The Glorious Fourth!”

Elizabeth Moak, *piano*

“Bathsheba’s Lament” from *David’s Atonement*

Timothy Cutler

Diane Thornton, *mezzo-soprano*

John Krebs, *piano*

*Senderos Que se Bifurcan*

Charles Norman Mason

Ted Gurch, *clarinet*

Adam Bowles, *piano*

*Sonnet 5*

James Romig

Craig Hultgren, *cello*

*The Blue Bamboula*

Charles Wuorinen  
(b. 1938)

Lynn Raley, *piano*

***Concert Three***  
of the  
**2003 ACS New Music Festival**  
Saturday, July 19, 2003, 7:30 p.m.

**ASC New Music Ensemble**

Karol Bennett, *soprano*

John McMurtery, *flute/piccolo* • Ted Gurch, *clarinet/bass clarinet*

Helen Kim, *violin/viola* • Craig Hultgren, *cello*

Adam Bowles, *piano* • James Romig, *conductor*

***Pierrot lunaire, Op. 21 (1912)***  
**by Arnold Schoenberg**

Thrice Seven Poems from Albert Giraud's *Pierrot lunaire*  
(German by Otto Erich Hartleben)

- |                 |   |
|-----------------|---|
| <b>Part I</b>   | Mondestrunken<br>Columbine<br>Der Dandy<br>Eine blasse Wäscherin<br>Valse de Chopin<br>Madonna<br>Der kranke Mond |
| <b>Part II</b>  | Nacht<br>Gebet an Pierrot<br>Raub<br>Rote Messe<br>Galgenlied<br>Enthauptung<br>Die Kreuze                        |
| <b>Part III</b> | Heimweh<br>Gemeinheit<br>Parodie<br>Der Mondfleck<br>Serenade<br>Heimfahrt<br>O alter Duft                        |

**Arnold Schoenberg** (1874-1951) began his musical studies on violin at age eight. Although he had no compositional training, he began composing his own music. In 1895, he began lessons with Alexander von Zemlinsky, only three years his elder. From 1901 to 1903 he held various conducting posts in Berlin. In 1904 he moved to Vienna, and there began teaching (Alban Berg and Anton Webern were early pupils). In 1919 he founded a society for performance of new music, and in 1925 returned to Berlin to teach. In 1933 he was forced, as a Jew, to leave Berlin. Ironically, he had converted to Lutheranism in 1898, but after fleeing to Paris he renounced the Christian faith and returned to Judaism. In 1934 he emigrated to the United States and in 1936 began teaching at UCLA. He remained in Los Angeles until his death in 1951.

Few composers have presented as radically new an idea as Schoenberg did with what he called his "Method of Composing with Twelve Tones Related Only to Each Other." In it, he broke with a system of tonal organization that had developed over hundreds of years and had become a hallmark of Western music.

"Whether one calls oneself conservative or revolutionary, whether one composes in a conventional or progressive manner, whether one tries to imitate old styles or is destined to express new ideas—one must be convinced of the infallibility of one's own fantasy and one must believe in one's own inspiration. The desire for a conscious control of the new means and forms will arise in every artist's mind; and he will wish to follow consciously the laws and rules that govern the forms he has conceived 'as in a dream.'"

– Arnold Schoenberg

*Pierrot lunaire* was inspired by a cycle of poems in French by Belgian writer Albert Giraud. In 1892 Otto Erich Hartleben translated the poems into German and this version was championed by Leipzig actress Albertine Zehme. Wealthy and socially prominent, she was also trained as a singer, having been coached in Wagnerian roles by Cosima Wagner. She was particularly intrigued with the idea of performing melodramas. Reciting dramatic poetry to music was fashionable at the end of the 19th century and well suited Frau Zehme's tastes. (cont.)

