

Concert I

Alma Thomas Theater

Friday July 23, 2004

7:30 p.m.

Star Ferry (2004)

Susan Cohn Lackman
(b. 1948)

Cynthia Lawing, piano
Gloria Cook, piano

Six Elegies for Marimba (1988)

Jennifer Stasack
(b. 1960)

Lee Ferguson, marimba

Gedanke (1998)
Transparencies (2004)

James Romig
(b. 1971)

Lynn Raley, piano

The Haroun Piano Book – Stage 1 (2003)

Charles Wuorinen
(b. 1938)

Zembla, Zenda, Xanadu
Haroun
Mr. Sengupta
Rashid (a)
Rashid (b)

Lynn Raley, piano

INTERMISSION

New World Landscapes (1989/1998)

Robert G. Patterson
(b. 1957)

III. City Before Sunrise
IV. Avenues of the Dead/Rebirth

Cynthia Lawing, piano
Gloria Cook, piano
Jacob Mason, toy piano

Concert II

Caldwell-Carvey Foyer

Saturday July 24, 2004

3:00 p.m.

Trembling (1998)

Dorothy Hindman
(b. 1966)

John McMurtery, flute

Duo Momentum (2004)

Robert Tanner
(b. 1972)

Helen Kim, violin
Ted Gurch, clarinet

HAUT (1996)

Igor Majcen
(b. 1952)

Lee Ferguson, percussion

Forward Looking Back (1991-92)

Dorothy Hindman
(b. 1966)

Adam Bowles, piano

Sonnet 1 (1999)

James Romig
(b. 1971)

Helen Kim, violin

Phantasy, Op. 47 (1949)

Arnold Schoenberg
(1874-1951)

Helen Kim, violin
Adam Bowles, piano

Enchanted Preludes (1988)

Elliott Carter
(b. 1908)

John McMurtery, flute
Craig Hultgren, cello

Concert III

Alma Thomas Theater

Sunday, July 25, 2004

2:00 p.m.

Luna Nova ACS New Music Ensemble

John McMurtery, flute/piccolo • Ted Gurch, clarinet/bass clarinet
Helen Kim, violin/viola • Craig Hultgren, cello • Adam Bowles, piano
Lee Ferguson, percussion • James Romig, conductor

march militaire américaine (2003)
ACS Student 2004 Composition Contest 1st Place

Robby Simpson
(b. 1981)

Ted Gurch, clarinet
Adam Bowles, piano
Lee Ferguson, snare drum

Rhythmic Landscape (2004)
ACS Student 2004 Composition Contest 2nd Place

Andrew Ley
(b. 1982)

Andrew Ley, piano

Images for Mixed Chamber Ensemble (2004)
ACS Student Composition 2003 Composition Contest Winner

Christopher Weiss
(b. 1980)

Dances in a Song (2004)
ACS Student 2004 Composition Contest 3rd Place

Laura Daigle
(b. 1983)

Drum Break (2004)

Justin Merritt
(b. 1975)

Lee Ferguson, percussion

Jimi versus Jimmy (2004)
ACS Student 2002 Composition Contest Winner

J R Paredes
(b. 1981)

Cycles and Myths (1996)

Timothy Kramer
(b. 1959)

Helen Kim, violin
Ted Gurch, clarinet
Craig Hultgren, cello
Adam Bowles, piano
James Romig, conductor

Concert IV

Alma Thomas Theater

Sunday, July 25, 2004

7:00 p.m.

Chamber Symphony, Op.9 (1906)

Transcription (1922-23) by Anton Webern

Arnold Schoenberg (1874-1951)

