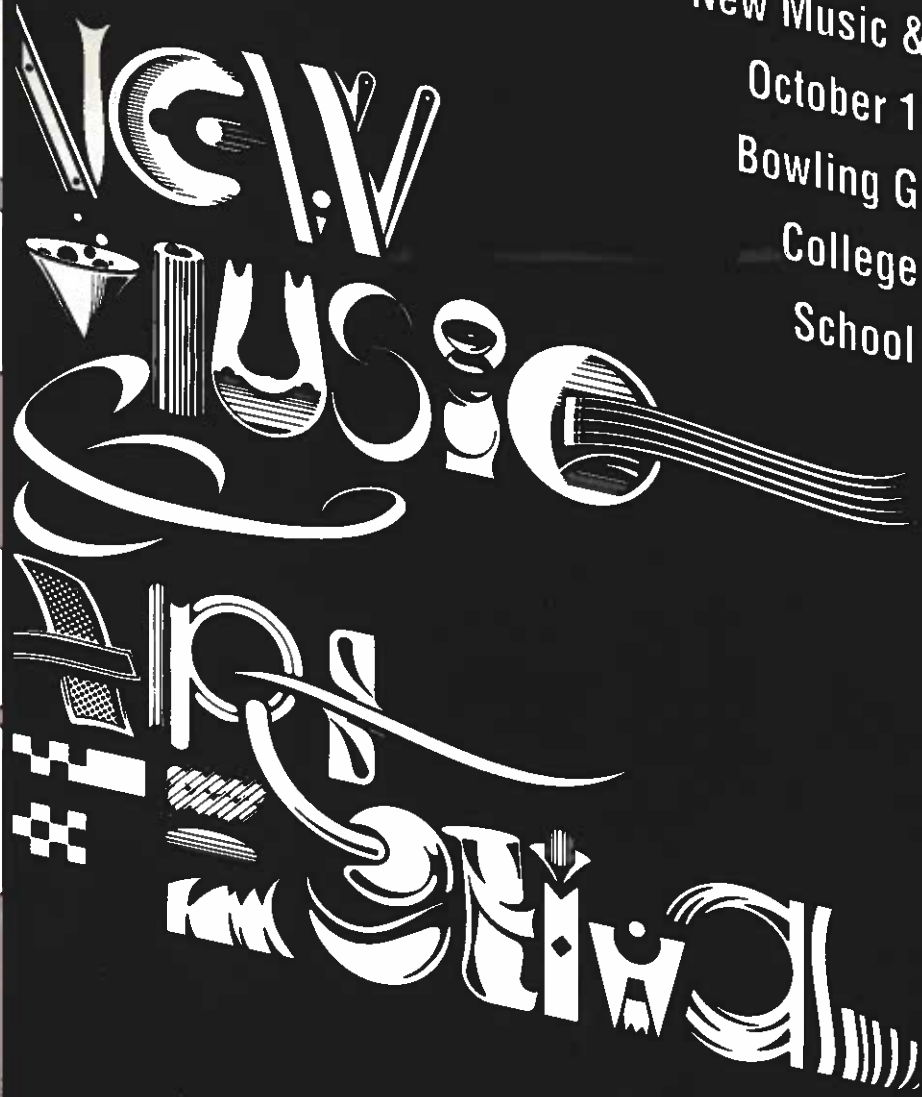


11th Annual
New Music & Art Festival
October 10-14, 1990
Bowling Green State University
College of Musical Arts
School of Art Gallery



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11th annual **New Music
and Art
Festival**

**OCTOBER 10-14, 1990
College of Musical Arts
School of Art
Bowling Green State University**

SPECIAL GUESTS/EXHIBITORS

Joan La Barbara, composer/performer
Joan Tower, composer
Rita Myers - "In the Drowning Pool"
Steina Vasulka - "Vocalizations" in collaboration
with Joan La Barbara
Continuum
Omaha Magic Theatre

FEATURED ENSEMBLES

Bowling Green Philharmonia
Emily Freeman Brown, conductor
Cleveland Chamber Singers
Ernest L. Hisey, conductor

FEATURED COMPOSERS

Burton Beerman, Wallace DePue, Jennifer
Higdon, Shirish Korde, Mikel Kuehn, Peter
Lieuwen, Patricia Morehead, Lewis Nielson,
Mark Phillips, Bruce Reiprich, Phillip Schroeder,
Paul Steinberg, Martin Sweidel, Stephen White,
Donald M. Wilson

PRESENTATIONS

Robin Bargar, Gerald E. Evans, Roger Greive,
William E. Lake, Paul and Molly Paccione,
Deborah Tell

NEW MUSIC AND ART FESTIVAL 11

TUESDAY, OCTOBER 9

2:30 PM, PRE-FESTIVAL WORKSHOP: Sound and Movement Workshop with the Omaha Magic Theatre for BGSU Theatre students. Joe E. Brown Theatre.

