

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

THE 40TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL

OCTOBER 17-20, 2018

SCHEDULE OF EVENTS

Wednesday, October 16

7 p.m., Donnell Theatre, Wolfe Center

Performance: Miwa Matreyek. Art exhibition continues through Nov. 6.

Thursday, October 17

1 p.m., Bryan Recital Hall

Composer Talk: Evan Ziporyn

3 p.m., Bryan Recital Hall

Concert: Chamber works by Salvatore Macchia, Phillip Cooke, Mavis MacNeil, Evan Ziporyn, and James Romig.

7:30 p.m., Kobacker Hall

Concert: Large ensemble and wind ensemble works by Evan Ziporyn, Viet Cuong, Sky Macklay, Emilio José González, and Nico Muhly.

9:30 p.m., Clazel Theatre

Concert: Works by Evan Ziporyn, Aaron Israel Levin, Stephen Lilly, and Keith Hamel.

Friday, October 18

10:30 a.m., Bryan Recital Hall

Concert: Chamber works by Michael Fiday, György Kurtág, Peder Barratt-Due, Piotr Szewczyk, Anne M. Guzzo, and Christopher Dietz.

2:30 p.m., Kobacker Hall

Concert: Works by Evan Ziporyn, Anthony Donofrio, Ellen Harrison, David Sampson, Roger Zare, and Andrew Norman.

8 p.m., Kobacker Hall

Concert: New Music Detroit; works by Amy Beth Kirsten and Evan Ziporyn.

Saturday, October 19

2:30 p.m., Bryan Recital Hall

Concert: Chamber works by Ana Paola Santillan Alocer, Marilyn Shrude, Ivan Moody, Kenneth Young, Piyawat Louilarpprasert, Georgi Dimitrov, and Christine Southworth.

8 p.m., Kobacker Hall (\$)

Concert: Orchestral and choral works by John Corigliano, Paul Frucht, Louis Karchin, Mikel Kuehn, and Evan Ziporyn.

Locations:

The Moore Musical Arts Center houses Bryan Recital Hall and Kobacker Hall.

The Wolfe Center for the Arts is located immediately south of the MMAC across Ridge St.

The Fine Arts Center is located south of the Wolfe Center and east of the Library.

The Clazel Theatre is located at 127 N. Main St. in downtown Bowling Green.

Admission:

Most events are free and open to the public.

Tickets for the final Saturday concert can be purchased at www.bgsu.edu/arts.

Online tickets will be available up to midnight the night before the concert. To purchase tickets in person or by phone, please call 419-372-8171 or visit the Arts Box Office, located in the Wolfe Center for the Arts, Monday-Friday, noon-5 p.m.

The College of Musical Arts Box Office will be open two hours prior to the performance.

The festival schedule is subject to change.

bgsu.edu/festival

SPECIAL GUESTS

EVAN ZIPORYN

Evan Ziporyn (b. 1959, Chicago) makes music at the crossroads between genres and cultures, east and west. He studied at Eastman, Yale & UC Berkeley with Joseph Schwantner, Martin Bresnick, & Gerard Grisey. He first traveled to Bali in 1981, studying with Madé Lebah, Colin McPhee's 1930s musical informant. He returned on a Fulbright in 1987.

Earlier that year, he performed a clarinet solo at the First Bang on a Can Marathon in New York. His involvement with BOAC continued for 25 years: in 1992 he co-founded the Bang on a Can All-stars (*Musical America's* 2005 Ensemble of the Year), with whom he toured the globe and premiered over 100 commissioned works, collaborating with Nik Bartsch, Iva Bittova, Don Byron, Ornette Coleman, Brian Eno, Philip Glass, Meredith Monk, Thurston Moore, Terry Riley and Tan Dun. He co-produced their seminal 1996 recording of Brian Eno's *Music for Airports*, as well as their most recent CD, *Big Beautiful Dark & Scary* (2012).

Ziporyn joined the MIT faculty in 1990, founding Gamelan Galak Tika there in 1993, and beginning a series of groundbreaking compositions for gamelan & western instruments. These include three evening-length works, 2001's *ShadowBang*, 2004's *Oedipus Rex* (Robert Woodruff, director), and 2009's *A House in Bali*, an opera which joins western singers with Balinese traditional performers, and the All-stars with a full gamelan. It received its world premiere in Bali that summer and its New York premiere at BAM Next Wave in October 2010.

As a clarinetist, Ziporyn recorded the definitive version of Steve Reich's multi-clarinet *NY Counterpoint* in 1996, sharing in that ensemble's Grammy in 1998. In 2001 his solo clarinet CD, *This is Not A Clarinet*, made Top Ten lists across the country. His compositions have been commissioned by Yo-Yo Ma's Silk Road, Kronos Quartet, American Composers Orchestra, Maya Beiser, So Percussion, Wu Man, and the Boston Modern Orchestra Project, with whom he recorded his most recent CD, *Big Grenadilla/Mumbai* (2012). His honors include awards from the Massachusetts Cultural Council (2011), The Herb Alpert Foundation (2011), USA Artists Walker Fellowship (2007), MIT's Kepes Prize (2006), the American Academy of Arts and Letters Goddard Lieberon Fellowship (2004), as well as commissions from Meet the Composer/Commissioning Music USA and the Rockefeller MAP Fund. Recordings of his works have been released on Cantaloupe, Sony Classical, New Albion, New World, Koch, Naxos, Innova, and CRI.

He is Kenan Sahin Distinguished Professor of Music at MIT and Inaugural Director of MIT's Center for Art Science and Technology.



NEW MUSIC DETROIT

New Music Detroit (NMD) is a collective of musicians dedicated to performing groundbreaking musical works from the late-20th century to the present day. A highly flexible ensemble with a cast of core members and prominent guest artists, NMD performs new and adventurous classical music in a wide variety of settings, for a wide variety of people.

NMD strives to collaborate with the most exciting creative voices of our time and regularly gives performances of rarely-heard works by today's major composers.

Through innovative programming and risk-taking, virtuoso performances, NMD continues to explore new ways of bringing the best of new and experimental music to the City of Detroit.

MIWA MATREYEK

Miwa Matreyek is an animator, director, designer, and performer based in Los Angeles. Coming from a background in animation by way of collage, Miwa Matreyek creates live, staged performances where she interacts with her animations as a shadow silhouette, at the cross section of cinematic and theatrical, fantastical and tangible, illusionistic and physical.

She performs her interdisciplinary shadow performances all around the world, including animation/film festivals, theater/performance festivals, art museums, science museums, and tech conferences. A few past presenters include TED, MOMA, Lincoln Center, Sundance New Frontier, Future of Storytelling conference, Exploratorium, Adler Planetarium, ISEA conference, Meta.Morph (Norway), Anima Mundi (Brazil), Houston Cinematic Arts Festival, Carnegie Museum of Natural History and many more.



PROGRAMS

THURSDAY, OCTOBER 17

3 pm, Bryan Recital Hall

Partial Truths (1999).....**Evan Ziporyn**
Gunnar Owen Hirthe, bass clarinet

Petrified Spaces (2019).....**James Romig**
Christopher Murphy, saxophone – Nick Fox, vibraphone

Three Pieces (1998-2001, arr. John Sampen).....**György Kurtág**
I. Hommage a Elliot Carter (Capriccio & Arioso)
II. ...ein Sappho Fragment
III. In Nomine all 'ongherese
John Sampen, saxophone

Lakesongs (2011).....**Phillip Cooke**
Ellen Strba Scholl, mezzo soprano – Matthew McBride Daline, viola – Kevin Bylsma, piano

Quaderno Per Romie (2016).....**Salvatore Macchia**
I. Ondeggiavano al vente
II. Cristallo molato
III. Scorrevole
Hila Zamir, clarinet – Adam Har-Zvi, bass

NEW MUSIC ENSEMBLE

Cuong

Laura Norton, flute
David Munro, oboe
Hila Zamir and E.K. Hartmark, clarinet
Mikaela Kroyer, bassoon
Jacob Markisohn, horn
Daniel Rhu, trumpet
Curtis Biggs, trombone
Neil Faulkner and Mason Lee, percussion
Ariel Magno da Costa, piano
Michael Mawle and Shannon Taylor, violin
Natalie Stepaniak, viola
Anthony Marchese, cello
Adam Har-Zvi, bass

Macklay Oboes

Richard Arndorfer
Krsangi Dove
Felicity Jinnings
David Munro, principal
Stefanie Nicou
Hunter Poole
Sarah Schaefer
Kathryn Thayer
Amber Verser
Ava Wirth
Amanda Withrow
Shawna Wolf
Mayuri Yoshii

THURSDAY, OCTOBER 17

7:30 pm, Kobacker Hall

Inner Life of Song (2015).....**Sky Macklay**
BGSU New Music Ensemble

Electric Aroma (a most disagreeable noise) (1981).....**Viet Cuong**
BGSU New Music Ensemble
Christopher Dietz, director

- intermission -

BGSU Wind Symphony, Kenneth Thompson, director

El Chupacabra (2018).....**Emilio José González**
Allison Davis, conductor
Winner of the 2019 BGSU Competitions in Music Performance, Composition Division

Reliable Sources (2018).....**Nico Muhly**
Kenneth Thompson, conductor
Susan Nelson McNamee, bassoon

Impulse Control (2019).....**Evan Ziporyn**
Dan Piccolo, drumset
Michael King, conductor

World Premiere; commissioned by the MidAmerican Center for Contemporary Music

THURSDAY, OCTOBER 17

9:30 pm, Clazel Theatre

Waiting by the Phone (1986).....**Evan Ziporyn**

Derek Emch, clarinet

I'll Teach You to Levitate (2017).....**Aaron Israel Levin**

Hsin Hou Sun, cello

Tsmindao Ghmerto (1994).....**Evan Ziporyn**

Gunnar Owen Hirthe, bass clarinet

Invisible Lines (2019).....**Stephen Lilly**

Jonathan Britt, trumpet

Spark and Sizzle (2018).....**Keith Hamel**

Octavian Moldovean, flute – Hila Zamir, clarinet

FRIDAY, OCTOBER 18

10:30 am, Bryan Recital Hall

One Man, Eight Cameras (2017).....**Peder Barratt-Due**

Penny Thompson Kruse, Mary Solomon, Madalyn Navis, Anna Eyink, Ling Na Kao,
Natalie Sterba, Gene Waldron, and Katrina Carrico, violins
MK Raplinger, conductor

Church (let us let each other be) (2019).....**Mavis MacNeil**

Leah Tracy, Erin Burks, Anna Birkemeier, Hayley Hoss, Brock Burkett, and Abe Roos, vocalists

Junkyard Angel (2018).....**Michael Fiday**

Robert Satterlee, piano

- brief intermission -

Inner Mirrors (2018).....**Piotr Szewczyk**

Ling-Na Kao, violin – Yuefeng Liu, piano

The Wind (2018).....**Anne M. Guzzo**

I. Reconciliation

Penny Thompson Kruse and Anat Kardontchik, violins

Actias (2018).....**Christopher Dietz**

Caroline Chin, violin – Brian Snow, cello

FRIDAY, OCTOBER 18

2:30 pm, Kobacker Hall

Kekembangan (1990).....**Evan Ziporyn and I Nyoman Windha**

Kusuma Sari Balinese Gamelan

Kurt Doles and Dan Piccolo, directors

with Joshua Heaney, Hayley Plauger, Garret Klaus, and Chia-Wei Chao, saxophones

XIII (2019).....**Anthony Donofrio**

Terah Ensemble

Alex Popovici, conductor

world premiere, MACCM commission

Random Acts (2018).....**David Sampson**

Charles Saenz, trumpet – Solungga Fang-Tzu Liu, piano

- brief intermission -

Chameleon (2014).....**Roger Zare**

Brian Snow, Anthony Marchese, Hsin Hou Sun, Andy Lewis,

Roberta Regina dos Santos, and Otávio Manzano Kavakama, cellos

Lost Time (2019).....**Ellen Harrison**

I. Is It Not It Is

II. Here I Am

Gabriella Allen, Andrea Kaufhold, and Rebecca Kuch, voices

Gran Turismo (2004).....**Andrew Norman**

Cole Habekost, Michael Mawle, Alexander Munson, Zhisen Qiu, Thomas Roggio,

Benjamin Silberman, Shannon Taylor, and Jiamo Zhang, violins

KUSUMA SARI GAMELAN

Kurt Doles

Neil Faulkner

Nick Fox

Jerin Fuller

Mason Lee

Pak Hei Leung

Dan Piccolo

Megan Rancier

Erin Redick

Heather Stroschein

Trey Washington

Shawna Wolf

Cassandra Wood

Frances Zengel

TERAH ENSEMBLE

Octavian Moldovean, flute

Hila Zamir, clarinet

Christopher Murphy, saxophone

Morgan Crum, horn

Jonathan Britt, trumpet

Nick Fox and Neil Faulkner, percussion

Ariel Magno da Costa, piano

Thomas Roggio and Gene Waldron, violin

Jianhe Chen, viola

Otávio Manzano Kavakama, cello

Jenica Fox, bass

NMD Is:

Jocelyn Zelasko, soprano

Kenny Cox, flute

Ryan King, clarinet

Megan Rohrer, violin

Carly Rockenhauser, viola

Brian Snow, cello

Justin Snyder, piano

Ian Ding, percussion

Zac Bru, production mgr.

with

Evan Ziporyn, bass clarinet

FRIDAY, OCTOBER 18

8 pm, Kobacker Hall

NEW MUSIC DETROIT

dare i dare you (2018).....**Amy Beth Kirsten**

Tunggal (2015).....**Evan Ziporyn**

Where Was I? (2008).....**Evan Ziporyn**

- intermission -

Am I In Your Light (from *Doctor Atomic*, 2005).....**John Adams, arr. Ziporyn**

Unravel (1997).....**Björk, arr. Ziporyn**

An improvisation.....**NMD & Evan Ziporyn**

Project for a Revolution in New York (2013).....**Evan Ziporyn**

SATURDAY, OCTOBER 19

2:30 pm, Bryan Recital Hall

Black Soaring Birds (2016).....**Piyawat Louilarpprasert**

David Munro, oboe

Shoreline (2013).....**Ivan Moody**

Solungga Liu and Stephen De Pledge, pianos

Symbiosis (2005).....**Ana Paola Santillan Alocer**

Otávio Manzano Kavakama, cello – Ariel Magno da Costa, piano

- brief intermission -

Sculling the Styx (2015).....**Georgi Dimitrov**

Ava Wirth, oboe

A Time and Place There Was (2007).....**Kenneth Young**

Stephen De Pledge, piano

Transparent Eyes (2000).....**Marilyn Shrude**

Conor Nelson, flute – John Sampen, alto saxophone

Marilyn Shrude and Robert Satterlee, pianos

Sharktooth Frenzy (2014).....**Christine Southworth**

Yevgeny Yontov, piano

SATURDAY, OCTOBER 19

8 pm, Kobacker Hall

BGSU Collegiate Chorale, Richard Schnipke, director

Fern Hill (1960).....**John Corigliano**

- brief pause -

BGSU Philharmonia, Emily Freeman Brown, director

Dawn (2015).....**Paul Frucht**

Sfumato (2019).....**Mikel Kuehn**

World Premiere, BG Philharmonia commission

Four Songs on Poems of Seamus Heaney (2019).....**Louis Karchin**

Heather Buck, soprano

War Chant (2004).....**Evan Ziporyn**

COMPOSERS



Peder Barratt-Due's musical interests started at the age of 5 when he got his first violin lesson at the Barratt Due Institute of Music in Oslo, Norway. A few highlights of his performance career includes; solo violinist for H.W Henze's Pollicino at the National Opera and Ballet of Norway (2009), 1st prize as well as Musician of the Year at the Norwegian National Competition for Young Musicians (2012) and the Scholarship Assignment Award for his leadership in the conducting orchestra at Berklee College of Music (2016). Peder graduated from Berklee College of Music with a dual Bachelors degree in Electronic Production & Design and Film scoring (Fall 2016). As a media composer he has worked with Henrik Skram (Ballet Boys, Snofall, Tordenskjold & Koll) and Heitor Pereira (*Despicable Me*, *Minions*, *Angry Birds*). His concert work has been performed at MA/IN, Echofluxe, Fra Skapelse til Ragnarok, NSEME, Segnali, Fagerborg Festspillene, Ultima Contemporary Music Festival, Edinburgh International Festival, Mise-en Festival and broadcasted by BBC3 and Norwegian Broadcasting Corporation.



Phillip Cooke was born in Cumbria in 1980, spending the first 18 years of his life in the Lake District. He studied composition in Durham and Manchester Universities and for a PhD with Anthony Powers at Cardiff University. He has had works played across the country by many of the country's top choirs and ensembles. He was artistic director of the London Contemporary Music Group (LCMG) from 2004-10, and wrote five works for them. Recent works were featured in the London Festival of Contemporary Church Music, Lake District Summer Music Festival (LDSM), Tête à Tête Opera Festival, Musica Sacrae (Poland), Sound Festival (Aberdeen), St Magnus Festival, The Cumnock Tryst and the John Armitage Memorial (JAM) concerts. Works were performed in most of the leading cathedrals and churches in the UK. Recent works have been performed by, amongst others, the BBC Singers and The Sixteen. He is strongly influenced by his native Lake District and by history. His main musical influences are found in continuing and reconciling a pastoral British tradition; he has written articles on James MacMillan, Edward Elgar, Herbert Howells, Francis Pott and British Secular Requiems. He co-edited a book

of essays on Howells which was published by Boydell and Brewer in October 2013 and has recently finished writing the first major study on MacMillan's music which was published in June 2019.



John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's scores, now numbering over one hundred, have won him the Pulitzer Prize, the Grawemeyer Award, five Grammy Awards, an Academy Award, and have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. Recent scores include *Rhymes for the Irreverent* and *no comet ever scratched the sky* for baritone and piano (2017), *One Sweet Morning* (2011) a four-movement song cycle premiered by the New York Philharmonic and Stephanie Blythe, *Conjurer* (2008), for percussion and string orchestra, commissioned for and introduced by Dame Evelyn Glennie; *Concerto for Violin and Orchestra: The Red Violin* (2005), developed from the themes of the score to the film of the same name, which won Corigliano an Oscar in 1999; *Mr. Tambourine Man: Seven Poems of Bob Dylan* (2000) for orchestra and amplified soprano, the recording of which won a Grammy for Best Contemporary Composition in 2008; and *Symphony No. 2* (2001 Pulitzer Prize in Music.) Other important scores include *String Quartet* (1995: Grammy Award, Best Contemporary Composition); *Symphony No. 1* (1991: Grawemeyer Award); the opera *The Ghosts of Versailles* (Metropolitan Opera

commission, 1991); and the *Clarinet Concerto* (1977). In 2015 Los Angeles Opera received wide acclaim, their stunning new production of *The Ghosts of Versailles*. In recent years his music has been featured in performances throughout the US and Europe, Caracas, Melbourne, Shanghai, Beijing, Russia, Tokyo, Krakow, Toronto, Bosnia, and beyond.



Called "alluring" and "wildly inventive" by *The New York Times*, **Viet Cuong's** music has been performed on six continents by a number of musicians including Sō Percussion, Eighth Blackbird, Alarm Will Sound, Sandbox Percussion, the PRISM Quartet, JACK Quartet, Orchestra of St. Luke's, Minnesota Orchestra, Kaleidoscope Chamber Orchestra, Jacksonville Symphony, and Albany Symphony, in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, Library of Congress, and Midwest Clinic. Viet's awards include the Barlow Endowment Commission, ASCAP Morton Gould Award, Copland House Residency Award, Suzanne and Lee Ettelson Award, Theodore Presser Foundation Music Award, New York Youth Symphony First Music Commission, Cortona Prize, Walter Beeler Memorial Prize, and Boston Guitarfest Competition. He also received honorable mentions in the Harvey Gaul Memorial Competition and two consecutive ASCAP/CBDNA Frederick Fennell Prizes. Viet has held artist residencies at Yaddo, Ucross, and the Atlantic Center for the Arts, and was a fellow at the Mizzou International Composers Festival, Eighth Blackbird Creative Lab, Cabrillo Festival's Young Composers Workshop, Copland House's CULTIVATE Institute, and the Aspen and Bowdoin music festivals.

He holds an Artist Diploma from the Curtis Institute, and MFA from Princeton University, and Bachelors and Masters degrees from the Peabody Conservatory. He is currently finishing his PhD at Princeton.



Christopher Dietz composes music inspired by a wide variety of sources, both real and conceptual. Poetry, sound as sculpture and color, how toddlers play, deep time and the cosmos, rhythm as geometry, religion and politics, animal behavior, and the music of others are a few of the subjects that have informed his musical imagination. A similarly diverse approach to the creation of each new piece has resulted in a collection of works distinct in their surface features yet bound together by a common vitality, nuanced palette, and a commitment to engaging with others. In recent years, his works have been premiered internationally and throughout the United States with ensembles ranging from Alarm Will Sound to L'Orchestre de la Francophonie. A complete list of affiliations as well as audio and video samples of his work is available on his website, www.christopher-dietz.com. Christopher holds a Ph.D. from the University of Michigan as well as degrees from the Manhattan School of Music and the University of Wisconsin. He has served on the faculty at Hillsdale College and the Oberlin Conservatory and is currently an associate professor at Bowling Green State University in Ohio where he teaches composition and directs the new music ensemble.



Georgi Dimitrov writes acoustic music that explores the relationships between distinctive sound molds and the ways in which they relate, mix, and complement each other in order to create a viable sense of form. His pieces occasionally enjoy the high-definition purr that results from the inclusion of intervals tuned in just intonation. He takes great joy in, in conjunction with the above or not, using humor in his music: from a vulgar slapstick to an elegant eruditeness. Georgi was born in 1989. At the age of fifteen he moved to Natick, Massachusetts to study composition at the Walnut Hill School. After graduating high school in 2008 he enrolled at the California Institute of the Arts in Valencia, California, where he earned a Bachelor of Fine Arts degree in Music Composition. In 2014 Georgi earned a Master in Music in Composition degree from the University of Southern California Thornton School of Music.

In 2019 he completed his Doctor of Musical Arts in Composition degree at the same school. Georgi is currently an adjunct theory, aural skills, and orchestration instructor at the University of Southern California. He has studied composition with Donald Crockett, Andrew Norman, Stephen Hartke, and Sean Friar. He is a member of the Phi Kappa Phi and Pi Kappa Lambda honor societies. He also really, really likes eating at buffets. More of his music can be found at georgidimitrov.us



Anthony Donofrio is an Associate Professor at the University of Nebraska at Kearney, teaching composition, coordinating the theory area, and directing the nationally-recognized UNK New Music Series and Festival. Anthony is interested in fusing the compositional techniques found in literature and painting with a personal approach to composing music. Anthony's pieces favor delicate and fragile timbres, non-linear structures, and distorted formal plans. Anthony's research into the intersection of music and literature has been presented at the University of Tennessee New Music Festival, the University of South Florida New Music Symposium, and the Omaha Under the Radar SOUNDRY Courses. Anthony's works have been commissioned or performed by many wonderful and talented specialists in new music, including the International Contemporary Ensemble, Quince Contemporary Ensemble, the MidAmerican Center for Contemporary Music, Hasco Duo, Chamber Cartel, soprano Liz Pearse, bassist James Ilgenfritz, saxophonist Christopher DeLouis, and percussionist Bill Sallak. Anthony has been a guest composer, performer, and speaker at numerous new music festivals and conferences, including the Bowling Green State University New Music Festival, the University of Western Illinois New Music Festival, the Omaha Under the Radar Festival, the Vox Novus Festival, and the S.E.M. Composers Workshop. More information can be found at www.donofrio-music.com



Michael Fiday's music has been commissioned and performed extensively throughout the United States, Europe and elsewhere by a diverse range of performers such as Cincinnati Symphony, Atlanta Symphony, American Composers Orchestra, Oakland East Bay Symphony, Percussion Ensemble of The Hague, pianists James Tocco and Marc-Andre Hamelin, and electric guitarist Seth Josel. His principal teachers in composition have included Richard Toensing at University of Colorado, George Crumb at University of Pennsylvania, and Louis Andriessen, with whom he studied in Amsterdam under the auspices of a Fulbright Grant. Mr. Fiday is the recipient of numerous awards, grants and residencies from, among others, the Fromm Foundation, Barlow Foundation, American Composers Forum, BMI, ASCAP, Virginia Center for the Creative Arts, The MacDowell Colony, Yaddo, Headlands Center for the Arts, and the Ohio Arts Council. He is currently Professor of Composition at the College-Conservatory of Music at University of Cincinnati.



Paul Frucht is an American composer whose music has been acclaimed for its "sense of lyricism, driving pulse, and great urgency" (WQXR) and "excellent orchestration" (*Ridgefield Press*). His music has been commissioned and performed by the American Composers Orchestra, Atlantic Music Festival Orchestra, Chelsea Symphony, Juilliard Orchestra, Milwaukee Symphony Orchestra, Ridgefield Symphony Orchestra, San Diego Symphony, Weill-Cornell Music and Medicine Orchestra, Western Connecticut Youth Orchestra, American Modern Ensemble, Asian American New Music Institute, Euclid Quartet, LONGLEASH Trio, New York City Ballet Choreographic Institute, Utah Arts Festival, and the Eastern Music Festival among numerous other performing ensembles and organizations. Paul has been the recipient of a Charles Ives Scholarship from the American Academy of Arts and Letters, the Brian H. Israel Prize from the Society of New Music, an ASCAP Morton Gould Young Composers Award, Juilliard's Palmer Dixon, Arthur Friedman, and Gena Raps Prizes, the American Composers Orchestra's 2016 Audience Choice Award and has been recognized for his work by the American Modern Ensemble, the Nashville Symphony, the Minnesota Orchestra, the Red Note New Music Festival, Chelsea Symphony, and Periapsis Music and Dance. He is the artistic director of the Charles Ives Music

Festival (CIMF) at the Western Connecticut Youth Orchestra. Paul received his doctoral of musical arts and master of music degrees at the Juilliard School and a B.M. from New York University. His two primary teachers have been Robert Beaser and Justin Dello Joio.