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

Pierrot Lunaire was a key for Schoenberg, and still remains his most famous composition, then Chamber Symphony, Op. 9, for fifteen solo instruments, completed on 25 July 1906, was one of his favourite works: "*Pierrot* could be a failure this year, which might jeopardize the Chamber Symphony. And I should like my Chamber Symphony to be a success. It is my favorite child, one of my best works. . ." (Letter, 15 June 1914). Here Schoenberg creates the model of a certain concept of the "modern" orchestra by reducing its substance to the basic timbres: five solo strings, and ten winds composed of woodwinds (among them three clarinets, the favorite instrument of the three Viennese composers, Schoenberg, Berg, and Webern) and two horns. The work consists of a single movement in an attempt to revive the romantic ideal of a continuous structure, epitomized by Liszt's Sonata. The unfurling, expressionistic lyricism of the work is largely derived from the saturation created by combination of its intensely fervent Post-Romantic language and its dense, controlled form. In a completely different style, this paradox was to greatly enhance the expressive power of *Pierrot Lunaire*. The problematic balance of the instrumental forces brought into play led him to write a version for large orchestra (1935). Anton Webern made the version performed here (1922-23), according to the principles of the Society for Private Performances founded by Schoenberg in 1918 and in the framework of which numerous works were performed in transcriptions for piano or chamber ensemble. Written for the *Pierrot* ensemble, this transcription greatly surpasses the usual pedagogical functions of the transcription and is a welcome addition to the body of Schoenberg's chamber music. (Renaud Machart. Translation by James O. Wootton)

INTERMISSION

Quatuor pour la fin du Temps
(Quartet for the End of Time)

Olivier Messiaen (1908-1992)

- I – Liturgie de crystal
(Crystal Liturgy)
- II – Vocalise, pour l'Ange qui annonce la fin du Temps
(Vocalise , for the Angel Announcing the End of Time)
- III – Abîme des oiseaux
(The Abyss of the Birds)
- IV – Intermède
(Interlude)
- V – Louange à l'Éternité de Jésus
(Praise to the Eternity of Jesus)
- VI – Danse de la fureur, pour les sept trompettes
(Dance of Wrath, for the Seven Trumpets)
- VII – Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
(Tangle of Rainbows, for the Angel Announcing the End of Time)
- VIII – Louange à l'Immortalité de Jésus
(In Praise of the Immortality of Jesus)

Ted Gurch, clarinet
Helen Kim, violin
Craig Hultgren, cello
Adam Bowles, piano

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In 1940, Olivier Messiaen was interned in a German prison camp, where he discovered among his fellow prisoners a clarinetist, a violinist and a cellist. The success of a short trio which he wrote for them led him to add seven more movements to the original trio (which became the Intermède), and a piano to the ensemble, to create the *Quartet for the End of Time*. Messiaen and his friends first performed it in the camp on January 15, 1941.

If the plain facts of the work's origins are simple, the spiritual facts are far more complex. Messiaen's religious mysticism found a point of departure for the Quartet in Chapter 10 of the Book of Revelation which describes the descent of the seventh angel whose trumpet announces "that there should be time no longer" thus consummating the mystery of God.

According to the composer, the Quartet was intended not to be a commentary on the Apocalypse, nor to refer to his own captivity, but to be a kind of musical extension of the Biblical account, and of the concept of the end of Time as the end of past and future and the beginning of eternity. For Messiaen there was also a musical sense to the angel's announcement. His development of a varied and flexible rhythmic system, based in part on ancient Hindu rhythms, came to fruition in the Quartet, where he put an end to the equally measured "time" of western classical music.

In a preface to the score, Messiaen comments:

I – Crystal Liturgy

Between three and four o'clock in the morning, the awakening of the birds: a blackbird or a solo nightingale improvises, surrounded by efflorescent sound, by a halo of trills lost high in the trees...

II – Vocalise, for the Angel Announcing the End of Time

The first and third parts (very short) evoke the power of this mighty angel, a rainbow upon his head and clothed with a cloud, who sets one foot on the sea and one foot on the earth. In the middle section are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, enclosing in their distant chimes the almost plainchant song of the violin and violoncello.

III – Abyss of the Birds

Clarinet alone. The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.

IV – Interlude

Scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections.

V – Praise to the Eternity of Jesus

Jesus is considered here as the Word. A broad phrase, infinitely slow, on the violoncello, magnifies with love and reverence the eternity of the Word, powerful and gentle, ... "In the beginning was the Word, and Word was with God, and the Word was God."