WEDNESDAY, OCTOBER 10

WORKSHOP: Joan La Barbara and Deborah Tell. Time and location TBA.

8:00 PM, CONCERT: Omaha Magic Theatre, "Body Leaks." Kobacker Hall. (\$)

THURSDAY, OCTOBER 11

WORKSHOP: Joan La Barbara and Deborah Tell. Time and location TBA.

8:00 PM, CONCERT: MOSTLY MIDI SERIES presents works by **Beerman, Sweidel, White.** Kobacker Hall.

FRIDAY, OCTOBER 12

9:00 AM, PANEL: "Composer to Composer: A Dialogue with Joan Tower." Donald M. Wilson, moderator. Kobacker Hall.

10:30 AM, CONCERT: **Nielson, Phillips, Ross, Steinberg, Wilson.** Bryan Recital Hall.

2:30 PM, CONCERT: **Kuehn, Morehead, Schroeder.** Bryan Recital Hall.

4:00 PM, PRESENTATION: Joan La Barbara, Deborah Tell, and workshop participants. Kobacker Hall.

7:00 PM, LECTURE: **Roger Greive,** "Video Art." 204 Fine Arts.

8:00 PM, RECEPTION: Works of **Myers and Vasulka.** Fine Arts Gallery.

9:00 PM, CONCERT: **La Barbara,** "Prologue" to "The Book of Knowing... (and) of Overthrowing" (in collaboration with Judy Chicago), and other works. Kobacker Hall.

SATURDAY, OCTOBER 13

9:00 AM, PAPERS: **Bargar, Evans, Lake, Paccione.** Bryan Recital Hall.

10:00 AM, MASTERCLASS: Continuum members with BGSU students. Choral Rehearsal Hall (1040).

2:30 PM, PANEL: "Making Art, Making Music 1990." Tower, La Barbara and others. Bryan Recital Hall.

4:00 PM, CONCERT: **DePue, Higdon, Korde, Lieuwen, White, Wuorinen.** Bryan Recital Hall.

8:00 PM, CONCERT: FOREFRONT SERIES presents Continuum. Works by **Corner, Davidovsky, Erickson, Hrabovsky, Nancarrow, Schwartz, Tower.** Kobacker Hall. (\$)

SUNDAY, OCTOBER 14

11:00 AM, SEMINAR: Joan Tower. Music Technology Studio (2102).

3:00 PM, CONCERT: Bowling Green Philharmonia presents works by **Piston, Reiprich, Schwantner, Tower.** Kobacker Hall.

Wednesday, October 10

8:00 PM, Kobacker Hall
OMAHA MAGIC THEATRE
Body Leaks



Text and Lyrics - Megan Terry, Jo Ann Schmidman and Sora Kimberlain
Music - Marianne de Pury, Luigi Waites and Megan Terry
Sound Structure - Luigi Waites and Megan Terry
Structure, Direction and Choreography - Jo Ann Schmidman
Environment and Visuals - Sora Kimberlain
Lighting Design - Jo Ann Schmidman
Costumes - Kenda Slavin
Jackets - Robert N. Gilmer

The Company

Robert N. Gilmer
Sora Kimberlain
Jo Ann Schmidman
Megan Terry
Luigi Waites

Keyboards..... Luigi Waites, Megan Terry
Lights..... The Company
Tour Directors..... Jo Ann Schmidman, Sora Kimberlain
Property Acquisition & Community
Outreach..... Rose Marie Whiteley
Vocal Coach/Vocal Arrangements..... John J. Sheehan
Photographer..... Megan Terry
Post Card Design..... Sora Kimberlain, Jo Ann Schmidman

The play lasts one hour and 20 minutes with no intermission

"TAKE A RISK DARLING!" - how many parents say this to their children as we send them out to play. Or do we say - "BE CAREFUL."
What message do we communicate - **Be Brave or Hide?**

This performance is made possible in part through the support of the National Endowment for the Arts, the United Arts Omaha, and the Nebraska Arts Council.



