

Ellen Harvey New York Beautification Project



INterVENTIONS

BGSU 25th Annual New Music & Art Festival



2022

BGSU 25th Annual

New Music & Art Festival

October



SPONSORED BY:

MidAmerican Center for Contemporary Music
The Fine Arts Center Galleries
The College of Musical Arts
School of Art
Department of Theatre and Film
Department of Ethnic Studies
CMA Festival Series
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MCO Center for Creative Instruction
Ohio Arts Council
Ethnic Cultural Arts Program

Ohio Arts Council
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PROGRAMS IN THE ARTS



INterVENTIONS

RGSU 25th Annual New Music & Art Festival



SPECIAL GUEST COMPOSER:

Shulamit Ran



GUEST PERFORMER:

Alexander Fiterstein, clarinet

presented in conjunction with the College of Musical Arts' Festival Series

GUEST ENSEMBLE:

Pinotage

Julia Bentley, mezzo-soprano

Jennifer Clippert, flute

Claudia Lasareff-Mironoff, viola

Courtney Lawhn, harp

OTHER GUEST PERFORMERS:

Jason De Pue

violinist, Philadelphia Orchestra

Randolph Kelly

principal violist, Pittsburgh Symphony

Elizabeth DeMio

Don Freund

Celesta Haraszti

Electric Arts Duo

Kathryn Humphrey

High-Voltage Dance Company

Heather Elliott-Famularo

Huang Ruo

SPECIAL GUEST ARTIST:

Ellen Harvey

FEATURED EXHIBITIONS:

INterVENTIONS:

Ken Aptekar

ChanSchatz

Mark Dion

Ellen Harvey

THE PROPER INFLECTION:

Mille Guldbeck

CRUCIAL STATE:

Ellen Grevey

Robert Moore

Miglwa Orlmo

Brad Phalln

Lisa Tilder

FEATURED GUEST COMPOSERS:

Michael Albaugh

John Beall

Burton Beerman

John Boyle Jr.

Margaret Brouwer

Uzee Brown

Wallace De Pue

Kurt Doles

Timothy Edwards

Don Freund

Kathleen Ginther

Stephen Gryc

John Anthony Lennon

Elainie Lillios

Janet Maguire

Edward McGuire

Robert Mueller

Marco Redaelli

Huang Ruo

Vache Sharafyan

Frederick Speck

Elizabeth Start

Marcus Williams

Adam Zigmunt

FEATURED DIGITAL ANIMATION ARTISTS:

Kristine H. Burns

Evan Chambers

Mara Helmuth

Andrew Kirshner

25TH ANNUAL NEW MUSIC & ART FESTIVAL

SCHEDULE OF EVENTS

Thursday October 21

SEMINAR:
2:30 p.m.

Shulamit Ran
Bryan Recital Hall

EXHIBITION OPENING:
6:30 p.m.

The Proper Inflection: Mille Guldbeck
Kennedy Green Room

FESTIVAL FORUM:
7:15 p.m.

Pre-concert talk by composer **Shulamit Ran**
Bryan Recital Hall

CONCERT:
8:00 p.m.

Alexander Fiterstein, clarinet. This event is presented in conjunction with the *College of Musical Arts' Festival Series*
Kobacker Hall \$

SCREENING:
10:30 p.m.

Videos by **Kristine Burns, Evan Chambers, Mara Helmuth, Andrew Kirshner** and others
Cla-Zel Theatre

Friday October 22

CONCERT:
10:30 a.m.

Works by **Michael Albaugh, John Boyle Jr., Stephen Gryč, Edward McGuire** and **Shulamit Ran**
Bryan Recital Hall*

ARTISTS ROUNDTABLE:
12:30 p.m.

Shulamit Ran, Pinotage and *The Columbus Dispatch* Senior Arts Critic **Barbara Zuck**. Moderated by *Marilyn Shrude*
Bryan Recital Hall

CONCERT:
2:30 p.m.

Works by **Uzee Brown, Kurt Doles, Marcus Williams** and **Adam Zygmunt**
Kobacker Hall

ARTIST'S TALK:
6:00 p.m.

Ellen Harvey
204 Fine Arts

EXHIBITION OPENING:
7:00 p.m.

INTERVENTIONS:
Ken Aptekar, ChanSchatz, Mark Dion and **Ellen Harvey**
Dorothy Uber Bryan Gallery

CONCERT:
8:00 p.m.

Works by **Burton Beerman, Timothy Dwight Edwards, Kathleen Ginther, Elaine Lillios, Janet Maguire, Shulamit Ran, Marco Redaelli** and **Elizabeth Start**, performed by ensemble-in-residence **Pinotage**, as well as BGSU faculty, *High-Voltage Dance Company, Electric Arts Duo* and other guest performers
Kobacker Hall \$

Saturday October 23

PANEL DISCUSSION:
12:30 p.m.

High/Pop/HipHop...how do you tell...and who? featuring **Shulamit Ran, Ellen Harvey, Lisa Tilder** and **Kristine Burns**. Moderated by *Jacqueline Nathan*
Great Gallery, Toledo Museum of Art

CONCERT:
2:00 p.m.

Works by **John Beall, Wallace De Pue, John Anthony Lennon, Robert Mueller** and **Vache Sharafyan**
Great Gallery, Toledo Museum of Art

ARTIST'S TALK:
6:00 p.m.

Brad Phalin
204 Fine Arts

EXHIBITION OPENING:
7:00 p.m.

Crucial State: Selections from Ohio Arts Council 2004 Fellowship Award Winners
Willard Wankelman Gallery

CONCERT:
8:00 p.m.

Works by **Margaret Brouwer, Uzee Brown, Don Freund, Shulamit Ran, Huang Ruo** and **Frederick Speck**, performed by the *Bowling Green Philharmonia, BGSU Wind Ensemble* and *University Choral Society*
Kobacker Hall \$

LOCATIONS:

The Moore Musical Arts Center houses Bryan Recital Hall, Kobacker Hall and the Kennedy Green Room. The Fine Arts Center houses Dorothy Uber Bryan Gallery and Willard Wankelman Gallery. The Toledo Museum of Art houses the Great Gallery. The Cla-Zel Theatre is located at 127 North Main Street in downtown Bowling Green.

GALLERY HOURS:

Dorothy Uber Bryan and Willard Wankelman Galleries: Tuesday through Saturday 10:00 a.m. to 4:00 p.m. and Sunday 1:00 to 4:00 p.m. Kennedy Green Room: Monday through Friday 8:00 a.m. to 5:00 p.m.

ADMISSION:

Most events are free and open to the public.

\$ Indicates paid admission.

* Indicates free ticketed event.

Tickets are available from the Moore Musical Arts Center Box Office, open weekdays noon to 6:00 p.m.

Call (419) 372-8171 or (800) 589-2224 for tickets.

FOR FURTHER INFORMATION:

Contact the MidAmerican Center for Contemporary Music at (419) 372-2685 or the Fine Arts Center Galleries at (419) 372-8525 or visit <http://www.bgsu.edu/colleges/music/MACCM>

THE FESTIVAL SCHEDULE IS SUBJECT TO CHANGE

Alexander Fiterstein, clarinet

Steven Beck, piano

Kevin Schempf, clarinet

presented in conjunction with the College of Musical Arts' Festival Series

Four Pieces for Clarinet and Piano, Op. 5 ----- **Alban Berg**
(1885-1935)

Sonata No. 1 in F Minor, Op. 120 ----- **Johannes Brahms**
(1833-1897)

Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

"Il Convegno," Op. 76 ----- **Amilcare Ponchielli**
(1834-1886)

INTERMISSION

For an Actor: Monologue for Clarinet ----- **Shulamit Ran**

Dance Preludes ----- **Witold Lutoslawski**
(1913-1994)

Concerto Fantasia
on motives from Verdi's *Rigoletto* ----- **Luigi Bassi**
(1833-1871)



Alexander Fiterstein has received critical acclaim for his concerto and chamber music performances, and is quickly becoming recognized for his intuitive and sensitive playing. He has performed as a soloist with the Vienna Chamber Orchestra, the Orchestra of St. Luke's, the Tokyo Philharmonic Orchestra, the Israel Chamber Orchestra, the Danish National Radio Symphony Orchestra,

Denmark's Odense Symphony and the Brooklyn Philharmonic. As a chamber musician, he has been a regular on the Marlboro Music Festival in Vermont since 2001. Other performances have included a concert at the Finnish Embassy in Washington, where Fiterstein was selected to perform with Arab musicians on a program presented by the Peace Organization Search for Common Ground, and concerts in Daniel Barenboim's West-Eastern Divan Workshops of Israeli, Palestinian and Arab Instrumentalists. Born in Minsk in the former Soviet Union, Fiterstein emigrated with his family to Israel when he was two years old. After studying at the Israel Arts and Sciences Academy, he attended the Interlochen Arts Academy in Michigan, and the Juilliard School of music.



Shulamit Ran "has never forgotten that a vital essence of composition is communication." So ran the review in the *Chicago Tribune* following the premiere of *Legends* by the Chicago Symphony Orchestra. It is hardly surprising, then, that her *Symphony*, which has drawn references to "the superior quality of her musical imagination and artistic invention" and "a work that will reward each new listening" was awarded the 1991 Pulitzer Prize for Music and the Kennedy Center Friedheim Award in 1992. She has won numerous other major composition awards and her works have been performed by the New York Philharmonic, the Amsterdam Philharmonic, the Jerusalem Orchestra and the Philadelphia Orchestra, among many others; conductors include, Zubin Mehta, Gary Bertini, Christoph Von Dohnanyi and Pierre Boulez. Recent honors include a 1998 Koussevitsky Foundation Grant, as well as commissions from the American Composers Orchestra and the Brentano String Quartet. Her works are published by the Theodore Presser Company.

Copper Island ----- Kristine H. Burns

NM&AF 14

Cell Phone Java Bodhi Svaha -- music by Evan Chambers

M.M. 1985, NMF 6, NM&AF 15, 16, 21

video by Andrew Kirshner

Mountain Wind ----- Mara Helmuth

(e) ----- music by Mara Helmuth
animation by Mary Beth Haggerty

program order and other pieces TBA

Evan Chambers is associate professor of composition and chair of the composition department at the University of Michigan. He has received the Walter Beeler Prize from Ithaca College and awards from the Cincinnati Symphony Competition, the American Academy of Arts and Letters and the Luigi Russolo competition. Chambers' works have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire and Albany symphonies, and are recorded on the Albany and Cambria labels.



Impermanence Surrounds us!

Evan Chambers

Andrew Kirshner is a composer, performer and media artist. He has received three fellowships from the NEA, numerous commissions and an award from the American Academy of Arts and Letters. He holds a D.M.A. in composition from the University of Michigan, where he is an assistant professor in music technology. His works include *An Evening with Tony Amore*, a musical tragicomedy for jazz orchestra and soloist, and *Who It Is*, a one man musical about race.