During 1911 she toured Germany declaiming the Pierrot poetry as set to music by Otto Vrieslander. However, she wanted more distinctive music. On March 9, 1912 she contracted with Arnold Schoenberg to write voice and piano settings of some of the fifty poems in the cycle. Schoenberg arranged twenty-one of the poems into three groups of seven. He began writing immediately and had the work virtually completed by the middle of July 1912. Part I introduces Pierrot in his lonely, somewhat surreal world. Part II grows more sinister, dominated by death and terror. Part III ends with Pierrot's return to the world of *commedia dell'arte*. For instrumentation Schoenberg moved beyond the original concept of accompaniment by piano only and used instead a chamber ensemble with five members playing eight instruments. Each of the melodramas introduces a different combination of instruments. Alan Lessem in *Music and Text in the Works of Arnold Schoenberg: The Critical Years 1908-1922* says "on the whole instrumental textures tend to become fuller as the work progresses' and that 'the piano is the leading protagonist of the melodramas.'" The poems are largely declaimed in a style that is half speech and half song, not a wholly new idea but one that Schoenberg perfected.

The premiere in Berlin in October 1912 was prepared with twenty-five rehearsals. The work was well received by professional musicians. One critic recorded: "Dark screens stood on the stage, and between them was Albertine Zehme in the costume of Colombine. Behind the scenes a handful of musicians conducted by Schoenberg played . . .The performance – to the astonishment of the critics – resulted in an ovation for Schoenberg. The greater part of the audience remained in the hall after the end of the performance and forced a repeat." Among the composers who attended early performances were Stravinsky, Ravel, and Puccini. Stravinsky later wrote that *Pierrot lunaire* was "the solar plexus as well as the mind of early-twentieth-century music." *Pierrot lunaire*, with its combination of traditional forms and techniques, and the almost entirely new approach to the arrangement of sounds, became a window into the new century.

***Concert Four***  
of the  
**2003 ACS New Music Festival**  
Sunday, July 20, 2003, 3:30 p.m.

ACS Student Composition Contest 1<sup>st</sup> Place  
*Sonnet XXIX*

Christopher Weiss  
Text by William Shakespeare

Linda McNeil, *soprano*  
Shannon Gill, *marimba*

“The Quality of Mercy is not Strained”  
from *The Merchant of Venice* (Act IV, Scene 1) Text by William Shakespeare

Joseph Summer

Diane Thornton, *mezzo-soprano*  
Elizabeth Moak, *piano*

*Fireside Meditations*

Johnathan Kana  
Texts by John Boyle O'Reilly

- I. The Infinite
- II. Constancy

Linda McNeil, *soprano*  
John Krebs, *piano*

*Hradcanská*

Charles Norman Mason

John McMurtery, *flute*  
Helen Kim, *violin*  
Craig Hultgren, *cello*  
Adam Bowles, *piano*

*Setting Century*

Dorothy Hindman

John McMurtery, *flute*  
Ted Gurch, *clarinet*  
Helen Kim, *violin*  
Craig Hultgren, *cello*  
Adam Bowles, *piano*

***Concert Five***  
of the  
**2003 ACS New Music Festival**  
Monday, July 22, 2003, 1:00 p.m.

Three Little Movements for Piano

Laura Daigle

- I. Dorian
- II. Lydian
- III. Dans les Cieux

*Winter Rose*

Johnathan Kana

*Daydream*

Andrew Ley

*Who Are My People?*

Brian White  
Text by Zagnoni Marinoni

*Dream Images (Love-Death Music) Gemini*

George Crumb

Sigrid Hester, *piano*

*Changing Faces*

Alvin Singleton

*Dance*

Stephen Paulus

Jessie Koppe, *piano*

Five Pieces for Piano

Julia Smith

- I. Yellow and Blue
- III. Waltz
- IV. March

Lauren French, *piano*

***Concert Six***  
of the  
**2003 ACS New Music Festival**  
Monday, July 22, 2003, 3:00 p.m.

**ACS Student Composition Contest 2<sup>nd</sup> Place**  
*Pandora Doesn't Live* for Solo Cello

Robby Simpson  
Text by Maggie Shelledy

Taped presentation

**ACS Student Composition Contest 3<sup>rd</sup> Place**  
*Duet*

Jonathan Crosmer

Helen Kim, *violin*  
Jonathan Crosmer, *viola*

*Night Vision*, 1<sup>st</sup> movement

Robert G. Patterson

Craig Hultgren, *cello*

*Musica Reservata*

György Ligeti

- III. Allegro con spirito
- IV. Tempo de Valse
- VI. Allegro molto capriccioso
- VII. Cantabile, molto legato
- VIII. Vivace, Energico

