

# Contemporary Composers Collection

Contemporary Composers Collection

1981-2002



## Title Statement

Contemporary Composers CollectionA Guide to the Contemporary Composers Collection DCR PC 1

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## Publication Statement

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## Profile Description

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## Descriptive Summary

**Unit ID**

DCR PC 1

**Unit ID**

/repositories/2/resources/28

**Unit Date**

1981-2002

**Unit Date**

1981-2002, undated

**Unit Date**

Date acquired: 05/00/2011

**Language**

English

**Creator**

Gottschalk, Arthur (Gottschalk, Arthur William) (1952-)

**Creator**

Anderson, Allen (Allen L.)

**Creator**

Caldwell, James (1957-)

**Creator**

Davis, Douglas

**Creator**

Diemer, Emma Lou

**Creator**

Fornuto, Donato D.

**Creator**

Healey, Derek (1936-)

**Creator**

Jex, David

**Creator**

Kasparov, Andrey (1966-)

**Creator**

Klein, Joseph (1962-)

**Creator**

Lieuwen, Peter

**Creator**

Macbride, David

**Creator**

Newmark, Jonathan

**Creator**

Snyder, Randall

**Creator**

Sochinski, James Richard (1947-)

**Creator**

Vanneschi, Luca

**Creator**

Old Dominion University. Libraries. F. Ludwig Diehn Composers Room

**Extent**

6.00 Linear Feet

**Repository**

ODU Diehn Composers Room Collection

## Administrative Information

**Conditions Governing Access**

Open to researchers without restrictions.

**Conditions Governing Use**

Before publishing quotations or excerpts from any materials, permission must be obtained from Special Collections and University Archives, and the holder of the copyright, if not Old Dominion University Libraries.

## Source of Acquisition

Composers

## Method of Acquisition

New music composers are contacted and encouraged to donate copies of their unpublished materials only.

## Processing Information

This collection was processed by Jessica Mirasol in 2011.

## Preferred Citation

[Identification of item], Item [insert number and title], Contemporary Composers Collection, Special Collections and University Archives, Old Dominion University Libraries.

## Scope and Contents

This collection is made up of unpublished new music scores and recordings. The collection promotes new music through performance and actively pursues donations.

## Related Materials

New Music Performance Collection of the Old Dominion University Libraries Diehn Composers Room

## Keywords

Music--United States--20th century

Composers

## Accruals and Additions

Additions to this collection are made on an ongoing basis by several donors.

## Arrangement Note

Materials are arranged in alphabetical order by composer's last name.

## Description of Subordinate Components

### **Anderson, Allen: Cloud Collar**

**Unit ID** Item 1

**Unit ID** /repositories/2/archival\_objects/5438

**Unit Date** 1997

### **Scope and Contents**

Allen Anderson (Professor) received a Bachelor of Music (1973) from the University of California at Berkeley, a Masters of Arts (1977) and Doctor of Philosophy (1984) in Theory and Composition from Brandeis University. A composer and Head of the Composition Area, he teaches composition, counterpoint and 20th Century music to undergraduates, along with theory and analysis courses at both the graduate and undergraduate levels. Current composition projects include a work for mixed ensemble and three singers on the subject of the Cherokee Removal and a piece for the UNC Wind Ensemble. Mr. Anderson joined the faculty at UNC-Chapel Hill in 1996.

Before that he taught at Columbia University, Wellesley College and Brandeis University. He received the Philip and Ruth Hettleman Prize for Artistic and Scholarly Achievement by Young Faculty at UNC in 1999 and is a Fellow of the Institute for Arts and Humanities. Mr. Anderson has composed works for Speculum Musicae, the Empyrean Ensemble, the UNC Chamber Singers, Aleck Karis, Thomas Warburton and Daniel Stepner among others. His work has been acknowledged with awards or commissions from the Guggenheim, Fromm and Koussevitsky foundations, Chamber Music America, BMI, League of Composers/ISCM (both the National and Boston chapters), the Institute for Arts and Humanities at UNC and the Raleigh Chamber Music Guild. In 2005 he received the Goddard Lieberman Award from the American Academy of Arts and Letters.

His music is published by C. F. Peters and APNM, and is available on recordings from the CRI label. In 2005,

he completed Arnold Schoenberg's choral setting of the Appalachian folksong "My Horses Ain't Hungry." In 2008, he wrote the music for Iceblink, a multi-media meditation on the Antarctic in collaboration with photographer and UNC flutist Brooks de Wetter-Smith.

Source: <http://music.unc.edu/facstaff/aanderson>

### **Caldwell, James: Concerto For Wind Ensemble**

**Unit ID** Item 2

**Unit ID** /repositories/2/archival\_objects/5439

**Unit Date** undated

### **Current, Brian: This Isn't Silence**

**Unit ID** Item 3

**Unit ID** /repositories/2/archival\_objects/5440

**Unit Date** 1998, 2001

#### **Scope and Contents**

A Guggenheim Fellow and recipient of the Barlow Prize for Orchestral Music, Brian Current has been repeatedly recognized as one of the leading composers of his generation in North America. His music, lauded and performed internationally as well as broadcast in over 35 countries, is renowned for its energy, wit and daring bravado. Brian Current's music has been performed across North America and abroad by the Esprit Orchestra, the American Composers Orchestra (Carnegie Hall), the Oakland Symphony, the Indianapolis Symphony, the Winnipeg Symphony, the Warsaw National Philharmonic, the Vancouver Symphony, the CBC Radio Orchestra, the Nouvel Ensemble Moderne, the San Francisco Contemporary Music Players, The Calgary Philharmonic Orchestra, Symphony Nova Scotia (Koussevitzky commission), Monday Evening Concerts (Los Angeles), the VOX festival of the New York City Opera, the St. Lawrence String Quartet, Winston Choi, the Honens International Piano Competition, the Royal Winnipeg Ballet and others.

Raised in Ottawa, Brian Current studied music at McGill University in Montreal with Bengt Hambraeus and John Rea. He later completed his Ph.D. in composition on full fellowship from the University of California at Berkeley in 2002, where he was also active as a conductor. He has since been featured conducting with numerous orchestras and ensembles, including the Windsor Symphony, the Thunder Bay Symphony, New Music Concerts, the Kensington Symphonietta, Soundstreams, CBC's On Stage, as well as with the Esprit Orchestra's New Waves Festival. Since 2006, Brian Current has been the artistic director and conductor of the Royal Conservatory of Music's New Music Ensemble, which performs several concerts per year of international contemporary works.

As the winner of the 2011 Fedora Prize in International Chamber Opera, Brian Current will conduct his chamber opera *Airline Icarus*, in a fully staged production in April of 2011 in Verbania, Italy. In October of 2009, Brian Current was the artistic director of *Nuit Blanche* at the Royal Conservatory in Toronto. In celebration of the opening of the new Koerner Hall, Brian directed over 200 musicians, singers, staff, volunteers and electronics in a 12-hour installation of James Tenney's *In a Large Open Space* which spanned the entire building. An estimated 15 000 people attended throughout the night. In 2001, Brian won the Grand Prize in the CBC National Competition for Young Composers for his piece *For the Time Being*, which then went on to win *Selected Work (under 30)* at the International Rostrum of Composers in Paris. In 2002 it opened the inaugural concert of the Warsaw Autumn Festival, conducted by Antoni Wit. Recently Brian Current's new disc *This Isn't Silence: Works for Symphony Orchestra*, was nominated for a Juno Award, and featured Current conducting in a first-ever CBC broadcast of Classical Juno nominees.

Brian Current has received residencies from Yaddo, MacDowell, JUSFC (Kyoto, Japan) and Bogliasco (Italy) and is the recipient of the assistance of numerous foundations and arts councils. He lives in Toronto and is on the board of directors of the Toronto Arts Council, the Canadian League of Composers and New Music Concerts.