*To create music honestly I am a deep listener,
to find sound that generates meaning, and then
a miner, extracting sound from the world, shaping
according to its inherent structure.*

Mara Helmuth



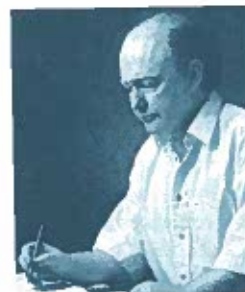
Mara Helmuth composes for computer and acoustic instruments, and creates computer music applications for composition and improvisation. She is an associate professor of composition and the director of (ccm)2, the University of Cincinnati College-Conservatory of Music Center for Computer Music. After receiving degrees from the University of Illinois at Urbana-Champaign and Columbia University (D.M.A.), she taught at Texas A&M University. Recent work includes an interactive installation in Beijing at the Sino-Nordic Performance Arts Space; an Internet 2 application for improvisation, Soundmesh; and collaborative projects with Allen Otte (*Implements of Actuation*, a CD available from the Electronic Music Foundation), artist Anna VanMatre and saxophonist Rick VanMatre, and pipa virtuoso Ming Ke.



Composer and author **Kristine H. Burns** is director of the Electronic Music Studios at the Florida International University School of Music in Miami. As the owner and editor of WOW/EM, Women On the Web/ElectronMedia (<http://music.dartmouth.edu/~wowem>), she has created an award-winning educational Web site for young women interested in creative digital media, as well as

science, math, and computers. Burns' scores and recordings are published and distributed by Tuba-Euphonium Press, Frogpeak Music and Seeland Records. Her book *Women and Music in America Since 1900: an encyclopedia* (Greenwood, 2002) was "Enthusiastically recommended for large public libraries and music libraries" because "no other source so comprehensively covers American women and music simultaneously." (*Library Journal*). The encyclopedia has won numerous awards, including the Library Journal Best Reference Source, 2003; CHOICE: Current Reviews for Academic Libraries, Outstanding Academic Titles, 2003; and Association of Research Colleges and Libraries, "Most Essential Work," 2002-2003. She is a member of the CMS, ICMA, SEAMUS and IAWM, for which she served as president from 2001-2003. Described as "offbeat," "humorous" and "striking," her compositions have been performed throughout the world.

Kristine H. Burns



*My work had a rebirth in the 1970's,
returning to the freshness of tonality
under influences of my practical involvement
with traditional folk music.
As a source of optimism it never fails!*

Edward McGuire

Born in Glasgow, Scotland, in 1948, **Edward McGuire** studied with James Iliff at the Royal Academy of Music London (1966-70) and then with the Swedish composer Ingvar Lidholm in Stockholm. His works have been regularly broadcast and commissions have come from the Glasgow University McEwan Bequest, the New Music Group of Scotland, the BBC Scottish Symphony Orchestra, the St. Magnus Festival and the Edinburgh International Festival. In recent years McGuire has produced several large-scale works to critical acclaim: the ballet score *Peter Pan*, *A Glasgow Symphony*, a chamber opera *The Loving of Etain*, and concertos for guitar, trombone, viola, violin and (most recently) double bass. He has been featured composer at the 1993 Park Lane Series, Purcell Room; 1996 Bath International Guitar Festival; and 1998 International Viola Congress. McGuire performs with and writes for the traditional folk music group Whistlebinkies.

String Quartet No. 1 (1997) ----- Michael Albaugh
Graduate String Quartet *M.M. 1995, NMF 6, NM&AF 10, 15*
 Cristina Purje, violin
 Titus Munteanu, violin
 Boroka Barabas, viola
 Phil Wagner, cello

East Wind (1988)----- Shulamit Ran
 Nina Assimakopoulos, flute

Dream Vegetables (1997) ----- Stephen Gryč
Six Poems by Maggie Anderson *NMF 3, 5, NM&AF 16*
 1. *Exposure*
 2. *Falling*
 3. *Nightmare*
 4. *Insomnia*
 5. *Recurring*
 6. *Flying*
 Penny Thompson Kruse, violin
 Kevin Schempf, clarinet
 Roger Schupp, marimba

Remembering Judi (2003)----- John Boyle Jr.
 Alan Smith, cello *M.M. 1985*

Martyr for viola(s) (1972)----- Edward McGuire
 Csaba Erdélyi, viola



Music is Music! No matter how many times you listen to it.

Michael Albaugh

Composer/theorist/guitarist **Michael Albaugh** is the director of music and instructor of composition at the Interlochen Center for the Arts. He holds a bachelor's degree in music education from West Liberty State College, a master's in composition from BGSU and a D.M.A. in composition from West Virginia University. A ProMusica International Grant recipient, Albaugh has also conducted field research in West Africa studying the music and culture of the Ewe people in Kopeyia, Ghana. Former teachers include John Beall, Marilyn Shrude, Burton Beerman and Samuel Adler.

There are still bandwagons, but I prefer my pogo stick.

Stephen M. Gryč



Stephen Gryč has always been fascinated by sounds and musical instruments. An intimate understanding of the technique of instruments and the imaginative use of instrumental color are hallmarks of his music. At the Hartt School of the University of Hartford, Gryč teaches traditional orchestration courses, as well as original courses in writing for wind ensembles and for voices.

He has received commissions from some of the world's leading soloists including oboist Bert Lucarelli, flutist John Wion, trumpeter Philip Smith and trombonist Joseph Alessi. Gryč holds four degrees in music from the University of Michigan, including a D.M.A., where he studied composition with William Albright, Leslie Bassett and William Bolcom. Gryč's works for large ensembles have been performed by such groups as the United States Marine Band and the Minnesota Orchestra. His music is published by Alphonse Leduc, Boosey and Hawkes, Carl Fischer, Robert King, Vivace Press and others and is recorded on the Capstone, Centaur, Klavier, Opus One and Summit labels. Among his many awards is the 1986 Rudolf Nissim Prize for orchestral music from the ASCAP Foundation.



Semper Ubi Sub Ubi

John Boyle, Jr.

John Boyle Jr. is a member of the composition and theory faculty at the Interlochen Center for the Arts, where he teaches at both the Academy and the Camp. He holds degrees from the University of Cincinnati College-Conservatory of Music, BGSU and Illinois Wesleyan University. Boyle's music has been performed nationally in a variety of events and venues. He wishes to express deepest thanks to all of the BGSU faculty who had a part in his education, but most especially to Marilyn Shrude, Donald M. Wilson and Burton Beerman.

Contemplation on Hope and Happiness* (2004) ----- **Uzee Brown**
M.M. 1974

Commissioned by MACCM and the College of Musical Arts

A Cappella Choir
William Skoog, director

Sketches in Black and White* (2003) -- **Marcus Williams**

I.-III.

*Composition Division Winner,
37th Annual BGSU Competitions in Music Performance*

Jeff Heisler, alto saxophone
Rob Zolnowski, vibraphone
Emily Hardin, piano

Sayan (2000) ----- **Kurt Doles**
M.M. 1999

*I. Chaconne: A journey across the sea
III. "An intricate art of sonority..."*

Kusuma Sari Gamelan
David Harnish, director

Amber Waseen, flute
Lauren McDougle, clarinet
Cynthia Benson, piano
Robert Metzger, percussion
Mary Natvig, violin
Lewis Blandon, cello

People, Places, Things* (2004) ----- **Adam Zygmunt**
M.M. 1998

I.-VIII.

BGSU Percussion Ensemble
Roger Schupp, director

Brian Clary, crotales
Andy Gibbs, glockenspiel
Daniel Abramson and John Schindler, vibraphone
Allison Fahler and Dan Tramte, xylophone
Justin Fujka, Rob McClure, Erin McGrath
and Ryan Yahl, marimba
Ambus Hunter IV, chimes
Greg Brown, timpani

*world premiere

Kusuma Sari Gamelan
David Harnish, director

| | |
|-----------------------|-------------------|
| Andrea Angott | Carrie Hyman |
| Christopher Ballengee | Adam Lark |
| Teresa Batterson | Amanda Lovitt |
| Corey Baum | Lauren McDougle |
| Sarah Boss | Robert Metzger |
| Kwesi Brown | Jessica Parkinson |
| Corinna Campbell | Amanda Sewell |
| Jacob Castillo | Holly Stapledon |
| Clint Dye | Jessica Todd |
| Sonya Edens | Amy Utendorf |
| Sara Hardie | Amber Waseen |
| Karl Heinmiller | Aaron Zimmerman |
| Sara Hoopes | Adam Zygmunt |



I embrace music in the spirit of the African and African-American cultural paradigm. It is, in its highest sense, "an expression of life." There is something deeply personal within my music, to which I attempt to bring the best of my craft and my spirit.

Uzee Brown, Jr.

Uzee Brown Jr., a native of Cowpens, S.C., is a resident of Atlanta. He received his bachelor's degree from Morehouse College, master's in composition from BGSU and master's and D.M.A. in performance from the University of Michigan. At Morehouse, he studied composition with T.J. Anderson and worked closely as a student and colleague for almost 20 years with arranger, lecturer in Afro-American music and director of the Morehouse Glee Club Wendell P. Whalum. Brown has also studied at the Berkshire Music Center, Tanglewood, the National Music Camp at Interlochen and the University of Siena in Italy. Brown is a published composer and arranger, having written the musical prologue for Spike Lee's *School Daze* and arranged and directed the off-broadway musical play *ZION*, which was performed at 1996 Olympics in Atlanta. The Atlanta Symphony and a 200-voice choir performed the premiere of his arrangement of *We Shall Overcome*, commissioned by National Public Radio and nationally broadcast in 1999. In 2000, his cantata *Women of the Fire* was premiered at Lincoln Center. Brown is the chair of the Department of Music at Morehouse College, former chair of the Department of Music at Clark Atlanta University, immediate past president of the National Association of Negro Musicians and director of the Historic Ebenezer Baptist Church Choir, which has toured throughout Europe. He has appeared in numerous recitals, oratorios, opera and musical theater performances, and his engagements include master classes, workshops and recitals of African-American music from work songs and spirituals to art songs.

I believe the keys to understanding any work of art are to appreciate it for what it is, and striving to understand the force of emotion that created the work.

Marcus Williams



Marcus Williams is currently a dual master's candidate at BGSU, studying composition and trumpet performance. He studied at the University of Akron, graduating *summa cum laude* with a dual bachelor's degree in composition and trumpet performance. As a composer, Williams has written a wide variety of works and been the recipient of several awards, including first place in the Ohio Federation of Music Clubs Competition in 2002. He was also recognized as the Undergraduate Composition Student of the Year for the 2001 school year at the University of Akron. Williams is active as a trumpet performer, having performed in numerous ensembles including the Bowling Green Philharmonia and Graduate Brass Quintet. He has also appeared as guest trumpet soloist with the Woodmore High School Band and the Port Clinton Community Band, and in many other free-lance solo and ensemble performances.