Carolyn True, *piano*

*A Visit from the White Rabbit*

Eric L. McIntyre

- I. The Mock Turtle's Song
- II. The Mouse's Tale
- III. Jabberwocky

Diane Thornton, *narrator*  
Eric McIntyre, *horn*

***Concert Seven***  
of the  
**2003 ACS New Music Festival**  
Monday, July 22, 2003, 4:30 p.m.

**ASC New Music Ensemble**

John McMurtery, *flute*

Craig Hultgren *cello*

Adam Bowles, *piano*

**Vox Balaenae (Voice of the Whale) (1971)**  
by **George Crumb**

**Vocalise** (...for the beginning of time)

**Variations on Sea-Time**

Sea Theme

Archeozoic (Var. I)

Proterozoic (Var. II)

Paleozoic (Var. III)

Mesozoic (Var. IV)

Cenozoic (Var. V)

**Sea-Nocturne** (...for the end of time)

**George Crumb** was born in Charleston, West Virginia, in 1929 and received his first musical instruction from his father, a clarinetist and conductor. In 1950 he concluded his studies at the Mason College in Charleston with a Bachelor of Music. He earned his Master's Degree at the University of Michigan. Later, he studied at Tanglewood with Boris Blacher whom he followed to the Academy of Music in Berlin in 1958. From 1959 until 1964 he taught at the University of Colorado at Boulder. In 1965 a long association with the University of Pennsylvania, Philadelphia, started with his appointment as assistant professor and then full professor. Since 1983 he is the Annenberg Professor of the Humanities. He retired in May 1997 from teaching.

George Crumb has been the recipient of numerous awards including grants from the Fulbright Commission, the Rockefeller, Koussevitzky, Guggenheim, and Coolidge Foundations, and the National Institute of Arts and Letters.

His *Echoes of Time and the River: Four Processionals for Orchestra*, premiered by the Chicago Symphony, was awarded the 1968 Pulitzer Prize in Music. His *Ancient Voices of Children* for mezzo-soprano, boy soprano and instrumental ensemble received both the International Rostrum of Composers (UNESCO) Award and the Koussevitzky International Recording Award in 1971.

**Voice of the Whale (Vox Balaenae)**, composed in 1971 for the New York Camerata, is scored for flute, cello, and piano (all amplified in concert performance). The work was inspired by the singing of the humpback whale, a tape recording of which I had heard two or three years previously. Each of the three performers is required to wear a black half-mask (or visor-mask).

The masks, by effacing the sense of human projection, are intended to represent, symbolically, the powerful, impersonal forces of nature (i.e. nature dehumanized). I have also suggested that the work be performed under a deep-blue stage lighting.

The form of *Voice of the Whale* is a simple three-part design, consisting of a prologue, a set of variations named after the geological eras, and an epilogue.

The opening Vocalise (marked in the score: "wildly fantastic, grotesque") is a kind of cadenza for the flutist, who simultaneously plays his instrument and sings into it. This combination of instrumental and vocal sound produces an eerie, surreal timbre, not unlike the sounds of the humpback whale. The conclusion of the cadenza is announced by a parody of the opening measures of Strauss' *Also Sprach Zarathustra*.

The Sea-Theme ("solemn, with calm majesty") is presented by the cello (in harmonics), accompanied by dark fateful chords of strummed piano strings.