**8:00 PM
Kobacker Hall
Mostly MIDI**

Lament for the Students of China (1989) Stephen White
for bassoon and computer generated sounds
Silagh Chiappetta, bassoon

Winner of the 23rd Annual BGSU Competition in Music
(Composition Division)

Mandala/Kyoto (1989) Martin Sweidel/
Donald Pasquella

-Intermission-

Womin (1990) Burton Beerman
for chorus, dancer, computer keyboards/voice modules
and interactive videographics

Celesta Haraszti, dancer/choreographer
Burton Beerman, computer keyboards
Brent Beerman, text
Kyle McCreight, soloist

CLEVELAND CHAMBER SINGERS
Ernest L. Hisey, director



"-Yeah, but is it art?" is an annoying question. Energy should be put into creating an emotional, intellectual, and even physically stimulating event. Who cares if it's art or not.



Every now and then I can't find anything I want to listen to on the radio, TV, or among my tapes, records, and CD's. So I compose something new.



The assumption here is that any of us would truly be insightful--honest in presenting an artist's statement--without self-serving metaphors--the assumption is that any of us are capable of being so honest with words. The desire for interpersonal fusion is the most powerful striving in man. Music speaks for itself.

9:00 AM, "Composer to Composer: A Dialogue with Joan Tower." Kobacker Hall.
Donald M. Wilson, moderator.

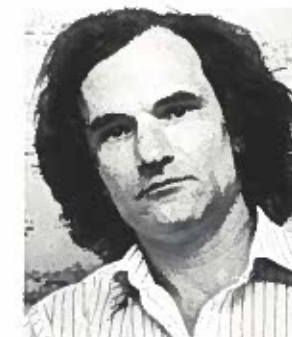
Only poetry could manage such conciseness, so I'll quote from Chuck Willis: "Mama, I don't wanna hang up my rock'n roll shoes!"...at least not yet.



The idea of Congress beginning what I perceive as censorship of the NEA is a problem all artists must take to heart. It is certainly a sad situation.



Thanks to computers, synthesizers, laser printers and incredibly sophisticated software packages, it is suddenly much easier to create, store, playback, edit and print music. Are we in Heaven or what?



A piece of music must stimulate the emotions as well as the intellect. Composer and performer must risk all their skill to bring this about. Given that, real music can happen.

10:30 AM, Bryan Recital Hall

Sonic Landscapes (1989) Mark Phillips
for oboe and taped electronic music

- I. Persistent Memories
- II. Lost in the Funhouse
- III. Close Encounters
Cadenza and Interlude
- IV. Rappin' with Diz and Bird

John Bentley, oboe

Escher's Sketches (1986) Walter Ross
for tuba solo

- I. rippled surface
- II. metamorphoses II
- III. cycle
- IV. magic mirror
- V. metamorphoses I

Ivan Hammond, tuba

-Intermission-

Elegy for Ray & Dale (1988) Paul Steinberg
for solo clarinet & digital effects unit

Edward Marks, clarinet

HEXAGON (1977-) Donald M. Wilson
for piano solo

- III. Nocturne

Marilyn Shrude, piano

Nights Behind the Days (1984) Lewis Nielson

Paul Hunt, trombone Andrew Bertoni, piano



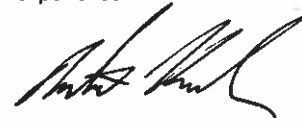
2:30 PM, Bryan Recital Hall

FLUSH (1988) Mikel Kuehn
 for six trombones
 Mike Underwood Mike Poissant
 Jeff Rutherford Matt Frost
 Deron Clark Mike Brawley
 Paul Hunt, director

Flares and Phasers (1987) Patricia Morehead
 for two alto flutes
 Judith Bentley Leslie Bulbuk

Skyblue Dreams (1985) Phillip Schroeder
 for soprano, ensemble and digital delay system
 Ann Corrigan, soprano Judith Bentley, flute
 Mari Howells, bass clarinet Christopher Stoll, vibraphone
 Julie Kemp Buzzelli, harp Ilana Iwens Kennell, piano
 Emily Freeman Brown, conductor

A composer's instrument is his experience.



Patricia Morehead

My dedication to the performance of contemporary music as an oboist has led me into composition. These two creative activities are complimentary and rewarding in very different ways.



Music as spiritual nourishment and therapy.

Phillip Schroeder

4:00 PM, Presentation. Kobacker Hall.

Joan La Barbara, Deborah Tell and participants will share their collaborative efforts resulting from workshops held on Wednesday and Thursday.