A Cappella Choir

William Skoog, director

Jeshua Franklin, graduate student assistant

Samee Griffith, pianist

Soprano

Kelly Barkhimer[†]
Sarah Boss
Carolyn Dobrinich
Andrea S. Fatica[†]
Alana Kolb
Kaylan M. Kopp
Nicole Marling[†]
Joy Savage
Abigail Studor^{*}
Laura Van Fossen
Carissa J. Vance
Dawn Wagner
Erica Ashley Wagner
Kimberly Ann Wilburn
Megan Welenc

Alto

Teresa E. Batterson^{*}
Stephanie Carter
Mollie Fingerman
Ellen Gartner
Ayu Igari
Loren Kaminski
Sarah Lamont
Pamela Little
Amanda Lovitt^{**}
Jennifer Marlin
Erica Scheibel
Kristen Tobe
Lizzy Waterhouse
Georgia Willson[†]
Jacqueline Yeo

Tenor

Bryan Andrews
Reid Emminger
Trevor Garrabrant
James Javorsky
Kyle Kittleberger
Andrew Kuzas
Adam Landry
Jeffrey Lombardi
Daniel McCartney
Anthony Regalado
Christopher Resor
Jason Rubley
Kurt Vandock
Matt Zwyer

Bass

Nate Baker
Christopher Betz
Edward S. Bialorucki
Jeremy Bradshaw
Kurt Campbell
Dale DeWood^{*}
Nathaniel Goehring
Christopher Kanney
Eric Knechtges^{*}
David Lee
Trevor Montgomery
Christopher Nicholson
Alex Phan
Gordon Anthony Rankin
Brent Sibert
Travis Tilton

^{*} section leaders

[†] choir officers

I've never been a fan of composers who spout platitudes about their relationship to the natural world or how their music jives with whatever theoretical position is popular that week, so I'm not about to start down that road here; I simply write the kind of music that I find interesting and enjoyable – no strings attached.



Described as “an astonishing experience, the effect of which only becomes clear when it's over” (*Logo Magazine*, UK), the music of composer, clarinetist and BGSU alumnus **Kurt Doles** has been heard across the United States and in Indonesia, including performances by the Cleveland Chamber Symphony, the Pacific Rim Gamelan, the Greater Portland Flute Society (Ore.), Fresh Music (Orlando, Fla.) and the 100th Monkey Ensemble. A frequent collaborator with electronic musician and composer DAC Crowell, his works can be heard on releases from the Edinburgh-based Sulven Recordings. A new CD of compositions for chamber ensemble, recorded by members of the California EAR Unit and other prominent Los Angeles-based performers, is scheduled for future release on the Cold Blue label. A resident of Eugene, Ore., he is currently employed in various capacities by the Oregon Festival of American Music.

Who said new music has to sound the way it does?



Composer and oboist **Adam Zygmunt** is currently coordinator of operations for the MidAmerican Center for Contemporary Music at BGSU and has also served as director of the Kusuma Sari gamelan at

BGSU during the 2001-2002 academic year. He holds bachelor's degrees in music and physics from Truman State University and a master's in composition from BGSU. Zygmunt has studied composition with Burton Beerman, Warren Gooch, Paul Siskind, Peter Terry and Donald M. Wilson, and participated in master classes with Samuel Adler, Robert Morris and Evan Chambers. He has also studied composition for gamelan in Bali, Indonesia, with Dewa Beratha and Dewa Alit. His works have been performed by the Cleveland Chamber Symphony, the BGSU Percussion Ensemble, the Kusuma Sari gamelan and at three Threshold electronic music festivals, held yearly in conjunction with BGSU, Ball State University and Oberlin Conservatory. Zygmunt has also been commissioned twice by the dance department at BGSU, and his works are included on the accompanying CD to *The Csound Book*, edited by Richard Boulagier.

Playthings Revisited* (2004) ----- **Burton Beerman**

for clarinet, dance, KYMA interactive music system,
BodySynth sensors and real-time video processing

Electric Arts Duo

Burton Beerman, clarinet
Celesta Haraszti, dance

High Voltage Dance Company

Kathryn Humphrey, artistic director

Tiffany Jenee Allen, Cassandra Cardenas, Anthony Elijah Gilmore,
Kevin Darrell Marr II and Mirianne Wygant

Hastening Toward the Half Moon (2004) --- **Elainie Lillios**

8-channel electroacoustic music

INTERMISSION

Soliloquy (1997) ----- **Shulamit Ran**

Penny Thompson Kruse, violin
Alan Smith, cello
Diana Barker Smith, piano

Pinotage

Julia Bentley, mezzo-soprano
Jennifer Clippert, flute
Claudia Lasareff-Mironoff, viola
Courtney Lawhn, harp

Sign Songs ----- **Elizabeth Start**
NM&AF 13

selections from Three Songs (1986)
Three Sign Songs (1990) and More Sign Songs (2004)

The Wolf's Tooth
The Manure Heap
The Crow's Foot

Gone* ----- **Janet Maguire**

Afterimages ----- **Timothy Dwight Edwards**

Il pleut ----- **Kathleen Ginther**

come la luce rapida* (2003) ----- **Marco Redaelli**

*world premiere

additional production assistance for Playthings Revisited

Celesta Haraszti, Kathryn Humphrey, choreography
Jim Tutorow III, lighting design
Paul Lopez (WBGU-PBS), video production manager
Anton Jessberger (Independent Films), video director and editor
Jose A. Cardenas, SOC (Department of Theatre & Film), camera operator
I.A.T.S.E. Local 600
Heather Elliott-Famularo (School of Art), performance artist,
video conceptual artist and editor
Burton Beerman, Erin Bonski, Heather Elliott-Famularo, Lucio Famularo,
Anthony Elijah Gilmore, Celesta Haraszti, Kathryn Humphrey
and Kevin Darrell Marr II, pre-production video performers
MCO Center for Creative Instruction, virtual reality animation
Original video footage contributed by Heather Elliott-Famularo,
Celesta Haraszti and Mike Procyk



This last year I almost died three times due to no fault of my own. To this southern bred the morning cold now is welcome. There is song in my children's smiles and music in every breath.

Burton Beerman

Composer and clarinetist **Burton Beerman** is the director of the MACCM and founder of the New Music Festival at BGSU. The *Village Voice* has written, "There is a remarkable clarity in the way Burton Beerman carries out the logic of his materials and he has an excellent ear for sound color... The composer displays an acute sensitivity to the differences between live sound and electronic sound and the music contains extraordinary moments when the sound seems to belong to both worlds." His work has been featured on CNN, CNN International, *Live with Regis & Kelly!* and the Eastern European talk show *RTL-KLUB Reggeli*. He has performed at the week-long Pepsi Sziget Festival at Margit Island in Budapest, Hungary, which annually attracts over 500,000 people, and at the Edinburgh International Festival in Scotland. Beerman has also served in residence at such venues as STEIM Research Center in Amsterdam, Future Music Oregon, LOGOS Tetrahedron Theatre, and neoPHONIA, and has toured throughout Europe for many years with the Hungarian-based dance ensemble Gyula Berger and Friends Dance Theater as music director and clarinetist. His video opera *Jesus' Daughter* was presented at the Walter Reade Gallery in Lincoln Center, at the Museum of Modern Art in New York City and at venues in Switzerland and Italy sponsored by UNESCO-CIRET.



A few years ago, my dad, a Greek immigrant, asked me when I was going to start writing music like the famous Greek new age composer, Yanni. I told him "...don't hold your breath..."

Elainie Lillios

Elainie Lillios holds a D.M.A. in composition with emphasis in computer music media from the University of North Texas at Denton, where she served as the assistant director of the Center for Experimental Music and Intermedia; bachelor's and two master's degrees from Northern Illinois University; and a M.Phil. from The University of Birmingham in England. She has received commissions from ASCAP/SEAMUS, the International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art and Réseaux, and awards/recognition from CIMESP, Russolo and IMEB (Bourges) among others. Her music has been presented at conferences, concerts and festivals internationally, including guest invitations to the GRM (Paris), Rien à Voir (Montreal), l'espace du son festival (Brussels), June in Buffalo and Sonorities (SARC Centre, Belfast). Lillios' music is available on the Empreintes DIGITales, StudioPANaroma, La Muse en Circuit and SEAMUS labels, and is included on the CD accompaniment to New Adventures in Sound Art's *The Radio Art Companion*.



Pinotage was formed in 1998 and specializes in works written after 1900. Since their first performance this chamber ensemble made up of flute, harp, viola and voice has been working closely with composers, inspiring them to write for this distinctive quartet. They

have premiered works by many composers including Robert Lombardo, Marta Ptaszynska, Elizabeth Start and Jan Bach. In 1999 they were in residence at Columbia College offering master classes and performing for young composers. Pinotage has premiered works written for them by members of the American Women Composers organization, and have been regularly featured on the Mostly Music and Music in Small Places series. In June 2000 they recorded a song cycle by New York composer Arnold Rosner for Albany Records. They have performed at DePaul University, Northwestern University, Northern Illinois University, Columbia College and in 2002 appeared on the Jewel Box Series at Northeastern University, broadcast live on WFMT. Following their appearance at the New Music & Art Festival, they will travel to California to present a program at Sacramento's New Music Festival.



For me, music is always connected with people, events, or ideas. As Jean Cocteau stated: "Good music stirs by its mysterious resemblance to the objects and feelings which motivated it."

Elizabeth Start holds degrees in mathematics and cello performance from Oberlin College, master's degrees in cello and theory/composition from Northern Illinois University and a Ph.D. in composition from the University of Chicago. Following the completion of her doctorate, she spent 10 years free-lancing as a professional cellist, composer and teacher in the Chicago area, teaching at institutions including DePaul University, Columbia College and the Elgin Suzuki Academy. She returned to her hometown of Kalamazoo, Mich., in 2001 and plays in the Kalamazoo Symphony while continuing her activities in Illinois with the Elgin Symphony, Symphony 11 and Ravinia Festival Orchestra. In June, Start was named the executive director of the Michigan Festival of Sacred Music. She is also serving as community arts liaison for First Baptist Church of Kalamazoo, as well as teaching cello and composition and conducting the orchestra for the Suzuki Academy of Kalamazoo. As a performer, Start has premiered over 60 works. As a composer working in acoustic, electronic and mixed media, she has received numerous commissions and grants, as well as over 100 performances of over 50 works in the United States and abroad.

Although she took an active part in the postwar European music world in the 1950s and 1960s, **Janet Maguire**'s entire extant oeuvre has been written within the past 12 years. Maguire, an American composer who has spent most of her adult life in Europe, was totally dissatisfied with her own music until the 1990s, when she felt she had reached that amalgam of compositional characteristics for her personal expression: a style that draws freely from ideas, forms



and sounds of European classical music as well as those of Oriental and indigenous musics, creating a unique and personal universe. Born in Chicago, raised in New Rochelle, N.Y., Maguire graduated with a bachelor's degree in piano from Colorado College. She then studied with Renè Leibowitz and worked as music critic for the *International Herald Tribune* in Paris, and attended the Darmstadt Summer Courses for several years, as well. After moving to Venice in 1976, she founded the composers' association Venezia Musica Nuova. Maguire's music has been heard throughout the United States and Europe, and New World Records has recently issued a CD of her chamber works titled *Lace Knots*. She is president of the "Musica in divenire" association in Venice and a member of SACEM in France.

I am drawn to musical gestures that express human experience whether emotionally or intellectually. Because of this there is always a struggle against the ordinary and cliché.