The following sequence of variations begins with the haunting seagull cries of the Archeozoic ("timeless, inchoate") and, gradually increasing in intensity, reaches a strident climax in the Cenozoic ("dramatic, with a feeling of destiny"). The emergence of man in the Cenozoic era is symbolized by a restatement of the Zarathustra reference.

The concluding Sea-Nocturne ("serene, pure, transfigured") is an elaboration of the Sea-Theme. The piece is couched in the "luminous" tonality of B major and there are shimmering sounds of antique cymbals (played alternately by the cellist and flutist). In composing the Sea-Nocturne I wanted to suggest "a larger rhythm of nature" and a sense of suspension in time.

Notes by George Crumb

## *Composers and Performers*

**Karol Bennett** has appeared as soloist with numerous ensembles, including the Boston Cecilia, the Boston Masterworks Chorale, the Mendelssohn String Quartet, and the New York New Music Ensemble. Praised for her "bright, articulate" singing (*Opera News*), operatic appearances include the title role in the Russian premiere of Debussy's *Péleas et Melisande*. As a recitalist, she has performed a televised concert from the Opéra Comique in Paris, as well as recitals in France, Rome, Moscow, the Far East, Mexico, and throughout the United States. Ms. Bennett has been a participant at the Marlboro and Round Top International Festivals of Music, and Artist-in-Residence at the International Festival of Music in Morelia, Mexico.

**Adam Bowles** is an instructor on the Birmingham Southern College Conservatory faculty. He is nearing completion of a D.M.A. at the University of Cincinnati College Conservatory of Music. He received a B.M. from The Eastman School of Music and an M.M. from the New England Conservatory of music. Principal teachers include Milton Stern, Barry Snyder, Jacob Maxin, and Eugene and Elizabeth Pridonoff. He frequently collaborates with vocal students and faculty at Birmingham Southern College. This is his second year as ACS New Music Festival pianist.

**Jonathan Crosmer** is a double major in music and computer science at Hendrix College. He began learning piano at age five, viola at age ten, and composition at age twelve. Currently he is studying viola and composition with Dr. Karen Griebing. He has been a member of the Arkansas Symphony for three years. He plans to continue his education in composition and computer science after graduation. He is the 3<sup>rd</sup> place winner in the 2003 ACS Student Composition Contest.

**Timothy Cutler** is Assistant Professor of Music at Austin College. He was born in 1973 in Oberlin, Ohio. His principal teachers have included Evelyn Read (violin), T. L. Read and Param Vir (composition), and William Rothstein, Allen Forte, and Carl Schachter (music theory). He received his B.M. in composition and music theory from the Oberlin College Conservatory of Music in 1995 and his Ph.D. in music theory from Yale University in 2000. Dr. Cutler has won numerous awards for his compositions, including the Oberlin Conservatory First Prize for both symphonic and chamber compositions in 1995. He is presently Composer-in-Residence with the Denison Heritage Performing Artists and completed *David's Atonement*, a chamber opera commissioned by this group, in 2002.

**Laura Daigle** is a junior composition major at Centenary College. Her principal instrument is oboe and she is also interested in sound engineering. She is a student of Prof. Eric McIntyre.

**Lauren French** attends Trinity University in San Antonio. She is a piano student of Prof. Carolyn True.

**Shannon Gill** attended Southwest Texas State University where she earned a Masters degree in Music Education with a percussion specialty. She has been involved in many ensembles and has performed both nationally and internationally. Upon graduation, she began teaching at high schools and middle schools in the Round Rock and Georgetown area. Shannon is a member of the Austin Civic Orchestra and is currently an adjunct percussion instructor at Southwestern University in Georgetown, Texas. She is also employed at Brook Mays Music Company in Round Rock, Texas.