VI – Dance of Wrath, for the Seven Trumpets

Rhythmically, the most characteristic piece in the series. The four instruments in unison take on the aspect of gongs and trumpets (the first six trumpets of the Apocalypse were followed by various catastrophes, the trumpet of the seventh angel announced the consummation of the mystery of God). Use of added [rhythmic] values, rhythms augmented or diminished... Music of stone, of formidable, sonorous granite...

VII – Tangle of Rainbows, for the Angel Announcing the End of Time

Certain passages from the second movement recur here. The powerful angel appears, above all the rainbow that covers him... In my dreams I hear and see a catalogue of chords and melodies, familiar colours and forms... The swords of fire, these outpourings of blue-orange lava, these turbulent stars...

VIII – In Praise to the Immortality of Jesus

Expansive solo violin, counterpart to the violoncello solo of the fifth movement. Why this second encomium? It addresses more specifically the second aspect of Jesus, Jesus the Man, the Word made flesh... Its slow ascent toward the most extreme point of tension is the ascension of man toward his God, of the child of God toward his Father, of the being made divine toward Paradise.

Concert V

Alma Thomas Theater

Monday, July 26, 2004

7:00 p.m.

Avis Urbanus (1990)

Ofer Ben-Amots
(b. 1955)

John McMurtery, amplified flute

Sonnet 4 (2002)

James Romig
(b. 1971)

Lee Ferguson, marimba

Fast Break! (2004)

Charles Norman Mason
(b. 1955)

John McMurtery, flute • Ted Gurch, clarinet
Helen Kim, violin • Craig Hultgren, cello
Adam Bowles, piano • James Romig, conductor

Cantillations (1997)

Ofer Ben-Amots
(b. 1955)

Ted Gurch, clarinet
Craig Hultgren, cello

Beaten Paths (1988)

Milton Babbitt
(b. 1916)

Lee Ferguson, marimba

Riffs and Echoes (2004)

Robert G. Patterson
(b. 1957)

John McMurtery, flute • Ted Gurch, clarinet
Helen Kim, violin • Craig Hultgren, cello
Adam Bowles, piano • Lee Ferguson, percussion
James Romig, conductor

Concert VI

Jones Theater Theater

Tuesday, July 27, 2004

5:15 p.m.

From Frankenstein

Stefan Weisman
(b. 1970)

1. Adam (Paradise Lost)
2. Mary Shelley
3. Dr. Frankenstein
4. Dr. Frankenstein
5. The Monster
6. Mary Shelley

Diane Thornton, mezzo-soprano
John McMurtery, flute • Ted Gurch, clarinet
Helen Kim, violin • Craig Hultgren, cello
Adam Bowles, piano • James Romig, conductor

The history of recent science has been replete with works of art awed by its power. One such work of art was Mary Shelley's *Frankenstein, or the Modern Prometheus* has had an enduring power of rendering humanity's fear of technological advance. In the preface to her 1831 edition of *Frankenstein*, Shelley stated that she hoped "her hideous progeny would prosper." Both the text and monster have indeed prospered in the works of pop culture, literary theory, and the imagination of the public in general.

Science and our ability as a species to manipulate life have continued to be controversial topics. Hybrid organisms produced with genetic engineering offer both hope for desired outcomes and fears of monstrous ones. Many artists have taken a cue from Shelley and others, or responded in their own right to the development of scientific technological advancement. *From Frankenstein* is about life, creation, and our position in the world.

Stefan Weisman's work, a 30-minute composition for singer and five instruments, falls somewhere between song cycle and one-woman opera. The mezzo-soprano soloist takes on the roles of Dr. Frankenstein, the Creature, Mary Shelley, and even the "first man," Adam, in the opening of the work. The characters reflect on the theme of the implications of creation, and the relation between the creator and the created. Dr. Frankenstein creates the monster from "cut and paste" technology. The libretto, likewise, uses a "cut and paste" strategy:

- Beginning. Adam asks God, "Did I request thee maker from my clay to mould me man?" (Mary Shelley used this quote from Milton's "Paradise Lost" as a prologue to *Frankenstein*)
- Mary Shelley's recollects a sleepless night when the novel's inception came to her in a "hideous" dream (From Mary Shelley's own introduction to her novel)
- Dr. Frankenstein curses his creation
- The Creature eloquently remembers his own inception and, like Adam originally asked God, the Creature asks Dr. Frankenstein "Why?"
- Mary Shelley, again, from her writings about the concepts in her *Frankenstein* novel: "Frightful would be the effect of any human endeavour to mock the stupendous mechanism of the Creator of the world..."