The *Chicago Sun-Times* described **Timothy Dwight Edwards'** music as having "a sense of purposeful direction that kept us anxious to hear what would happen next." His choral, orchestral, chamber and electronic music has been heard primarily in Chicago, New York and New England. Recently resident composer at the Ragdale Foundation, Edwards is Technology Fellow at Columbia College Chicago, where he is creating musicianship software and teaching in both the music and the audio arts and acoustics departments. He holds a doctorate from the University of Chicago and degrees from the University of Massachusetts and Amherst College, and his principal teachers have included Lewis Spratlan, Ralph Shapey, Shulamit Ran and John Eaton. Edwards has taught courses in music theory, history, composition, counterpoint, analysis, ear training, computer music and digital recording theory, and has held teaching positions at the University of Chicago and the University of Illinois at Chicago. He is chair of the Chicago Composers' Consortium.

Masques (1998) ----- Robert Mueller

John Bentley, oboe *M.M. 1984, NMF 5, NM&AF 14*
Kathleen Oliver, bassoon
Stijn De Cock, piano

Concert Etudes (2003) ----- John Anthony Lennon

Matthew Ardizzone, guitar *NMF 6, NM&AF 8*

A Call From Home (2003) ----- Wallace De Pue

Jason De Pue, violin

Sonata for Viola and Piano (2003) ----- John Beall

Randolph Kelly, viola *NMF 3, NM&AF 13*
Elizabeth DeMio, piano

Sonata for Alto Saxophone and Piano (2000) --- Vache Sharafyan

John Sampen, saxophone *NM&AF 19*
Marilyn Shrude, piano



Simple notes placed one at a time on a single staff



Robert Mueller has been on the faculty at the University of Arkansas since 1988, where he teaches composition and music theory. His music has been performed nationwide by several orchestras including the Cincinnati, Omaha, Lansing, Midland, Arkansas, Missoula, Midland, Marquette and North Arkansas Symphonies. Mueller has also had works performed by the International Double Reed Society, the World Saxophone Congress and the College Music Society. He has been commissioned by the Fort Smith Symphony, the North Arkansas Symphony, the Lyrique Quintette, the Chow Brothers duo piano ensemble, Spectrum Trio, James Umble and the Cleveland Duo, and several University of Arkansas ensembles. His music has been published by Bocal Music Company and C. Alan Publications. Mueller has been the recipient of 14 consecutive ASCAP awards, an American Music Center grant, an individual artist grant from the Arkansas Arts Council and prizes from the Omaha, Lansing, Jackson, Missoula and Cincinnati Symphonies. He holds degrees from the University of Cincinnati College-Conservatory of Music, BGSU and Northern Michigan University. His composition teachers include Marilyn Shrude, Frederic Rzewski, Earle Brown, Joel Hoffman, Allen Sapp, Jonathan Kramer and Darrell Handel.



To me, the most important quality of a composer is simply good taste. She should be able to demonstrate it in any style of composition to make his/her work appropriate to a given event or performer(s).

Wallace De Pue

In Ohio State University High School, **Wallace De Pue** wrote his first operetta libretto. Later, Capital University accepted him as a student of music composition. At Ohio State University, he completed a Master of Arts degree. He earned his Ph.D. in music composition and theory at Michigan State University under H. Owen Reed. High school vocal music positions in Leetonia and Dover, Ohio, provided De Pue with teaching experience. His next position was at the Toledo Museum of Art. In 1966, he joined the faculty of BGSU. Approximately 55 of his works (for nearly all media) have been published. Four of his operas have been produced: *Dr. Jekyll and Mr. Hyde* (recorded by Oceans Records), *Something Special* (televised several times), and *The True Story of the Three Little Pigs* (Published by MMB). *The Wonderful Witch of Oz* is his newest opera. De Pue has won 20 consecutive ASCAP awards for the creation and performances of his music. His works have won awards at both the state and national levels. De Pue is a BGSU professor emeritus and the owner of Picardie Court Publications. His Web site is <http://mustec.bgsu.edu/~wallace>.

John Anthony Lennon has been commissioned by the John F. Kennedy Theatre Chamber Players, the Library of Congress, the Boston Symphony Chamber Players, the National Endowment for the Arts Orchestral Consortium, the Fromm Foundation and many others. In addition to the Prix de Rome, Guggenheim, Friedheim and Charles Ives Awards, Lennon has been the recipient of numerous prizes, and has held fellowships at Tanglewood, the Rockefeller



Center at Bellagio, the Camargo Foundation, Villa Montalvo, Yaddo, the Atlantic Center for the Arts and the MacDowell Colony as a Norlin Foundation Fellow. A professor of composition at Emory University, Lennon resides in Atlanta. Reared in Mill Valley, Calif., Lennon earned a liberal arts degree at the University of San Francisco, and has a master's degree and doctorate from the University of Michigan, where he studied with Leslie Bassett and William Bolcom. Lennon is published by C.F. Peters, E.C. Schirmer, Dom, Mel Bay, Columbia University Press and the Oxford University Press. Recordings are with CRI, Bridge Records, Capstone and Open Loop.

John Anthony Lennon

**Saturday 23
October**

**8:00 P.M.
Kobacker Hall**

BGSU Wind Ensemble
Bruce Moss, conductor

Dance Toccata (2003) ----- **Frederick Speck**
B.M. 1978, M.M. 1982
Frederick Speck, guest conductor

Earthdance Concerto (2001) ----- **Don Freund**
NM&AF 14

- I. Heart Throb Dance*
 - II. Rivet Dance*
 - III. Songwave Dance*
 - IV. Ele-metal Dance*
- Don Freund, piano

INTERMISSION

Bowling Green Philharmonia
Emily Freeman Brown, conductor

Pulse (2003) ----- **Margaret Brouwer**
NMF 3, 5, NM&AF 16

Leaving Sao (2004) ----- **Huang Ruo**
for soprano and chamber orchestra
I.-III.
Huang Ruo, countertenor

Vessels of Courage and Hope (1998) ----- **Shulamit Ran**

We Shall Overcome (1998) ----- **traditional/Uzee Brown**
with University Choral Society
William Skoog, conductor



*No music is stronger than the poetic
tension of a breath.*

Frederick Speck

Frederick Speck is a faculty member at the University of Louisville, where he teaches composition and conducting, and directs the Wind Symphony and New Music Ensemble. He has twice received the President's Award for distinguished scholarship and creativity. Representative performances include the Louisville Orchestra, the Denver Symphony, the Orchestra Society of Philadelphia, Speculum Musicae, Synchronia, the Pittsburgh New Music Ensemble and international venues such as the 2001 Hoxton New Music Days in London and an upcoming premiere at the 2005 WASBE Conference in Singapore. Speck has received awards from the National Endowment for the Arts, the Pennsylvania Council on the Arts, Indiana Arts Commission and the Barlow Endowment. Described as "vivid, driven music" by the *New York Times*, his *Philomel's Refrain* was winner of the 1995 Speculum Musicae Competition. Speck earned both bachelor's and master's degrees at BGSU, and a doctorate at the University of Maryland.



*Music should make its listeners more
acute in perception, more creative in
realizing potentials, more adventure-
some, alert and independent—
more communicative and imaginative
in dealing with the realities of life.*

Don Freund

Music is searching, evolving, growing—color, drama.



At age 28, Chinese composer **Huang Ruo** is already known on two continents as a promising young composer and scholar. His music has been performed by the Philadelphia Orchestra, American Composers Orchestra, Chicago Pro Musica, Cleveland Chamber Symphony, Nieuw Ensemble (Amsterdam), Dale Warland Singers, Oberlin Chamber orchestra, Guangzhou Symphony Orchestra, Atelier de Musique Contemporaine, Aspen Contemporary Ensemble, New Juilliard Ensemble, Oberlin Contemporary Music Ensemble, University of Michigan Contemporary Directions Ensemble and International Contemporary Ensemble (ICE), which Huang co-founded with flutist Claire Chase in 2000. CDs of his works have been released on the Shortleash Productions, Inc., and AUR labels, and he has a forthcoming Naxos release. Currently a doctoral candidate at Juilliard, he holds a bachelor's degree from Oberlin and a master's degree from Juilliard. Huang's teachers have included Deng Erbo, Randolph Coleman and Christopher Rouse. In his native China, Huang has been awarded many national prizes and has given concerts in numerous different cities. In Switzerland, Huang was awarded the 1995 Henry Mancini Award at the International Film and Music Festival. His work has been spotlighted on NPR, Radio Finland, Radio Sweden, Radio Amsterdam, Radio Canada and Radio China, and presented at noted festivals, conferences and symposia worldwide. Recently, he was invited to give lectures at both the Guangzhou Conservatory of Music in China and the Aspen Composers' Conference, and to be a visiting composer-in-residence at the University of Georgia. Next April, he will be a visiting composer at Oberlin.

BGSU Wind Ensemble
Bruce Moss, conductor

- Piccolo**
Gail Lowther
- Flute**
Kristen Ungaro*
Blake Bard
Julia Stephens
Jade Kuhn
Gillian McCorkle
Charles Penird
- Oboe**
Rachel Adler*
Alison Balcetus
Erin Billings
- Bassoon**
Michael Leeds
Nickie Buzzelli
Meg Harasym
- Clarinet**
Emily Thomas*
Shannon Paschal*
Justine Daniel*
Connie Harbaugh (E-flat)
Jon Augustine
Megan Nader
Erin Fung
Heather Hays
- Shanceice Long
Melissa Romage
- Bass clarinet**
Amanda Freeman
Katie Schuh
Emily Webb (Contra)
- Saxophone**
Jeff Heisler*
Yu Wen Wang
Chris Chmielewski
David Babich
Chris Bartz
Dusty Maroon
- Horn**
Jen Daigle*
David Wieland
Jessica Spies
John Garey
Paul Roberts
Sarah Ludwig
- Trumpet**
Mike Scheck*
Ken Wendt
Bo Sodders
Jason Lozer
Gwyneth Foster

University Choral Society
William Skoog, conductor
Karliss Chapple and Jeshua Franklin, graduate student assistants
Daniel Boyle, accompanist

- Soprano**
Stacey N. Barrett
Karen Biscay*
Sarah Boss
Carole A. Bradford
Amanda Braun
Catherine Cappelletty
Julie Anne Carr
Meggan E. Conti
Margaret Davis
Maria DeRose
Hazel Deuble
Christine Marie Garringer
Amy Gresham
Rachel Hamlin
Elizabeth Hanson
Stephanie Hanson
Pat Hausmann
Laura Holm
Brenda Kennedy
Jessica Kohrs
Alana Kolb
Emily Lake
Karen Lake
Jane E. Lawton
- Katherine Liesner
Marcialyn C. Lopez
Nicole Marling
Tracey Masek
Jacqueline R. Nemeth
Alyson Payne
Sandy Reddig
Elizabeth Reed
Kathy Rolsten
Suzanne Scholand*
Renee Schwarz
Elaine Skoog
Mary Squire
Linda Von Blaricom
Gina DeRosa Warren
Rhiana C. Williams
- Alto**
Rizo Arellano
Teresa Batterson
Leslie Boyle
Linda M. Boyle
Kelly Day
Stephanie Geuy
Tammy Griffin*
Anna M. Godden