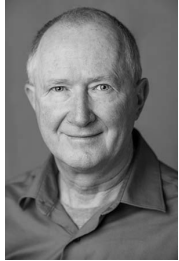
Emilio José González (b. 1994) is a composer, percussionist, and educator from the Pacific Northwest. His music is influenced by classical and pop genres as much as it is from nature and the (super)natural world; from the forests of Washington state to folk legends from around the world. With his performance background as a percussionist, his music explores how to use instruments in an interesting and idiomatic, yet percussive way. His most recent compositions use atonality and rhythmic complexity to try and create vivid imagery, as his primary goal has always been to tell a story -- especially stories that might not be commonly known. He has received commissions from Alec Wilmart and Mariko Lane of Kellogg Middle School and Einstein Middle School (*Tahoma* for concert band); from Dr. Miho Takekawa, percussion (Petrichor for alto flute, percussion, and harp); from Steven Smith and the Cleveland Chamber symphony (*La Isla de las Muñecas* for chamber orchestra); from Jason Gilliam, Dr. Joanna Ross Hersey, and Dr. Robert

Benton, euphonium (*Bean Sí* for euphonium and prepared piano); from Megan Grady, clarinet, and Dr. Erik Steighner, saxophone (*Flutters* for Eb clarinet and soprano saxophone); from Dan Kexel and the Cedar Heights Middle School Advanced Band (Someday for concert band); and from Dr. Jeffrey Bell-Hanson and the Pacific Lutheran University Symphony Orchestra (*Obsession* for symphony orchestra). In 2019, he received a Master of Music in Composition from Bowling Green State University, and he also holds a Bachelor of Music in Composition from Pacific Lutheran University. His primary teachers have included Elaine Lillios, Mikel Kuehn, and Gregory Youtz.



Anne M. Guzzo (b. 1968) is Wyoming-based composer who draws on science and nature, playful absurdism, and interdisciplinary collaboration to create music that has been described as alternately moving and humorous. Anne has recently collaborated with an entomologist, a range-land ecologist, vertical dancers, poets, and a microbiologist, among others. Guzzo—an internationally performed composer and professor at the University of Wyoming—is passionate about new music. She founded and directs the Wyoming Festival: New Music in the Mountains, a chamber music festival in Grand Teton National Park at the UW-National Park Service Research Station. Guzzo's interests include the cartoon music of Carl W. Stalling and silent movie music. Her music has been heard on NPR's *Performance Today*, on the Grand Teton Music Festival Inside the Music Series, and performed by the AdZel Duo, Voices of Change; the Colorado Chamber Orchestra, Allégresse trio, the Emyrean Ensemble, the Divan Consort, Third Angle,

and a number of other ensembles and performers. Her new chamber opera, *Locust*, was premiered at the National Museum of Wildlife Art in Jackson, Wyoming in the Fall of 2018. For more information, go to anneguzzo.com.



Keith Hamel is both a composer and computer music specialist. Dr. Hamel writes acoustic and electroacoustic music, and has been awarded many prizes in both media. Many of his recent compositions focus on the interaction between live performers and computer-controlled electronics. He has been commissioned by many national and international ensembles and organizations, and his works have been performed in Canada, the U.S., Asia and Europe. As an active computer music researcher, Dr. Hamel is the author of the NoteAbilityPro music notation software used for music engraving and publishing. He is an associate researcher at the Media and Graphics Interdisciplinary Centre (MAGIC) and at the Institute for Computing, Information & Cognitive Systems (ICICS) at the University of British Columbia.



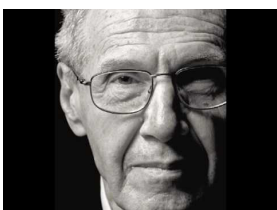
Ellen Ruth Harrison, a composer of lyrical, vividly colored music, lives in Cincinnati, OH, where she teaches at UC's College-Conservatory of Music. In addition to instrumental chamber music, she writes frequently for voice, setting to music poetry by Norman Finkelstein, Carolivia Herron, Joshua McGuire, and Jakob Stein. Melody figures prominently in her work, as does her concern for color and gently shifting harmonies. Harrison's music has received numerous honors and awards and her works have been widely performed both in the United States and abroad by a diverse range of performers such as Cincinnati Camerata, the Cincinnati Symphony Chamber Players, concert:nova, Earplay, the Emyrean Ensemble, Left Coast Chamber Ensemble, the Lydian String Quartet, Octagon, Parnassus, the San Francisco Contemporary Music Players, and Voices of Change. She earned her doctorate in composition from the University of California, Berkeley. She spent two years studying in Paris supported by U.C. Berkeley's Prix de Paris, and also earned an Artist's Diploma from the Musikhochschule in Stuttgart and a Bachelor of Music from the University of Illinois, Urbana-Champaign. Her music is available on Albany and Emeritus Records.



Hailed as a composer of "fearless eloquence" (Andrew Porter, *The New Yorker*), **Louis Karchin** has been honored with performances of his music throughout the United States, Europe, and the Far East. He has been championed by such organizations as the Chamber Music Society of Lincoln Center, the Fort Worth Opera, the Center for Contemporary Opera, Tanglewood, the Guggenheim Museum, the Louisville Orchestra, the Group for Contemporary Music, the Da Capo Chamber Players, the New York New Music Ensemble, and many more. His music is recorded on Bridge, Naxos, New World, Albany and CRI labels, and his compositions are published by C. F. Peters Corporation and the American Composers Alliance. Mr. Karchin is the recipient of numerous awards for his work including Koussevitzky, Fromm and Barlow Foundation Commissions, a Guggenheim Fellowship, and three awards from the American Academy of Arts and Letters. Active as a conductor, he has founded or co-founded noted performing ensembles including the Harvard Group for New Music, the Chamber Players of the League-ISCAM, the Washington Square Ensemble, and most recently, the Orchestra of the League of Composers. He is Professor of Music at New York University.



Amy Beth Kirsten received a 2011 Guggenheim Fellowship and Levy Supplemental Stipend for music composition. She was recently a finalist for the Rome Prize, received a Rockefeller Foundation Artist Fellowship, and was named a 2011 Artist Fellow from the Connecticut Commission on Culture & Tourism. Summer composition fellowships include those from Norfolk New Music Workshop, Bang on a Can, Mizzou New Music Festival, Music10, and at École Normale de Musique in Paris. In 2009-2010, Ms. Kirsten was named Missouri's First Composer Laureate due to her close association with the state. Recent performances include those by Dark in the Song, Vicki Ray, Alarm Will Sound, Eighth Blackbird, Tim Munro, American Composers Orchestra—16th Annual Underwood Reading, l'Orchestre de la francophonie canadienne, Harbor Opera Company, San Francisco Cabaret Opera, Missouri Verses and Voices, and the award-winning choir Volti. Raised in the suburbs of Kansas City and Chicago, Ms. Kirsten received degrees from Benedictine University (B.A.), the Chicago College of Performing Arts at Roosevelt University (M.M.), and from Peabody Conservatory (D.M.A.). She has taught on the faculties of Peabody Conservatory, Towson University, Wesleyan University, and the University of Connecticut. Currently a freelance composer, she lives and works in New Haven, Connecticut.



György Kurtág is one of the world's most performed contemporary composers. During his long career, he has been composer-in-residence of orchestras, concert halls, theatres and ensembles including the Berlin Philharmonic, the Sächsische Staatskapelle Dresden, the Wiener Konzerthaus, the Dutch National Opera and Ensemble InterContemporain. Kurtág has been honored with many awards, including the Ernst von Siemens Music Prize for his lifetime achievement (1998), the Grawemeyer Award (2006), the Golden Lion at the Biennale in Venice (2009) and the largest prize for contemporary music, the BBVA Foundation Frontiers of Knowledge Award (2015).



The music of American composer **Mikel Kuehn** (b. 1967) has been described as having “sensuous phrases... producing an effect of high abstraction turning into decadence,” by *New York Times* critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP (Student Composer Awards), BMI (Student Composer Award), the Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra (First Hearing Prizes), Composers, Inc. (Lee Ettelson Award), the Copland House (Copland Award), Eastman (Howard Hanson and McCurdy Prizes), the Fromm Foundation at Harvard, the League of Composers/ISCM, the MacDowell Colony, the Salvatore Martirano Memorial Composition Competition (honorable mention), the Ohio Arts Council (Individual Excellence Awards), the Luigi Russolo Competition (finalist), and Yaddo. His works have been commissioned by the Anubis Saxophone Quartet, the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, the International Contemporary Ensemble (ICE), violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spectral Quartet, among others. Professor of Creative Arts Excellence at Bowling Green State University, Kuehn was director of the MidAmerican Center for Contemporary Music (MACCM), the annual New Music Festival and the Music at the Forefront concert series from 2007 through 2010. He holds degrees from the Eastman School of Music and the University of North Texas. In November of 2016, New Focus Recordings released *Objet/Shadow*, a portrait CD of Kuehn’s music; other recordings of his works are available on ACA Digital, Centaur, Erol, ICMA, MSR Classics, and Perspectives of New Music/Open Space.



Aaron Israel Levin writes music that is guided by the emotional dynamism of storytelling and drama. He draws from a variety of musical and non-musical influences – including film, theater, and performance art – to create compositions that are both personal and wide-ranging. Aaron’s music has been performed by the American Composers Orchestra, the Bent Frequency Duo, the Chelsea Symphony, Fifth House Ensemble, loadbang, the Yale Philharmonia, mezzo-sopranos Kayleigh Butcher and Lisa Neher, and percussionists Dmitrii Nilov and Sam Um. Originally from St. Paul, Minnesota, Aaron earned his BA in music from Grinnell College in Iowa, where he studied composition with Eric McIntyre and John Rommerheim. He completed his MM in composition at the Yale School of Music, where his teachers included Martin Bresnick, Aaron Jay Kernis, David Lang, Hannah Lash, and Christopher Theofanidis. <http://www.aaronisraellevin.com/>



Stephen Lilly is a composer, performer, audio engineer, and sound artist. Originally from the Pacific Northwest, Stephen ventured east to study composition at the University of Maryland. In addition to his graduate degrees from UMD, he also has composition and bass performance degrees from the University of Idaho and spent a year studying at the Institute of Sonology in The Hague. Theatricality, language, and abstraction are themes that continually resurface in his work, the majority of which is scored for chamber ensembles, often incorporating signal processing and computer generated sounds. Stephen has written works for CoMA (Contemporary Music for All) Bristol, pianist Hayk Arsenyan, saxophonist Steven Leffue, and soprano Stacey Mastrian and has worked closely with a collective of composer-performers he helped found, the Bay Players Experimental Music Collective. His writings on contemporary experimental music have been published in *Organised Sound*, *Performance Research*, *Perspectives of New Music*, and *Computer Music Journal*. Recordings of his compositions are available from ink&codas, the SEA-MUS Electroacoustic Miniatures Recording Series, the SCI CD Series, and C7 Music and recordings he has engineered have been released on Neuma, Navona, and Albany Records. Stephen currently lives in DC where composes and performs (most often with the band These Quiet Colours).



“the rebel Thai composer taking music to unheard heights” (*CNN News World*) writes works that explore possibilities of creating the amalgamation of sonic and visual arts; including integrating multimedia and music, deconstructing instruments’ mechanism and physicality with sound production method. **Piyawat Louilarpprasert’s** compositions have been performed in American Composer Orchestra Earshot (USA), Time of Music 2018 (Finland), Saint Petersburg New Music Festival 2018 (Russia), Lucerne Festival 2016 (Switzerland), Gaudeamus Musikweek 2016 (Netherlands), Darmstadt New Music Festival 2014 (Germany), among others. He collaborated with ensembles and orchestras such as Arditti Quartet, Meitar Ensemble, ICE, Lucerne Alumni, Mozaik, Royal Northern Sinfonia, RCM Philharmonic Orchestra American Composer Orchestra, Aguascalientes Symphony Orchestra, and Thailand

Philharmonic Orchestra. Piyawat received art and composition prizes such as ACO Earshot, Matan Givol Prize 2019 (Israel), ASCAP Morton Gould 2018, KulturKontakt residency artist 2017 (Austria), Charles Stewart Richardson Award (UK), The Otto R. Stahl Memorial Award 2018 (USA), Sergei Slonimsky Composition Award 2018 (Russia), Minnesota Orchestra Composer Institute 2019 (USA, runner-up), Luzern Festival Composer Seminar (Switzerland), Gabriel Prokofiev Nonclassical (UK), Léon Goossens Prize 2016 (UK), Young Thai Artists Awards 2013 and many more. He is a doctoral composition candidate at Cornell University with Kevin Ernste and Marianthi Papalexandri Alexandri. His mentors were Valeriy Rizayev, Dai Fujikura, Jonathan Cole and Gilbert Nuono.