7:00 PM, Lecture/Performance. 204 Fine Arts.

A discussion of video art by Roger Greive, featuring a performance of Greive's "Tapestry" for harp and video, with Nancy Lendrim, harpist.

8:00 PM, Reception. Fine Arts Gallery.



9:00 PM, Kobacker Hall

**JOAN LA BARBARA,
 composer/performer**

Prologue to The Book of Knowing Joan La Barbara/
...(and) of Overthrowing (1988-) Judy Chicago

The Language of the Wind
Spinning the Dreamtime
In Tongues and Tears
Rage of the Fire Breathers
SpiderWoman Songs
Attira and the Trail of Music

-Intermission-

Urban Tropics (1988) Joan La Barbara
 voice and tape

ShadowSong (1979) Joan La Barbara
 voice and tape

Klee Alee (1979) Joan La Barbara
 voice and tape

Much of my work over the past twenty years involves translating visual imagery into sound. My scoring often combines graphics with traditional notation. I enjoy the cross-fertilization of genres.



Joan La Barbara



This program is made possible in part by a grant from the Ohio Arts Council's *New Works Program*.

Saturday, October 13



9:00 AM, Papers. Bryan Recital Hall.

Paul and Molly Paccione: "Did Modernism Fail Morton Feldman?"
 William E. Lake: "Happy New Ears!: Listening for Large-Scale Form in the Music of Milton Babbitt"
 Robin Bargar: "Semiotics Synchrony: Composing Production Relations between Electronic Media"
 Gerald E. Evans: "The Development and Application of the Chain Technique in Recent Works of Witold Lutoslawski"



10:00 AM, Masterclass with Continuum Members and BGSU Students.
Choral Rehearsal Hall (1040).

2:30 PM, Panel. "Making Art, Making Music 1990: Women, the Arts and Censorship."
Bryan Recital Hall.

A discussion with Festival guests Joan Tower, Joan La Barbara, and others. Dawn Glanz, moderator.

4:00 PM, Bryan Recital Hall

Steeley Pause (1988) Jennifer Higdon
for four C flutes
Darren Kahler Leslie Bulbuk
Meg Stevens Jennifer Keeney

Homages (1983) David Ashley White
for medium voice, viola, and piano text by J. Donne
and G. Herbert
Reflections
Oh Might Those Sighs
Vertue
Remembrances
This is My Play's Last Scene
Marietta Dean, mezzo soprano Korey Konkol, viola
Marilyn Shrude, piano

Constellations (1974) Shirish Korde
for saxophone quartet
BLACK SWAMP SAXOPHONE QUARTET
Brian Thomas, soprano Susan Cook, alto
Wes Miller, tenor Kevin Heidbreder, baritone

-Intermission-

Divertimento (1982) Charles Wuorinen
for alto saxophone and piano
John Sampen, saxophone Marilyn Shrude, piano

Chromatophore (1989) Wallace DePue
the Christophersons
Paul Makara, violin Vasile Beluska, violin
Robert Moore, bassoon Elizabeth Cobb, piano

Shadows of Winters Passed (1987) Peter Liewen
Judith Bentley, alto flute Brian Mount, vibraphone

In an age where it seems that so many are concerned with doing for themselves, I find it rewarding to be able to give something to others through the music that I write.



The challenge of composing requires that I respond to what I believe are two of the most powerful currents that distinguish our time: computer technology for analysing, recording and synthesizing sound; and the significant contribution of non-western music.



My compositional style is not to possess a "style." It has always been my belief that a real composer should be able to write in an appropriate style for any occasion.



I compose music containing rewarding parts for the respective performers with the hope that the listener, too, might enjoy the excursion.




8:00 PM, Kobacker Hall
FOREFRONT

MUSIC AT THE

1990-1991 Season

CONTINUUM®

CHERYL SELTZER AND JOEL SACHS, directors
NAN HUGHES, mezzo soprano
DAVID KRAKAUER, clarinet
MIA WU, violin and viola
CHERYL SELTZER, piano
JOEL SACHS, piano and conductor



Conlon Nancarrow

Prelude (1935)
Tango? (1984)
Study No. 15 for Player Piano (1950s)*
Sonatina for Piano (1941)*
Presto
Moderato
Allegro Molto

*Transcribed for piano four-hands by Yvar Mikhashoff

Two Songs (1986)
Days and Nights
Seasonal
-composed for Continuum

Robert Erickson

Synchronisms No. 9 for Violin and Electronic Sounds (1988)

Mario Davidovsky

VOX (1988)
-new version composed for Continuum

Phillip Corner

-Intermission-

Wings (1981)

Joan Tower

Cannibal-Caliban (1975)

Francis Schwartz

Kogda ("When") (1987)
Introduction and nine miniatures on poems of Velimir Khlebnikov
-commissioned by Continuum

Leonid Hrabovsky

This series is made possible in part through a donation from Ronald and Carolyn McMaster. Continuum's appearance is made possible in part by a grant from the National Endowment for the Arts.



