

MARK LACKEY

Composer, Educator

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EDUCATION

DOCTOR OF MUSICAL ARTS, Music Composition, 2009
The Peabody Conservatory of The Johns Hopkins University
Private study with Christopher Theofanidis, J. Nicholas Maw

MASTER OF MUSIC, Music Theory Pedagogy, 2009
The Peabody Conservatory of The Johns Hopkins University

MASTER OF MUSIC, Music Composition, 2002
The Peabody Conservatory of The Johns Hopkins University

BACHELOR OF SCIENCE, Majors in Music (Piano Performance) and Psychology, 1988
David Lipscomb College, now Lipscomb University

CAREER OVERVIEW

An active composer of new vocal, electronic, chamber, orchestral, and wind ensemble music with rhythmic and lyrical vitality, and a passionate teacher with experience spanning composition, theory, musicianship, computer music, and musicology.

TEACHING EXPERIENCE

Samford University, Birmingham, AL

School of the Arts, Division of Music

Assistant Professor of Music: Fall 2013 to present

Composition

Private instruction in music composition

Introduction to Composition

Project-oriented course in music composition

Orchestration

Analysis, technique, and projects in writing for the instruments of the orchestra

Introduction to Music Technology

Use of technology for creation, notation, and recording of music

Music theory I, III, IV

Fundamental music concepts; basic acoustics; form, analysis, and part writing in common practice style

Music theory III–IV Lab

Ear training and dictation of rhythm, melody, and harmony; sight singing

Towson University, Towson, MD

College of Fine Arts and Communication, Department of Music

Instructor, Music Theory and History Divisions: Fall 2007 to Spring 2013

Musicianship I, II, III, IV

Ear training and dictation of rhythm, melody, and harmony; sight singing

Music theory I, II, III, IV

Analysis, part writing, and counterpoint in Baroque, Classical, and Romantic style; fundamental music concepts; basic acoustics

Music theory for Non-Majors

Composition of original projects; fundamental music concepts; basic acoustics; notation, scale structure, keys, chords, and harmonic motion; designed new course to address the larger cultural context while improving affordability by using online resources

Introduction to Music in the U.S.

Historical survey for non-music majors addressing a broad sampling of folk, popular, jazz and concert traditions

The Peabody Conservatory, Baltimore, MD

Department of Music Theory

Instructor: Fall 2006; Fall 2008 to Spring 2011

Music Theory 1–2, 3–4

Analysis, part writing and composition of common-practice diatonic and chromatic harmony, form, and counterpoint in Baroque, Classical, and Romantic style; Theory 4 course design included study and discussion of major works from the literature using free online public-domain scores as textbook, coupled with an online discussion forum for deeper engagement

Graduate Music Theory Review

Common-practice harmonic function; form and analysis

Introduction to Computer Music

Created an interdisciplinary course that combines a musicological survey of the field, technical instruction, and guided composition using digital media

Academic Exploration Instructor, Intersession, Winter: 2006, 2010, 2011, 2012

Digital Sound Art

Composition of original works; history and appreciation; basic recording, editing and processing

The Peabody Preparatory, Baltimore, MD

Department of Music Theory

Instructor, ages 10 to 17: Fall 2003 to Spring 2006, and Fall 2009 to Spring 2010

Music Theory Comprehensive I, II, III

Music Theory Accelerated I, II, III

The Johns Hopkins Center for Talented Youth

Distance Education Instructor, *CTYOnline*: Fall 2009 to Spring 2010

Mastering the Fundamentals of Music

McDaniel Orchestra Camp, Westminster, MD

Instructor: 2009, 2010

Composition Class, Musicianship Class, Chamber Music Coach

DeKalb Technical Institute, Decatur, GA

Instructor, English Language Program: 1999 to 2000

English I for Speakers of Other Languages

Taught students from countries including Bosnia, Viet Nam, and Somalia

Private Piano Studio, Nashville, TN

Instructor: 1988 to 1994

ORIGINAL WORKS, PERFORMANCES

Large ensemble

Figure and Ground

2012, wind ensemble, 13 minutes

Performed April 21, 2015 by the Samford University Wind Ensemble, Birmingham, AL

Pbrygian Fanfare

2012, brass choir, 1½ minutes

Tangle: an off-kilter tango

2011, orchestra, 8 minutes

Reading session on April 30, 2014 by the Alabama Symphony Orchestra

Sinfonietta for Strings

2010, string orchestra, 20 minutes

Performed by students of the Carroll County String Project:

August 14, 2010, Carroll Community College Amphitheater, Westminster, MD

August 15, 2010, St. Paul's United Methodist Church, New Windsor, MD

Chamber Symphony

2009, chamber orchestra with optional electronics, 30 minutes

October Sunrise

2005, wind ensemble, 6½ minutes

Performed October 21, 2009 by the Eastman Wind Orchestra, Rochester, NY

Convergence

2002, orchestra, 9 minutes

Reading session on March 5, 2003 by the Peabody Symphony Orchestra

Solo and Chamber

Dreams

(Setting of the poem by Victor Daley)

2015, soprano, flute, and harp, 5 minutes

Performed November 7, 2015 by the Druid City Ensemble, Southside Centre for the Arts & Humanities, Birmingham, AL

Performed November 8, 2015 by the Druid City Ensemble, University of Montevallo (AL)

Centennial Fanfare (Theme)

2015, brass septet, ½ minute

Contributed the theme for the commemorative theme-and-variations, performed and given to the Samford University administration on November 7, 2015

Outside the Bluebird

2015, clarinet, bassoon, marimba, Appalachian dulcimer, resonator guitar with slide, double bass, 7 minutes

Performed February 18, 2016 at the College Music Society's Southern Regional Conference, Birmingham-Southern College (AL), having been selected from a nation-wide call via peer-review process

Paraphasia for percussion quartet

2015, 5 minutes

Performed April 28, 2016 by Iron Giant, Hoover (AL) Library Theater

Particles II

2015, wind quintet and piano, 9 minutes

Performed April 10, 2016 on a Birmingham Art Music Alliance concert, Brock Recital Hall at Samford University

The Paths of the Seas

2014, clarinet and piano, 8 minutes

Included on the Brian Viliunas album *Agents of Espionage* on the Potenza Music label

Omnis Lingua for cello and computer

2014, cello and computer, 8 minutes

Performed February 4, 2015 by Craig Hultgren on his Cello Retrospective at Moonlight on the Mountain, Birmingham

Particles

2013, clarinet quartet, 5½ minutes

Included on the Brian Viliunas album *Agents of Espionage* on the Potenza Music label

Starscapes

2013, solo piano, 10 minutes

Performed August 23, 2014 by Kathryn Fouse during the Birmingham New Music Festival

A Wordless Limerick in Five

2013, piano with soprano, alto, and baritone instruments (e.g. flute, violin, clarinet), 5 minutes

Impervious

2012, trumpet, violin, viola, and fixed media, 1 minute

Programmed by SoundProof on their Fall 2012 Midwest Tour

Tangle: an off-kilter tango

2011, flute, English horn, violin, cello, 7 minutes

Performed July 1, 2012 by the Definiens Project, Los Angeles, CA

Blugue for woodwind trio

2009, oboe, bass clarinet, bassoon, 3 minutes

Performed by Vientos Trio:

March 24, 2010, Biola University

April 22, 2010, University of Southern California Parkside Performance Café

May 22, 2010, ASTO Museum of Art, Los Angeles, CA

Sacred Words in Dead Languages

2008, clarinet, saxophone, trumpet, vibraphone, two guitars, electric guitar, indeterminate duration

Performed March 8, 2008 on the After Now concert series, Baltimore

Sonata

2007, solo piano, 20 minutes

Performed October 10, 2015 by Jacob Mason as part of Birmingham New Music Festival

Selected movements performed on November 15, 2009 by Steve Beck at The Walden School

Alumni Composers Forum, New York, NY

Performed August 20, 2007 by Lloyd Arriola at the Lasker Summer Music Festival, Lasker, NC