Composers and Performers

Milton Babbitt was born on 10 May 1916 in Philadelphia and studied composition privately with Roger Sessions. He earned degrees from New York and Princeton Universities and has been awarded honorary degrees from Middlebury College, Swarthmore College, New York University, the New England Conservatory, University of Glasgow, and Northwestern University. He taught at Princeton and currently teaches at The Juilliard School. An extensive catalogue of works for multiple combinations of instruments and voice along with his pioneering achievements in synthesized sound have made Babbitt one of the most celebrated of 20th-century composers. He is a founder of the Columbia-Princeton Electronic Music Center and a member of the Editorial Board of *Perspectives of New Music*. The recipient of numerous honors, commissions, and awards, including a MacArthur Fellowship and a Pulitzer Prize Citation for his "life's work as a distinguished and seminal American composer," Babbitt is a member of the American Academy of Arts and Letters and a Fellow of the American Academy of Arts and Sciences. (www.schirmer.com)

Ofer Ben-Amots (b. 1955) is an Israeli-American composer whose works have been repeatedly recognized for their emotional and highly personal expression. His compositions are performed regularly in concert halls and festivals worldwide. He is the recipient of numerous international awards including the 1994 Vienna International Competition for Composers, and the 1991 Kobe International Competition for Flute Composition in Japan. Ofer Ben-Amots serves on the faculty of Colorado College where he teaches composition and theory. He also serves as the Artistic Director for North America of the Center for Jewish Culture and Creativity. The interweaving of folk elements with contemporary textures, along with a unique imaginative orchestration, creates the haunting dynamic tension that permeates and defines his musical language. For more information: www.oferbenamots.com

Adam Bowles is becoming increasingly active on the contemporary art-music scene, performing frequently in the Birmingham Art Music Alliance, Artburst, and similar venues for new music. Mr. Bowles is a native of Los Angeles who is nearing completion of the Doctor of Musical Arts degree at the University of Cincinnati College-Conservatory of Music. He obtained his Bachelor of Music degree at the Eastman School of Music, and received his Master of Music at the New England Conservatory of Music. His main teachers have been Milton Stern, Barry Snyder, Jacob Maxin, and Eugene and Elizabeth Pridonoff. He has also received periodic coaching with Richard Goode, Malcolm Bilson, and Seymour Lipkin. He is now an instructor on the Birmingham-Southern College Conservatory faculty where he teaches the two highest levels of music theory in addition to maintaining a studio of private students. At the college level he teaches Accompanying and both years of Keyboard Harmony for music majors. During the year Mr. Bowles frequently collaborates in recital with both students and faculty at BSC.

Elliott Carter was born in New York City on 11 December 1908. He began to be seriously interested in music in high school and was encouraged at that time by Charles Ives. He attended Harvard University where he studied with Walter Piston, and later went to Paris where for three years he studied with Nadia Boulanger. He then returned to New York to devote his time to composing and teaching. With the explorations of tempo relationships and texture that characterize his music, Carter has been one of the prime innovators of 20th-century music. The challenges of works such as the *Variations for Orchestra*, *Symphony of Three Orchestras*, and the concertos and string quartets are richly rewarding. Elliott Carter has been recipient of the highest honors that a composer can receive: the Gold Medal for Music awarded by the National Institute of Arts and Letters, the National Medal of Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and honorary degrees from many universities. He has also received two Pulitzer Prizes. (www.schirmer.com)

Gloria Cook holds a Doctor of Musical Arts degree from The Cleveland Institute of Music. She was a winner of many competitions including the Cleveland Institute Concerto Competition, the Springfield Symphony Concerto Competition, and the Ohio Federation of Music Club State Competition. As a soloist, she has performed with the Springfield Symphony, the Hong Kong Philharmonic, the Cleveland Institute of Music Orchestra, the Charleston Symphony, and the Bach Festival Choir and Orchestra. She also performed as a chamber music player at the Tanglewood Music Festival and the Piccolo Spoleto Festival. Dr. Cook is an Assistant Professor of Piano at Rollins College.