- Trombone**
Scott Schneider*
Aaron Kennell
Nathan Williams
Kurt Dieringer
Eric Boswell (bass)
- Euphonium**
Jason Luthy*
Stefan Stolarchuk
Stewart Blatt
- Tuba**
Clint Noling*
Allie Luna
Bernard Williams
- Percussion**
Rob Zolnowski*
John Schindler
Rob McClure
Tony Blank
Ryan Yahl
Dan Tramre
- *section leaders*

- Linda Gullufsen*
Carol Hagug
Jodie Hutchinson
Maggie Kalmar
Sarah Leiby
Nancy J. Lenhart
Alicia Lewis
Amanda Lovitt
Janet Lyne*
Lauren McDougale
Susan McKinney
Ebony Menefield
Suzanne Midden
Korinne Myers
Elsie Newman
Amy O'Donnell
Jessica Parkinson

Bowling Green Philharmonia
Emily Freeman Brown, conductor

- Violin I**
Cristina C. Purje, concertmaster
Katherine A. Quann
Virgil I. Lupu-Sfarlea
Cheng Hu
Anabelle T. Tirado
Sean Hagerty
Diane Cline
Kyle J. VanArsdalen
Aaron M. Jacobs
Sarah J. Connelly
Bethany S. Rodabaugh
Emily J. Thompson
Steffany A. Shock
Mary E. Ryan
Jason Luke Thompson
Lauren E. Tourkow
- Violin II**
Titus Munteanu, principal
Chad M. Kimbler
Sara A. Laderman
Melissa P. Hickey
Tricia M. Kluesener
Aaron J. Marx
Julian P. Huerta
Kellyn N. Gebhart
Caitlin E. Bartholic
Sarah Stephenson
Virginia E. Harpine
Tyler Steigmeier
Shameeka J. Craig
Kendra E. Connelly
George M. Haynes
Megan E. Welenc
Seda Sor
- Viola**
Boroka B. Barabas, principal
Daniel J. Plonka
Jesse N. Griggs
Brandon D. Gordon
Matthew R. Maffett
Claire Schlegel
Ede J. Kun

- Andrea Poulimenos
Charlotte Scherer
Ashley Schrock
Laura Smith
Kay Soltesz
Sophie Taylor
Kristen Tobe
Elizabeth Walborn
Tricia Wallace
Anne Walston
- Tenor**
Zeb Albert
Josh Arbelo
Jeshua Franklin*
Joe Baker
Jeffrey D. Burkett

- Darnell Weaver
Rachel J. Sanders
Susanna Strayer
Ashley R. Humphrey
Erica R. Scheibel
- Cello**
Phillip A. Wagner, principal
Jonathan E. Kampf
Mingwei Zhao
Lewis I. Blandon
Thomas J. Darrow
Alison J. Aquila
Kimberly A. Smith
Keely L. Miller
Brenna A. Hayden
Laura M. Woodall
Matthew D. Horn
Roy Binder
- Bass**
Cody C. Rex, principal
Rachel C. Coats
Tristan Kasten-Krause
Andrew W. Marunowski
Bryan C. Andrews
Corey W. Baum
- Flute**
Bryan Guarnuccio
Carolyne R. Keyes
Yeji Kim
Gail Lowther
Kristin Ungaro
- Oboe/English Horn**
Rachel E. Adler
Erin Billings
Pamela M. Lorenzon
Jessica M. Todd
- Clarinet/Bass Clarinet**
Jon Augustine
Justine Daniel
Erin Fung
Shaniece N. Long

- Bass**
Nate Baker
Edward S. Bialorucki
Brian Boswell
Daniel Boyle
Michael Connelly
Mike Dannells
Dale DeWood
James Flory
Nate Goehring
Lane Hakel
Milton Hakel
Tom Hudson
Michael May
Scott McEwen
Brandon C. Miller

- Shannon Paschal
Emily Thomas
- Bassoon/Contra**
Michael A. Leeds
Daniel Lenzer
Nicole Buzzelli
- Saxophone**
Yu-wen Wang
- Horn**
Jonathan Chesman
Jen Daigle
John Garey
Jessica Parkinson
Robert Seebacher
David Wieland
- Trumpet**
Jason L. Dovel
Jason Lozer
Michael J. Scheck
Mathew B. Sodders
- Trombone**
Patrick Maynard
Scott Schneider
Stefan Stolarchuk
Noah Taylor
- Tuba**
Amanda Plocher
- Percussion**
Terrence Bates
Allison Fahler
Rob McClure
Bryan Stanbridge
Rob Zolnowski
- Piano**
Anne Weaver
- Orchestra Librarians**
Daniel Plonka
Brandon Gordon

- Michael Moore
Ed O'Donnell
Jeffrey D. Rader
Tom Reddig
Kyle Rohrs
Don Scherer
Jeffery Schmidt
Jimmy Shroyer
Atonn Smeltzer
Damian Z. Stout
Robby Swaisgood
Cliff Sweinhagen
Christopher Alan Williams*
Joe Woodring
- *section leaders*

PERFORMERS AND DIRECTORS

Guitarist **Matthew Ardizzone** has performed throughout the United States and Canada, and was a prize winner in the Stotsenberg and Rantucci International Guitar Competitions. His festival appearances include the Brave New Works Festival (Ann Arbor, Mich.), the Eastman GuitarFest, the Ithaca College Winter Guitar Festival, and the conferences of the National Flute Association and the North American Saxophone Alliance. In addition to being a solo recitalist, he performs in Duo Forza with violinist Moses Pogossian. He has also collaborated with flutist Leone Buyse, tenor Gregory Kunde and Chamber Music Ann Arbor.

Ardizzone's first CD, titled *Mazurka!*, was recently released on the Aardvark Media label. The disk features mazurkas by 19th- and early 20th-century guitarists, and Ardizzone's transcriptions of Chopin and Granados. An avid scholar, his work has been published in Soundboard Magazine and by Mel Bay Publications.

His teachers have included Edward Flower, Nicholas Goluses and Peter Clemente. He has played in master classes for Manuel Barrueco, Sergio and Odair Assad and lutenist Paul O'Dette, and has studied in week-long residencies with Eliot Fisk (Norfolk Chamber Music Festival) and the Andriaccio-Castellani Duo (Chautauqua Institution). With bachelor's and master's degrees in guitar performance from Ithaca College, Ardizzone was the first guitarist to receive a doctorate from the Eastman School of Music, where he was also awarded the prestigious Performer's Certificate.

As a teacher, he has given master classes at schools throughout the country, including the Cleveland Institute of Music, Eastern Michigan University and Houston Baptist University. He has been on the faculties of Eastman's Community Education Division, St. John Fisher College and Nazareth College. Ardizzone now resides in Ann Arbor and teaches as part of the adjunct music faculty at BGSU.

Nina Assimakopoulos, assistant professor, is the recipient of numerous awards including two Fulbright Grants, the National Society of Arts and Letters Career award, the Yehudi Menuhin Chamber Music Endowment and the Munich Academy of Music "Meisterklasse" certificate. Career Highlights include performances as principal flute with the Munich City Opera and the Bavarian Radio Symphony Academy Orchestra, as well as international concerts, broadcasts and most recently a solo debut at Carnegie Hall, all of which have won public and critical acclaim.

Assimakopoulos is active as a concert soloist, chamber music performer, recording artist and master class and workshop facilitator. She has premiered the works of numerous contemporary composers. Her innovative theme-based concert programs enthusiastically reflect her goal of raising the level of enjoyment and understanding of art music among audiences internationally.

Assimakopoulos studied under Peter Lloyd Indiana University; Paul Meisen at the Hochschule für Musik in Munich, Germany; and under Leone Buyse and Doriot Anthony Dwyer as a two time fellow at the Tanglewood Institute. Prior to her BGSU appointment, she was on the faculty at Houghton College in New York.

Boroka Barabas is a native of Târgu Mureș, Romania, where she began studying violin at age seven before becoming a violist. She has won several national competitions for young artists, including first prize in the 1995 and 1996 National Competitions for Viola. Barabas studied with Marius Surașan, a member of the Transylvan String Quartet, at the Gh. Dima Music Academy in Cluj, Romania. She has performed with the Sonore String Quartet in Romania and other countries in

Western Europe, the Târgu Mureș Philharmonic Orchestra, and has also played in several youth orchestras, including the Bach Academy in Stuttgart, Germany; Orchestra Simfonica Internazionale d'Italia; and the National Youth Orchestra of the Netherlands. Barabas is currently a master's candidate at BGSU.

Cynthia Benson, assistant professor and coordinator of group piano at BGSU, holds a bachelor's in music education from the University of Central Arkansas, a master's in piano performance from Rice University and a doctorate in music education with an emphasis in piano pedagogy from the University of Texas at Austin. She is a member of the Research Committee of the National Conference on Keyboard Pedagogy and has presented research at the First Seminar on Digital Music Education in Nanjing, China, and international conferences of the International Society for Music Education. She has also presented research at the national and state conferences of the Music Educators National Conference. Presently serving on the national advisory board for MTNA student chapters and co-chair of the Research Poster Sessions, she has participated in presentations at the organization's national and state conferences. Her articles have appeared in *Journal of Technology in Music Learning*, *Texas Music Education Research*, *Illinois Music Educator*, *American Music Teacher*, *Keyboard Companion*, *Piano Pedagogy Forum* and *Roland's Keyboard Educator*.

John Bentley received his doctorate from the University of Michigan and also holds degrees from the University of Alabama and the Peabody/Vanderbilt Institute. A former student of Florian Mueller, Robert Bloom and Lawrence Morgan, he has performed with the Toledo, Knoxville, Memphis and Nashville Symphonies, as well as the Yale Summer Festival Orchestra. He has also taught in colleges and universities in Iowa, Michigan and Tennessee and at the Interlochen Arts Camp. Currently, he serves as the Ohio chairman for the National Association of College Wind and Percussion Instructors. The coordinator of the woodwind faculty and professor of oboe at the College, he is a member of the resident faculty ensemble, *Venti da Camera*.

Since completing apprenticeships with the Santa Fe Opera and the Chicago Lyric Opera, mezzo-soprano **Julia Bentley** has appeared in leading roles with opera companies throughout the country, and has been featured as a soloist with orchestras led by George Manahan, Raymond Leppard, Oliver Knussen, Robert Shaw and Pierre Boulez. She performs in Chicago with Mostly Music, CUBE, the Contemporary Chamber Players, the Orion Ensemble, Pinotage, Ensemble Noamnesia, Fulcrum Point, the Chicago Chamber Musicians, Chicago Opera Theater, Concertante di Chicago, Music of the Baroque, the Lyric Opera of Chicago, the Chicago Symphony Orchestra and the MusicNOW series at Symphony Center with conductor Cliff Colnot. Bentley has been a regular guest artist with the Chicago Chamber Musicians' Music at the Millennium series, most recently in works by Berio, Carter and Boulez, under the direction of Boulez. In 2001 she appeared to critical acclaim at Carnegie Hall, also with Boulez, as the soloist in *Le Marteau Sans Maître*. She has recorded on the Albany, Cedille and Tintagel labels. Recent engagements have included performances of the *Messiah* with the Apollo Chorus at Orchestra Hall, and appearances with the Arts Viva Orchestra and the Bach and Handel Week Festivals, as well as chamber music series in Chicago, Philadelphia, New York and the National Holocaust Museum in Washington, D.C. This season she will sing *La Cenerentola* for Sacramento Opera, Meg in *Little Women* for Dayton Opera, and *Time Cycle* by Lukas Foss during the composer's Chicago residency.