Columns in the air

2007, flute ensemble and electronics, 8 minutes

Performed July 21, 2007 on the After Now concert series, Red Room, Baltimore

spastic i dʁoNe

2007, solo violin, 12 minutes

Performed by Courtney Orlando on July 21, 2007 on the After Now concert series, Baltimore

Due capi

2006, alto saxophone and tenor trombone, 3 minutes

Performed on February 3, 2007 by Scott Buita and Joe Benfield in the Michigan School Band and Orchestra Association District IV solo and ensemble competition, leading to an invitation to the statewide competition on March 24

Fairy Tale

2005, flute, guitar, cello, percussion, 13 minutes

Performed November 8, 2014 by Hillary Tidman, Alan Goldspiel, Laura Usiskin, Seth Noble on the program "New Music for Young Ears" at Suzuki Talent Education Program (STEP) Birmingham

Performed April 27, 2005 by Kristin Bacchiocchi-Stewart, flute, Zane Forshee, guitar, Caleb Jones, cello, and Kevin Clarke, percussion, at The Peabody Conservatory

Fat Chance, Slim Chance

2005, soprano saxophone and electric bass, 3½ minutes

Performed on July 2, 2005 by FIREWORKS at the Oregon Bach Festival

Celebration: Lasker

2004, solo piano, 3 minutes

Performed on July 30, 2004, and June 15, 2007 by Charles Hulin at the Lasker Summer Music Festival, Lasker, NC

Elisba and the Widow's Oil

2004, solo violin, 7 minutes

Bluque for saxophone trio

2002, saxophone trio, 3 minutes

Performed on March 6, 2002 by Russell Kirk, Glenn Quader and Jacob Yoffee at The Peabody Conservatory

Three Simple Prayers

2001, brass quintet, 10 minutes

Performed on May 4, 2005 on the joint DMA recital of John Malloy and Justin Nurin, trumpets, at The Peabody Conservatory

Performed on September 12, 2002 by the Mulberry Brass Quintet on the Thursday Noon Concert series at The Peabody Conservatory

Broadcast on September 11, 2002 on a memorial program by NPR member station WETA-FM in Washington, DC

Performed on April 12, 2002 by the Mulberry Brass Quintet on the Thursday Noon Concert series at The Peabody Conservatory

Performed on October 24, 2001 in recital at The Peabody Conservatory

Ritual Dance for piano and three people

2001, intermedia work involving extended techniques and choreography, 5½ minutes

Performed on December 13, 2001 by Stephanie Kai-Win Ho, Janet Kao, and Tuğçe Tari on the Thursday Noon Concert series at The Peabody Conservatory

Sonata for Viola: do

2001, solo viola, 14 minutes

Performed January 27, 2005 by Victor de Almeida on the Thursday Noon Concert series at The Peabody Conservatory

Performed July 19, 2004 by Victor de Almeida on the Konzertreihe der AIMS Artists, Festsaal, Odilien-Institut, Graz, Austria

Performed April 19, 2001 by Alice Hanel, recital at The Peabody Conservatory

Specifications

2000, solo harpsichord, 8 minutes

Performed May 5, 2001 in recital at The Peabody Conservatory

Epiphany

1999, for flute and chamber ensemble (clarinet, two percussionists, piano, violin, cello and double bass), 7 minutes

Performed May 7, 2000 by THAMYRIS New Music Group on a public reading of new works at Georgia State University, Atlanta, GA

Vocal

Dreams (also listed above under Solo and Chamber)

(Setting of the poem by Victor Daley)

2015, soprano, flute, and harp, 5 minutes

Performed November 7, 2015 by the Druid City Ensemble, Southside Centre for the Arts & Humanities, Birmingham, AL

Performed November 8, 2015 by the Druid City Ensemble, University of Montevallo (AL)

In The Beginning Was the Word

2013, Chorus SATB, 4 minutes

“And who shall declare his generation”

2013, two sopranos and one baritone, 1 minute

Performances by Rhymes With Opera at JACK in Brooklyn, NY (July 11, 2013) and at AREA 405 in Baltimore, MD (July 13, 2013).