Laura Daigle is a Theory/Composition student at Centenary College of Louisiana. She is also an active oboist on the campus and in the community, serving as principal oboist in the Hurley Chamber Orchestra and Wind Ensemble. She has received the Shirley Hawn Outstanding Music Major Award and the Henry Sterst Music Award. Along with her studies, Laura Daigle is a sound engineer and theory tutor with the school of music. A student of Prof. Todd Gabriel, she is the third place winner of the 2004 ACS Student Composition Contest.

Lee Ferguson studied as a scholarship student at the University of Iowa under Thomas Davis. In 1995 he received a B.M. in percussion performance and then was awarded a Fulbright Scholarship to study with Bernhard Wulff at the Staatliche Hochschule für Musik in Freiburg, Germany (1996-98). Lee was a member of the Freiburg Percussion Ensemble which received first prize in the German Music School Competition for the category New Music (Leipzig 1998). He has played with Ensemble Recherche, Ensemble Surplus, the Basel Symphony Orchestra, Musik Fabrik NRW and is a member of the new-music initiative Suono Mobile. He is dedicated to the performance of new music in solo and chamber repertoire. Ferguson is a percussion instructor at the Southern Black Forest Music School in Tiengen, Germany.

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 Thámyris, 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.

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

Cellist **Craig Hultgren** 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 Thámyris, a contemporary chamber music ensemble in Atlanta. A long-time member of the Alabama Symphony, he also plays in the Chagall Trio and the newly formed Luna Nova, new-music ensemble of the Associated Colleges of the South. Hultgren is featured in three solo CD recordings including most recently *Electro-Acoustic Cello Book* on Living Artist Recordings. Currently, he is Secretary the Birmingham Art Music Alliance. Hultgren has also served as president of the Birmingham Art Association, where he instituted Birmingham Improv, the annual international festival of improvisation. Nationally, he is a consultant for the Living Music Foundation and on the Steering Committee of the New Directions Cello Association. Every other year he holds the Hultgren Solo Cello Works Biennial, an international competition highlighting the best new compositions for the instrument.

Helen Hwaya Kim, Canadian violinist, earned her Bachelor and Master Degrees from The Juilliard School. She has appeared as soloist with the Boston Pops, Atlanta, Milwaukee, Green Bay, Vancouver, Calgary, Aspen, Juilliard, National Arts Center, and Montreal Metropolitan Orchestras. She also performed for three seasons as assistant and associate concertmaster of the Atlanta Symphony Orchestra. 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. An active chamber musician, she has performed at the Sante Fe and the La Jolla chamber music festivals. Her performances have been broadcast on NPR, CBC and KBS radio networks. Ms. Kim resides in Atlanta where she is associate concertmaster of the Atlanta Opera and performs with local contemporary music ensembles Thámyris and Bent Frequency.

Timothy Kramer's works have been performed throughout the United States, Europe, and Mexico, including performances by the 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. His degrees are from Pacific Lutheran University (B.M.) and the University of Michigan (M.M., D.M.A.), and he was a Fulbright Scholar to Germany in 1988-89. He is currently Associate Professor and Composer-in-Residence at Trinity University in San Antonio. His works are published by Southern, Earnestly Music, Hinshaw, and Selah and recorded on Calcante, North/South, and MMC.

Currently a full-time professor of music at Rollins College, **Susan Cohn Lackman** is a cum laude graduate of Temple University with a B.Mus.Ed. She earned her Ph.D at Rutgers University and started teaching at Rollins College in 1981. Dr. Lackman was director of music at the campus radio station 1984 - 2000, and was general manager from 1997 - 2000. In 2001 Lackman received her MBA degree with specialties in international business, management, and cyberlaw from the prestigious Crummer Graduate School of Business. She has several academic publications and presentations at scholarly societies to her credit. Additional activities include reviewing for the *Orlando Sentinel*, writing program notes, and adjudicating at choral festivals. She serves as treasurer and board member for the International Alliance for Women in Music and as board member and chair for the Orlando-based Festival of Orchestras. Dr. Lackman is currently working on several compositions and writing a counterpoint book.