Source: <http://www.briancurrent.com/>

### **Davis, Douglas: Skylark of Many Hearts**

**Unit ID** Item 4

**Unit ID** /repositories/2/archival\_objects/5441

**Unit Date** 1998

#### **Scope and Contents**

For 26 years, Dr. Doug Davis has been sharing his musical talents with the California State University community and beyond as a professor of composition and director of the jazz ensemble. CSU Bakersfield

jazz groups are consistently among the best at the largest competitive collegiate jazz festival in the western United States, having won in the small group category seven times. In addition, they have twice been awarded the top Community Big Band award and won the top honor as Four-year Collegiate Big Band. In 2003, Dr. Davis established the Legends of Jazz Concert Series that has brought such artists as Ahmad Jamal, Kenny Garrett, and Sammy Nestico. Also in 2003, Davis established the Guest Composer Series that brings six composers annually to the campus for concerts by the CSUB Concert Band, Jazz Ensemble, and chamber groups. Recent international performances include "Psalm of an Orange Angel" by the Hungarian Symphony and "Token" for voice and orchestra featured at the Ukrainian "Contrasts" festival, both recorded on CRS. In 2005, the International Society of Composers selected "Family Portraits" for their recording of contemporary song cycles and is released on Capstone Records. Davis' list of honors includes a Woodrow Wilson Fellowship, Harvard's Paine Traveling Fellowship, a National Endowment of the Humanities Fellowship, a David Van Vactor Composition Award, and two Contemporary Recording Society Awards. He has been selected both CSUB's Outstanding Professor and Alumni Professor of the Year, and has been honored by the community with two Beautiful Bakersfield and five California Arts Council awards. According to Davis, his greatest accomplishments are with students. "To nurture the development of students is the most rewarding challenge of my life" he said. "Helping students gain insight from their perceptions and confidence in their abilities, imagination, and creativity is the great pleasure of being a teacher." Monies he received from winning the prestigious Wang Award in the Visual and Performing Arts now endow a scholarship dedicated to the creation and performance of new music.

Source: <http://www.dougdavismusic.net/bio>

## **Diemer, Emma Lou: La Rag**

**Unit ID** Item 5

**Unit ID** /repositories/2/archival\_objects/5442

**Unit Date** 1981

### **Scope and Contents**

Emma Lou Diemer was born in Kansas City, Missouri, on November 24, 1927. Her father, George Willis Diemer, was an educator (college president); her mother, Myrtle Casebolt Diemer, was a church worker and homemaker. Her sister, Dorothy Diemer Hendry, was an educator, poet, writer, musician (married to Col. Wickliffe B. Hendry; their children are Betty Augsburg, Terri Sims, Alan Hendry, Bonny Gierhart). Her brothers were George W. Diemer II, an educator, Marine fighter pilot, musician, and John Irving Diemer educator, musician (his children are George W. Diemer III, Ren Krey, Jack Diemer, Dee Dee Diemer).

Emma Lou played the piano and composed at a very early age and became organist in her church at age 13. Her great interest in composing music continued through College High School in Warrensburg, MO, and she majored in composition at the Yale Music School (BM, 1949; MM, 1950) and at the Eastman School of Music (Ph.D, 1960). She studied in Brussels, Belgium on a Fulbright Scholarship and spent two summers of composition study at the Berkshire Music Center. She taught in several colleges and was organist at several churches in the Kansas City area during the 1950s. From 1959-61 she was composer-in-residence in the Arlington, VA schools under the Ford Foundation Young Composers Project, and composed many choral and instrumental works for the schools, a number of which are still in publication. She was consultant for the MENC Contemporary Music Project before joining the faculty of the University of Maryland where she taught composition and theory from 1965-70. In 1971 she moved from the East Coast to teach composition and theory at the University of California, Santa Barbara. At UCSB she was instrumental in founding the electronic/computer music program. In 1991 she became Professor Emeritus at UCSB.

Through the years she has fulfilled many commissions (orchestral, chamber ensemble, keyboard, choral, vocal) from schools, churches, and professional organizations. Most of her works are published. She has received awards from Yale University (Certificate of Merit), The Eastman School of Music (Edward Benjamin Award), the National Endowment for the Arts (electronic music project), Mu Phi Epsilon (Certificate of Merit), the Kennedy Center Friedheim Awards (for piano concerto), the American Guild of Organists (Composer of the Year), the American Society of Composers, Authors, and Publishers/ASCAP (annually since 1962 for performances and publications), the Santa Barbara Symphony (composer-in-residence, 1990-92), the University of Central Missouri (honorary doctorate), and many others. She is an active keyboard performer (piano, organ, harpsichord, synthesizer), and in the last few years has given concerts of her own music at Washington National Cathedral, St. Mary's Cathedral and Grace Cathedral in San Francisco, Cathedral of Our Lady of the Angels in Los Angeles, and elsewhere.

In 2012 she wrote two works for violinist Philip Ficsor: Concerto for Violin (A Little Parlour Music, Remembrance of Things Past, Santa Barbara Rag) that he premiered October 19, 2012 with the Westmont College Orchestra under Michael Shasberger in Hahn Hall at the Music Academy of the West in Santa Barbara. And a light piece for violin and organ: "Holiday Madness Medley" that he and Diemer premiered at the SB Music Club at First Congregational Church, SB on December 1, 2012. These works will eventually

be published. Along with a new work titled ""Going Away"" they were recorded by Philip Ficsor and Diemer on the album Going Away. Emma Lou lives in Santa Barbara, California, five minutes from the Pacific Ocean.

Source: <http://www.emmaloudiemermusic.com/page/page/6385943.htm>

### **Fornuto, Donato D.: Concerto For Piano and Concert Band**

**Unit ID** Item 6

**Unit ID** /repositories/2/archival\_objects/5443

**Unit Date** undated

### **Gottschalk, Arthur W.: Concerto For Wind and Percussion Orchestra**

**Unit ID** Item 7

**Unit ID** /repositories/2/archival\_objects/5444

**Unit Date** 1979

#### **Scope and Contents**

Arthur Gottschalk was born in California, but raised in the Northeastern United States. He attended the University of Michigan at Ann Arbor, receiving a Bachelor of Music degree in Music Composition, a Master of Arts degree in Music Composition and English Literature, and his Doctorate in Music Composition, studying with William Bolcom, Ross Lee Finney, and Leslie Bassett. He is currently a Professor at Rice University's Shepherd School of Music, where he is Chair of the Department of Music Theory and Composition, and where he directed the university's electronic and computer music laboratories until 2002.

In 1986 he co-founded Modern Music Ventures, Inc., a company which held a recording studio complex, a record production division, four publishing firms, and an artist management division, and for whom he produced records for PolyGram and Capitol. In 1998 Gottschalk divested himself of these latter holdings, in order that he might devote himself more fully to music composition. Gottschalk's teaching specialties include music business and law, film music, music theory, music composition, and counterpoint.

As a film and television composer he numbers six feature films, twelve television scores, and numerous industrial films and commercials among his credits. Among other awards, he is a recipient of the Charles Ives Prize of the American Academy of Arts and Letters, annual ASCAP Awards since 1980, and has been a Composer-in-Residence at the famed Columbia/Princeton Electronic Music Center and for the Piccolo Spoleto Festival.

He has been recently honored with Special Recognition by the ASCAP Rudolph Nissim Awards, the First Prize of the Concorso Internazionale di Composizione Originale - Corciano, Italy, and by the Bassoon Chamber Music Composers Competition (BCMCC). With well over one hundred compositions in his catalog, his music is performed regularly in Europe, Asia, and Australia, is recorded on New Ariel, Crystal, Summit, Capstone, Beauport Classical, ERMMedia, Golden Crest, and AUR recordings, and is published by Subito Music, Shawnee Press, Alea Publishing, European American Music Distributors, and Spectrum Press (ASCAP). His book, Functional Hearing, is published by Scarecrow Press, a division of Rowman & Littlefield.

Sources: <http://www.ruf.rice.edu/~gottscho/functional/BioPage.html>

### **Gottschalk, Arthur W.: Christmas Colors For Symphony Band**

**Unit ID** Item 8

**Unit ID** /repositories/2/archival\_objects/5445

**Unit Date** 1989

#### **Scope and Contents**

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### **Gottschalk, Arthur W.: Leyenda**

**Unit ID** Item 9

**Unit ID** /repositories/2/archival\_objects/5446

**Unit Date** 1988

#### **Scope and Contents**

Arthur Gottschalk was born in California, but raised in the Northeastern United States. He attended the University of Michigan at Ann Arbor, receiving a Bachelor of Music degree in Music Composition, a Master of Arts degree in Music Composition and English Literature, and his Doctorate in Music Composition, studying with William Bolcom, Ross Lee Finney, and Leslie Bassett. He is currently a Professor at Rice University's Shepherd School of Music, where he is Chair of the Department of Music Theory and Composition, and where he directed the university's electronic and computer music laboratories until 2002.