Omnis Lingua for voice and computer

2011, baritone voice and computer, 8 minutes

Seven Sketches of Beginning

2008, soprano and guitar, 11 minutes

Performed by Jennifer Holbrook and Mark Edwards:

April 1, 2011 on the Graduate Performance Diploma recital of guitarist Mark Edwards in Griswold Hall, The Peabody Conservatory

August 26, 2008 in a duo chamber concert in Snow Fine Arts Recital Hall, University of Central Arkansas

July 19, 2008 as part of the Exotic-Hypnotic Festival at ArtScape, Baltimore

The Wonder Of This Christmas Night

2004, chorus SATB and optional alto recorder, 3 minutes

Performed on December 7, 2005 in recital at The Peabody Conservatory

“Would I Notice Diamonds?”

2003, baritone voice and piano, 3 minutes

Revelation

1997, chorus, synthesizers, percussion, trumpet and harp, 120 minutes of improvised and composed music for a dramatic reading of the New Testament book *Revelation*

Performed in March, 1997 at Otter Creek Church of Christ, Nashville, TN

Works using electronic media

Omnis Lingua for cello and computer (also listed above under Solo and Chamber)

2014, cello and computer, 8 minutes

Performed February 4, 2015 by Craig Hultgren on his Cello Retrospective at Moonlight on the Mountain, Birmingham

Impervious (also listed above under Solo and Chamber)

2012, trumpet, violin, viola, and fixed media, 1 minute

Programmed by SoundProof on their Fall 2012 Midwest Tour

Omnis Lingua for voice and computer (also listed above under Vocal)

2011, baritone voice and computer, 8 minutes

Outside-in

2010, four-channel musique concrète, 16 minutes

Presented August 12, 2010, a joint production of the After Now concert series and the 130% Surround Sound series, Red Room, Baltimore

Chamber Symphony (also listed above under works for large ensemble)

2009, chamber orchestra with optional electronics, 30 minutes

Medium

2008, vocalist with wireless telephones, amplification and assistants, 8 minutes

Performed March 8, 2008 on the After Now concert series, Red Room, Baltimore

embodied

2008, flute and guitar with boom box, 6 minutes

Performed October 22, 2015 by Margaret Lancaster, flute and Oren Fader, guitar on the Vox Novus XV Anniversary/Circuit Bridges concert, Gallery MC, New York, NY

Performed March 8, 2008 by Duo Mare (JeeYoung Rachel Choe, flute; and Akiko Sumi, guitar) on the After Now concert series, Red Room, Baltimore

Columns in the air (also listed above under Solo and Chamber)

2007, flute ensemble and electronics, 8 minutes

Performed July 21, 2007 on the After Now concert series, Red Room, Baltimore

Murmur

2002, fixed media, available in 8-channel and 2-channel versions, 4½ minutes

Presented September 24, 2003 in recital at The Peabody Conservatory

Homage to the Composer: Pierre Schaeffer

2001, mvt. 1 for two-channel fixed media, mvt. 2 for any three performers and live computer processing, indeterminate duration

Performed on May 2, 2002 by the composer with Veronique Chevallier, Thomas Rankin, and Rebecca Turner on the Prix d'Été VII Winners Concert, The Peabody Conservatory

Performed on May 8, 2001 by the composer with Veronique Chevallier, Leilani-Pearl Ma, and Skahdt in recital at The Peabody Conservatory

SELECTED CREATIVE ACTIVITY

Release on March 20, 2015 of *Paths of the Seas* and *Particles* on the Potenza CD *Agents of Espionage* featuring Brian Viliunas, clarinet

Publication by Dorn Publications of *Blugue for Saxophone Trio* and *Blugue for Reed Trio*, 2014

A recording of *Fairy Tale* featured in the inaugural issue (No. 53, September 4, 2013) of the College Music Society's *Symposium Online: Audio Performance Archive*, a peer-reviewed presentation of the work of College Music Society members

Presented "The Cross-Cultural Music of Evan Ziporyn" at the LIVEWIRE New Music Festival and Symposium, University of Maryland, Baltimore County, October 28-30, 2010

One of eight featured composers, The Walden School Alumni Composers Forum, New York, NY, November 15, 2009

Composer-in-residence, Lasker Summer Music Festival, Lasker, NC, August 17-21, 2007