Salvatore Macchia holds a BM from the Hartt School of Music; and an MMA and DMA from Yale University. He studied bass with Bertram Turetzky, Joseph Iadone, Gary Karr and William Rhein, and composition with Yehudi Wyner and Hal Overton. Macchia has performed in the European and jazz traditions throughout America and Europe, and has been the contrabass soloist with the Berkshire Choral Festival Orchestra, Dinosaur Annex under Gunther Schuller, Springfield (MA) Symphony Orchestra (where he serves as principal bass), Jazz Composer’s Orchestra and at the Boston Festival of Quarter Tone Music. He has premiered nearly 100 compositions featuring the doublebass. Macchia appears with the Duo Cambiata, Iadone Consort (as violonist) and Ritornello (as gambist). His compositions have been performed throughout America, in Europe, the former Soviet Union and Japan, including performances at the Warsaw Autumn Festival in Poland, American

Academy in Rome, the Computer Arts Festival in Padua, Italy, and the Aspen and Monadnock Festivals in the U.S. His recent commissions are from: Interensemble (Padua, Italy), The New England Chamber Music and Composers Forum, Harvard Summer Dance Theater, Pioneer Valley Symphony and multiple commissions from Springfield Symphony Orchestra. Macchia’s works have been published by the Rinaldo and Dorn Presses. A former member of the faculty at the University of Evansville, Southern Illinois University, University of the Pacific, Amherst and Bennington Colleges, he can be heard on the Gasparo, Open Loop, CRI and Spectrum labels.



Mavis MacNeil is a multi-faceted musician based in New York City, and originally hailing from Greensboro, Vermont. Her compositions combine lyrical melodies with spare, open harmonic language and subtle timbral shifts, and have been performed in the U.S., Canada, and Croatia. MacNeil holds a Master of Music degree in Composition from Bowling Green State University, where she studied composition with Marilyn Shrude and Christopher Dietz, and voice with Chelsea Cloeter. She also served as the president of Praecepta, BGSU's student chapter of the Society of Composers, Inc. She began writing music at the age of fifteen, through Music-COMP (formerly the Vermont MIDI Project). She received a Bachelor of Science degree in Music from Skidmore College, where she studied composition with Evan Mack and voice with Anne Zwick Turner. During her undergraduate years, her primary areas of study included ethnomusicology and jazz; she played

tenor saxophone in a funk band and spent a semester at the Conservatorium van Amsterdam, studying composition with Joël Bons. As a vocalist, MacNeil is primarily interested in new music and early music; she eagerly performs contemporary works on a regular basis, and is a member of the Astoria Choir and Cerddorion Vocal Ensemble. In the past she has sung with the BGSU Collegiate Chorale, the BGSU Early Music Ensemble, the Skidmore College Vocal Chamber Ensemble, and the Northeast Kingdom Chorus. In all of her musical pursuits, MacNeil is inspired by the scenery of her beautiful home state.



The music of composer, oboist, and installation artist **Sky Macklay** (b. 1988) explores bold contrasts, audible processes, humor, and the physicality of sound. Her works have been performed by ensembles such as ICE, Splinter Reeds, Wet Ink Ensemble, Mivos Quartet, Ensemble Dal Niente, The Da Capo Chamber Players, The New York Virtuoso Singers, and Le Nouvel Ensemble Moderne. Her piece for the Lexington Symphony was the winner of the 2013 Leo Kaplan award, the top prize in the ASCAP Morton Gould Young Composer Awards. In 2015 her sonic and kinetic installation of inflatable harmonica-playing robots, *Harmonibots*, received the Ruth Anderson Prize from The International Alliance for Women in Music. She has been commissioned by the Fromm Foundation at Harvard University, Chamber Music America, Gaudeamus Muziekweek, and the Jerome Fund for New Music. Her string quartet *Many Many Cadences*, recorded on Spektral Quartet's Grammy-nominated album, also received an ASCAP award. She was a 2015-17 Composers and the Voice Fellow with American Opera Projects and her one-act opera *The Surrogate* (with librettist Emily Roller) recently premiered at the University of Illinois. Originally from Minnesota, Sky completed her DMA in composition at Columbia University where she studied with Georg Friedrich Haas, George Lewis, and Fred Lerdahl. She also holds degrees from The University of Memphis (MM) and Luther College (BA). An enthusiastic practitioner of creative music education, Sky has been a composition and musicianship faculty member at The Walden School Young Musicians Program for nine summers. She is Assistant Professor of Music at Valparaiso University in northwest Indiana.



Fr. **Ivan Moody** was born in London in 1964. He has studied music and theology at the Universities of London (winning the Royal Holloway Prize in 1984 for his *Three Poems of Anna Akhmatova*), Joensuu and York, his composition teachers being Brian Dennis, Sir John Tavener and William Brooks. He lives at present in Estoril, Portugal, with his wife, the singer Susana Diniz Moody, and their three children, Sebastian, Sofia and Barbara. Eastern liturgical chant has had a profound influence on his music, as has the spirituality of the Orthodox Church, to which he belongs. His music has been performed and broadcast all over Europe, both East and West, as well as in Japan, the USA and South America. Following the enormous success of *Canticum Cantorum I*, written for the Hilliard Ensemble and performed by them all over the world, in 1990 he won the Arts for the Earth Festival Prize for *Prayer for the Forests*, which was subsequently premiered by the renowned Tapiola Choir in Finland.

His music has been performed by the BBC Singers, Stimmwerck, New York Polyphony, and countless other choral and chamber ensembles.



Nico Muhly (b.1981) is an American composer and sought-after collaborator whose influences range from American minimalism to the Anglican choral tradition. The recipient of commissions from The Metropolitan Opera, Carnegie Hall, St. Paul's Cathedral, and others, he has written more than 80 works for the concert stage, including the opera *Marnie* (2017), which premiered at the English National Opera and was staged by the Metropolitan Opera in the fall of 2018. Muhly is a frequent collaborator with choreographer Benjamin Millepied and, as an arranger, has paired with Sufjan Stevens, Antony and the Johnsons and others. His work for stage and screen include music for the Broadway revival of *The Glass Menagerie* and scores for films including the Academy Award-winning *The Reader*. Born in Vermont, Muhly studied composition at the Juilliard School before working as an editor and conductor for Philip Glass. He lives in New York City.



Andrew Norman is a Los Angeles-based composer of orchestral, chamber, and vocal music. Andrew's symphonic works have been performed by leading ensembles worldwide, including the Berlin, Los Angeles and New York Philharmonics, the Philadelphia and Minnesota Orchestras, the London, BBC, Saint Louis, Seattle, San Francisco, and Melbourne Symphonies, the Orpheus, Saint Paul, and Los Angeles Chamber Orchestras, the Tonhalle Orchester, the Royal Concertgebouw Orchestra, the Orchestre National de France, the Ensemble Intercontemporain, and many others. Andrew's music has been championed by some of the classical music's eminent conductors, including John Adams, Marin Alsop, Gustavo Dudamel, Simon Rattle, and David Robertson. Andrew was recently named Musical America's 2017 Composer of the Year. He is the recipient of the 2004 Jacob Druckman Prize, the 2005 ASCAP Nissim and Leo Kaplan Prizes, the 2006

Rome Prize, the 2009 Berlin Prize and a 2016 Guggenheim Fellowship. Andrew has served as Composer in Residence with the Boston Modern Orchestra Project, Opera Philadelphia, the Los Angeles Chamber Orchestra, and the Utah Symphony. Andrew's 30-minute string trio *The Companion Guide to Rome* was named a finalist for the 2012 Pulitzer Prize in Music, and his large-scale orchestral work *Play* was named one of NPR's top 50 albums of 2015, nominated for a 2016 Grammy in the Best Contemporary Classical Composition category, recently won the Grawemeyer Award for Music Composition, and was described in *The New York Times* as a "breathtaking masterpiece," "a stunning achievement," and "a revolution in music." His most recent orchestral work, *Sustain*, was lauded as "a new American masterpiece" by *The New Yorker*, "sublime" by *The New York Times*, and "a near out-of-body acoustic experience that sounds like, and feels like, the future we want" in the *Los Angeles Times*.

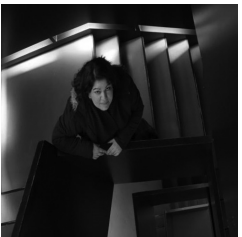


James Romig (b.1971) composes music in response to an increasingly fragmented and accelerated world, creating highly self-referential works that evolve isomorphically and reveal themselves gradually. Critics have described his music as “profoundly meditative, haunting” (*The Wire*), “a complex quilt of sound” (*Moline Dispatch*), and “rapturous, slow-moving beauty” (*San Francisco Chronicle*). Still, for solo piano, was recognized as one of two Finalists for the 2019 Pulitzer Prize in Music. His works have been performed by such notables as Talujon, Harpverk, Iktus, JACK, Khasma, Helix, Chronophonie, Altered Sound, Suono Mobile, Cadillac Moon, Due East, Collide-O-Scope, flutist Harvey Sollberger, violinist Erik Carlson, pianists Ashlee Mack and Taka Kigawa, and the Quad City Symphony. Recordings have been released by New World, Navona, Blue Griffin, and Perspectives of New Music. Guest-composer visits include Eastman, Buffalo, Cincinnati, Bowling Green, Illinois, Northwestern, and the American Academy in Rome. Artist residencies include Copland House, Centrum, Everglades, Grand Canyon, and Petrified Forest. He holds degrees from the University of Iowa (BM, MM) and Rutgers University (PhD), where he studied with Charles

Wuorinen and, additionally, with Milton Babbitt. Since 2002, he has been on faculty at Western Illinois University. His music is published exclusively by Parallax Music Press (ASCAP).



Born in 1951 in Charlottesville, Virginia, in the United States, **David Sampson** has rapidly established himself as one of the outstanding composers of his generation. He holds degrees from the Curtis Institute of Music, Hunter College, Manhattan School of Music and the Ecoles d'Art Américaines, where his teachers included Karel Husa, Henri Dutilleux and John Corigliano for composition, and Gerard Schwarz, Gilbert Johnson, Robert Nagel and Raymond Mase for trumpet. His choral, orchestral, solo and chamber ensemble works are performed and recorded regularly around the world by celebrated soloists, ensembles and orchestras, and during his career he has received numerous professional awards. Among his most important compositions it is worth noting various works for ensemble commissioned by the Chicago Chamber Musicians, the *Serenade* for flugelhorn and strings (Colonial Symphony), *Hommage JFK* (National Symphony Orchestra) and *Triptych* for trumpet and orchestra (ITG -International Trumpet Guild), premiered by Raymond Mase at the Aspen Music Festival and then with the American Composers Orchestra at the Carnegie Hall, New York. His works are widely published and appear on recordings with Channel Recordings and Summit Records.



Ana Paola Santilán Alcocer has written for all genres of contemporary music from orchestral to chamber, chorus, solo instruments, electronic, video and installation. She has been performed by such ensembles and soloists as Gail Archer, Steven Schick, Duo Sonoris, Duo Harpverk, The Het Trio, the Enso, Camerton and Carlos Chavez String Quartets, Speculum Musicae, the New York New Music Ensemble, Mexico’s National Symphony Orchestra, OFUNAM Philharmonic Orchestra, the Bellas Artes Chamber Orchestra, the Woodlands Symphony and the Shepherd School Chamber orchestra, among others. She was composer in residence for the McGill Contemporary Music Ensemble (2016-17) under the direction of conductor Guillaume Bourgogne. Ana Paola studied her doctoral degree at McGill University, Montreal, Canada. Simultaneously, she also experimented at the McGill Digital Composition Studios, studying with Philippe Leroux. She received her Master’s degree from Rice University and her Licentiate in music composition from Trinity College London. She has been a composition fellow at the Brevard Music Center (U.S.A.), the Czech American Summer Music Institute (Czech Republic), the Internationale Sommer MusikaKademie (Germany), the Fontainebleau Conservatory (France) and the Canadian Contemporary Music Workshop (Canada). She has been the recipient of several awards and fellowships including the Fulbright Scholarship. Ana Paola currently teaches music composition, music analysis and piano at the Centro de Investigación y Estudios de la Música, A.C. (CIEM) in Mexico City.



Marilyn Shrude earned degrees from Alverno College and Northwestern University, and has served on the faculty of Bowling Green State University since 1977. Among her more prestigious honors are those from the Guggenheim Foundation, American Academy of Arts and Letters, Rockefeller Foundation, Chamber Music America/ASCAP, Meet the Composer, Sorel Foundation (Medallion Winner for Choral Music 2011), and the National Endowment for the Arts. She was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music and the Cleveland Arts Prize for Music. In 2014 she was given BGSU’s Lifetime Achievement Award. Active as a composer, pianist, teacher, and contemporary music advocate, Shrude has consistently promoted American music through her many years as founder and director of the MidAmerican Center for Contemporary Music (1987-99), as chair of the Department of Musicology/Composition/Theory at BGSU (1998-2011) and as coordinator of the doctoral program in contemporary music (2006-present).