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### **Gottschalk, Arthur W.: Ut Queant Lexis**

**Unit ID** Item 10

**Unit ID** /repositories/2/archival\_objects/5447

**Unit Date** 1999

#### **Scope and Contents**

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### **Gottschalk, Arthur W.: Triad**

**Unit ID** Item 11

**Unit ID** /repositories/2/archival\_objects/5448

**Unit Date** 1991

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### **Gottschalk, Arthur W.: Tricolor Concert March**

**Unit ID** Item 12

**Unit ID** /repositories/2/archival\_objects/5449

**Unit Date** 1992

#### **Scope and Contents**

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### **Gottschalk, Arthur W.: Roulades**

**Unit ID** Item 13

**Unit ID** /repositories/2/archival\_objects/5450

**Unit Date** undated

#### **Scope and Contents**

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### **Gottschalk, Arthur W.: Overture: Measure For Measure**

**Unit ID** Item 14

**Unit ID** /repositories/2/archival\_objects/5451

**Unit Date** undated

#### **Scope and Contents**

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### **Gottschalk, Arthur W.: RAR: Royal Australian Rondo**

**Unit ID** Item 15

**Unit ID** /repositories/2/archival\_objects/5452

**Unit Date** 2002

#### **Scope and Contents**

Arthur Gottschalk was born in California, but raised in the Northeastern United States. He attended the University of Michigan at Ann Arbor, receiving a Bachelor of Music degree in Music Composition, a Master of Arts degree in Music Composition and English Literature, and his Doctorate in Music Composition, studying with William Bolcom, Ross Lee Finney, and Leslie Bassett. He is currently a Professor at Rice University's Shepherd School of Music, where he is Chair of the Department of Music Theory and Composition, and where he directed the university's electronic and computer music laboratories until 2002.

In 1986 he co-founded Modern Music Ventures, Inc., a company which held a recording studio complex, a record production division, four publishing firms, and an artist management division, and for whom he produced records for PolyGram and Capitol. In 1998 Gottschalk divested himself of these latter holdings, in order that he might devote himself more fully to music composition. Gottschalk's teaching specialties include music business and law, film music, music theory, music composition, and counterpoint.

As a film and television composer he numbers six feature films, twelve television scores, and numerous industrial films and commercials among his credits. Among other awards, he is a recipient of the Charles Ives Prize of the American Academy of Arts and Letters, annual ASCAP Awards since 1980, and has been a Composer-in-Residence at the famed Columbia/Princeton Electronic Music Center and for the Piccolo Spoleto Festival.

He has been recently honored with Special Recognition by the ASCAP Rudolph Nissim Awards, the First Prize of the Concorso Internazionale di Composizione Originale - Corciano, Italy, and by the Bassoon Chamber Music Composers Competition (BCMCC). With well over one hundred compositions in his catalog, his music is performed regularly in Europe, Asia, and Australia, is recorded on New Ariel, Crystal, Summit, Capstone, Beauport Classical, ERMMedia, Golden Crest, and AUREcordings, and is published by Subito Music, Shawnee Press, Alea Publishing, European American Music Distributors, and Spectrum Press (ASCAP). His book, *Functional Hearing*, is published by Scarecrow Press, a division of Rowman & Littlefield.

### **Healey, Derek: One Midsummer's Morning**

**Unit ID** Item 16

**Unit ID** /repositories/2/archival\_objects/5453

**Unit Date** 1997

#### **Scope and Contents**

Derek Healey was born in Wargrave, in the South of England; studied with Herbert Howells at the Royal College of Music, London and with Boris Porena and Gofredo Petrassi in Italy. He has won prizes in the UK, Italy and the USA and has taught Theory, Composition and Ethnic Music at the Universities of Victoria, Toronto, Guelph and Oregon, finally becoming Academic Professor of Music at the RAF School of Music in Uxbridge, England. He has written works in most genres, having had some fifty works published in the UK, Canada and the USA. His earlier neo-classic style gave way to atonal and aleatoric influences in the 1960's, and from Healey's arrival in North America in 1969, ethnic music became increasingly important.

Works for large ensembles have been played by many orchestras and wind ensembles, and the opera Seabird Island was the first contemporary opera to be taken on a cross-Canada tour. The works most often performed include the suite for orchestra: Arctic Images, and In Flanders' Fields and two sets of Canadian folk songs for choir. Healey's most recent extended work, 'A Mass for San Corrado', recently received its first performance in Noto Cathedral, Italy. Healey is now retired from teaching and spends his time with composition and research, living in the Cobble Hill district of Brooklyn, New York.

Source: <http://www.derekhealey.com/context.html>

### **Jex, David: Three Songs From Life**

**Unit ID** Item 17

**Unit ID** /repositories/2/archival\_objects/5454

**Unit Date** 1988

#### **Scope and Contents**

David Jex is a native of Toledo, Ohio. After beginning his musical studies as a jazz trumpet player he attended The University of Toledo where he studied composition with Paul Schoenfield and trumpet with Bernard Sanchez. After receiving his Bachelor of Music degree he earned a Masters in Music degree in composition and theory at Bowling Green State University. He was awarded the Doctor of Musical Arts degree in 1978 from The Cleveland Institute of Music and Case Western University, studying composition with Donald Erb.

From 1978 to 1983 Jex was an Assistant Professor at Lycoming College in Williamsport, Pennsylvania ,where he was also a member of The Pennsylvania Governor's School for the Arts. Since 1983 he has taught at The University of Toledo, where he is now a Professor of Music, teaching courses in composition, theory and jazz. He is also a professional trumpet player and a member of the UT Faculty Jazz Combo.

Dr. Jex's compositions have been premiered, commissioned and performed nationally by major artists, including The Pro Musica Chamber Orchestra of Columbus, The Detroit Chamber Winds, and Professor Lynn Klock and the Ancora Chamber Ensemble of The University of Massachusetts. Awards he has received include First place in the 1985 National Composer's Competition sponsored by Louisiana State University, an Ohio Arts Council Individual Artist Fellowship in 1992, first place in the 1994 Chautauqua Chamber Singers Choral Composition Contest and consecutive special awards since 1987 from A.S.C.A.P. Many of Professor Jex's compositions for brass are available from Encore Music Publishers. His portfolio of works is diverse, and varies from solo and duo sonatas to an opera, an oratorio, a concerto and band and symphonic works.

Source: <http://www153.pair.com/bensav/Compositeurs/Jex.D.html>

### **Kasparov, Andrey: Sonata No. 1 "In Tre Canti Ostinati"**

**Unit ID** Item 18

**Unit ID** /repositories/2/archival\_objects/5455

**Unit Date** 1988

#### **Scope and Contents**

Dr. Andrey Kasparov was born in the former Soviet Union to a family of Armenian descent. At fifteen, he moved to Moscow, where he later entered the Moscow State Conservatory, graduating with honors in Music Composition and Piano in 1989 and 1990, respectively. He also holds a Doctor of Music degree in Music Composition from the Indiana University School of Music in Bloomington. Presently, Kasparov is Associate Professor of Music at Old Dominion University in Norfolk, Virginia. He is also Artistic Co-Director of the Norfolk Chamber Consort and a founding member of the Invencia Piano Duo. At Old Dominion University, Kasparov teaches undergraduate and graduate Music Composition, Piano, and all levels of undergraduate Music Theory. He also directs the New Music Ensemble which he founded and coordinates the departments of Composition, Piano and Music Theory.

Kasparov's works have been performed at Moscow Autumn; International Forum of Composers in Kiev, Ukraine; Internationale Ferienkurse fur Neue Musik in Darmstadt, Germany; the Encuentros festival in Buenos Aires, Argentina, and many other festivals and venues in Moscow, New York, Paris, Yerevan, Ottawa, Chicago, Cleveland, San Francisco, and other cities in the world.

Kasparov has appeared in concerts as a recitalist, soloist with orchestras and chamber musician throughout the former Soviet Union, Europe and the Americas. In 1994, he was a soloist with the Columbus Indiana Philharmonic in the world premiere of the newly discovered revised edition of Bela Bartok's Piano Concerto No. 3. Music critics describe Kasparov's solo and chamber performances as "flawless" "phenomenal" "dazzling" "electrifying" and "authoritative." Reviewing the CD Hommages musicaux in the American Record Guide, James Harrington wrote, "Hats off to the Kasparov-Lutsyshyn piano duo team for bringing these fascinating pieces to us in their original forms." Kasparov's and Lutsyshyn's CD with piano

music by Adolphus Hailstork was released by Albany Records in May 2009 and recognized by the Fanfare Magazine as "a significant release." He and Lutsyshyn have recently recorded the entire works by Florent Schmitt for piano duo and duet to be released by Naxos Records.