Co-leader, "Peabody Explores: Improvisation" Workshop, The Peabody Preparatory, March 12, 2006

PROFESSIONAL SERVICE ACTIVITIES

Judge, Music Teachers National Association, Tennessee chapter, music composition, 2015-2016

Judge, Music Teachers National Association, Alabama chapter, music composition, 2015-2016

President-elect, Birmingham Art Music Alliance, for 2016-2017 and 2017-2018 Seasons

Treasurer, Birmingham Art Music Alliance, 2014-2015 and 2015-2016 Seasons

Site Liaison and Stage Manager during the Birmingham Art Music Alliance's Birmingham New Music Festival for concerts at Samford University's Brock Hall (together with Joel Davis) August 21-23, 2014; October 8, 2015

Samford University School of the Arts Curriculum Committee, fall 2014 to present

Samford University School of the Arts "New Archetype" committee, member-at-large, fall 2014 to present

Graduate Committee Adviser to two Masters Degree students: Nathan Lyon, Spence Robertson

Participate in NASM Self-Study, 2013-2015

Collaboration with Dr. Joel Davis to create Section C (Composition Degree) and Section F (Facilities and Health and Safety); collaboration with colleagues by proofreading drafts of the Self-Study and suggesting revisions

National Level Judging Panel, Preliminary Round, National PTA 2011-2012 “Reflections” Program composition competition

Adjunct Faculty Liaison, 2011-2012 and 2012-2013, Towson University Department of Music

Preliminary Competition Judge, 2010 Maryland Hispanic Youth Symposium Talent Competition funded by the Hispanic College Fund

Composed and donated a 20-minute work for the Carroll County String Project, a nonprofit community school, then discussed the work at their summer 2010 concert

Cofounder, organizer, After Now new music series in Baltimore (www.afternow.org), early 2007 to 2009

Graduate student representative, selection committee for The Peabody Conservatory 2005 Excellence in Teaching Award

Graduate Subcommittee member, Spring 2004 Peabody Conservatory Theory Faculty Search Committee

SELECTED FELLOWSHIPS, HONORS AND AWARDS

Samford University Innovative Technology Grant, 2014-2015: “Equipment for critical listening by music composition and theory students”

ASCAP Plus Award, annually since 2012

Composition fellow, 2013 nief-norf Summer Festival

Recipient, 2011-2013 Johns Hopkins University Arts Innovation Grants
Funding a new three-credit interdisciplinary course

Recipient, 2010 Encore Grant from American Composers Forum
Awarded to Los Angeles ensemble Vientos Trio
For commitment to promote and perform *Blugue* for reed trio

Finalist, 2009 American Composer Competition
Columbia Orchestra
For *Convergence*

Recipient, 2006-2007 Technology fellowship
The Johns Hopkins University Center for Educational Resources
For co-development of online music theory fundamentals drills using Flash animation

OTHER ARTISTIC ACTIVITIES

Assistant Sound Designer for Samford University production of *MacBeth*, Fall 2014

Recording engineer for T.W. Ballew’s short film *Theatrical Distances*, September 2014

Producer and engineer of five song demos for group Color Clear (comprised of Samford University students), Fall 2014 and Spring 2015

Free improvisation: occasional participation in the *Red Room* “Volunteers’ Collective” improvised music sessions, Baltimore, 2006 to 2013

Musical theatre and choral singing

“Policeman” in *Pirates of Penzance*, Fall 2013, Samford University

Music direction, sound design and accompaniment, 1997–2000

Emory University Chorus directed by Eric Nelson, 1997-1998 season

Unity and Healing, the Project Goodwill Mass Chorus, a fundraising concert in Riverfront Park, Nashville, TN, for victims of racially motivated arson, 1996

Freelance work including piano, synthesizer, guitar, and vocal performances, recording sessions, programming, and jingle writing and arranging, 1988–2000

Private piano instructor, elementary and intermediate levels, 1988–1993

PROFESSIONAL AFFILIATIONS

Pi Kappa Lambda national honor society in music

The College Music Society

American Composers Forum

Birmingham Art Music Alliance

ASCAP