Christine Southworth (b. 1978) is a composer and video artist based in Lexington, Massachusetts, dedicated to creating art born from a cross-pollination of sonic and visual ideas. Inspired by intersections of technology and art, nature and machines, and musics from cultures around the world, her music employs sounds from man and nature, from Van de Graaff Generators to honeybees, Balinese gamelan to seismic data from volcanoes. Southworth received a B.S. from MIT in 2002 in mathematics and an M.A. in Computer Music & Multimedia Composition from Brown University in 2006. In 2003 she co-founded Ensemble Robot, a collaborative of artists and engineers that design and build musical robots. She has been a member of MIT-based Gamelan Galak Tika since 1999, and has composed several pieces for the group and performed at venues including Lincoln Center, Carnegie Hall, EMPAC, the Cleveland Museum of Art, several Bang on a Can Marathons, and the Bali International Arts Festival. In 2010, she helped design Gamelan ElektriKa for her piece *Supercollider*, which was

premiered at Lincoln Center Out of Doors Festival with the Kronos Quartet. In addition to gamelan, she studies bagpipe, playing both the Galician Gaita and the Great Highland Bagpipe. Southworth’s compositions have been performed throughout the U.S., Europe, and Indonesia by ensembles including Kronos Quartet, Gamelan Galak Tika, Calder Quartet, Bang on a Can All-Stars, Gamelan Semara Ratih, California EAR Unit, Andrew W.K., and Ensemble Robot. She has received awards from the American Music Center, UCross Foundation, LEF Foundation, American Composers Forum, Meet the Composer, New England Foundation for the Arts (NEFA), the MIT Eloranta Fellowship, and Bang on a Can and has been a fellow at UCross Foundation and The Hermitage Artist Retreat. She has four recordings available on Airplane Ears Music: *Zap!* (2008) and *Gamelan Galak Tika: Bronze Age Space Age* (2009), *Christine Southworth String Quartets* (2013), performed by The Calder Quartet, Kronos Quartet, Gamelan Galak Tika, and Face the Music, with support from the American Music Center CAP Recording Grant, and *In My Mind and In My Car* (2013), for Evan Ziporyn on bass clarinet, electronics and video.



Polish-born violinist **Piotr Szewczyk** has been a member of the Jacksonville Symphony Orchestra first violin section since 2007. He is also an active composer, whose music was called “magical” (Gramophone Magazine). He is the creator of Violin Futura Project (released on Navona Records in Feb 2016) and a founding member of Bold City Contemporary Ensemble. Szewczyk has also appeared as guest concertmaster with Orlando Chamber Soloists and has completed a three-year fellowship at the New World Symphony under Michael Tilson Thomas where he served as rotating concertmaster. He is the winner of FSU Doctoral Concerto Competition, the New World Symphony Concerto Competition, and other awards. As a composer, Szewczyk has received awards from The American Prize, Project Trio Competition, Flute New Music Consortium Competition, Shuffle Concert Competition, American Modern Ensemble, and others. His music was featured on NPR *Performance Today*, the CBS *Early Show*, and has been performed by Atlanta Chamber Players, Trio Solis, Alias Ensemble, Dover Quartet, Carpe Diem String Quartet, Vega Quartet, Sybarite 5, Juventas Ensemble, New Music Raleigh, and the New World Symphony. Szewczyk holds degrees from Florida State University and the University of Cincinnati College-Conservatory of Music. He studied violin with Piotr Milewski, Kurt Sassmannshaus, Dorothy DeLay and Corinne Stillwell, and composition with Joel Hoffman, Michael Fiday, Ricardo Zohn-Muldoon, Henry Gwiazda and Darrel Handel.



I Nyoman Windha is one of the leading musicians and contemporary composers of Balinese gamelan music. He was born at Banjar Kutri, Singapadu, Gianyar, Bali. A graduate of the National Institute of Arts (ISI) in Denpasar, Bali, Windha has been a member of the faculty since 1985. He has composed dozens of compositions for Balinese gamelan in many genres but primarily in kebyar style. His compositions, such as *Puspanjali* (1989), have been incorporated into the standard repertoire of Balinese performing groups and many have won awards at Bali's annual gamelan competition. Windha's music is known for his beautiful melodies, incorporation of forms and styles from Javanese gamelan, and other innovations. He has traveled and taught extensively around the world.



Kenneth Young (b. 1955) is one of New Zealand's most well-known and performed composers with a professional career which has expanded over the past 40 years. Numerous commissions from Chamber Music New Zealand, the NZSO, the Tasmanian Symphony Orchestra, the International Festival of the Arts, Radio New Zealand and all the regional orchestras of New Zealand have been regularly performed nationwide and also in Australia, Europe and America.



Roger Zare has been praised for his “enviable grasp of orchestration” (*The New York Times*) and for writing music with “formal clarity and an alluringly mercurial surface.” Often inspired by science, nature, and mythology, his works create a visceral energy in their performance through sonic experimentation and a keen sense of narrative impetus. Zare's compositions have been performed across the United States and on five continents by such musicians and ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Akropolis Reed Quintet, the Donald Sinta Quartet, violinist Cho-Liang Lin, and clarinetist Alexander Fiterstein. Zare has received awards from the American Academy of Arts and Letters, ASCAP, BMI, the New York Youth Symphony, Copland House, and many others. He has served as composer-in-residence at the Chesapeake Chamber Music Festival, the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and the

SONAR new music ensemble. Zare holds degrees from the University of Michigan, the Peabody Conservatory, and the University of Southern California. His teachers include Bright Sheng, Michael Daugherty, Paul Schoenfield, Kristin Kuster, Christopher Theofanidis, Derek Bermel, and Morten Lauridsen. Zare currently serves as an instructional assistant professor of theory and composition at Illinois State University.

LARGE ENSEMBLES

BGSU COLLEGIATE CHORALE

Soprano

Anna Birkemeier
Erin Burks
Payton Gehring
Ashley Gerhard
Kierstyn Hale
Katie Phillips
Lindsay Osterholt
Alli Rader
Kourtney Syrus
Leah Tracy

Alto

Christina Csernyik
Grace Dickman
Hayley Hoss
Rebecca Kuch
Kasey Madsen

Reagan Patterson

Joelle Stiles
Helen Thomson
Courtney Wagner
Hope Williams

Tenor

Brock Burkett
Shelvin Burns
Matt Darouse
Dylan Jebode
Alex Kuhn
Troy LeFevre
Aaron Roos
Mark Statler
John Warner

Bass

John Hanson
Anthony King
Tim Krueger
Evan Levis
Christian Longberry
Steven Naylor
Matthew Nolan
Dan Perron
Abraham Roos
Chris Schock

Richard Schnipke,
Director

Guest Instrumentalists

Cristian Dohler, flute,
Sarah Schaefer, oboe
Rachel Keirn, clarinet
Will Schneider, horn
Shelly Du, harp
Cole Habekost, violin I
Emily Cromwell, violin II
Benjamin Silberman, viola
Kaleb Ringler, cello
Gene Waldron, bass

BOWLING GREEN PHILHARMONIA

Violin I

Madalyn Navis^
Thomas Roggio^
Ling-Na Kao
Cole Habekost
Katrina Carrico
Anna Eyink
Michael Mawle
Zhisen Qiu
Alexander Munson
Natalie Sterba
Nina Badagliacco

Violin II

Thomas Roggio**
Madalyn Navis**
Shannon Taylor
Logan Maccariella
Christopher Hutras
Megan Graham
Xiangyi Liu
Emily Cromwell
Charles Brough
DeAnna MacKeigan
Marissa Boitnott
Lauren Yazumbek
Alexis Vanklinger

Violas

Roberto Mochetti*
Jianhe Chen
Benjamin Silberman
Natalie Stepaniak
Kiana Spiller
Allison Selley
Lelauni McKee
Macy Hatfield

Cello

Anthony Marchese*
Andrew Lewis
Roberta dos Santos
Kaleb Ringler
Sara Hart
Kamryn McCrory
Amanda Kile
Taylor Wilcoxon
Lydia Tuuri
Celine Darr
Benjamin Scobel

Bass

Gene Waldron**
Christopher Jeffer **
Dylan Bretz
Karleigh McCracken
David Brax
Adam Har-Zvi

Flute/piccolo

Cristian Dohler
Taylor Francis**
Crisha Joyner**
Coreisa Janelle Lee**

Oboe/Cor anglais

Stefanie Nicou
Sarah Schaefer
Ava Wirth
Mayuri Yoshii*

Clarinet/Bass/E-flat

EK Hartmark
Gretchen Hill**
Rachel Keirn
Kendra Sachs**

Bassoon/Contra

Cozette Cecconie
Kevin Daniel
Mikaela Kroyer**
Ashley Mania**

Horn

Nicholas Buroker**
Morgan Crum
Jacob Markisohn
Gigi Mok
Alex Pawsey

William Schneider**

Trumpet

Daniel Rhu*
Anthony Stout
Ethan Renfro

Trombone

Ian Elick**
Benjamin Zindler**
Phillip Cox, bass

Tuba

Brandon Thibault

Percussion/Timpani

Neil Faulkner*
Wyatt Boggs
Jerin Fuller
David Hirschfeld
Mason Lee

Harp

Shelly Du+

Piano/Celeste

Humay Gasimzade+
Ariel Magno da Costa+

Emily Freeman Brown,
music director and
conductor

Alexander Popovici, DMA
conductor,

M.K. Raplinger, Isaac Page,
David Brax, MM conductors

Roberta dos Santos,
Orchestra Librarian

^ co-concertmaster
* sectional principal
** co-principal
+ DMA guest

BGSU WIND SYMPHONY

Flute

Cristian Dohler
Laura Norton
Joshua Stine
Tai Knoll
Alec Porter-pic

Oboe

Amber Verser
Amanda Withrow
Felicity Jinnings

Bassoon

Kevin Daniel
Cozette Cecconie
Robbie Dunham
(Contra)

Clarinet

Sophie Browning
(e-flat)

Gretchen Hill
Rachel Keirn
Bernadette John
Kristy Faye Yu
Jacob Wolf
Emma Stumpf

Bass clarinet

Audrey Pirtle

Saxophones

Drew Hosler
Nicole Grimone
Joe Johnson
Tess Marjanovic
Margo Alibeckoff
Katherine Campbell

Trumpet

Danny Rhu
Ethan Renfro

Ben Dubbert
David Abbuhl
Alexa York
Jon Duranleau
Tom Maddigan
Zoë Bagal
Christa Widman

Horn

Nick Buroker
Gigi Mok
Jake Markisohn
Morgan Crum
Kaylee Skaris
Alex Pawsey

Trombone

Lauren Stittle
Jeff Hlutke
Lily Vandenberg
Colin Hochstetler
Phillip Cox

Euphonium

Elena Markley
Andrew Barnard
Anderson Johnson

Tuba

Sean Baker
Jacob Fulkerson
Noah Laabs

Percussion

Frances Zengel
Colin Harsh
Trey Washington

Erin Redick
Gage Hoehne
Mason Lee
Neil Faulkner
David Hirschfeld
Jerin Fuller

Piano

Yang Xu
Kun Cao
Ivan Yumagulov
Jonathan Oliveira
Shanshan Li

Kenneth Thompson,
Director

*Mark S. Kelly Scholarship

FACULTY AND GUEST PERFORMERS

Emily Freeman Brown is Music Director and Conductor of the Bowling Green Philharmonia and Opera Theater at Bowling Green State University in Ohio and author of the *Dictionary for the Modern Conductor* (Rowman & Littlefield). In 2016 she was made Professor of Creative Arts Excellence at Bowling Green State University. The first woman to receive a doctorate in orchestral conducting at the Eastman School of Music, Ms. Brown has appeared as conductor with orchestras in the United States, Europe, Central Asia and South America including the Rochester Philharmonic, the Charlotte Symphony Orchestra, the Syracuse and Toledo Symphonies, the Dayton Philharmonic, the Cincinnati Chamber Orchestra, the Cleveland Chamber Symphony, Eastman Virtuosi, Bowdoin International Music Festival, Skaneateles Music Festival, Chicago Civic Orchestra, the Brandenburgisches Staatsorchester (Germany), Göttinger Symphonie Orchester (Germany), the Latvian National Symphony Orchestra, the National Symphony of Chile and the Bartók Ensemble, both in Santiago, the Sibiu State Philharmonic Orchestra (Romania), the Macedonia National Symphony Orchestra, the National Soloists Orchestra in Astana, and Conservatory Symphony Orchestra of Almaty (Kazakhstan), the American Festival of the Arts (Houston), Interlochen and Chautauqua summer music institutes and the all-state orchestras in Texas, Iowa, Ohio, Missouri, Washington and Minnesota. Dr. Brown was in residence at the School of Music at the University of North Texas, conducting the School's Symphony Orchestra and leading classes in orchestral conducting. She taught a summer conducting course at the Free University (Berlin, Germany) for nine years in addition to conducting master classes at the Conservatory of Music in Riga, Latvia, Santiago, Chile, Cleveland Institute of Music, Southern Methodist University and many others. Ms. Brown has recorded for Naxos, Albany and Opus One Records including seven disks with the Bowling Green Philharmonia under the title *The Voice of the Composer; New Music from Bowling Green* that have been featured in an internationally syndicated radio program. In 1918 she appeared as conductor for the CD box set of orchestral works of Samuel Adler on Linn Records that has received widely positive reviews. She served as Associate Conductor of the Eastman Philharmonia and Conductor for the Eastman Opera Theater and was a winner of the internationally known Affiliate Artists' Conductor's Program. In addition to her recent book Dr. Brown has published articles in the *BACH Journal* and the *Journal of the Conductors Guild*. She served as President of the Conductors Guild, Inc. from 2003 to 2005. Ms. Brown studied conducting and cello at the Royal College of Music in London, England where she was twice winner of the Sir Adrian Boult Conducting Prize. Her major teachers have included Leonard Slatkin, Herbert Blomstedt, Franco Ferrara, David Effron and James Dixon.