Kasparov has won prizes at numerous composition and piano competitions such as the Second Prize at the Sergei Prokofiev International Composition Competition in Moscow and the Albert Roussel Prize at the Orleans International Piano Competition. He has been a recipient of various awards, including ASCAP, the Indiana Arts Commission Fellowship and a grant from the Yvar Mikhashoff Trust for New Music. In addition to Albany Records, Kasparov's music and performances are featured on labels such as Atlantic Music Artist Agency in Ukraine, Vienna Modern Masters, and Contemporary Record Society. His compositions and articles have been published by the Kompozitor Publishing House in Moscow, Russia and Hungarian Music Quarterly in Budapest, Hungary.

Source: <http://al.odu.edu/music/directory/kasparov.shtml>

### **Kasparov, Andrey: Three Prayers For String Quartet**

**Unit ID** Item 19

**Unit ID** /repositories/2/archival\_objects/5456

**Unit Date** 1993

#### **Scope and Contents**

Dr. Andrey Kasparov was born in the former Soviet Union to a family of Armenian descent. At fifteen, he moved to Moscow, where he later entered the Moscow State Conservatory, graduating with honors in Music Composition and Piano in 1989 and 1990, respectively. He also holds a Doctor of Music degree in Music Composition from the Indiana University School of Music in Bloomington. Presently, Kasparov is Associate Professor of Music at Old Dominion University in Norfolk, Virginia. He is also Artistic Co-Director of the Norfolk Chamber Consort and a founding member of the Invencia Piano Duo. At Old Dominion University, Kasparov teaches undergraduate and graduate Music Composition, Piano, and all levels of undergraduate Music Theory. He also directs the New Music Ensemble which he founded and coordinates the departments of Composition, Piano and Music Theory.

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### **Kasparov, Andrey: Nocturne**

**Unit ID** Item 20

**Unit ID** /repositories/2/archival\_objects/5457

**Unit Date** 1998

#### **Scope and Contents**

Dr. Andrey Kasparov was born in the former Soviet Union to a family of Armenian descent. At fifteen, he moved to Moscow, where he later entered the Moscow State Conservatory, graduating with honors in Music Composition and Piano in 1989 and 1990, respectively. He also holds a Doctor of Music degree in Music Composition from the Indiana University School of Music in Bloomington. Presently, Kasparov is

Associate Professor of Music at Old Dominion University in Norfolk, Virginia. He is also Artistic Co-Director of the Norfolk Chamber Consort and a founding member of the Invencia Piano Duo. At Old Dominion University, Kasparov teaches undergraduate and graduate Music Composition, Piano, and all levels of undergraduate Music Theory. He also directs the New Music Ensemble which he founded and coordinates the departments of Composition, Piano and Music Theory.

Kasparov's works have been performed at Moscow Autumn; International Forum of Composers in Kiev, Ukraine; Internationale Ferienkurse für Neue Musik in Darmstadt, Germany; the Encuentros festival in Buenos Aires, Argentina, and many other festivals and venues in Moscow, New York, Paris, Yerevan, Ottawa, Chicago, Cleveland, San Francisco, and other cities in the world.

Kasparov has appeared in concerts as a recitalist, soloist with orchestras and chamber musician throughout the former Soviet Union, Europe and the Americas. In 1994, he was a soloist with the Columbus Indiana Philharmonic in the world premiere of the newly discovered revised edition of Bela Bartok's Piano Concerto No. 3. Music critics describe Kasparov's solo and chamber performances as "flawless" "phenomenal" "dazzling" "electrifying" and "authoritative." Reviewing the CD Hommages musicaux in the American Record Guide, James Harrington wrote, "Hats off to the Kasparov-Lutsyshyn piano duo team for bringing these fascinating pieces to us in their original forms." Kasparov's and Lutsyshyn's CD with piano music by Adolphus Hailstork was released by Albany Records in May 2009 and recognized by the Fanfare Magazine as "a significant release." He and Lutsyshyn have recently recorded the entire works by Florent Schmitt for piano duo and duet to be released by Naxos Records.

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## **Kasparov, Andrey: Variations on a Theme by Mark Schultz**

**Unit ID** Item 21

**Unit ID** /repositories/2/archival\_objects/5458

**Unit Date** 2001

### **Scope and Contents**

Dr. Andrey Kasparov was born in the former Soviet Union to a family of Armenian descent. At fifteen, he moved to Moscow, where he later entered the Moscow State Conservatory, graduating with honors in Music Composition and Piano in 1989 and 1990, respectively. He also holds a Doctor of Music degree in Music Composition from the Indiana University School of Music in Bloomington. Presently, Kasparov is Associate Professor of Music at Old Dominion University in Norfolk, Virginia. He is also Artistic Co-Director of the Norfolk Chamber Consort and a founding member of the Invencia Piano Duo. At Old Dominion University, Kasparov teaches undergraduate and graduate Music Composition, Piano, and all levels of undergraduate Music Theory. He also directs the New Music Ensemble which he founded and coordinates the departments of Composition, Piano and Music Theory.

Kasparov's works have been performed at Moscow Autumn; International Forum of Composers in Kiev, Ukraine; Internationale Ferienkurse für Neue Musik in Darmstadt, Germany; the Encuentros festival in Buenos Aires, Argentina, and many other festivals and venues in Moscow, New York, Paris, Yerevan, Ottawa, Chicago, Cleveland, San Francisco, and other cities in the world.

Kasparov has appeared in concerts as a recitalist, soloist with orchestras and chamber musician throughout the former Soviet Union, Europe and the Americas. In 1994, he was a soloist with the Columbus Indiana Philharmonic in the world premiere of the newly discovered revised edition of Bela Bartok's Piano Concerto No. 3. Music critics describe Kasparov's solo and chamber performances as "flawless" "phenomenal" "dazzling" "electrifying" and "authoritative." Reviewing the CD Hommages musicaux in the American Record Guide, James Harrington wrote, "Hats off to the Kasparov-Lutsyshyn piano duo team for bringing these fascinating pieces to us in their original forms." Kasparov's and Lutsyshyn's CD with piano music by Adolphus Hailstork was released by Albany Records in May 2009 and recognized by the Fanfare Magazine as "a significant release." He and Lutsyshyn have recently recorded the entire works by Florent Schmitt for piano duo and duet to be released by Naxos Records.

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Agency in Ukraine, Vienna Modern Masters, and Contemporary Record Society. His compositions and articles have been published by the Kompozitor Publishing House in Moscow, Russia and Hungarian Music Quarterly in Budapest, Hungary.

### **Kasparov, Andrey: Peristroika**

**Unit ID** Item 22

**Unit ID** /repositories/2/archival\_objects/5459

**Unit Date** 1999

#### **Scope and Contents**

Dr. Andrey Kasparov was born in the former Soviet Union to a family of Armenian descent. At fifteen, he moved to Moscow, where he later entered the Moscow State Conservatory, graduating with honors in Music Composition and Piano in 1989 and 1990, respectively. He also holds a Doctor of Music degree in Music Composition from the Indiana University School of Music in Bloomington. Presently, Kasparov is Associate Professor of Music at Old Dominion University in Norfolk, Virginia. He is also Artistic Co-Director of the Norfolk Chamber Consort and a founding member of the Invencia Piano Duo. At Old Dominion University, Kasparov teaches undergraduate and graduate Music Composition, Piano, and all levels of undergraduate Music Theory. He also directs the New Music Ensemble which he founded and coordinates the departments of Composition, Piano and Music Theory.

Kasparov's works have been performed at Moscow Autumn; International Forum of Composers in Kiev, Ukraine; Internationale Ferienkurse für Neue Musik in Darmstadt, Germany; the Encuentros festival in Buenos Aires, Argentina, and many other festivals and venues in Moscow, New York, Paris, Yerevan, Ottawa, Chicago, Cleveland, San Francisco, and other cities in the world.