11:00 AM, Composition Seminar with Joan Tower. Music Technology Studio (2102).

3:00 PM, Kobacker Hall

The Bowling Green Philharmonia
Emily Freeman Brown, conductor
Alan Smith, cello
David Dettloff, assistant conductor

Second Fanfare for the Uncommon Woman (1989) Joan Tower

Swans (1989) Bruce Reiprich
for orchestra

Someday Memories (1987) Joseph Schwantner
David Dettloff, assistant conductor

-Intermission-

Music for Cello and Orchestra (1984) Joan Tower
Alan Smith, cello

Toccata (1948) Walter Piston
for orchestra



I think that music has kept me from being a basket case. A long, slow, and often elusive search for a musical identity eventually produced (for me) a feeling of usefulness in the world.

Joan Tower

To express with music the serenity and beauty I experience in nature, and with integrity to invite the listener in a society increasingly less so inclined to contemplate a new perspective -- these are my goals.



Bruce Reiprich

PHILHARMONIA PERSONNEL

VIOLIN I Wallace DePue Jr.* Sara Schimelpfenig* David Rice Alexander DePue Chris Cordé Damon Conn Andrea Somerville Jennifer Carmona	VIOLA Brian Nitschke** Stacey Vaught Carolyn Schoelles Valerie Leonard Christin Allison David Anderson Sara Smith Lois Reitz	HARP Christa Sutherland	BASSOON Dennis Hirst Erin Holman Angie Wickert Dave Wolf	TUBA Ron McClellan
VIOLIN II Clare Burovac** Andrew Kirsch Gretchen Wyder Kyle DeLong Matthew Gingerich Sharon Alleshouse Shannon Dettloff Helen Doyle	CELO Jeff Schimelpfenig** David Nietz Andrew Treece Dan Coats Melissa Frey	FLUTE Leslie Bulbuk Meg Stevens Hofan Lee Amy E. Slikkerveer Deena Reedy	HORN Chris Franks Timothy Mayer Tami Myers Tawnya Smith	TIMPANI Ken Emerine
	DOUBLE-BASS Andrew Vadyak** Christopher Berger Rijon Erickson Christian Friese Nancy Burnett	OBOE Melissa Brewster Kelli Ehrman Nancy Hoffmann Barbara Nikodem	TRUMPET Chris Karl Mark Minahan Richard Riederer Michael Smith	PERCUSSION Bryan Hoerston Heath Shelton Kirk Taylor
		CLARINET Mari Howells John Kurokawa Steven Noffsinger Wendi Sanders	TROMBONE Mike Poissant Jeffrey Rutherford Mike Underwood	PIANO Victoria Johnson Don Widmer
				LIBRARIAN Kyle DeLong
				*co-principal **principal

COMPOSER AND ARTIST BIOGRAPHIES

BURTON BEERMAN is Professor of Music Composition and Director of the Music Technology Studios at Bowling Green State University. Performances of works have taken place at Piccolo Spoleto, the American Cultural Centre in Paris, and CAMI Hall. A clarinetist, composer and video artist, he and dancer **CELESTA HARASZTI** as the **ELECTRIC ARTS DUO** have presented concerts and master classes across the United States and Europe. Among his honors are awards from the International Society of Bassists, a Lipscomb Prize and the Martha K. Cooper Orchestra Prize.

JUDY CHICAGO is an artist and writer whose work has contributed to the development of a female point of view in art. She is best known for "The Dinner Party," a multi-media installation telling the symbolic history of women in western civilization. Recently, she became interested in the subject of the Holocaust and is presently engaged in the Holocaust Project 1990.

CONTINUUM, winner of the prestigious Siemens international prize for distinguished service to music, is now in its third decade of performances.