Cynthia Lawing received her advanced degrees in both piano and Dalcroze Eurythmics from The Cleveland Institute of Music. She has appeared as a concerto soloist with numerous orchestras, including the Cleveland Orchestra, the Charlotte Symphony and the Hong Kong Philharmonic, performing concertos of Beethoven, Mozart, Ravel, Shostakovitch, Bach, and Gershwin. She is a member of the piano faculty at Davidson College where she composes, arranges music, and participates in various chamber music ensembles in the area. Cynthia Lawing has also established an outstanding reputation in the Far East, having embarked upon five separate concert tours to the region, highlighted by inauguration recitals for the Governor of Macau, and concerto appearances with the Hong Kong Philharmonic and the Chamber Orchestra of Macau.

Andrew Ley is a theory/composition major at Centenary College in Louisiana where he has studied composition for four years. He considers himself to be a minimalist and is particularly interested in the exploration of rhythm. His *Rhythmic Landscapes* won second place in the 2004 ACS Student Composition Contest. He has had several other new works premiered this year as well. A student of Prof. Todd Gabriel, he is also an accomplished pianist and church musician.

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.

Jacob Hindman Mason is a young composer and instrumentalist who will enter the first grade this fall. He has completed Kindermusik training and will begin formal piano lessons in the fall. He can read music and plays a number of different instruments, including recorder, glockenspiel, dulcimer and piano. Composing is a favorite pastime of his, and he spends most evenings using Finale to create works for various ensembles. He also enjoys improvising, playing music by ear on the piano and recorder, and inventing new instruments. He recently participated in a masterclass reading of his work for saxophone quartet with the Atlas Saxophone Quartet of Chicago. Jacob is five years old and wants to be an artist, composer, musician and scientist.

John McMurtery is pursuing a Doctorate of Musical Arts degree at The Juilliard School. He received an M.M. from Rutgers University and a B.M. from Central Washington University. Mr. McMurtery performs with the New England Symphonic Ensemble, the Manhattan Chamber Orchestra, UpTown Flutes, the Northeastern Pennsylvania Philharmonic, The Society for Chromatic Art, and the New Vienna Chamber Ensemble. Recently, he appeared as soloist with the Artemis Chamber Ensemble in a performance of Carl Nielsen's Flute Concerto. Mr. McMurtery has commissioned and premiered works by several composers, including Jackson Hill, James Romig, and Edward Taylor. His primary teachers include Dr. Hal Ott, Bart Feller, and Julius Baker.

Justin Merritt (b.1975) was the youngest-ever winner of the ASCAP Foundation/Rudolph Nissim award in 2001 for *Janus Mask for Orchestra*. He is also the winner of the 2000 Left Coast Chamber Ensemble Composition Competition Award for *The Day Florestan Murdered Magister Raro*. In addition, his *Ravening* for string quartet was the winner of the 2001 Kuttner String Quartet Competition and runner-up for the 2001 Left Coast Competition, as was his 5 Preludes for Piano in the 2000 ASCAP Foundation Awards. Other works include music for orchestra, ballet, and opera. He has worked as composer and musical director in dozens of theater productions, ranging from Shakespeare to Dada. He received his Bachelors in Music from Trinity University and a Masters and Doctorate in Music from Indiana University. He has studied composition with Samuel Adler, Sven-David Sandström, Don Freund, Claude Baker, Timothy Kramer, and electronic and computer music with Jeffrey Hass. In the fall of 2004 he will join the faculty of St. Olaf College as Assistant Professor of Theory and Composition.