Emily Freeman Brown, director of orchestral activities and music director of opera theater at BGSU, was the first woman to receive a doctorate in orchestral conducting at Eastman. She has appeared as a conductor with orchestras in the United States, Europe and South America, including the Rochester Philharmonic; the Charlotte Symphony Orchestra; the Dayton Philharmonic; the Cincinnati Chamber and Chicago Civic Orchestras; the Eastman Virtuosi; the Ashland, Dearborn, Plymouth, Sioux City, Syracuse and Toledo Symphonies; the Sibiu Philharmonic in Romania; the Hartt and Eastman Schools of Music; the University of Michigan and Southern Methodist University; and at the American Festival of the Arts, the Skaneateles Music Festival, the Interlochen Arts Camp; the Chautauqua Institution; and the All-State Orchestras of Ohio, Missouri and Washington. She has recorded for Opus One Records and, with the Bowling Green Philharmonia, on the Albany Records label.

From 1987-1989, she served as associate conductor of the Eastman Philharmonia and conductor of the Eastman Opera Theater. A published author, Brown's articles have appeared in such journals as the *Bach Journal*, the *Journal of the Conductors Guild* and *Musica Judaica*.

A number of her conducting students have successfully participated in international conducting competitions and master classes and gone on to doctoral programs or to positions with orchestras or universities.

Jose A. Cardenas holds bachelor's and master's degrees in film production from Ohio State University. He has 20 years of experience in video and film production as a lighting director, and has also served as camera operator and director of photography in news, documentary and narrative productions. Cardenas has received Crystal and Telley awards, and is a four-time Emmy nominee. Currently he is an instructor at BGSU in the Department of Telecommunications, where he teaches video production, and in the Department of Theatre and Film, where he teaches cinematography and introduction to film.

Flutist **Jennifer Clippert** recently completed her doctorate at Northwestern University, where she studied with Walfrid Kujala. She is the winner of several competitions including the 2001 Musicians Club of Women Farwell Award and the 2000 *Flute Talk* Competition. Most recently her chamber group Quintet Attacca won both the senior wind division and the grand prize at the 2002 Fischhoff National Chamber Music Festival. Quintet Attacca was also invited as a finalist for the 2002 Lincoln Center Two Chamber Music Series Competition. Clippert has been a finalist and prize winner in several competitions including the *Flute Talk*, National Flute Association Young Artist, Piccolo and Performers Master Class, and the Wisconsin Public Radio Young Artist competitions. She played with the Civic Orchestra of Chicago from 1996-1998 where she received regular coachings with Donald Peck. Clippert free-lances regularly with several Chicago-area groups including the Chicago Symphony Orchestra, Chicago Chamber Musicians, Grant Park Orchestra, the Chicago Symphony's MusicNow series and the Chicago Opera Theater. She also maintains a large teaching studio at both Maine West and Stevenson High Schools. Clippert received her bachelor's degree from the University of Wisconsin at Milwaukee and her master's from Northwestern University.

Stijn De Cock graduated with honors from the Royal Conservatory of Music in Brussels, where he studied with Eugene Moguilevsky and where he had been admitted at only age 15. Previously, De Cock had won the Prix des Jeunes piano competition in Verviers, Belgium, and had performed recitals at the Haverford International Youth Festival in Philadelphia. Earlier this year, he won first prize in the Lions Club music competition in Flanders, Belgium. He currently studies with Maxim Moguilevsky at BGSU.

Elizabeth DeMio is an associate faculty member of the Cleveland Institute of Music, where she earned her bachelor's degree and her principal teachers were James Tannenbaum and Vitya Vronsky. She received her master's degree from the University of Michigan as a student of Theodore Lettvin. DeMio made her solo orchestra debut with the Orquesta Sinfonica de Veracruz in 1982, and a career of solo appearances and collaborative chamber music endeavors followed. During the summer, she is on the collaborative piano staff at the Encore School of Strings in Hudson, Ohio.

Jason De Pue, a member of the first violin section of the Philadelphia Orchestra, is also currently a faculty member at the Boyer College of Music and Dance, and has served as concertmaster of the Curtis Orchestra. He has participated in the La Jolla, Verbier, Ravinia, Chatauqua, Saratoga, Jerusalem Music Encounters and Kingston Music Festivals, and has attended the Isaac Stern Chamber Music workshop, as well.

Heather Elliott-Famularo, assistant professor of digital arts at BGSU, holds a master's degree in art and technology from the School of the Art Institute of Chicago and a bachelor's in art media studies-computer graphics from Syracuse University. Current research interests include digital video, enhanced interactive installation art, and performance that explores the interaction between the viewer and the works of art. Emphasis is placed on the merging of technology and art to create ubiquitous transformational environments. As a digital conceptual performance artist and a feminist, she coerces participants of her artwork to question the traditional methods of viewing art and reevaluate their roles as "viewers" by making an audience aware of its own gaze. She exploits the conventions and language of mainstream moving imagery and theater, thereby giving power to the "persona" she's created and herself as the artist, while simultaneously removing the control innately found in the privileged male vision.

During the past few years, Elliott-Famularo has exhibited her work in many national art shows. Recent shows include installations in the "Home Works" and "Social Seduction" exhibitions at the Betty Rymer Gallery in Chicago, and a video piece selected for the Videominuto-PopTV festival at the Centro per l'Arte Contemporanea Luigi Pecci in Prato, Italy. She is also the SIGGRAPH 2004 emerging technologies chair, where she organized and designed a show of ground-breaking technology and fine art.

Hungarian-born **Csaba Erdélyi** wrote a new page in music history when in 1972 he won London's prestigious Carl Flesch Violin Competition on the viola—the first, and to date, the only violist to do so. The Flesch Prize launched his international career, and in that same year he was invited by Joseph Szigeti and Rudolf Serkin to the Marlboro Festival, where he also worked with the renowned Pablo Casals. A student of Pál Lukács, and subsequently Yehudi Menuhin and Bruno Giuranna, Erdélyi became Menuhin's partner in concertos and chamber music, performing in many European countries. Menuhin wrote of him to composer Benjamin Britten: "Erdélyi is an invaluable link between the two great musical cultures of Eastern and Western Europe." Erdélyi has collaborated in concerts and recordings with such artists as Maurice Gendron, Franco Gulli, Yo-Yo Ma, George Malcolm, Jessye Norman and Andras Schiff. He was the viola soloist in the film score of *Amadeus* with Sir Neville Marriner conducting the Academy of St. Martin-in-the-Fields, and as a soloist, has recorded for Decca, Hungaroton, Lyrita, Nimbus and Philips records. Concerto appearances include those with leading British orchestras on the BBC Promenade Concerts (the "Proms") and in the Royal Festival Hall, as well as major international music festivals, with Rudolf Barshai, Sir Colin Davis, Andrew Davis, Raymond Leppard, Riccardo Muti and Kurt Sanderling conducting. He served as principal viola of the Philharmonia Orchestra of London from 1974 to 1978, and was guest principal violist of the BBC Sympho-

ny. In 1980, Sir Georg Solti invited Erdélyi to the principal viola post with the Chicago Symphony Orchestra; however, he declined in order to embark on a new career as violist of the London-based Chilingirian String Quartet, as well as professor of viola at the Guildhall School of Music. A dual citizen of Hungary and Great Britain and a permanent resident of the United States, he previously taught at Butler, Indiana and Rice universities. Erdélyi has also held master classes in major conservatories throughout the world. He was the first to research the original manuscript of Bartók's Viola Concerto, and spent 20 years on restoring the work to its original form with the help of scholars Elliott Antokoletz and László Somfai and composers Péter Eötvös and György Kurtág. Published by Promethean Editions, a CD of the score was released in 2002 on the Concordance label with Erdélyi and the New Zealand Symphony. Eugene Lehner, former violist of the Kolisch Quartet and a friend of Bartók, praised the score as "an invaluable service to Bartók and all violists."

Emily Hardin received her bachelor's degree in piano performance from James Madison University, where she studied with Eric Ruple and Gabriel Dobner. She is currently a master's candidate in collaborative piano performance at BGSU in the studio of Robert Satterlee. This past summer, Hardin studied German art song with Harold Heiberg and James Douglass at the American Institute of Musical Studies (AIMS) in Austria. She has also participated in master classes with Leon Bates, Charles Fischer and Gustavo Romero.

Celesta Haraszti began her dance training in Budapest, Hungary, and later received her master of fine arts in dance/choreography from the University of Utah. She has been acknowledged as "one of the leading soloists of the avant-garde dance world" by such sources as the *Village Voice* and the *Cleveland Plain Dealer*. A collaborator with many internationally known composers and directors of multimedia productions, she has performed and created over 40 works. Haraszti served as solo dancer with the European-based dance company Gyula Berger and Friends for seven years, performing throughout Eastern and Western Europe. According to the *Atlanta Journal* "Haraszti has a uniquely individual virtuosic style that combines the strength of an athlete with the grace of ballet and is noted for her dramatic ability to establish a perfect equilibrium between the rival magnetism of music and dance." John Cage described her performance of Burton Beerman's *Night Calls* for clarinet, solo dancer and tape as a "tour de force...beautifully executed." Her master teachers have included Alwin Nikolais, Bill T. Jones and Murray Louis and she has studied extensively with Viola Farber, Bill Evans, Gus Solomons Jr. and John Wilson.

David Harnish is associate professor of ethnomusicology, director of Balinese gamelan Kusuma Sari at BGSU, and holds graduate degrees in ethnomusicology from UCLA (doctorate) and University of Hawai'i (Master's). His research specialization is the music of Indonesia (Bali, Lombok, and Java), and he has also studied in Japan and India and is currently researching Latino music culture in northwest Ohio. He has received many grants-including Fulbright-Hayes awards, a National Endowment for the Humanities award, and National Foundation grant-and has served as consultant for National Geographic, the BBC, and the Smithsonian Institute. His research has been published in national and international journals, books, and encyclopedias; he has a book in press; and he has recorded Indonesian and jazz performances with four different labels.

Jeff Heisler is pursuing a master's degree in saxophone performance from BGSU, where he studies saxophone with Distinguished Research/Artist Professor John Sampen. Heisler is currently a band graduate teaching assistant and works with the Athletic, Concert, University and Falcon Marching Bands. He holds a bachelor's degree in music education from Central Michigan University, where he studied saxophone with John Nichol. Heisler is a member of the Jimmy Dorsey Orchestra

and has performed with the Benny Goodman Orchestra, John Philip Sousa Band, Midland Symphony Orchestra and the Stuttgart Ballet Company. To promote new music for the saxophone, he has commissioned and premiered works such as "Dark Blue" Saxophone Concerto by Robert D. Ash and *Dance the Event Horizon* by Randall Cornielison. No stranger to competition success, Heisler has won the *Downbeat Magazine* "Outstanding Collegiate Classical Soloist" Competition (2002), Patricia Nixon Memorial Woodwind Competition (2002), Jack Saunders Jazz Award (2002), CMU Concerto Competition (2002) and the MTNA (Michigan) Collegiate Solo Competition (2002). As member of the Quantum Saxophone Quartet, he has won the MTNA (Michigan) Collegiate Chamber Ensemble Competition (2001 and 2002) and was a semi-finalist at the Fischhoff National Chamber Music Competition (2000 and 2001).