**Ted Gurch** is Assistant Principal/E-flat Clarinetist with the Atlanta Symphony Orchestra, a position he has held since 1989. He also performs frequently as a saxophonist with the ASO, both in the orchestra and accompanying jazz and pop artists. He attended the Eastman School of Music earning a Bachelor's Degree in Applied Clarinet and the Performer's Certificate in 1986, Ted is a member of the contemporary music ensemble Thamyris, with which he has performed and recorded numerous world and regional premieres. He teaches in the ASO's Talent Development Program, and is an Artist Affiliate at Emory University.

**Sigrid Hester** attends Trinity University in San Antonio. She is a piano student of Prof. Carolyn True.

**Dorothy Hindman's** music has been performed extensively in the U.S. and abroad. She has received numerous awards including an ASCA Artist Fellowship and prizes in the Abraham Frost Composition Competition, the Hultgren Biennial, and the NACUSA Young Composers Competition. Her most recent commissions include Drift for the Lithium Saxophone Quartet, Jerusalem Windows for AMTA/MTNA and a full length opera for Alabama OperaWorks. She is currently commissioned by the Korona Guitar Quartet for a work to premiere in 2004. She teaches theory and composition at Birmingham-Southern College.

**Craig Hultgren**, cellist, is an activist for new music, the newly creative arts, and the avant-garde. A recipient of Artist Fellowships in 1992 and 1999 from the Alabama State Council on the Arts, he has been a member since 1993 of Thamyris, a contemporary chamber music ensemble in Atlanta. A long-time member of the Alabama Symphony, he also plays in the newly formed Chagall Trio. He teaches at Birmingham-Southern College, the University of Montevallo, the Alabama School of Fine Arts and the University of Alabama at Birmingham.

**Johnathan Kana** is a senior at Southwestern University where he focuses on voice, organ, sacred music and composition. He is the co-founder of the Southwestern Composers Collective. Some of his works are published by the New Music Consortium. He has studied composition with Prof. Hsueh-Yung Shen.

**Helen Kim** earned her Master's Degree from the Juilliard School. While there she was concertmaster of the Juilliard Orchestra, with which she also appeared as a soloist. In 1992, she won the prestigious Artists International Competition in New York and, as a result, gave debut recitals at Carnegie Weill Hall and the Aspen Summer Music Festival. A native of Canada, Ms. Kim has been engaged by many of Canada's leading orchestras, including the National Arts Center Orchestra and the Montreal Metropolitan Orchestra. She has also appeared with the Aspen and Banff Festival Orchestras, and with orchestras in the United Kingdom, Germany and Poland. Ms. Kim has toured extensively throughout Canada and the United States, including performances at Alice Tully Hall and the Sante Fe and La Jolla International Music Festivals.

**Jessie Koppe** attends Trinity University in San Antonio and is a piano student of Prof. Carolyn True.

**Timothy Kramer's** works have been performed by Indianapolis, Detroit, Tacoma, and San Antonio Symphony Orchestras, the Winters Chamber Orchestra, North/South Consonance, the SOLI Ensemble, the ONIX Ensemble (Mexico) and the Detroit Chamber Winds and Strings. He has received grants and awards from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, the American Guild of Organists, and the American Music Center among others. He is currently Associate Professor and Composer-in-Residence at Trinity University in San Antonio.

**John Krebs**, a native of Iowa, holds degrees in piano performance from Northwestern University, the University of Illinois, and the University of Maryland. He has also studied at the Staatliche Hochschule für Musik in Freiburg, Germany. After teaching at Central Missouri State University, Prince George's Community College, and Luther College, he is currently an associate professor in the music department at Hendrix College. He has served as an official accompanist for divisional and national MTNA competitions and recently completed a term as president of the Arkansas State Music Teachers Association.

**Andrew Ley** is a theory/composition major at Centenary College. His principal instrument is piano. He plans to attend graduate school in composition. He is a student of Eric McIntyre.