Kasparov has appeared in concerts as a recitalist, soloist with orchestras and chamber musician throughout the former Soviet Union, Europe and the Americas. In 1994, he was a soloist with the Columbus Indiana Philharmonic in the world premiere of the newly discovered revised edition of Bela Bartok's Piano Concerto No. 3. Music critics describe Kasparov's solo and chamber performances as "flawless" "phenomenal" "dazzling" "electrifying" and "authoritative." Reviewing the CD Hommages musicaux in the American Record Guide, James Harrington wrote, "Hats off to the Kasparov-Lutsyshyn piano duo team for bringing these fascinating pieces to us in their original forms." Kasparov's and Lutsyshyn's CD with piano music by Adolphus Hailstork was released by Albany Records in May 2009 and recognized by the Fanfare Magazine as "a significant release." He and Lutsyshyn have recently recorded the entire works by Florent Schmitt for piano duo and duet to be released by Naxos Records.

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### **Klein, Joseph: March Transforms**

**Unit ID** Item 23

**Unit ID** /repositories/2/archival\_objects/5460

**Unit Date** 1986, 1993

#### **Scope and Contents**

Born in Los Angeles in 1962, Joseph Klein is a composer of solo, chamber, and large ensemble works, including instrumental, vocal, electroacoustic, and intermedia compositions. His music reflects an ongoing interest in processes drawn from such sources as fractal geometry, chaos, and systems theory, often inspired by natural phenomena. His works frequently incorporate theatrical elements, whether as a component of the extra-musical references or as an organic outgrowth of the musical narrative itself.

Literature is another important influence on Klein's work, with recent compositions based on the writings of Franz Kafka, Elias Canetti, Alice Fulton, W.S. Merwin, Milan Kundera, and John Ashbery, among others. Klein's compositions have been performed and broadcast throughout the Americas, Europe, and Asia, and have been featured at national and international music venues including the Gaudeamus International Musicweek (Amsterdam), Ammerman Center Symposium on Arts and Technology, Symposium XII for New Band Music, Living Arts of Tulsa New Genre Festival, and the American Music Week in Bulgaria (Sofia); contemporary music festivals at Louisiana, Bowling Green, Florida State, Towson, Morehead State, and Western Illinois Universities, The Juilliard School, the University of Florida, and the University of Memphis;

and conferences of the Society of Electroacoustic Music in the United States, International Trombone Association, North American Saxophone Alliance, World Saxophone Congress, International Trumpet Guild, International Double Reed Society, Percussive Arts Society, Society of Composers, Inc., and the Music Educators National Conference.

He has been a featured guest composer at such institutions as Cornell University, University of Chicago, Northwestern University, University of Michigan, SUNY Buffalo, University of Louisville, University of North Dakota, Pepperdine University, Arkansas Governor's School, American University in Bulgaria (Blagoevgrad), Janacek Akademie (Brno, Czech Republic), National Taiwan Normal University (Taipei, Taiwan), Myongji University (Yongin, South Korea), and Sichuan Conservatory (Chengdu, China), where he has presented lectures and master classes, organized concerts, and conducted performances of new music.

Research and teaching interests include postmodern aesthetics, the role of the composer in society, contemporary notational practices, and the work of Frank Zappa. He has presented papers at the Observatoire internationale de la creation musicale (Universite de Montreal), the Lodz Academy of International Studies (Lodz, Poland), and the International Workshop on Computer Music and Audio Technology (Hsinchu, Taiwan). Klein is the recipient of awards and honors from the National Endowment for the Arts, the American Composers Forum/Jerome Foundation, the American Music Center, the Gaudeamus Foundation of Amsterdam, Phi Mu Alpha, Meet the Composer, and the American Society of Composers, Authors, and Publishers (ASCAP). His works are recorded on the Innova, Centaur, Crystal, and Mark labels.

Klein holds a Doctor of Music degree in Composition (1991) from Indiana University where he studied with Harvey Sollberger, Claude Baker, and Eugene O'Brien. He also holds a Master of Arts degree (1986) from the University of California at San Diego, where his composition teachers included Robert Erickson, Roger Reynolds, and Bernard Rands, and a Bachelor of Arts degree in Music (1984) from the California State Polytechnic University at Pomona, where he studied composition with Stan Gibb. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999.

<http://music.unt.edu/comp/josephklein/>

### **Lacaze, Sophie: Ave Maris Stella**

**Unit ID** Item 24

**Unit ID** /repositories/2/archival\_objects/5461

**Unit Date** undated

#### **Scope and Contents**

Born in Lourdes (France) in 1963, Sophie Lacaze studied music at the Conservatoire National de Region de Toulouse, and she went on to further studies at the Ecole Normale de Musique de Paris where she received the Composition Prize. Afterwards, she studied with Allain Gaussin, Antoine Tisne and Philippe Manoury in France, and with Franco Donatoni and Ennio Morricone at the Accademia Musicale Chigiana di Siena (Italy). She also engaged in music theatre with Georges Aperghis at the Centre Acanthes and attended Pierre Boulez's courses in College de France.

Sophie Lacaze has been developing a partnership with several music ensembles and soloists in France and abroad for more than 15 years. In 2009, she was awarded the Grand Prix Lyceen des Compositeurs (2009) for "les quatre elements", concerto for flute, children choir and small percussion instruments, and in 2010 she received the Claude Arrieu Prize of the SACEM for her body of work. In 2012, she is laureate of the association Beaumarchais SACD. Her compositions, which range from works for solo instruments to chamber and orchestral music, with also two chamber operas and works with tape, are regularly performed in more than 20 countries in leading festivals, for example: Melbourne International Arts Festival and Barossa Music Festival (Australia), Kortrijk Happy New Ears Festival, 2de Belgisch Fluitfestival in Brussels, Les printemps de Saint Laurent (Belgium), Musica Nova Festival (Brazil), LOOP Video Art Festival in Barcelona (Spain), Festival de Musique Francaise de Tokyo and Hamamatsu Wood instruments International Festival (Japan), 2D2N Festival (Ukraine), Contemporary Music Festival "Is Arti" (Lithuania), Festival de musique franco polonaise in Krakow, "Laboratorium Muzyki Wspolczesnej" International Festival and "Ogrody Muzyczne" Festival in Warsaw (Poland), International New Music Week in Bucharest and Contemporary Music Festival in Bacau (Roumania), Belgrade Alternative film & video festival (Serbia), and numerous festivals in France.

Sophie Lacaze has been developing a partnership with several music ensembles and soloists in France and abroad for more than 15 years. In 2009, she was awarded the Grand Prix Lyceen des Compositeurs (2009) for "les quatre elements", concerto for flute, children choir and small percussion instruments, and in 2010 she received the Claude Arrieu Prize of the SACEM for her body of work. In 2012, she is laureate of the association Beaumarchais SACD.

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Sophie is regularly invited to give master classes or conferences (IUFM in Tarbes, CNR in Versailles, CRR in Rouen France; Sydney Conservatorium of Music, Barossa Music Festival Australia; Conservatoire Royal in Brussels and Conservatoire Royal in Liege Belgium). She is Artistic Director of the Printemps Musical d'Annecy and Associate Professor at Montpellier University where she teaches composition and orchestration. Her works are published by Billaudot, Leduc, Delatour and Svitzer Editions. Unsubdued but attentive to musical trends and schools, Sophie Lacaze has developed an original aesthetics that takes into account the current research on sound while looking to restore music its primary functions, ie ritual, incantation, dance, and its links with nature.

Source: <http://www.sophielacaze.com/Biography.htm>

## **Lacaze, Sophie: Het Lam Gods**

**Unit ID** Item 25

**Unit ID** /repositories/2/archival\_objects/5462

**Unit Date** undated

### **Scope and Contents**

Born in Lourdes (France) in 1963, Sophie Lacaze studied music at the Conservatoire National de Region de Toulouse, and she went on to further studies at the Ecole Normale de Musique de Paris where she received the Composition Prize. Afterwards, she studied with Allain Gaussin, Antoine Tisne and Philippe Manoury in France, and with Franco Donatoni and Ennio Morricone at the Accademia Musicale Chigiana di Siena (Italy). She also engaged in music theatre with Georges Aperghis at the Centre Acanthes and attended Pierre Boulez's courses in College de France.