Mezzo soprano **NAN HUGHES** has performed with leading contemporary music groups and was featured on the Juilliard School's acclaimed *Focus* festivals. Currently, Ms. Hughes is a Young Artist at the Juilliard Opera Center. Clarinetist **DAVID KRAKAUER**, winner of the 1985 Artists' Guild Award, is a member of the Aspen Wind Quintet and on the faculty of Vassar College. As a composer/improviser, he has collaborated in multi-media, theatrical and improvisational projects. **JOEL SACHS**, co-director of CONTINUUM since 1968, performs regularly as a soloist, conductor and chamber-music performer. In addition, he has written and lectured on many nineteenth and twentieth-century topics. He is currently on the faculty of the Juilliard School. **CHERYL SELTZER**, pianist and co-director of CONTINUUM, has been active in the performance of contemporary music since her studies at Mills College. She is Educational Coordinator of the music and dance programs at the Hebrew Arts School in New York and is active in the Stephan Wolpe Society. Violinist/violist **MIA WU**, recipient of the Artists' International's Young Musicians Award, performs regularly with many of the leading New York musical organizations. She is on the faculty of Princeton University.

PHILLIP CORNER, involved in experimental and multi-media activities originally fostered by long-time friend John Cage, is also active as a pianist. He teaches at Rutgers University, where he has been designing a new approach to music theory instruction that embraces concepts common to many of the world's disparate musical cultures.

WALLACE DEPUE received his Ph.D. in theory and composition from Michigan State University. He composes for all media, except electronics, and has over thirty-five works available through various publishers. His pieces have won both state and national prizes. Since 1966, he has been on the faculty of BGSU, where he teaches in the Department of Composition and History. He also arranges much of the music and serves as the family agent for the "DePue Family Musicians."

MARIO DAVIDOVSKY (b. 1934) is currently Professor of Music at Columbia University and Director of the Columbia (formerly Columbia-Princeton) Electronic Music Center. He has received numerous commissions and many fellowships, including two each from the Rockefeller and Guggenheim Foundations.

ROBERT ERICKSON accepted a professorship at the newly-formed music department of the University of California at San Diego in 1967, and has been a key figure in the development of its contemporary music program. His string quartet "Solstice" shared first prize in the 1985 Kennedy Center Friedheim Award competition.

ROGER GREIVE, formerly a classical music announcer and radio producer in Cincinnati and Toledo and artist-in-residence with the Arts Commission of Greater Toledo and the Ohio Arts Council, is presently co-owner of Polaris Productions, a Toledo-based company. His compositions and video synthesis works have been performed in Japan, Europe and throughout the United States.

JENNIFER HIGDON has studied composition, conducting, and flute at Bowling Green State University and The Curtis Institute of Music. She is currently pursuing a doctorate at the University of Pennsylvania. She counts among her teachers: Judith Bentley, Marilyn Shrude, Wallace DePue, David Loeb, Ned Rorem, Jay Reise, Richard Wernick, and George Crumb. Awards have been from NACUSA, National Federation of Music Clubs, International League of Women Composers and The Curtis Institute. Most recently she received the Kavanaugh Award from the Delaware Youth Orchestra and the Hilda K. Nietzsche Prize in composition from the University of Pennsylvania.

LEONID HRABOVSKY's (b. 1935) works explore the extremes of theatrical humor and rigorous compositional methods, but are generally characterized by a spareness of texture and attention to intense tone color. He currently resides in Moscow.

SHIRISH KORDE, a composer of Indian descent, is chair of the Music Department at Holy Cross College in Massachusetts and co-director of the International Composers Conference held annually in Switzerland. He has been a recipient of grants and awards from the Fuller Foundation, National Endowment for the Arts, Massachusetts Council on the Arts, Meet the Composer and Holy Cross College.

MIKEL KUEHN (b. 1967) earned a Bachelor's degree in composition from the University of North Texas State, where he studied with Cindy McTee and Phil Winsor. Currently enrolled at the Eastman School of Music, he is a student of Robert Morris and Samuel Adler. A recipient of ASCAP Grants to Young Composers, a BMI Award to Student Composers and a commission from the Hattiesburg Children's Choir, Mr. Kuehn has had performances in California, Kansas, Mississippi, New York, Tennessee and Texas.

JOAN LA BARBARA's career as a composer and singer has been devoted to exploring the possibilities of the human voice as a multi-faceted instrument. As an important pioneer in the field of contemporary classical music, she has developed a unique vocabulary of experimental and extended vocal techniques. Over the past two decades she has given hundreds of concerts throughout the United States and abroad and has received numerous awards and fellowships from world-wide agencies. She has produced five albums of her music and has premiered compositions written for her by noted composers, including John Cage, Charles Dodge, Morton Feldman, Phillip Glass, Mel Powell, Roger Reynolds, Steve Reich, Morton Subotnick and James Tenney.