**Charles Norman Mason's** compositions have received numerous awards including Premi Internacional de Composició Musical Ciutat de Tarragona Orchestra Music prize, National Endowment of the Arts Individual Composers Grant, two fellowship awards from Alabama State Council on the Arts, first prize in Atlanta Clarinet Society competition, Delius Prize, BMI Award for Young Composers, International Bourges Electro-Acoustic Competition, commission awards from MTNA, Dale Warland Singers, Fairbanks Symphony, and Alabama Symphony. Mason is vice-president of SEAMUS, founder of Living Artist Recordings, and teaches composition at Birmingham-Southern College.

**Eric L. McIntyre** has served on the faculty of the Hurley School of Music at Centenary College of Louisiana where he teaches music composition and conducts the Hurley Chamber Orchestra. In addition to his academic and compositional activities, he also maintains a performing career as a hornist with the Houston Ballet Orchestra. Mr. McIntyre holds BM and MM degrees from Indiana University and the DMA from the University of Houston. His composition teachers have included Robert Nelson, David Ashley White, and Don Freund. In the fall of 2003 he will be joining the music faculty of Grinnell College as assistant professor and director of the Grinnell Symphony Orchestra.

**John McMurtery** performs as a soloist, orchestra member and chamber musician throughout the United States and Europe. In 2000, he soloed with The New Vienna Chamber Ensemble. He is currently a member of UpTown Flutes, which was recently awarded a Carnegie Hall debut recital by Artists International. As Assistant Director of the Society for Chromatic Art, Mr. McMurtery is dedicated to commissioning and performing works by contemporary composers. He was a visiting guest artist and lecturer at the Pittsburgh State University Festival of New Music in 2001. Mr. McMurtery is principal flutist of the Manhattan Chamber Orchestra and the Dicapo Opera Company. He is currently a Doctoral Fellow at The Juilliard School, under the guidance of Julius Baker.

**Linda McNeil** teaches private and class voice, Vocal Pedagogy, Vocal Literature, Opera Workshop, as well as two common curriculum courses: American Musical Theater and Women in Music at Trinity University. As a recitalist, she specializes in the performance of twentieth century music. She has had the privilege of working with many prominent contemporary American composers such as George Crumb (*Apparition*), Samuel Adler (*Rocking Horse Winner*), Jean Berger (*Diversion for Three*), and Judith Lang Zaimont (*In the Theatre of Night*). She has appeared in over thirty professional productions of musicals. Leading roles include Rosemary in *How to Succeed in Business Without Really Trying*, Laurie in *Oklahoma*, and Sara Brown in *Guys and Dolls*. Dr. McNeil is also a founding member of the group Divas, which performs music from the Forties, Jazz, Blues, and Musical Theater.

**Elizabeth Moak** recently completed a tour of France (including Centre Acanthes/Avignon Festival and St. Lazare Cathedral of Autun) where she was cited for her "astounding colors" and "powerful and spirited interpretation" (Le Journal de Saône-et-Loire). A winner of the Mu Phi Epsilon International Competition, Elizabeth has also been recognized for her collaborative work by the Music Academy of the West and Peabody Conservatory (studies with Leon Fleisher, Julian Martin, and Ann Schein). Other honors include the "Outstanding Young Faculty Award" from Millsaps College and the Presser Foundation Fellowship for contemporary music studies with Claude Helffer.

**Robert Patterson** holds doctorate in composition from the University of Pennsylvania. His mentors include George Crumb, Richard Wernick, and Don Freund. His compositions have been performed from South Africa to Norway and Spain to Seattle. Among the awards he has received are the 1999 University of Michigan Bands Commission and the 1994 International Composition Prize from the City of Tarragona in Spain. In addition to his musical activities, Patterson helps develop PC-based hotel software for Hilton Hotels, and his interest in computers has led him to become an expert in musical engraving using a computer.

**James Romig** (b. 1971) has been composing and performing music since age five. In the tradition of his musical mentors, Charles Wuorinen and Milton Babbitt, his music celebrates dramatic balance, exuberant virtuosity, and rigorous formal integrity. He has taught at Bucknell and Rutgers, and is currently on faculty at Western Illinois University. Romig also serves as music director and principal conductor of The Society for Chromatic Art, a contemporary-music ensemble based in New York City.