Sophie Lacaze has been developing a partnership with several music ensembles and soloists in France and abroad for more than 15 years. In 2009, she was awarded the Grand Prix Lyceen des Compositeurs (2009) for "les quatre elements", concerto for flute, children choir and small percussion instruments, and in 2010 she received the Claude Arrieu Prize of the SACEM for her body of work. In 2012, she is laureate of the association Beaumarchais SACD. Her compositions, which range from works for solo instruments to chamber and orchestral music, with also two chamber operas and works with tape, are regularly performed in more than 20 countries in leading festivals, for example: Melbourne International Arts Festival and Barossa Music Festival (Australia), Kortrijk Happy New Ears Festival, 2de Belgisch Fluitfestival in Brussels, Les printemps de Saint Laurent (Belgium), Musica Nova Festival (Brazil), LOOP Video Art Festival in Barcelona (Spain), Festival de Musique Francaise de Tokyo and Hamamatsu Wood instruments International Festival (Japan), 2D2N Festival (Ukraine), Contemporary Music Festival "Is Arti" (Lithuania), Festival de musique franco polonaise in Krakow, "Laboratorium Muzyki Wspolczesnej" International Festival and "Ogrody Muzyczne" Festival in Warsaw (Poland), International New Music Week in Bucharest and Contemporary Music Festival in Bacau (Roumania), Belgrade Alternative film & video festival (Serbia), and

numerous festivals in France.

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Sophie is regularly invited to give master classes or conferences (IUFM in Tarbes, CNR in Versailles, CRR in Rouen France; Sydney Conservatorium of Music, Barossa Music Festival Australia; Conservatoire Royal in Brussels and Conservatoire Royal in Liege Belgium). She is Artistic Director of the Printemps Musical d'Annecy and Associate Professor at Montpellier University where she teaches composition and orchestration. Her works are published by Billaudot, Leduc, Delatour and Svitzer Editions. Unsubdued but attentive to musical trends and schools, Sophie Lacaze has developed an original aesthetics that takes into account the current research on sound while looking to restore music its primary functions, ie ritual, incantation, dance, and its links with nature.

## **Lacaze, Sophie: Preludes Pour Piano**

**Unit ID** Item 26

**Unit ID** /repositories/2/archival\_objects/5463

**Unit Date** undated

### **Scope and Contents**

Born in Lourdes (France) in 1963, Sophie Lacaze studied music at the Conservatoire National de Region de Toulouse, and she went on to further studies at the Ecole Normale de Musique de Paris where she received the Composition Prize. Afterwards, she studied with Allain Gaussin, Antoine Tisne and Philippe Manoury in France, and with Franco Donatoni and Ennio Morricone at the Accademia Musicale Chigiana di Siena (Italy). She also engaged in music theatre with Georges Aperghis at the Centre Acanthes and attended Pierre Boulez's courses in College de France.

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## **Lacaze, Sophie: Tarentella**

**Unit ID** Item 27

**Unit ID** /repositories/2/archival\_objects/5464

**Unit Date** undated

### **Scope and Contents**

Born in Lourdes (France) in 1963, Sophie Lacaze studied music at the Conservatoire National de Region de Toulouse, and she went on to further studies at the Ecole Normale de Musique de Paris where she received the Composition Prize. Afterwards, she studied with Allain Gaussin, Antoine Tisne and Philippe Manoury in France, and with Franco Donatoni and Ennio Morricone at the Accademia Musicale Chigiana di Siena (Italy). She also engaged in music theatre with Georges Aperghis at the Centre Acanthes and attended Pierre Boulez's courses in College de France.

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## **Lieuwen, Peter: Sea Space**

**Unit ID** Item 28

**Unit ID** /repositories/2/archival\_objects/5465

**Unit Date** 1991

### **Scope and Contents**

The music of Peter Lieuwen has been commissioned, performed, and recorded by orchestras, small ensembles and artists throughout North America and Europe. His symphonic music has been hailed as "an attractive array of shimmering, shuddering sonorities" (The New York Times), "arresting in every single measure" (New York Daily News) and "undeniably ear - catching" (The St. Louis Post-Dispatch). The composer's music for small ensembles has been described as "slight, dependent on dainty sound effects, and attractive" (The New Yorker), "broad in instrumental palette and highly successful in its handling of balances" (Musical America) and "dramatic, intricate, and incisive" (American Record Guide).

Many of Lieuwen's compositions are impressions of nature and legend, infused with the kinetic rhythms of jazz and world musics. His orchestral works have been introduced by such orchestras as The Royal Philharmonic Orchestra, Saint Louis Symphony, Pacific Symphony Orchestra, Slovak National Symphony, Orchestra of the Americas, National Orchestral Association, Georgian Chamber Orchestra, Grosseto Symphony Orchestra (Italy), Kozalin State Philharmonic (Poland), Leipzig Academic Orchestra, Musicfest International Orchestra (Wales), Orion Symphony Orchestra (UK) and the Orchestra of the Swan (UK). Renowned conductors including Carl St. Clair, Paul Freeman, Danielle Gatti, Szymon Kawalla, Franz Krager, Jorge Mester, and Andre Smith have presented his works. The composer's chamber and vocal works have been presented by various ensembles and artists including The Cassatt String Quartet, American Piano Trio, Core Ensemble, Enhake, Ensemble Bash (UK), New Mexico Brass Quintet, New Mexico Winds, Moran Wind Quintet, Quintessence Winds, Ravel String Quartet, SOLI Chamber Ensemble, Third Angle Ensemble, Trio Bel Canto, Western Arts Trio, clarinetist David Campbell, pianist Marc-Andre Hamelin, percussionist Steven Schick, guitarist Isaac Bustos, violinist Andrzej Grabiec, and trumpeters Vince DiMartino, Allen Vizzutti and Doc Severinsen.

Recent commissions include those for The Royal Philharmonic Orchestra, Pacific Symphony Orchestra (25th Anniversary Commission), Grosseto Symphony Orchestra, Leipzig Academic Orchestra, Brazos Valley Symphony Orchestra, Texas Guitar Quartet, New Mexico Brass Quintet, Quintessence Winds, the Core Ensemble, Iridium Saxophone Quartet, Isaac Bustos, Andrzej Grabiec and Doc Severinsen. The composer has also received three commissions from the Arts Council of Wales for the Musicfest Orchestra, Musicfest Trio, and Ensemble Bash. Lieuwen has been the recipient of several awards and honors including First Prize in the Musicians Accord National Competition for Star (1986), First Prize in the CRS National Competition for Composer's Recording for Anachronisms (1987), a National Orchestra Association "Second Presentation" Performance Award for Angelfire (1991), and First Prize in the Doc Severinsen International Composition Competition (2013).

Peter Lieuwen has enjoyed a rewarding musical relationship with the Aberystwyth International Music Festival in Wales as the featured composer (1995) and as Artist-in-Residence (1996, 1997, 1998, 2000, 2005). His music has also been featured at the Lieksa Brass Festival in Finland (1990) and at many new music festivals throughout the US. The composer has received grants from Meet the Composer, Texas Composers Forum, and Texas A&M University.

Peter Lieuwen was born in Utrecht, The Netherlands, in 1953, and grew up in New Mexico. He studied at the University of New Mexico and the University of California, Santa Barbara with composers Scott Wilkinson, William Wood, Edward Applebaum, Emma Lou Diemer, and Peter Racine Fricker. From 1984 to 1987 he taught composition at UC Santa Barbara. Since 1988 he has been on the faculty of Texas A&M University. From 2000-2005 Lieuwen served as the inaugural head of the Department of Performance Studies at TAMU. He is currently Professor of Music and Composer-in-Residence. Most of Lieuwen's music is published by Keiser Classical, with recordings available on Albany, CRS, Crystal, Pro Arte/Fanfare, Naxos, New World, and VMM. Peter Lieuwen lives with his wife Bonnee and their family of animals in South Central Texas.

Source: <http://www.peterlieuwen.com/>

## **Macbride, David: Teeth**

**Unit ID** Item 29

**Unit ID** /repositories/2/archival\_objects/5466

**Unit Date** undated

### **Scope and Contents**

Composer David Macbride has written numerous works, ranging from solo and chamber to orchestral music, with particular emphasis on music for percussion. His works have been performed extensively in the United States and abroad: notable performance include the Hartford Symphony, the Arditti String Quartet, League ISCM, Percussive Arts Society International Convention, World Saxophone Congress, and the Chamber Music Society of Lincoln Center.

A recent work, Percussion Park, is a musical landscape where the audience is invited to freely roam the performance site in search of the music. Commissions include The Roberts Foundation New Works Initiative, Chamber Music America, and the Concert Artists Guild. Solo CDs entitled Conundrum: The Percussion Music of David Macbride featuring Benjamin Toth and In Common: Duets by David Macbride are

on the Innova Recordings label. David Macbride: A Composer's Journey with the Poetry of Federico Garcia Lorca is available on Albany Records, as is In Passing: Solo Piano Music, composed and performed by the composer.