PETER LIEUWEN is currently Assistant Professor of Music and Composer-in-Residence at Texas A & M University. Lieuwen has studied with composers Edward Applebaum, Emma Lou Diemer, Peter Racine Fricker, Scott Wilkinson and William Wood. His awards include the Music Affiliates Award in Composition from the University of California, first prize in the Musicians Accord National Competition and first prize in the Contemporary Record Society's National Competition.

PATRICIA MOREHEAD, composer and oboist, is on the faculty of the American Conservatory of Music and is currently completing her Ph.D. in composition from the University of Chicago. Her teachers have been Samuel Dolin, Ralph Shapey, Shulamit Ran and John Eaton. Her "Music for Five" won first prize in the "Search for New Music" contest sponsored by the International League of Women Composers. In April her "Songs" for soprano, flute and harp was performed by the Exultante Trio on PBS in Chicago. More recently, two of her works were performed at the Montanea Festival in Switzerland.

RITA MYERS has been making installations that combine sculpture, performance and video images since 1975. She has received three Visual Artist Fellowships from the National Endowment for the Arts, and has shown work at the Whitney Museum of American Art, The Kitchen, and the Alternative Museum in New York, as well as many other prestigious institutions. Seeking to awaken ancient memories through the use of archetypal images, Myers attempts to articulate a sense of the transcendent within daily life.

CONLON NANCARROW (b. 1912) was one of the first recipients of the MacArthur Foundation's celebrated unsolicited grants for "genius". The bulk of his music is written for player-piano and is not "performable" in concert. He started upon this path after moving to Mexico, because he could not find performers capable of executing his music, and became totally fascinated by the instrument's unique capabilities for precise rhythmic performance.

LEWIS NIELSON's (b. 1950) works have been performed extensively throughout the United States and abroad and are published by American Composers Edition. He has received awards and grants from Fulbright-Hays, the Delius Foundation, the National Endowment for the Arts, and the Groupe de Musique Experimentale de Bourges in France, among others. He currently teaches at the University of Georgia in Athens, where he is chairman of Music Theory and Composition and director of the Contemporary Chamber Music Ensemble.

The **OMAHA MAGIC THEATRE**, renowned for their production of innovative original new theatre works, is one of the oldest and most highly-respected avant-garde performance groups working in this country.

Aside from participation in numerous OMT productions, **ROBERT GILMER** has served as residential manager for ENCORE, working with the mentally disabled. Through her career as a sculptor, **SORA KIMBERLAIN** has designed and created a multitude of performance art installations for prominent playwrights. **JO ANN SCHMIDMAN**, founder, producer, and artistic director for the Omaha Magic, is an internationally-known actress, director and playwright. **MEGAN TERRY**, one of this nation's most prolific and brilliant writers, has published over 60 plays, several of which have contributed significantly to innovations in the theatre. In addition to his work as an instructor for young musicians, percussionist **LUIGI WAITES** has worked as an artist in schools and communities taking jazz into untraditional settings.

MARK PHILLIPS (b. 1952) won the 1988 Barlow International Competition with his orchestral composition, "Turning", which was performed by the St. Louis Symphony Orchestra. Other awards and distinctions include the 1990 Delius Award, an ASCAP Raymond Hubbell Award and fellowships from the Ohio Arts Council, the Indiana Arts Commission and Indiana University. Mr. Phillips joined the composition faculty at the Ohio University School of Music in the fall of 1984.

WALTER PISTON (1894-1976) made many valuable contributions to the music world during his lifetime. He taught at Harvard University for 34 years, and his numerous writings on music theory and orchestration are still widely used. Many prizes and honors were bestowed upon him, among the most prestigious the Guggenheim Fellowship, the Coolidge Medal and a Pulitzer Prize

Most recently, the music of **BRUCE REIPRICH** has been heard abroad in professional performances in London and Cambridge and throughout the United States in such major cities as New York, Washington, D.C. and Boston. His guitar duo, "Water Leaves," has been recorded on compact disc by the Caulkins Duo, and three other of his works are being prepared for release. A graduate of the Eastman School of Music and the University of Iowa, he is currently an associate professor at Wilkes University.