Kathryn Humphrey was a former guest collaborator with the New Music Festival back in the early 80's. She has danced with the Omega Dance Company, the Paul Winter Consort, Marilyn Danitz and the High Frequency Wavelengths Dance Company, and has also danced under the direction of former Pilobolus dancer Martha Clark, who choreographed David Lynch's *Industrial Symphony #1*. Additionally, she has collaborated with many performance artists in the LES Arts community on multimedia works. While in Paris, she worked with Paris Power Express and choreographed for a pop singer named "Dazz." Since returning to Bowling Green, she has choreographed the last nine BGSU summer musicals.

Anton Jessberger was born in Bryan, Ohio, in 1975 and studied film, video and sound design at BGSU while working for the local PBS affiliate, WBGU. Upon graduation, he pursued a career in multimedia, producing corporate, industrial and commercial videos for the Findlay-based company Aardvark Inc. He currently works with Independent Films as a free-lance visual and sound producer in northern Ohio, where he also performs as an electroacoustic composer and performer at clubs and festivals with bands and as a solo artist. Jessberger creates his own computer-based instruments in addition to building and modifying hardware instruments. He is most often seen performing with an array of buttons, knobs, sliders and switches in addition to keyboard based instruments. Screens with his visual compositions often accompany his concerts, and he often works with other artists by writing music or creating video narratives and art.

Randolph Kelly has enjoyed a distinguished and multifaceted career as principal violist of the Pittsburgh Symphony Orchestra. He was hired by André Previn in 1976, and has since played under the direction of Lorin Maazel and Mariss Jansons. Previn once wrote that Kelly "...transformed his section into what I believe is the best viola section of any orchestra in America." One highlight of Kelly's tenure with the Pittsburgh Symphony was performing the world premiere of a viola concerto written for him by Samuel Adler.

Kelly's performs extensively as a soloist and chamber musician. In addition to performances as a guest artist at chamber music festivals worldwide, he has recorded and toured extensively with the Los Angeles Piano Quartet. In reviewing a performance of theirs, the German press *Passauer Neue* stated, "Randolph Kelly is in a class of his own. He has a richness of tone such as one seldom hears..." As a soloist, Kelly has appeared on some of the most prestigious concert stages in the world. He performed the New York premiere of Sir Michael Tippett's *Triple Concerto* in Carnegie Hall, and made his European solo debut when Lorin Maazel invited him to play the Walton *Concerto* with the National Orchestra of France. The review in *The Oregonian* of Kelly's performance of the Bartók *Viola Concerto* with the Oregon Symphony stated, "...guest soloist Randolph Kelly provided the evening's highlight...it was a breathtaking performance."

In addition to his rigorous performing schedule, Kelly has recorded a wide range of music for the Albany, Naxos and Music Masters labels. He also appeared on national television, performing *Don Quixote* as part of the series *Previn and the Pittsburgh*. Kelly is a graduate of the Curtis Institute, where

he worked closely with Joseph DePasquale. He is committed to performing new music, and he volunteers his time to educational programs in an effort to bring a wide range of musical experiences to young audiences.

Penny Thompson Kruse, assistant professor, has performed extensively as a soloist, orchestral and chamber musician. For five seasons she was a member of the Kansas City Symphony, serving as associate concertmaster during the 1989-90 season. As first violinist of the Escher Quartet, she was an artist-in-residence at Music at Penn's Woods at Pennsylvania State University. Kruse has appeared as soloist with several orchestras in the Midwest, including the Kansas City Camerata, Kansas City Chamber Orchestra, Independence Symphony, Liberty Symphony, Lima Symphony, Northland Symphony, Overland Park Orchestra, Philharmonia of Kansas City and the Hutchinson Chamber Orchestra. Prior to her BGSU appointment, Kruse was on the faculty of William Jewell College. She has performed in many summer music festivals, including the Colorado, Peninsula, Spoleto and Grand Teton. As a member of the International Women's String Quarter, she performed at the 2002 National Women's Day in Hanoi, Vietnam, as well as presented master classes and recitals in Tainan, Taiwan and Hanoi. Kruse has also performed at a number of state and national conferences including the 2003 International Viola Congress in Germany. Currently, she serves as assistant principal second violin at Eastern Music Festival. An active adjudicator, she received her training at Northwestern and Yale Universities and earned a D.M.A. in violin performance from the University of Missouri at Kansas City. Her performance of Chen Yi's *Chinese Folk Dance Suite*, with the Bowling Green Philharmonia, is scheduled for release in fall 2004 on the Albany Records label.

Harpist **Courtney Lawhn** holds a master's degree from the Chicago College of Performing Arts, where she studied with principal Chicago Symphony Orchestra harpist Sarah Bullen, and a bachelor's degree from Northwestern University, where she was a Helen L. Teich Fellow and studied with the Chicago Lyric Opera's principal harpist, Elizabeth Cifani. During her tenure at Northwestern, she won its concerto competition and was the first harpist to do so since her teacher more than 30 years earlier. She has also trained as an orchestral and chamber musician at the Aspen Music Festival, where her teachers included New York Philharmonic principal harpist Nancy Allen, and at the Spoleto Festival USA under the baton of Emanuel Villaume.

In addition to performing with many of the Chicago area's free-lance orchestras, Lawhn is the principal harpist with the Illinois Symphony Orchestra, the Des Moines Opera and the Peoria Symphony Orchestra, and she has also served as principal harpist with the Civic Orchestra of Chicago, the training orchestra of the Chicago Symphony Orchestra. She has performed with the Chicago Symphony Orchestra and the Chicago Lyric Opera, and recent concerto soloist appearances include the Lincolnwood Chamber Orchestra and the Illinois Symphony Orchestra. An avid chamber music recitalist, Lawhn has collaborated with many distinguished performers, including Chicago Symphony Orchestra members and the Chicago MusicNow Ensemble, with whom she appears on the world premiere recording of Augusta Read Thomas' *In My Sky at Twilight*, conducted by Pierre Boulez.

Claudia Lasareff-Mironoff was the principal violist of the Chicago Sinfonietta (1989-1992) and the Cape Town Symphony Orchestra in South Africa (1992-1996). Graduating *cum laude* from the University of Denver with a bachelor of music degree, she earned a master of music and a performer's certificate from Northwestern University. Lasareff-Mironoff has performed with the Rembrandt Chamber Players, CUBE, Pinotage, Chicago Contemporary Chamber Players, the Pacifica String Quarter, the Ravinia Festival Orchestra, Ars Viva, the Lyric Opera of Chicago, Symphony II, Fulcrum Point, the Grant Park Symphony, and has been principal violist of the Joffrey Ballet, the American Concerto Orchestra and the Colorado Music Festival Orchestra. Since 1997 she has been on the faculty of Northwestern University's National High

School Institute. Lasareff-Mironoff was the president of the Musicians Club of Women, on the board of the Chicago Viola Society and a judge for their annual young artist competitions. In 1998 she performed on the Dame Myra Hess Memorial Series at the Chicago Cultural Center broadcast on WFMT. She joined the faculty of Northwestern University as the coordinator of string chamber music in 2000. In fall 2004 she was appointed as visiting artist at Valparaiso University.

Bruce Moss, director of band activities at BGSU since 1994, holds bachelor's and master's degrees from the University of Illinois. Prior to completing his doctorate in music education at the Ohio State University, he served as chairman of the music department and director of bands at the York Community High School in Elmhurst, Ill., for 11 years. His many years of public school teaching were honored in 1986 when he served as co-conductor of the Chicago Symphony Orchestra, with Leonard Slatkin, in a special work featuring his high school students. Moss is also a new music reviewer for *The Instrumentalist* magazine. Since 1980, he has been music director of the Wheaton Municipal Band in Illinois, a professional summer community ensemble that is regarded as one of the finest of its kind in the nation and was featured in the *American Experience* documentary "If You Knew Sousa." In addition, he organized and conducted a professional wind ensemble for the College of DuPage and has taught courses at Elmhurst College, the University of Illinois, the Ohio State University, the University of Iowa and VanderCook College of Music. Moss holds memberships in several professional music educators' organizations, band organizations and music fraternities.

Titus Munteanu is a master's candidate in violin performance at BGSU in the studio of Vasile Beluska. Previously, he attended Brasov Art High School, where he studied with Maria Mireanu, and received his bachelor's degree from Hope College where he studied with Mihai Craioveanu. Munteanu has also participated in master classes with Petre Munteanu, Viktor Pikaizen, Sergiu Schwartz, Viktor Tretjakov and Gernor Winischoffer. The recipient of numerous awards, he has won three first prizes each at the National Olympiad and National Violin Competitions in Romania, as well as first prizes in the Romanian National Chamber Music Competition and the W.A. Mozart International Competition. Munteanu has given recitals in Romania, Hungary, England and Austria; performed on Romanian national radio and television; toured Romania with the Fine Arts Trio of Hope College; and has performed as a soloist with the Brasov Philharmonic, Corona Transilvania, Ost West Musikfest and Hope College orchestras.

Mary Natvig is an associate professor at BGSU, and received her doctorate in musicology with a minor in theory from the Eastman School of Music. Natvig's research areas include the music and culture of the 15th-century; composer Antoine Busnoys; music and liturgy in convents in the Middle Ages and Renaissance; and women in music, and she has presented her research at numerous national and international conferences. The author of *Teaching Music History*, published by Ashgate Publishers, she has also had book chapters published by Oxford University Press and the University of California Press. Natvig performs on modern and Baroque violin and directs the BGSU Early Music Ensemble.

Katherine Oliver, assistant professor of bassoon, holds a bachelor's degree from Wichita State University and a master's degree from the University of Michigan. Her primary teachers were Richard Beene and Nancy Lutes. Since 1995, she has been a member of the American Sinfonietta, which regularly tours Europe and has its summer home in Bellingham, Washington. She also plays second bassoon in the Des Moines Metro Opera. She began her professional career while still in high school playing second bassoon with the Wichita Symphony. She has since played as principal bassoon of the Virginia Symphony Orchestra, assistant principal bassoon of the Mexico City Philharmonic

and was a four-year member of the New World Symphony under the direction of Michael Tilson Thomas. Most recently she has performed as second bassoon with the Sarasota Opera and principal bassoon with the Sunflower Music Festival. She has performed with the San Antonio, Toledo, Ann Arbor and Windsor Symphonies and has also played in the orchestras of several major music festivals, including the National Repertory Orchestra, the National Orchestral Institute, the Banff Music Festival and the Pacific Music Festival. Her orchestral engagements have taken her to major cities throughout Europe, Asia and South America; she can be heard on orchestral recordings on the Argo Records, BMG Classics and Summit record labels. She has performed with the University of Michigan Symphony Orchestra, the New World Symphony and the St. Louis Symphony as the winner of the St. Louis Symphony Young Artist Competition.