Macbride has been extremely active in bringing diverse musics to the Greater Hartford community, having produced numerous events in Elizabeth Park and other venues over the past fifteen years. He regularly performs in schools and senior citizen homes, and received a 2001 University of Hartford Community Service Award in recognition of his contributions. As a pianist, Macbride was invited to give a recital tour of Peru by the Instituto Cultural Peruano NorteAmericano, and has performed recitals in Spain and Mexico as well. Macbride is Professor of Composition and Music Theory at the Hartt School, University of Hartford.

Source: <http://davidmacbride.com/about-david/>

### **Newmark, Jonathan: String Trio**

**Unit ID** Item 30

**Unit ID** /repositories/2/archival\_objects/5467

**Unit Date** 1997

#### **Scope and Contents**

Pianist, violist, and conductor Jonathan Newmark '74 composes his own music by hand, resisting the increasingly common tendency to rely on computer programs that ease the process of editing. "The hardest thing is to get started," he says. "Every work starts with some sort of germ: a chord, a chord progression, a motive, or even a form. Getting to that germ takes the most time and effort. Once there, the process of expansion and variation is more organic and a lot more fun."

Newmark's first CD of his own chamber works, *Trios and Duos: Chamber Music 1993-2001*, features four pieces for a variety of instruments (including oboe, bassoon, horn, piano, and strings). The project reflects a long-standing love. He began studying piano and viola in third grade and attended the preparatory divisions of the Juilliard and Manhattan Schools in New York. One of his greatest influences was his high-school viola teacher, now 90, with whom he still keeps in touch. "The biggest thing she did for me was that she turned me on to chamber music," he says. "When I was in ninth grade, I organized a string quartet with three eighth-grade friends, and we stayed together, even while we were going to different colleges, for 10 years. We discovered the literature the old-fashioned way, not by listening to records, but by sight-reading." Newmark still plays chamber music full-time two weeks a year at the Chamber Music Conference and Composers' Forum of the East at Bennington College. "If my chamber works are well-written," he explains, "it's due to spending decades playing really great literature for small combinations."

Remarkably, music is not his primary career. He is a clinical neurologist, as well as a specialist in medical responses to chemical and biological warfare and terrorism. In 1993, at a professional crossroads and not having written music in more than 25 years, he started composing seriously. The same year, he switched from the Army Reserve to active duty. He now holds the rank of colonel and is medical deputy to the two-star general who manages all acquisition programs for the Department of Defense in chemical and biological defense. He continues to attend on the inpatient neurology service at Walter Reed Army Medical Center and lectures to medical students at the Uniformed Services University of the Health Sciences.

Balancing his multiple careers is not easy. "There's no rulebook, and I have to improvise," he says. "I think, like most reservists and many of my musician friends, that I've gotten quite good at multitasking, a skill I probably honed in college." During the recording process, Newmark was sometimes frustrated by the near-impossibility of synchronizing his own schedule with those of the professional musicians. But despite the challenges of coordinating collaboration in the studio, he counts himself lucky as a composer. "It was indeed an honor," he says, "to have such wonderful players taking my music seriously."

Newmark's musical tastes, developed in part during his undergraduate years as an announcer for WHRB, are eclectic; he listens to many different genres, including classical, Appalachian bluegrass, and jazz. Still, his "desert island composer"—the one whose music he would want to keep if he had to give up all others—is J.S. Bach. In the future, he wants to dedicate more time to composition. "I'd like to continue to write music that gets played and survives me, so that there's something left of me when I'm gone," he says. "I realize that sounds a bit egotistical, but having the chutzpah to inflict my dissonances on others, in Charles Ives's phrase, is an egotistical act. And no one has to listen to what I write. If they enjoy it, that's icing on the cake."

<http://harvardmagazine.com/2009/05/life-in-counterpoint>

### **Newmark, Jonathan: Introduction and Scherzo**

**Unit ID** Item 31

**Unit ID** /repositories/2/archival\_objects/5468

**Unit Date** 2001

## Scope and Contents

Pianist, violist, and conductor Jonathan Newmark '74 composes his own music by hand, resisting the increasingly common tendency to rely on computer programs that ease the process of editing. "The hardest thing is to get started," he says. "Every work starts with some sort of germ: a chord, a chord progression, a motive, or even a form. Getting to that germ takes the most time and effort. Once there, the process of expansion and variation is more organic and a lot more fun."

Newmark's first CD of his own chamber works, *Trios and Duos: Chamber Music 1993-2001*, features four pieces for a variety of instruments (including oboe, bassoon, horn, piano, and strings). The project reflects a long-standing love. He began studying piano and viola in third grade and attended the preparatory divisions of the Juilliard and Manhattan Schools in New York. One of his greatest influences was his high-school viola teacher, now 90, with whom he still keeps in touch. "The biggest thing she did for me was that she turned me on to chamber music," he says. "When I was in ninth grade, I organized a string quartet with three eighth-grade friends, and we stayed together, even while we were going to different colleges, for 10 years. We discovered the literature the old-fashioned way, not by listening to records, but by sight-reading." Newmark still plays chamber music full-time two weeks a year at the Chamber Music Conference and Composers' Forum of the East at Bennington College. "If my chamber works are well-written," he explains, "it's due to spending decades playing really great literature for small combinations."

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<http://harvardmagazine.com/2009/05/life-in-counterpoint>

## Newmark, Jonathan: Duo Sonata

**Unit ID** Item 32

**Unit ID** /repositories/2/archival\_objects/5469

**Unit Date** 1995

## Scope and Contents

Pianist, violist, and conductor Jonathan Newmark '74 composes his own music by hand, resisting the increasingly common tendency to rely on computer programs that ease the process of editing. "The hardest thing is to get started," he says. "Every work starts with some sort of germ: a chord, a chord progression, a motive, or even a form. Getting to that germ takes the most time and effort. Once there, the process of expansion and variation is more organic and a lot more fun."

Newmark's first CD of his own chamber works, *Trios and Duos: Chamber Music 1993-2001*, features four pieces for a variety of instruments (including oboe, bassoon, horn, piano, and strings). The project reflects a long-standing love. He began studying piano and viola in third grade and attended the preparatory divisions of the Juilliard and Manhattan Schools in New York. One of his greatest influences was his high-school viola teacher, now 90, with whom he still keeps in touch. "The biggest thing she did for me was that she turned me on to chamber music," he says. "When I was in ninth grade, I organized a string quartet with three eighth-grade friends, and we stayed together, even while we were going to different colleges, for 10 years. We discovered the literature the old-fashioned way, not by listening to records, but by sight-reading." Newmark still plays chamber music full-time two weeks a year at the Chamber Music Conference and Composers' Forum of the East at Bennington College. "If my chamber works are well-written," he

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Remarkably, music is not his primary career. He is a clinical neurologist, as well as a specialist in medical responses to chemical and biological warfare and terrorism. In 1993, at a professional crossroads and not having written music in more than 25 years, he started composing seriously. The same year, he switched from the Army Reserve to active duty. He now holds the rank of colonel and is medical deputy to the two-star general who manages all acquisition programs for the Department of Defense in chemical and biological defense. He continues to attend on the inpatient neurology service at Walter Reed Army Medical Center and lectures to medical students at the Uniformed Services University of the Health Sciences.

Balancing his multiple careers is not easy. "There's no rulebook, and I have to improvise," he says. "I think, like most reservists and many of my musician friends, that I've gotten quite good at multitasking, a skill I probably honed in college." During the recording process, Newmark was sometimes frustrated by the near-impossibility of synchronizing his own schedule with those of the professional musicians. But despite the challenges of coordinating collaboration in the studio, he counts himself lucky as a composer. "It was indeed an honor," he says, "to have such wonderful players taking my music seriously."

Newmark's musical tastes, developed in part during his undergraduate years as an announcer for WHRB, are eclectic; he listens to many different genres, including classical, Appalachian bluegrass, and jazz. Still, his "desert island composer"—the one whose music he would want to keep if he had to give up all others—is J.S. Bach. In the future, he wants to dedicate more time to composition. "I'd like to continue to write music that gets played and survives me, so that there's something left of me when I'm gone," he says. "I realize that sounds a bit egotistical, but having the chutzpah to inflict my dissonances on others, in Charles Ives's phrase, is an egotistical act. And no one has to listen to what I write. If they enjoy it, that's icing on the cake."