Praised by *Opera News* as "the kind of performer who makes it all look easy," **Heather Buck** is best described by opera critic David Shengold as "a lithe and impactful actress with an uncommonly beautiful soprano for the high-lying and testing repertory she serves." Among her engagements in the 2019-20 season are Leïla in *Les pêcheurs de perles* with Opera in Williamsburg, and Herodias in Stradella's *San Giovanni Battista* with Opera Omaha. In the 2018-19 season, Ms. Buck sang Susanna in Laura Elise Schwendinger's *Artemisia* at the Time's Arrow Festival of Trinity Church Wall Street, a reprise of the title role of Charles Wuorinen's *Haroun and the Sea of Stories* with Boston Modern Orchestra Project, and the world premiere of Louis Karchin's *Four Songs on Poems by Seamus Heaney* with Orchestra of the League of Composers. Her 2017-18 season included returns to New York City Opera to reprise the title role in Argento's monodrama *Miss Havisham's Wedding Night*, and Alma Beers in Wuorinen's *Brokeback Mountain*, a role she first created with Teatro Real Madrid; to Odysseus Opera as Joan of Arc in Dello Joio's *The Trial at Rouen*; and to Virginia Opera as Tytania in *A Midsummer's Night Dream*. She sang as Merteuil in Luca Francesconi's *Quartett* with West Edge Opera in the summer of 2018. Ms. Buck recently made her LoftOpera debut in a staged production

of Pergolesi's *Stabat Mater*, and created the role of Ku in Paola Prestini's *Gilgamesh* with Beth Morrison Projects, and Persephone in Wachner's *Rev. 23* at the Prototype Festival. Other recent engagements include Philip Glass' *Symphony No. 5*, with both the Washington Chorus at the Kennedy Center and Trinity Church Wall Street; Crumb's *Ancient Voices of Children* and the American premiere of Lachenmann's *The Little Match Girl* at Spoleto Festival USA; and a reprise of the Maid in Adès' *Powder Her Face* with Teatro Arriaga Antzokia, Bilbao, a role she originally sang in the work's U.S. premiere and filmed for the BBC.

Opera highlights include the world premiere of *Haroun and the Sea of Stories* with New York City Opera; Isabella Linton in the world premiere recording of Carlisle Floyd's *Wuthering Heights* and Lulu Baines in the Grammy Award-winning *Elmer Gantry* with Florentine Opera; the U.S. premiere of Wolfgang Rihm's monodrama *Proserpina* with Spoleto Festival USA; La Princesse in Glass' *Orphée* with Pittsburgh Opera and Virginia Opera; Stella in *A Streetcar Named Desire* with Washington National Opera; Medea in Dusapin's *Medeamaterial* with Teatr Wielki; and the Angel in the U.S. premiere of Dusapin's *Faustus: The Last Night* at Spoleto Festival USA and Amsterdam's Concertgebouw. She has sung the Queen of the Night in *Die Zauberflöte* with companies such as English National Opera, Santa Fe Opera, and Opera Theatre of Saint Louis. Concert highlights include singing as soloist at the Beijing Summer Olympics; the U.S. premiere of Saariaho's *Leino Songs* with American Composers Orchestra; Mahler's *Symphony No. 2* with American Symphony Orchestra; Tan Dun's *Water Passion* at the White Nights Festival in Russia; Barber's *Knoxville: Summer of 1915* and Mozart's *Requiem* with Westchester Philharmonic; Esa-Pekka Salonen's *Five Images after Sappho* with Utah Symphony; Druckman's *Counterpoise* with Los Angeles Philharmonic New Music Group; and *Messiah* with Handel and Haydn Society and Pacific Symphony.

Kevin Bylsma, accomplished pianist and vocal coach; well known in the Midwest for his work in art song, opera and oratorio; as head of music preparation for Toledo Opera, he had coached productions of *Tosca*, *The Tales of Hoffmann* and *The Magic Flute*; served as music director of the Department of Community Programs for the Michigan Opera Theatre from 1993-97 and was vocal coach, accompanist and chorus master for OPERA!Lenawee from 1992-97; other music directing credits include the Lyric Chamber Ensemble of Detroit and the Papagena Opera Company of Ann Arbor; has appeared throughout the United States, Canada and Europe as an organist, pianist and accompanist; in summer 1996, he toured Germany, Poland and the Czech Republic with tenor Robert Mirshak; most recently he has appeared in master classes and recitals with soprano Diana Soviero and mezzo-soprano Irina Mishura; has served as principal keyboardist with the Adrian and Greater Lansing Symphony Orchestras; winner of a number of competitive awards, including the Robert Glasgow Organ Scholarship from the University of Michigan and the Lucille Mehaffie Young Artist Award; currently serves as assistant organist at the historic Mariners's Church in Detroit.

Described by the *Chicago Sun-Times* as "...riveting and insightful, who lights up in passages of violin pyrotechnics," **Caroline Eva Chin** has concertized throughout the United States, Europe, and Asia in concert halls including the John F. Kennedy Center, the White House during their Christmas Festivities, New York's Carnegie and Weill Halls, and the Concertgebeu in Amsterdam. She gave her solo debut at age 12 and has since performed with several orchestras throughout the United States. An avid chamber musician, Ms. Chin has been a member the Hudson Piano Trio, Ensemble Epomeo, and collaborated with members of the Takács Quartet, Vermeer Quartet, the Juilliard Quartet as well as with artists Gary Hoffman, Raphael Wallfisch, Colin Carr, Nobuko Imai, Charles Neidich, Piers Lane, Vladimir Mendelssohn, Roger Chase, and Abdel Rahman El Basha. She has been featured as a guest artist at the Consonances Festival in France, Schiermonnikoog Chamber Music Festival in Holland, the 2 Rivers Chamber Music Festival in

the UK, the Scotia Festival in Canada, and the Newburyport Chamber Music Festival in Massachusetts. A promoter of new music, she has performed works of composers Samuel Adler, Lisa Bielawa, Richard Carrick, Christopher Dietz, Jennifer Higdon, Mikel Kuehns, Paul Moravec, Marilyn Shruide, Alexandra Vrebelov, and a world premiere of *Triple Concerto: Da Camara* by Pulitzer Prize winning composer, George Walker. Recordings include the world premiere Elliott Carter's *Tre Duetti for Violin and Cello* on Centaur Records as well as recordings on Avie Records, Somm Records, and New World Records. While on tour, she has given master classes at universities and colleges throughout the U.S. including Ohio University, University of Tennessee, Shenandoah College, and Brooklyn College. Ms. Chin has toured the US and Japan with tap dancer Savion Glover and performed and recorded as leader of SONYC and concertmaster of the Paragon Ragtime Orchestra. As the Artistic Director of Musica Reginae from 2007-2011, she worked to bring high quality music performances to the ethnically diverse communities of Queens. Ms. Chin is Assistant Professor of Violin at Bowling Green State University's College of Musical Arts. She received her Bachelor of Music Degree from Indiana University's School of Music as a student of Miriam Fried and has received her Master of Music Degree from the Juilliard School as a student of Robert Mann. www.carolineevachin.com

Since making his New York solo recital debut in Carnegie Hall as the winner of the Artists International Competition, **Matthew Daline** has performed worldwide as a chamber musician and viola soloist. He received the Bachelor of Music degree from The Juilliard School where he served as Teaching Assistant, and the Master of Music degree at Yale University. While pursuing the Doctor of Musical Arts at The State University of New York, Daline served as a Teaching Assistant for the Department of Music. Prior to his appointment as Associate Professor of Viola at Bowling Green State University, Ohio, he has served as Assistant Professor of Viola at Louisiana State University (2006- 2011). Professor Daline performs at music festivals such as The Banff Center (Canada), The Montecito Music Festival (California, USA), Spoleto Festival (Italy), Green Mountain Chamber Music Festival (Vermont, USA), Brazilian Virtuosi (Recife, Brazil), The Washington International Music Festival (WA, USA), and has held viola master classes and lectures at Yale University, The Juilliard School, The University of Michigan, Yonsei University (Korea), Conservatory of Music "George Enescu" (Romania), National Conservatory of Music (Costa Rica), and the Central Conservatory of China, Beijing. Matthew Daline has recently performed and recorded world premiers of new works on the Mark Masters, and MSR Classics labels, and frequently lectures on technology and new music. Mr. Daline performs on a Brescian viola circa 1560.

New Zealand pianist **Stephen De Pledge** is one of the most exciting and versatile musicians of his generation. He studied at the University of Auckland, and then with Joan Havill at the Guildhall School of Music and Drama in London. His career was launched after winning the Gold Medal from the Guildhall, and the NFMS Young Concert Artists' Award, and he has since maintained a diverse and wide-ranging performing schedule, as soloist, chamber musician and song accompanist. Stephen's solo performances have taken him throughout the UK, including five solo recitals in the Wigmore Hall in London, where he made his acclaimed debut in 1999. He has also given solo performances in Hong Kong, Italy, France, Singapore, Japan, Australia and the USA. Concerto appearances include the Philharmonia (London) and Bournemouth Symphony Orchestras, and performances in the Barbican and Fairfield Halls. He has recorded solo works of Bliss, Messiaen and Arvo Pärt, for whom he made the world premiere recording of the piano sonatinas. He also made the premiere recording of the 4 Piano Preludes of Gorecki. As a chamber musician, Stephen has collaborated with groups such as Chamber Domaine, the Berlin Philharmonic Wind Quintet, the English Chamber Orchestra Ensemble and the Scottish Ensemble. Recent chamber music performances have been in New York, Dresden, Bogotá, Shanghai, Paris and Beijing, and he has performed at many International Festivals in the UK and abroad. Stephen's repertoire is far-reaching, from the music of the 17th to the 21st centuries. He has always been an advocate for contemporary music, and has given the world premiere performances of many works. In 2001 he performed

the complete chamber works of Arvo Pärt during the Edinburgh Festival, under the guidance of the composer, and he has become particularly associated with the music of Messiaen, which he studied in Paris with the composer's widow, Yvonne Loriod. In 2008 he gave the first performance of the 'Landscape Preludes', twelve new works by New Zealand composers, at the International Festival in Wellington. In addition to his solo recordings, Stephen's recordings for Sanctuary Classics, ASV, Quartz and Landor labels include song cycles by Ned Rorem and Samuel Barber, and chamber music of Messiaen, Shostakovich, Schnittke and Pärt. He has broadcast for Radio 3 and Classic FM in the UK, and also on radio in USA, Australia, New Zealand and Sweden, and for BBC Television. In 2010 Stephen became Senior Lecturer in Piano at the University of Auckland, a position he holds whilst continuing to perform in the UK and internationally.

As the Assistant Director of Bands at Bowling Green State University, **Michael King's** primary responsibilities include providing artistic direction for numerous ensembles made up of graduate students, undergraduate students, non-music majors, and high school academy (community) students. During his time on campus, Michael has also collaborated with the other wind conducting faculty members to guest conduct the top-tier wind ensemble on multiple occasions including on a performance at Orchestra Hall in Detroit, as well as an appearance on the upcoming recording project with Mark Custom Records, which he also produced. Academically, he consistently mentors graduate conducting students on the podium and provides them with weekly individual instruction. Possessing Graduate Faculty Status allows Michael to advise select graduate students in the development of their final portfolios, evaluate their comprehensive exams, and develop a new online graduate course titled Readings in Music Performance. In addition, serving as a member of our Music Education Faculty, provides him the opportunity to teach undergraduate conducting and repertoire courses, as well as music education methods courses, and supervise student teachers. Finally, he maintains active engagement with scholarly research including presentations at regional, national, and international conferences, as well as collaborating on an article for School Band & Orchestra Magazine, and authoring a chapter in the latest Teaching Music Through Performance in Band Series published by GIA. As the Director of Athletic Bands, Michael maintains an active role in budgeting, alumni relations, and development efforts, and work collaboratively with students, faculty, staff, and administrators across campus to ensure that our program makes a positive contribution to the university community. Previously as a Doctoral Conducting Associate at the University of South Carolina, he conducted Olivier Messiaen's *Couleurs de la Cite Celeste* which resulted in my dissertation, a conductor's guide for the complex chamber work. Michael also served as an Assistant Producer on the USC Wind Ensemble's recently released Summit Records recording titled *Dynasty*. His Public school teaching experience includes serving as a band director at Flower Mound High School and Leonard Middle School, both in Texas.