Currently a master's candidate in music performance at BGSU, **Cristina-Csilla Purje** received a bachelor's degree from the Gh. Dima Music Academy in Cluj, Romania, and also attended the S. Toduta and Oradea Music High Schools. She has performed with a number of orchestras, including the Romanian National Opera, Hungarian National Opera, Transylvania Symphonic Orchestra, Oradea Philharmonic Orchestra, Satu-Mare Philharmonic Orchestra and the orchestras of the Chautauqua Music Festival, where she served as concertmaster, and the Brevard Music Center. Purje has also appeared as a soloist with the Oradea Music High School Philharmonia. She is currently a member of the Graduate String Quartet and serves as principal second with the Bowling Green Philharmonia.

John Sampen, Distinguished Research/Artist Professor and professor of saxophone, is recognized as an outstanding artist in contemporary music literature. He has commissioned and premiered over 70 works, including compositions by Albright, Bolcom, Cage, Subotnick and Ussachevsky. In 1970, he was a recitalist and certificate winner at the International Geneva Concours in Switzerland. A recipient of several NEA consortium and recording awards, Sampen has been involved with commissions, premieres and/or recordings of new music by Adler, Albright, Babbitt, Beerman, Martino, Mays, Rands, Shrude, Subotnick and Wuorinen. Sampen is a clinician for the Selmer Company and past president of the North American Saxophone Alliance.

Kevin W. Schempf, an associate professor of clarinet, joined the BGSU faculty in 1998. He is a graduate of the Interlochen Arts Academy, and holds bachelor's and master's degrees with the performer's certificate from the Eastman School of Music. Prior to his appointment at BGSU, he had previously taught on the faculties of Connecticut College and Wesleyan University, and had performed as principal clarinet with the Eastman Wind Ensemble. In addition, Schempf is a former member of the Syracuse Symphony Orchestra and the United States Coast Guard Band, and has played with the Chautauqua Symphony Orchestra, the Skaneateles Festival and the Society of New Music. His chamber music activities include performances with the New London Contemporary Players, Chamber Music Plus, the Wall Street Chamber Players and the New World Consort. He has appeared with the Boston Symphony Orchestra, the Fort Wayne Philharmonic and performs regularly with the Toledo Symphony.

Roger B. Schupp, associate professor of percussion, holds a doctorate in percussion performance with a jazz emphasis from the University of Texas at Austin. He has performed in a variety of ensembles including the Toledo and Austin Symphonies, the Kansas City Civic Orchestra, Austin and Toledo Jazz Orchestras, and Opryland U.S.A. where he was a show leader, writer, arranger and musician. As a free-lance musician, he has performed and recorded with such diverse artists and ensembles as The Royal Ballet of London, the Broadway touring cast of *A Chorus Line*, Marvin Hamlisch, Tommy Tune, Bob James, Tess Marsalis, Ronnie Milsap, Chuck Berry and Amy Grant. A contributing writer

for *Percussive Notes*, the official journal of the Percussive Arts Society, he is past president of the Ohio Chapter of PAS and serves on the organization's Contest and Audition Procedures Committee. He also serves on the Educational Promotion Committees for the Latin Percussion Music Group. A member of the Faculty Jazz Quartet, he is active as a Pearl Drum Company performing artist/clinician and a clinician for the Latin Percussion Corporation and Sabian Cymbals Ltd. Schupp has served on the faculties of the University of Texas at Austin and the Interlochen Arts Camp.

Marilyn Shrude received degrees from Alverno College and Northwestern University. Her works have been performed throughout the world and at such prestigious venues as the Ravenna Festival, Chamber Music Society of Lincoln Center Series, Fromm Music Series, St. Louis Orchestra Chamber Series, Music Today and New Music Chicago. Her work for saxophone and piano, *Renewing the Myth*, was the required piece for the 150 participants of the third International Adolphe Sax Concours in Belgium (2002).

Her honors include the 2003 Hofstra Arts Festival Award, MTNA Ohio Composer of the Year (2001) Award, the Academy Award from the American Academy of Arts and Letters, a Distinguished Teaching Award from BGSU, Alverno College Alumna of the Year Award, the Women of Achievement Award, a Composer Fellowship from the National Endowment for the Arts and the Chamber Music America/ASCAP Award for Adventuresome Programming (1993 and 1998). She was also the first woman to receive the Kennedy Center Friedheim Awards for Orchestral Music (1984) and the Cleveland Arts Prize for Music (1998).

Since 1977 she has been on the faculty of BGSU, where she teaches and chairs the Department of Musicology/Composition/Theory. She is the founder and past director of the MidAmerican Center for Contemporary Music and co-directs the Annual New Music & Art Festival. She is also active as a pianist and clinician with saxophonist John Sampen. In 2001 she was named a Distinguished Artist Professor of Music at BGSU.

William Skoog, associate professor and director of choral activities at BGSU, is the director for the Men's Chorus, University Choral Society and the A Cappella Choir. Choral ensembles under his direction have distinguished themselves with performances at the Indiana Choral Directors Association, Ohio Choral Directors Association Summer conference and at special events honoring generals Colin Powell and Norman Schwarzkopf and William F. Buckley Jr.

In summer 2001, he conducted the Indiana/Purdue University Festival Chorus and the Prague Radio Symphony Orchestra as part of the Dvorak Festival, and returned, by invitation, this past summer with BGSU's University Choral Society conducting the European premiere of two works by Dave Brubeck. Sought after as a choral/vocal adjudicator, clinician and guest conductor, his additional conducting credits include Indiana Opera North, the Arvada Center Theatre Company, Golden Youth Symphony, the Fort Wayne Philharmonic Orchestra, Elkhart Symphony and Chorus, and Longmont Symphony and Chorus. He is also the founding conductor of the Littleton Chamber Orchestra.

Prior to his appointment at BGSU, Skoog served as director at Indiana/Purdue University in Fort Wayne, Ind., where he directed the University Singers, Chamber Singers and founded the award winning Vocal Jazz Ensemble, *Around Midnight*. He previously served as department chair and director of choral/vocal activities at Southwestern Michigan College, as well as on the faculties of Colorado Baptist University, Regis College, Denver University and the University of Northern Colorado.

Skoog holds a bachelor's degree from Gustavus Adolphus, master's degrees in voice performance/pedagogy and conducting from the University of Denver, and a doctorate in choral conducting from the University of Northern Colorado. He also currently serves as choir director at St. Mark's Lutheran Church.

Diana Barker Smith received her degrees in piano from the University of Houston and the University of Texas where she studied with Albert Hirsh, Dalies Frantz and Leonard Shure. In addition, she studied at the Aspen Music School with Rosina Lhevinne, and has participated in master classes with Gina Bachauer and Darius Milhaud. She is the winner of the Houston Symphony Young Artist Competition, the Phi Beta National Young Artist Award and several other competitions. Additionally, she toured Europe as a result of winning the first KRBE-FM radio station Young Artist Competition held in Texas. Performances have included the Kennedy Center, the Phillips Collection, the National Gallery of Art, Sala Chopin and Sala Carlos Chavez (Mexico City). As soloist with the Houston Symphony conducted by Leopold Stokowski, she has also collaborated with such artists as Jean-Pierre Rampal and Andre Navarra and with members of the Haydn String Quartet. A member of The Guarneri Duo, she has presented duo recitals and master classes throughout the United States, Mexico, Taiwan, China, The Netherlands, Belgium and represented the United States at the 1996 International Cello/Piano Duo Musical Cycle as part of the Bellas Artes Concert Series in Mexico City. As a chamber musician, she has appeared at the Lancaster (Ohio) and Chapel Hill (N.C.) Chamber Music Festivals, National String Workshop (University of Wisconsin at Madison) and the Chautauqua Institute. She represented the State of Ohio as a member of The Guarneri Duo at the Millennium Stage State Days Concert Series both at Kennedy Center and on Capitol Hill in Washington, DC. A member of the adjunct piano faculty at BGSU, she was formerly on the faculties of Southwest Texas State University, Colorado College and Duke University.

Alan Smith, a graduate of the University of Texas, studied with George Neikrug, Adolphe Frezin and Horace Britt and participated in master classes with Leonard Rose and Andre Navarra. A winner of several national competitions, he has been soloist with the Houston, Shreveport, Abilene, Midland-Odessa, Lima (Ohio), Filharmonica de Jalisco (Guadalajara) symphonies and other orchestras in Washington (D.C.), Philadelphia, Denver and Kansas City. In addition to presenting annual master classes worldwide, he has performed solo recitals throughout the United States and Mexico including the Phillips Collection, the National Gallery of Art and the Instituto Culturales Cabanas. Ensemble performances have included Carnegie Hall, Kennedy Center, the Canadian National Exhibition (Toronto) and in Europe with members of the Haydn String Quartet. A member of The Guarneri Duo, he has toured Taiwan, China, The Netherlands and Belgium, and represented the United States at the 1996 International Cello/Piano Duo Musical Cycle as part of the Bellas Artes Concert Series in Mexico City. He has toured South Korea several times presenting master classes, recitals, judging string competitions for the International Brahms Society and as a concerto soloist. In 2001, he was a judge for The Leonard Rose International Cello Competition held in Washington, D.C. He represented the State of Ohio as a member of The Guarneri Duo at the Millennium Stage State Days Concert Series at both Kennedy Center and on Capitol Hill. Formerly on the faculty of the University of North Carolina at Chapel Hill, he is associate dean and professor of cello at BGSU's College of Musical Arts, and has held guest professorships at Oberlin College Conservatory and the University of Arizona. He has recorded for Mutual, Columbia, Access and ASUC Records. His instrument is a rare Andreas Guarnerius violoncello dated 1687.

Phillip Wagner received his bachelor's degree from Eastern Michigan University where he studied cello with Diane Winder, performed as a member of the Undergraduate Honors String Quarter and was principle cellist of both the EMU Symphony Orchestra and the Collegium Musicum ensemble. He has attended several summer music festivals, including the Green Lake Festival of Music and the Brevard Music Festival; studied chamber music with Daniel Foster, the Arianna String Quartet, the Avalon String Quartet and the Amelia Piano Trio; and has participated in master classes with the St. Petersburg String Quartet and Igor Garvish. Wagner has performed in many orchestra concerts and shows,

including concerts with the Jackson Symphony Orchestra, the Warren Symphony and a two-concert series featuring the Motown legends the Dramatics and the O'Jays. He is currently a master's candidate at BGSU where he studies with Alan Smith, plays in the Graduate String Quartet and is principle cellist of the Bowling Green Philharmonia.

Robert Zolnowski is currently a master's candidate at BGSU, where he holds a teaching assistantship in the percussion studio. Zolnowski has a bachelor's degree in music performance from Baldwin-Wallace College. He has performed with many ensembles from Baldwin-Wallace and in the Buffalo, N.Y., region, including on live radio broadcasts over WCLV and as the 2003 concerto competition winner with the Baldwin-Wallace Symphonic Orchestra. Zolnowski has also taught and arranged shows for high school drum-lines in the western New York area. At BGSU, he performs with the Bowling Green Philharmonia, Wind Ensemble and Percussion Ensemble.

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