WALTER ROSS (b. 1936) attended the University of Nebraska and Cornell University, where he received the Doctor of Musical Arts degree. Since 1967, he has taught at the University of Virginia, where he is active in the promotion and presentation of new music.

PHILLIP SCHROEDER (b. 1956) is currently on the faculty at Hamilton College, New York. His works for soloist, chamber ensembles, choir, and orchestra have been commissioned and performed throughout the country. Awards include prizes from the New Music for Young Ensembles Competition, the Ohio Federation of Music Clubs and the Rhode Island Philharmonic American Composers Competition, as well as residencies at the Charles Ives Center, the MacDowell Colony, and Palenville Interarts Colony.

JOSEPH SCHWANTNER (b. 1943) has received numerous awards, among them the Charles Ives Scholarship from the American Academy of Arts and Letters, the Kennedy Center Friedheim Award and a Pulitzer Prize. He currently is on the faculty at the Eastman School of Music, although a leave of absence allowed him to serve as the composer-in-residence with the Saint Louis Symphony from 1982 to 1984.

FRANCIS SCHWARTZ lectures regularly throughout the world and has made great impact with his "polyart," works involving improvisation and audience participation. During his years as director of cultural activities for the University of Puerto Rico (where he is Professor of Music), he helped make San Juan a center of inter-American arts.

PAUL STEINBERG is the Director of the Center for New Music Resources at the Crane School of Music. He has received awards from the Charles Ives Center and SUNY Potsdam and grants from the National Endowment for the Arts and Meet the Composer. His interest in writing for combinations of acoustical and electronic media has resulted in many works for the New and Unusual Music Artists, a group that he helped establish in 1982.

MARTIN SWEIDEL (b. 1955) joined the faculty at Southern Methodist University in 1986 where he is presently Assistant Professor of Composition and Director of Electronic Music. As a composer, guitarist and a computer music programmer/performer, he has had performances throughout the country, including the American Society of University Composers Festival, the Society for Electro-Acoustic Music National Meeting and the International Electronic Music-Plus Festivals. He has received grants from Meet the Composer, the Ohio Arts Council and the National Endowment for the Arts.

DEBORAH TELL is the Artistic Director of the Bowling Green State University Performing Dancers, Rigmarole Dance Company and the Rig Kids. She is an active choreographer whose work has been presented at Antioch College, New York University and at the American College Dance Festival Association.

JOAN TOWER, the 1990 recipient of the prestigious Grawemeyer Award for Music Composition, is one of this generation's most dynamic and colorful composers. Her bold and energetic music, with its striking imagery and novel structural forms, is winning large, enthusiastic audiences. From 1969 to 1984, Tower was pianist for the Da Capo Chamber Players, which won the celebrated Naumberg Award for Chamber Music. From 1985 to 1988, Tower was composer-in-residence at the Saint Louis Symphony, as part of the Meet the Composer Residency Program. She is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972.

STEINA VASULKA attended the Music Conservatory, Prague. Since 1970 she has been active in the development of the electronic arts, both as co-founder of The Kitchen and through her continuing explorations of possibilities for the generation and manipulation of electronic imagery. Her many accolades include a Guggenheim Fellowship and a one-person exhibition at the Albright-Knox Art Gallery in Buffalo.

DAVID ASHLEY WHITE received degrees from the University of Houston and the University of Texas at Austin. He has studied composition with Eugene Bonelli, Michael Horvit and Karl Korte.

STEPHEN WHITE grew up on Detroit's lower east side. He received degrees from Olivet College and Bowling Green State University, where he studied with Burton Beerman and Marilyn Shrude. He currently works part-time for the Music Technology Studios and the Contemporary Music Program at BGSU.

A native of Chicago, **DONALD M. WILSON** studied composition with Karel Husa and Robert Palmer at Cornell University and with Gunther Schuller at Tanglewood. He was program director of WUHY-FM (now WHY-FM) in Philadelphia prior to coming to BGSU in 1967. In addition to teaching composition, theory, orchestration, etc., Wilson produces the New Music Festival Radio series annually for national distribution.

CHARLES WUORINEN (b. 1938) is a prolific composer, with more than 100 orchestral, chamber, instrumental, and vocal works to his credit. He counts among his distinguished honors an award from the American Academy of Arts and Letters, a Guggenheim Fellowship, and a Pulitzer Prize. Wuorinen is also well known as a virtuoso pianist through his many performances and recordings of contemporary music.

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The faculty and student performers of the College of Musical Arts



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