Penny Thompson Kruse, professor of violin, has performed extensively as a soloist, orchestral and chamber musician. Prior to her BGSU appointment in 2000, Kruse was on the faculty of William Jewell College in Liberty, Missouri, for eight years. For five seasons she was a member of the Kansas City Symphony, serving as associate concertmaster during the 1989-90 season. Currently she performs with her husband, violist Steven Kruse as the Kruse Duo and with violinist Ioana Galu as Treble Trouble. Kruse has been featured as soloist with several orchestras in the Midwest, including the Bowling Green Philharmonia, Eastern Festival Orchestra, Hutchinson Chamber Orchestra, Independence Symphony, Kansas City Camerata, Kansas City Chamber Orchestra, Liberty Symphony, Lima Symphony, Northland Symphony, Overland Park Orchestra, Perrysburg Symphony Orchestra, Philharmonia of Kansas City, and the Toledo International Youth Orchestra. Internationally, she has soloed in Hanoi with the Vietnam National Opera and Ballet Orchestra and the State Philharmonic of Sibiu in Romania. Her performance of Chen Yi's *Chinese Folk Dance Suite*, with the Bowling Green Philharmonia, is available on Albany Records. She has performed in numerous music festivals, including the Colorado, Peninsula, Spoleto and Grand Teton. As first violinist of the Escher Quartet, she was an artist-in-

residence at Music at Penn's Woods at Pennsylvania State University. Currently, Dr. Kruse serves as a member of the violin faculty at Eastern Music Festival in Greensboro, North Carolina. In March 2011, Kruse appeared with the Counterpoint Ensemble in Kaohsiung, Taiwan. Kruse has also performed at numerous state, national, and international conferences including the 2000 College Music Society: Musical Intersections; 31st International Viola Congress in Kronberg, Germany; 37th International Viola Congress at the University of Stellenbosch, South Africa; 39th International Viola Congress in Würzburg, Germany; 2006 Percussive Arts International Conference; and was a panelist and clinician at the 2006 and 2011 American String Teachers Association Conferences. Trained at Northwestern and Yale Universities and earning a D.M.A. in violin performance from the University of Missouri—Kansas City, Conservatory of Music and Dance, Dr. Kruse has co-authored articles in *American String Teacher*, the *Strad* and *Journal of the American Viola Society* with her husband, Steven Kruse. In 2001, Dr. Kruse was named Professor of the Year by the BGSU students of Ashley/Batchelder Residence Halls. In 2008, she received the Pro Musica Award for Exceptional Service to the students of BGSU.

Solungga Liu has been acclaimed as a pianist of great breadth. She is a champion of early twentieth-century American music and underrepresented works of the standard repertoire. She is also known as an uncanny interpreter of new music. Her November 2017 debut at the Library of Congress was praised for its "rhythmic precision, expression and a finely calibrated sense of balance between all of the moving parts." There she performed a solo recital of works by Charles Griffes, Amy Beach and César Franck, a concert tailored to her strengths and uniquely composed of music from the Library's manuscript collection. Liu's recording, "The Pleasure-Dome of Kubla Khan: Piano Works of Charles Tomlinson Griffes" for Centaur Records, led to the special request by the Library of Congress that she premiered Griffes's 1915 piano transcription of Debussy's *Les parfums de la nuit* from his orchestral work *Iberia*, once thought lost by Griffes's biographers. A dedicated performer of new music, Liu has performed numerous composers of our time, including Lutoslawski's *Piano Concerto* with OSSIA, Steve Reich's *The Desert Music* and *Tehillim* with Alarm Will Sound, *Meandering River* and *Three Braided-River* for solo piano by Robert Morris, and Aaron Travers's *Concierto de Milonga*, written for her and the Indiana University New Music Ensemble. She recorded two CDs of Reich's major works with AWS, and Albany Records released her recording of *Meandering River*. In addition, Liu premiered and recorded Gregory Mertl's *Piano Concerto* commissioned by the Barlow Endowment for her, conductor Craig Kirchoff and the University of Minnesota Wind Ensemble. The 2017 Bridge Records release has received great praise from the *American Record Guide*, Toronto's *WholeNote* and *Fanfare*. Liu holds a doctoral degree in piano performance from the Eastman School of Music and is Associate Professor of Piano at Bowling Green State University.

Canadian flutist **Conor Nelson** gave his New York recital debut at Carnegie Hall's Weill Recital Hall and has appeared frequently as soloist and recitalist throughout the United States and abroad. Solo engagements include performances with the Minnesota Orchestra, the Toronto Symphony Orchestra, and numerous other orchestras. The only wind player to win the Grand Prize at the WAMSO Young Artist Competition, he also won first prize at the William C. Byrd Young Artist Competition. Highlights include two recitals in London, England, performances at Carnegie Hall's Zankel Hall, several venues in China, the Kimmel Center in Philadelphia, and a recital at the Tokyo Opera City Hall that received numerous broadcasts on NHK Television. He has been featured on the McGraw Hill Young Artist Showcase (WQXR New York), Minnesota Public Radio, and WGBH Boston Public Radio. *Nataraja*, a disc recorded with pianist Thomas Rosenkranz is his second full-length album on New Focus Recordings. Dr. Nelson is currently the Associate Professor of Flute at Bowling Green State University. He previously taught in a similar capacity at Oklahoma State University and has given master classes at over one-hundred colleges and universities. He received degrees from the Manhattan School of Music, Yale University, and Stony Brook University where he was the winner of the school-wide concerto competitions at all three institutions. He is currently the Principal

Flutist of the New Orchestra of Washington (D.C.). His principal teachers include Carol Wincenc, Ransom Wilson, Linda Chesis and Susan Hoepfner. Dr. Nelson is an artist for Powell Flutes. For more information, visit www.conornelson.com.

Susan Nelson is the Associate Professor of Bassoon and Assistant Dean of Undergraduate Studies at Bowling Green State University (BGSU), Ohio, and enjoys an active career as a performer, teacher, and clinician. Dr. Nelson is an advocate for new music as well as chamber music for the bassoon, and is the Director of the non-profit organization Bassoon Chamber Music Composition Competition (BCMCC). She has also taught bassoon and theory at Stephen F. Austin State University and played with the Stone Fort Wind Quintet in Nacogdoches, Texas. In the summer Dr. Nelson teaches at various camps, including BGSU's Double Reed Camp and The Renova Festival. She has performed with the Classical Music Festival in Eisenstadt, Austria, Michigan Opera Theatre, Shreveport Symphony Orchestra, Toledo Symphony Orchestra, Oklahoma City Philharmonic Orchestra, Ann Arbor Symphony Orchestra, Adrian Symphony Orchestra, and Helena Symphony, among others. She has also given solo performances at the International Double Reed Society Conferences in Redlands (CA), Oxford (OH), New York, Appleton (WI), and Tokyo, Japan. Dr. Nelson taught at both Adrian (MI) and Heidelberg (OH) Colleges and was a member of the Heidelberg faculty wind quintet. She also held the position of principal bassoon in the Great Falls Symphony and was a member of the Chinook Winds quintet in Great Falls, Montana. She can be heard on *Elements*, a CD release from the BCMCC through the MSR Classics label, which features the winning works from the 2012 and 2014 BCMCC competitions. Dr. Nelson is a graduate of the University of Kansas, the University of Oklahoma, and the University of Michigan. Her primary teachers include Jeffrey Lyman, Carl Rath, and Alan Hawkins.

Percussionist **Dan Piccolo** regularly performs and teaches in a wide range of musical settings. He is currently active as a member of the X4 Percussion Quartet, Ensemble Duniya, the Mark Stone Trio, Big Fun, and others. Previously, Dan recorded and toured internationally as the drummer with groups including Nomo and The Ragbirds. In addition to holding degrees in the Western concert percussion and jazz traditions, Dan has also studied with master musicians in Ghana and India. He has appeared as a clinician at universities throughout the United States, and has earned invitations to present both performances and educational workshops at the annual Percussive Arts Society International Convention. Dr. Piccolo is currently Assistant Professor of Percussion and Director of Percussion Activities in the College of Musical Arts at Bowling Green State University. Please visit www.danpiccolo.com for more information.

As one of America's leading concert saxophonists, **John Sampen** is particularly recognized as a distinguished artist in contemporary literature. He has commissioned over one hundred new works and has soloed with ensembles from all over the world. Sampen has recorded with Belgian and Swiss National Radio and is represented on the Orion, CRI, Albany and Capstone record labels. A clinician for the Conn-Selmer Company, he has presented masterclasses at important universities and conservatories throughout Europe, Asia and North America. In addition to contemporary literature, Sampen performs traditional saxophone repertoire in recital with pianist/composer Marilyn Shrude. Dr. Sampen is currently a Distinguished Artist Professor at Bowling Green State University and is Past President of the North American Saxophone Alliance.

Charles Saenz is Professor of Trumpet at Bowling Green State University and also serves as Coordinator of the Brass/Percussion Area. His playing has been described as having "perfect agility and character" along with "confidence, accuracy, and wonderful musicianship". Mr. Saenz has performed with such ensembles as the Toledo Symphony, Michigan Opera Theatre, the Toledo Jazz Orchestra, the Sinfonia da Camera of Illinois, The Champaign-Urbana Symphony, the Illinois and Nebraska Brass Quintets, and the Omaha Big Band. He is a member of the Toledo based Tower Brass Quintet and has released one recording with them entitled *Road Trip*. His first solo recording, *Eloquentia*, was

released in December 2015 and has received critical praise by both the International Trumpet Guild and the *American Record Guide*.

An active performer at international venues, he has presented recitals and master classes in Australia, China, Inner Mongolia, Taiwan, Thailand, Mexico and Brazil. Other performances include the Burgos Chamber Music Festival in Burgos, Spain and the Exploring Brass Ensembles workshop in Kalavrita and Athens, Greece. In 2011, he was a featured artist at the Fifth International Trumpet Festival of China held in Shenyang, China. Of this recital, the International Trumpet Guild wrote, "Saenz has superb control of the instrument and performs with astonishing sensitivity with regard to phrasing, dynamics, and nuance. It was well worth crossing an ocean to hear!" Saenz has also traveled to Monterrey, Mexico to teach at the International Trumpet Camp and Aguascalientes, Mexico as a guest artist for the tenth annual Chamber Music Festival. In addition, he has presented recitals and master classes in Ohio, Illinois, Michigan, Alabama, Oklahoma, Nebraska, Wisconsin, Iowa, South Carolina, and New Mexico. In January 2012, he was featured as a soloist at the annual conference of the New Mexico Music Educators Association. Saenz received the PRO MUSICA AWARD for Exceptional Service to Students in May, 2017. He is the recipient of various other awards including first prize in the 1994 International Trumpet Guild Solo Competition. His students have also been winners in both the ITG Solo Competition and the Orchestral Excerpts Competition. 2017 marks the third consecutive year that his students have been finalists in the prestigious Solo Competition. Prior to his BGSU appointment, he was on the faculty of the University of Nebraska Omaha where he served as Coordinator of Brass Studies and Instructor of Trumpet. Saenz holds degrees from New Mexico State University and the University of Illinois.

Pianist **Robert Satterlee** has developed a reputation as an accomplished and versatile solo recitalist and chamber musician. He plays regularly throughout the United States, delighting audiences with his incisive and imaginative performances. He has appeared on the Dame Myra Hess Memorial Concerts in Chicago, San Francisco's Old First Concert Series, the Schubert Club in St. Paul, Minnesota, the Music Teachers National Association national conferences, the Quad Cities Mozart Festival and many colleges and universities. He regularly performs in China, including concerts in Beijing, Shenyang, Chengdu, Guangzhou, Tianjin and Nanjing. Satterlee has played concerts at the new Romanian-American Festival in Romania, the World Piano Conference in Serbia and at the Interlochen Arts Center in the United States. He was a featured performer at the Piano Plus Festival and the Corfu Festival in Greece and has also performed in Sweden, Holland, Germany, Thailand and Kenya. He has been heard in radio broadcasts throughout the United States, most notably on Minnesota Public Radio and WFMT in Chicago. Music of our time plays an important role in Satterlee's performing activity, and he has given premieres of several works. In June of 2004 he was invited to perform at the Music04 festival in Cincinnati, where he shared a program with the composer and pianist Frederic Rzewski. In 2006 he toured the US with a program of the composer's works, including a new piece specially written for the tour, and has released a CD of his works on the Naxos label. The CD has garnered glowing reviews, and was selected by *The New York Times* as one of the outstanding classical recordings of 2014. His most recent CD, with music of Rzewski and William Albright, was released on the Blue Griffin label February 2015. Satterlee's avid interest in chamber music has led him to collaborate with members of the Chicago, London, Philadelphia and Detroit Symphony Orchestras in chamber music performances, and he was co-artistic director of Chamber Music Quad Cities, an organization presenting a concert series and music festival in Iowa and Illinois. Satterlee was appointed in the fall of 1998 to the piano faculty of Bowling Green State University in Ohio. He teaches at the Interlochen Arts Camp in the summer. He has been awarded prizes in many competitions, among them honors in the St. Louis Symphony Young Artists Competition. He holds degrees in piano from Yale University, Peabody Conservatory, and the University of Missouri-Kansas City Conservatory of Music.

Ellen Scholl sang professionally for 15 years in Europe, where she presented recitals and performed extensively in operas and oratorios; holds a bachelor's degree from Northern Illinois University and a

master's degree from De Paul University; sang in Munich with the Bavarian State Opera; opera roles include Cherubino in *The Marriage of Figaro*, Dorabella in *Così fan tutte*, Octavian in *Der Rosenkavalier* and Conception in *L'Heure Espagnole*; oratorio roles include Attalia, Mes-siah, Samson and Elijah; has been featured on German television and radio, singing with the North German Radio, Bavarian Radio and ZDF (Central German Television); has sung under the direction of conductors Klaus Peter Seibel, Wolfgang Sawallisch, Sir Colin Davis, Michael Tilson Thomas, Zubin Metha, Josef Leitner, Michael Halasz, Martin Fischer-Dieskau and recently Don Neuen of the Crystal Cathedral; formerly a member of the voice faculty at the Christian Albrecht University in Kiel, Germany; two-time winner of the Metropolitan Opera district competition.