Pianist **Lynn Raley** joined the Millsaps College Performing Arts faculty in 2002. Raley has given solo recitals of new music in Dallas, Houston, Cincinnati, and New York, and has performed in other cities in the United States, the Netherlands, and Canada, where he appeared at the Jeunesses Musicales International "Music of the Americas" Festival in 1985. He has given lecture recitals on contemporary piano music at Rice University, Westminster Choir College, and The Juilliard School. In 1999 he performed music for piano and computer-generated sounds at the Santa Fe International Festival of Electro-Acoustic Music and the Florida International Electroacoustic Music Festival.

A native of central Ohio, **Robert Tanner** earned his bachelor's degree in music industry from Capital University in 1994. He pursued his graduate studies in composition at The Ohio State University, completing his Master's degree in 1996 and his doctorate 1999. Among Dr. Tanner's recognitions as a composer are the ASCAP Award for *Ornaments*, an appointment as composer-in-residence with the OSU Symphony Orchestra in 1997-98, and the Ruth Friscoe Prize for Romance for Alto Saxophone and Piano. Dr. Tanner currently serves on the faculty at Morehouse College. His recent choral work "Lazarus" has been performed by numerous groups and was recently published by G.I.A. Publications.

**Robby Simpson** studies Music Composition at Birmingham-Southern College under the direction of Dr. Dorothy Hindman and Dr. Charles Mason. His music has been critiqued by such composers as David Lang, Henry Mollicone, and Olly Wilson. His principal instrument is the trombone; he performs classical, modern, and jazz literature. His work for solo cello, *Pandora Doesn't Live*, won second place in the 2003 ACS Student Composition Contest.

**Diane Thornton**, an Artist Associate with the Dept. of Music at Davidson College, has performed as a concert and opera artist across the country. Engagements include her Carnegie Hall debut with the New England Symphonic Ensemble, her Lincoln Center debut with National Chorale, concerts with the Bach Aria Group, and performances with the Kansas City, Canton, Winston-Salem and Charlotte Symphonies. As a character singer,

Ms. Thornton has appeared repeatedly with Opera Carolina, Greensboro Opera and Piedmont Opera Theater. She has also sung roles with the Pennsylvania Opera Theater, Gold Coast Opera, and the Opera Company of Philadelphia, among others.

**Carolyn True**, teaches private piano and courses in Piano Pedagogy and Piano Literature at Trinity University. An active adjudicator, master teacher, and clinician, she has presented several workshops and/or recitals at local Music Teachers National Association meetings, at state MTA Conventions, as panel member/reporter at two National Conferences on Piano Pedagogy. Sought after as a soloist and as a collaborative pianist, Dr. True performs in countless recitals, including masterful performances of 20th century works with the SOLI Chamber Ensemble.

**Christopher Weiss** is a senior at Rollins College. He has received several commissions from various local organizations and currently holds the position of Staff Arranger with the Bach Festival Society of Winter Park, Florida. He has written liner notes for CDs released by Ivory Classics featuring performances by Grammy-Award winning pianist Earl Wild. His current projects include a string quartet and a forthcoming opera adapted from Sir Thomas Malory's *Le Morte d'Arthur*, which features a new libretto by Jamie Cline. He is a composition student of Prof. Daniel Crozier.

**Brian White** is a junior composition major at Centenary College. He plays the horn, jazz piano, and percussion. He plans to go to graduate school in composition. He has studied composition with Prof. Eric McIntyre.

The ACS New Music Festival is funded in part by a grant to the ACS Technology Center from The Andrew W. Mellon Foundation. For further information about the ACS collaborative music project contact Patricia Gray, ACS Technology Programs Consultant at [gray@colleges.org](mailto:gray@colleges.org) or visit the Orpheus Alliance website at: [www.colleges.org/~music](http://www.colleges.org/~music)