Olivier Messiaen (1908-1992), French composer and organist, was one of the most influential teachers of this century. Messiaen was organist at the Sainte Trinite Cathedral, and composed a large body of organ music. His harmonic idiom is always highly colorful, and rhythmically ingenious. He was able to unify the rhythmic intensity of Igor Stravinsky's work with the dodecaponic technique of Arnold Schoenberg, being one of the first instructors to carefully analyze their music and pave the way for such students as Pierre Boulez and Karlheinz Stockhausen. Messiaen was also one of the first composers to apply serial principles to rhythmic organization, though serial techniques are used only as one means among many in his arsenal. He had a predilection for cyclic forms, often using juxtaposed blocks of differing sonority in his larger works. His thematic material is drawn primarily from two sources: Catholic religious themes, and birdsong. To this is added an advanced feeling for modality, building on the work of Charles Tournemire. Messiaen composed in every musical genre of his time, though his concertos and symphonic works are not entitled as such. His music revels in naturalistic evocations and spiritual meditation. His *Quartet for the End of Time*, composed in a German prison camp, is one of the signature pieces of the mid-twentieth century. (classicalmusic.about.com)

J R Paredes won first place in the first Associated Colleges of the South Composition Contest in 2002 with his piece *Distorted Reflections and Mirror Images*. He recently had a work performed at the Society of Composers, Inc. National Student Conference held at the University of Miami. During the past year he has had three new works premiered: a saxophone quartet, a large work for wind band, and a work for SATB chorus. J R also was recently selected as a regional finalist in the 2003 SCI/ASCAP Student Commissioning Competition. A recent *summa cum laude* graduate of Trinity University where he studied composition with Timothy Kramer and Justin Merritt, J R will begin graduate study at Rice University in fall 2004.

Robert Patterson holds a 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 studied at the University of Iowa and Rutgers University, where he earned a Ph.D. under the tutelage of Charles Wuorinen and Milton Babbitt. His works—commissioned by soloists, ensembles, and arts organizations—have been performed throughout the United States, Europe, and Asia. He has previously held teaching positions at Rutgers University and Bucknell University, has given recent masterclasses at Northwestern, Interlochen, and Juilliard, and is currently on faculty at Western Illinois University. His works are available from Parallax Music Press, Curving Walkway Publications, and www.jamesromig.com. As a conductor, Romig works with The Society for Chromatic Art (New York), Luna Nova (Associated Colleges of the South), and *Frankenstein's Monster* (Western Illinois University).

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.

Arnold Schoenberg (1874-1951) began his musical studies on violin at age eight. Although he had no compositional training, he soon began composing his own music. In 1895, he began lessons with Alexander von Zemlinsky. 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. In 1934 he came to the United States and in 1936 began teaching at UCLA. He remained in Los Angeles until his death in 1951. His early music was clearly marked by the style of the late nineteenth century, but as his compositional style developed, it became more concise and contrapuntally intricate. At the same time, Schoenberg's chromaticism intensified to the point that any strong tonal focus disappeared. From 1915 to 1923, Schoenberg produced relatively few works, in part due to wartime service. At the same time, he was working on his theoretical ideas of twelve-tone writing. Starting in 1923, with his *Suite for Piano*, he began writing in a fully twelve-tone musical language. Along with this came a return to more classical means of formal organization and larger works such as his *Variations for Orchestra* (1928). Although he never abandoned these principles, he never extended them to other elements as his student Webern had. And after his move to the United States, he more freely blended tonal elements within his twelve-tone writing. (www.wwnorton.com)

The music of **Robby Simpson** has been called "simple, but witty and fun." A recent graduate of Birmingham-Southern College with a Bachelor of Music in Composition, Robby studied extensively with Dr. Dorothy Hindman and Dr. Charles Mason. He has had master classes with such composers as David Lang, Henry Mollicone, and Olly Wilson; additionally, Pulitzer Prize-winning composer Bernard Rands once made fun of his name. He recently won the 2004 ACS Student Composition Contest with *marche militaire americaine* for clarinet, percussion, and piano. His piece for solo cello, *Pandora Doesn't Live*, won second place in that contest for 2003. His principal instrument is the trombone; he performs classical, modern, and jazz literature.

Jennifer Stasack, Associate Professor of Music at Davidson College, combines creative and ethnomusicological interests by drawing on aesthetics and formal designs indigenous to non-western musical systems in her compositional work. Awards include individual artist's fellowships from the NEA and the North Carolina Arts Council, grants from Meet the Composer, Arts International, and the Korean Performing Arts Institute, and annual ASCAP Standard Awards. Residencies include the MacDowell Colony, the Korean Traditional Performing Arts Center, Akademi Seni Karawitan (Java), and fieldwork in India and Japan. Stasack's works have been performed in the U.S., Canada, Europe, Brazil, Argentina, South Africa and Korea.