<http://harvardmagazine.com/2009/05/life-in-counterpoint>

### **Smith, Kile: Three Dances**

**Unit ID** Item 33

**Unit ID** /repositories/2/archival\_objects/5470

**Unit Date** 1998

#### **Scope and Contents**

Kile Smith's music is praised by critics and audiences for its emotional power, direct appeal, and strong voice. Gramophone hailed the sparkling beauty of his music, calling "Vespers" spectacular. The Philadelphia Inquirer called it "ecstatically beautiful" American Record Guide, "a major new work" Audiophile Audition, "easily one of the best releases of the year of any type a crime to pass up" and Fanfare, "a magnificent achievement."

Recent commissions include Red-tail and Hummingbird for Orchestra 2001 and Piffaro, The Red Book of Montserrat for the Philadelphia Sinfonia, The Waking Sun and Where Flames a Word for The Crossing, the song cycle Plain Truths (baritone, chorus, and string quartet) for the Newburyport Chamber Music Festival, The Nobility of Women for Melomanie, and the Mass for Philadelphia by the Association of Anglican Musicians. Current commissions include Two Meditations on Freu dich sehr for organist Alan Morrison, a work for the Pennsylvania Girlchoir, anthems, and a new work for orchestra. He's composed for Concertmaster David Kim and Principal Horn Jennifer Montone of the Philadelphia Orchestra.

Kile is Composer in Residence for The Church of the Holy Trinity, Rittenhouse Square, Philadelphia. Kile also hosts Now Is the Time, Discoveries from the Fleisher Collection, and is a classical host at WRTI-FM, writes for the Broad Street Review and WRTI, and teaches. Kile was Curator of the Fleisher Collection of Orchestral Music, the world's largest lending library of orchestral performance materials, at the Free Library of Philadelphia.

<http://kilesmith.com/>

### **Snyder, Randall: The Voyages of Ibn Battuta**

**Unit ID** Item 34

**Unit ID** /repositories/2/archival\_objects/5471

**Unit Date** 1989

#### **Scope and Contents**

Randall Snyder joined the faculty of the School of Music at the University of Nebraska-Lincoln in 1974, and in 1996 was designated Composer-in-Residence. Snyder has also served as resident composer with the Nebraska Chamber Orchestra. His contributions to the Nebraska music scene have been further acknowledged by three Artist Fellowships from the National Endowment for the Arts. Randall Snyder's numerous compositions enjoy frequent performance including recent ones in the Czech Republic,

Germany, Uruguay, Korea and Japan. His recent works are published by Dorn, Southern, J.P. Publications, Brixton and Vienna Modern Masterworks. Recordings of his music are available on the Coronet, CRS and Vienna Modern Masters labels. Source: <http://digitalcommons.unl.edu/musicsnyder/>

### **Sochinski, James: Ostinato Dance**

**Unit ID** Item 35

**Unit ID** /repositories/2/archival\_objects/5472

**Unit Date** undated

#### **Scope and Contents**

Composer James Sochinski holds the BM from the University of Missouri-Columbia, the MM in Composition from the Peabody Conservatory of Johns Hopkins University, and the PhD in Music Theory from the University of Miami. Dr. Sochinski teaches primarily in music theory, including courses in analysis, orchestration and arranging, music history and literature, and colloquia in the University Honors College. His published and commissioned works have been performed throughout the world at new music festivals, concerts and conferences.

Before coming to Virginia Tech in 1977, Dr. Sochinski was arranger for the United States Army Field Band, Washington DC, and band director at South Carolina State University. He has served as arranger for the Virginia Tech's 330-member Marching Virginians for 26 years and has written for many college and university bands throughout the country. Over fifty of his compositions and arrangements are published by Barnhouse, TRN and Columbia Pictures.

For several years Dr. Sochinski has been developing new approaches to music instruction which have included curricular reform and innovative applications of technology. He has lectured on these initiatives at professional meetings for groups including the College Music Society, Society for Composers, Music Educators National Conference, College Band Directors National Association, MidWest International Band and Orchestra Clinic, and World Conference on Educational Hypermedia and Multimedia. His commissioned works have been performed at the Western States Collegiate Wind Band Festival, conferences of the College Music Society, College Band Directors National Association, and Virginia Music Educators Association, and at several MidWest International Band and Orchestra Clinics.

In venues from New Orleans' Superdome to the DCI World Championships to New York's Carnegie Hall, his music reaches diverse audiences of many musical tastes. He is an active performer and has served as bass trombonist for the Roanoke Symphony orchestra since 1977. James Sochinski's most recent works for Virginia Tech artists include Triple Concerto for Trumpet, Horn, Trombone and Band, premiered by Tech professors Allen Bachelder, Wallace Easter and Jay Crone with the University of Leeds Symphonic Wind Ensemble in Leeds, United Kingdom; Song of Solomon, performed by the Tech Meistersingers on a concert tour of England and Scotland; and Chugga-Chugga for Bassoon and Band, premiered by Tech professor John Husser and the Dayton (OH) Philharmonic Winds.

Source: [url=https://www.music.vt.edu/faculty/sochinski/]https://www.music.vt.edu/faculty/sochinski/[/url]

### **Townsend, Perry: The Jester Sings**

**Unit ID** Item 36

**Unit ID** /repositories/2/archival\_objects/5473

**Unit Date** 1995

### **Vanneschi, Luca: Three Angels**

**Unit ID** Item 37

**Unit ID** /repositories/2/archival\_objects/5474

**Unit Date** undated

#### **Scope and Contents**

Luca Vanneschi (b. 1962 in Montepulciano) received a diploma in flute at the Morlacchi Conservatory of Music in Perugia, where he studied under Roberto Fabbriciani. He then studied composition with Detlev Glanert, Carlo Alberto Neri, David Graham, and Dinu Ghezzo. He has written many works for orchestra, chamber groups and soloists, as well as music for theatre scenes, sound tracks, and musical commentaries for TV and radio programs.

His music had been performed in Italy, Austria, Belgium, France, Germany, Great Britain, Holland, Hungary, Ireland, Luxemburg, Moldova, Russia, Spain, Switzerland, Ukraine, Indonesia, Singapore, South Korea, Australia, New Zealand, Argentina, Peru, Canada and the United States of America, and broadcast by RAI (Italy), BBC (Great Britain) and ZDF (Germany). His recordings are featured on such labels as Agenda, Athena Records, CENNY, LGNM Editions and Pentaphon. Mr. Vanneschi has been composing the

music for the plays put on by the Compagnia del Teatro Povero di Monticchiello since 1991.

Mr. Vanneschi has received numerous international awards for his compositions, including 3rd Prize, Union Grand-Duc Adolphe (Luxemburg, 1995); 3rd Prize, Citta di Barletta (Bari, 1996); 1st Prize, G. F. Ghedini (La Spezia, 1996); 1st Prize, IBLA Foundation (New York, 1997); 3rd Prize, Citta di Pescara (Pescara, 1997); 5th Prize, Britten-on-the Bay (New York, 1998); 3rd Prize, Citta di Barletta (Bari, 1999); 1st Prize, Wiener Sommer-Seminars fur neue Musik (Vienna, 1999); 3rd Prize, A.Gi.Mus. Varenna (Lecco, 1999); 2nd Prize, Rosolino Toscano (Pescara, 1999); 2nd Prize, Paolo Barsacchi (Viareggio, 2000); 3rd Prize, Ottavio Caiazzo (Napoli, 2000); 3rd Prize, 2001 Percussive Arts Society (Lawton-USA, 2001); 3rd Prize, Ottavio Caiazzo (Napoli, 2001); 2nd Prize, Rosolino Toscano (Pescara, 2001); 1st Prize, Brass in Association-Leeds University (Great Britain, 2002); 1st Prize, 2002 IMRO/Mostly Modern (Dublin, 2002); 1st Prize Ars Poetica (Chisinau-Moldova, 2002); 1st Prize, Poesie in musica (Cesenatico, 2003); 2nd Prize, Sassi vivaci 2005 (Barge, 2005) and numerous other nominations by jury in national and international competitions.

Hans Werner Henze said about his music: "it is an intelligent, non conformist, elegant and full of grace music." Mr. Vanneschi was elected Fellow of the North American Academy of Arts and Sciences since year 2002.

Source: [http://www.voxnovus.com/composer/Luca\\_Vanneschi.htm](http://www.voxnovus.com/composer/Luca_Vanneschi.htm)