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 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.

As an Artist Associate in Voice in the Department of Music at Davidson College, contralto **Diane Thornton** has distinguished herself as singer and actress with opera companies and symphony orchestras across the country. Among the organizations through which she has been a guest artist are the Opera Company of Philadelphia, Opera Carolina, Pennsylvania Opera Theater, Gold Coast Opera, Piedmont Opera Theater, the New England Symphonic Ensemble, and the Kansas City, Canton, Charlotte, Winston-Salem, Roanoke, South Carolina Philharmonic and North Carolina symphony orchestras. Her interest in contemporary music has led her to premiere works through the Billings Institute of American Music, the Contemporary Opera Company of America, The Pennsylvania Opera Festival, The College Music Society, the Penn Composers Guild, and the Carolina Composers Symposium, among others. This is Ms. Thornton's third season performing in the ACS New Music Festival.

Stefan Weisman is a graduate of Bard College and Yale University, where his principal composition instructors included Joan Tower, David Lang, Martin Bresnick and Jacob Druckman. Among his commissions are works for the Gay Gotham Choir with the Cosmopolitan Symphony Orchestra, the Battell Chapel Choir, the Minimum Security Composers Collective and Sequitur. His music has been heard at Symphony Space, Merkin Concert Hall, The Knitting Factory, and a Bang on a Can marathon concert. Fellowships and residences include the Edward Albee

Foundation, the Blue Mountain Center, The MacDowell Colony and the Djerassi Resident Artists Program. Stefan is currently in the Ph.D. composition program at Princeton University

Christopher Weiss is a graduate of Rollins College in Winter Park, Florida with a B.A. in Music Composition. He was recently awarded the Ralph Lyman Baldwin Award in Composition. He continues to study with Daniel Crozier, his mentor for six years during high school and college. Experienced as an arranger, he has produced over seventy-five arrangements and orchestrations during his undergraduate years. Christopher's Sonnet XXIX: "When In Disgrace," for Soprano and Marimba, was awarded First Place in the Associated Colleges of the South Composition Competition in May of 2003. Currently he is at work completing a string quartet, after which he plans to compose a set of short pieces for orchestra.

Charles Wuorinen has been composing since he was five and he has been a forceful presence on the American musical scene for more than four decades. In 1970, Wuorinen became the youngest composer to win the Pulitzer Prize in music, the specific work being *Time's Encomium*, an electronic composition written on commission from Nonesuch Records. The Pulitzer and the MacArthur Fellowship are just two among many awards, fellowships and other honors to have come his way. Wuorinen has written more than 200 compositions to date. His newest works include *Cyclops* for Oliver Knussen and the London Sinfonietta, *Symphony Seven*, vocal settings of poems by John Ashbery, Les Murray, Derek Walcott, and W.H. Auden, as well as three works for the Brentano Quartet: Fourth String Quartet, *Alap*, and *Josquiniana*. His opera, *Haroun and the Sea of Stories*, based on a novel by Salman Rushdie with a libretto by poet James Fenton, will be premiered by the New York City Opera in fall 2004 directed by Mark Lamos.

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LUNA NOVA

New Music Ensemble of the Associated Colleges of the South

Luna Nova, a group of seven musicians devoted to contemporary music, was formed in 2003 to perform at the Associated Colleges of the South New Music Festival. This flexible ensemble performs works ranging from classic twentieth-century repertoire to new works by emerging composers, and is especially interested in the education of young composers. To that end, Luna Nova will devote an entire recital to new works by student composers at the 2004 ACS New Music Festival at Southwestern University. In addition, this festival will showcase more than thirty compositions from contemporary literature. Concerts will include works by members of the ACS Composers Forum, by guest composers, and by master composers of the twentieth and twenty-first centuries. The 2004-2005 Luna Nova season includes performances at Middlebury College, Miles College, the Birmingham City Stages Festival, Trinity University, Washington and Lee University, Davidson College, Rhodes College, and Southwestern University.

Website: www.lunanova.org
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