Praised by the *Boston Globe* for his "...pugnacious, eloquent, self-assurance...", cellist **Brian Snow** has earned a reputation as a compelling and versatile performer and a skilled educator. Dr. Snow has performed and recorded with a variety of artists, including Meredith Monk, The National, Max Richter, Björk, and the Emerson String Quartet and has worked closely with composers including Nico Muhly, David T. Little, and Martin Bresnick. He and violinist Caroline Chin recently released a critically acclaimed CD of violin and cello music by Elliott Carter on Centaur Records. He has also appeared on New Amsterdam, Innova, Deutsche Gramophon, Cantaloupe, and Naxos labels. He has performed at venues including Carnegie Hall, Alice Tully Hall, Bargemusic, 92nd St. Y, Muziekgebouw in Amsterdam, and Suntory Hall in Tokyo, Japan, and performs regularly with many prominent contemporary music ensembles, including ACME, Alarm Will Sound, Da Capo Chamber Players, and Talea Ensemble. Highlights of the 2017-2018 season include performances at Sichuan Conservatory in Chengdu, China, the Kennedy Center with Newspeak Ensemble, and a performance of Tchaikovsky's *Variations on a Rococo Theme* with the BGSU Philharmonia. Dr. Snow received a DMA from Stony Brook University, a MM from Yale, and holds degrees from Hartt and Longy Schools of Music. His teachers have included Aldo Parisot, David Finckel, and Colin Carr. Dr. Snow has previously served in faculty positions at Sarah Lawrence College, Western Connecticut State University, and Brooklyn Conservatory and currently serves as Assistant Professor of Cello at Bowling Green State University.

Kenneth Thompson currently serves as professor and coordinator of major ensembles in the College of Musical Arts at Bowling Green State University in Bowling Green, Ohio. His responsibilities include conducting ensembles in the band area, teaching graduate and undergraduate conducting and repertoire and working closely with music education students. Additionally, he serves on the conducting staff of the Detroit Symphony Orchestra's Wu Family Academy where he directs the DSO Civic Wind Symphony and the CYE Philharmonic Orchestra. A graduate of Limestone College (SC) with a double major in music education and trumpet, Thompson received a master's degree in music education and doctorate in conducting from The University of Iowa. Previous professional appointments include Artistic Director and Conductor of the Toledo Symphony Youth Orchestras and associate conductor of the St. Louis Wind Symphony and Chamber Winds. He has conducted performances of numerous world premieres, commissions and for multiple professional conferences, radio broadcasts and recordings. With publications in the *Journal of the World Association of Symphonic Bands and Ensembles*, *Journal of Band Research*, *Journal of the National Association of College Wind and Percussion Instructors*, *School Band and Orchestra Magazine*, *Journal of the Australian Band and Orchestra Directors Association*, *The Instrumentalist*, *Bandmusic PDF Archives* and the *BCM International Web Archive*, Dr. Thompson maintains a reputation as both a scholar and performer. He has appeared as a guest conductor, lecturer or clinician for the International Society for Music Education, the National Conference of the College Band Directors National Association, the National Conference of the MENC, the Midwest International Band and Orchestra Clinic, the Texas, Michigan, North Carolina, South Carolina, Iowa, West Virginia, Ohio and Missouri Music Educators Association conferences, the Missouri Bandmasters conference, the Midwest Composers Symposium and the Iowa

Center for New Music. In high demand as a guest conductor and lecturer, Thompson maintains an active schedule with engagements throughout the United States, Canada, Malaysia, Singapore, Japan and China.

Yevgeny Yontov has established himself as one of the most promising Israeli pianists of his generation. As finalist in the 2017 Arthur Rubinstein International Piano Master Competition, he received the Prize for Best Performance of Chamber Music, and the Prize for the Best Israeli Pianist. Other international top prizes include gold medals at the Wideman International Piano Competition and Berliner International Music Competition, as well as additional prizes at the Boesendorfer International Piano Competition, the Olga Kern International Piano Competition, and the Pinerolo International Piano Competition, among others. A founding member of *icarus* Quartet, a 2piano/2percussion chamber group, Mr. Yontov holds chamber music close to heart. He has performed chamber music in Israel, Europe, Asia, and North and South America, in venues that include Carnegie Hall and the John F. Kennedy Center for Performing Arts in Washington D.C. Chamber colleagues include distinguished artists, such as David Shifrin, Roberto Diaz, Paul Neubauer, and members of established string quartets like the Orion, Dover, Aviv, and Miro Quartets. Mr. Yontov has also performed in numerous chamber festivals and held the position of Artistic Director of The Second Movement chamber concert series in New Haven, Connecticut. As a soloist, Mr. Yontov has performed on stages across Israel, the US, China, Hong Kong, Korea, Japan, and many European countries. Orchestral engagements include numerous orchestras in the US, including orchestras in New York, Pennsylvania, Connecticut, Florida, Louisiana and Arkansas, and all major Israeli orchestras, including the Israel Philharmonic Orchestra, the Israel Symphony Orchestra, and the Jerusalem Symphony Orchestra. He also performed on Israeli national TV, and recorded for Israeli, US, Portuguese and Spanish radios. Mr. Yontov's debut CD, "Schubert: Piano Variations," was released on Naxos Records in 2017, and includes seldom performed piano variations and fragments by Schubert, as well as his relatively newly discovered *Grazer Fantasie*. Mr. Yontov began his musical studies at the age of six with Adela Umansky, and later received his B.Mus degree *summa cum laude* from the Buchmann-Mehta School of Music at Tel-Aviv University, where he studied with Prof. Arie Vardi. He then moved to the US to study with Prof. Boris Berman at the Yale School of Music, where he received his M.M. degree and is currently pursuing his D.M.A. Mr. Yontov has given masterclasses across the US, Israel, and China, and in 2018, he joined the distinguished piano faculty of Bowling Green State University.

PERFORMERS FROM THE DMA PROGRAM IN CONTEMPORARY MUSIC

Trombonist **Curtis Biggs** is in his second year of DMA study at Bowling Green State University. Before studying at BGSU, he was principal bass trombonist with Symphony S.O.N.G. (Symphony Orchestra for the Next Generation) based in Seoul, South Korea. Biggs also studied at Brigham Young University and Yale University.

Jonathan Britt was born and raised in Georgetown, SC. Mr. Britt holds a BM in trumpet performance from the University of South Carolina and a MM in trumpet performance from Bowling Green State University. He has performed a number of concerts in the USA, Italy, China, Spain, and Mexico. In addition to his international performances Mr. Britt recently placed second in the International Trumpet Guild Solo Competition.

Kenneth J. Cox received degrees from the University of Cincinnati College-Conservatory of Music and the University of South Carolina. Having performed on over four continents in more than twenty internationally acclaimed concert halls, Kenneth's passion for contemporary has led him to premiere more than twenty new solo and chamber

works.

Brazilian pianist **Ariel Magno da Costa** currently studies at Bowling Green State University (D.M.A.). He also holds degrees from Central Michigan University (M.M.) and State University of Campinas, Brazil (B.M.). Some of his most recent activities include participation at soundSCAPE Festival (Cesena, Italy - 2018), Society of Composers National Conference (Tacoma, WA - 2018) and IDRS Conference (Appleton, WI - 2017).

Shelly Du has served as principal second harpist of the Oklahoma City Philharmonic and as acting principal harpist of the Sarasota Orchestra in Florida. A winner of the American Harp Society Anne Adams Awards, she holds degrees from the Oberlin Conservatory and the Cleveland Institute of Music.

Derek Emch has performed in symphonies, concert bands, and chamber groups, and has premiered new music throughout the Midwest and Southern US. As an improviser and budding composer, he has an abiding interest in placing the clarinet at the forefront of contemporary music.

Nicholas Fox is a performing percussionist/teacher, received degrees from the University of Wisconsin at Whitewater and Northern Illinois University. He is a founding member of the percussion duo *Undue*, who finished a concert tour in 2015 including performances/masterclasses at seven universities in four states. Fox recently finished a Midwest tour as a solo performer with concerts at universities throughout Wisconsin, Illinois, and Minnesota.

Born in Azerbaijan, **Humay Gasimzade** is pursuing her DMA in the Contemporary Music Program (Piano) at Bowling Green University and currently studies with Dr. Robert Satterlee. She recently received her Master of Music degree in the Contemporary Performance Program (Piano) at Manhattan School of Music where she studied with Anthony de Mare, Christopher Oldfather and Margaret Kampmeier.

A prizewinning saxophonist, **Joshua Heaney** has soloed with the Atlanta Chamber Collective, Atlanta Wind Project, and the Georgia State University Wind Ensemble. He has premiered over 35 new works and was a featured performer on Atlanta's SoundNOW festival and WABE's Atlanta Music Scene radio program. He holds a BM in Music Education from Susquehanna University and a graduate degree in Orchestral Performance from Georgia State University.

Gunnar Owen Hirthe, a Wisconsin native is an active performer of contemporary and classical clarinet music. As clarinet soloist for the No Exit New Music Ensemble, he regularly premieres new works for solo clarinet and chamber ensemble by local and internationally acclaimed composers. Gunnar is also Adjunct Instructor of Clarinet at the College of Wooster in Ohio, where he maintains a studio of both music education and non-music majors.

Violinist **Anat Kardontchik** has won prizes in various competitions including the Young Musicians Competition with the Peninsula Symphony, MTNA Young Artist Award and Pittsburgh Concert Society Young Artist Award. She has served twice as concertmaster of the National Festival Orchestra in Carnegie Hall. She has degrees from the Eastman School of Music and Duquesne University.

Originally from Atibaia, Brazil, cellist **Otávio Manzano Kavakama** holds degrees from BGSU and the University of Southern Mississippi. An advocate for contemporary music, he is particularly interested in researching and working with young and emerging composers. He is a member of the SPArTA Quartet and the Lima Symphony Orchestra (Ohio).

Flutist **Octavian Moldovean** received an undergraduate degree from the National University of Music in Bucharest, Romania, and the Master of Music from BGSU. Awards include the Cultural Visitor's Program (Kennedy Center Institute), Royal Romanian Scholarship Fund, and the European Improvisation Intensive Project 2013. He was

the state winner of the 2014 MTNA competition, won second place in the 2015 Tuesday Musical Association Competition and first place in the Douglas Wayland Chamber Music Competition.

Christopher Murphy, saxophone soloist and music educator, earned a Bachelor of Music Education degree from the University of South Carolina and a graduate degree in saxophone performance from BGSU. He received awards from the Music Teachers National Association and the North American Saxophone Alliance, and was a concerto competition winner at BGSU.

Pianist **Jonathan Oliveira** holds degrees from the Federal University of Goiás, Brazil. He was a prizewinner in both the Concurso "Jovens Talentos da EMAC and the Concurso Nacional de Piano "Orestes Fari-nello." He is currently in the piano studio of Dr. Solungga Liu at BGSU.

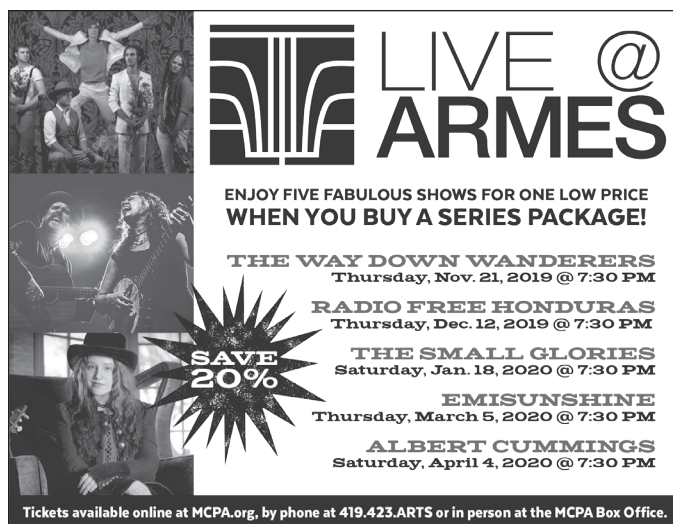
Alexander Popovici is pursuing his DMA in Contemporary Music, serving as assistant conductor of the Bowling Green Philharmonia since 2016. He previously received an M.M. in Performance and B.A. in Music while studying conducting, violin, and composition at Kent State University. During this time he also served as assistant conductor of the Stow Symphony and Hiram Chamber Orchestra. Currently, Alex also teaches violin, guitar, and chamber music at the Black Swamp Fine Arts School in Bowling Green.

Born in Hong Kong, cellist **Hsin Hou Sun** has performed under con-ductors such as Gustavo Dudamel and Leon Fleisher, and participated in masterclasses with Paul Katz, Natasha Brofsky, the Simon Bolivar String Quartet and others. A passionate teacher and an avid advocate of performing in public areas, he enjoys cooking and playing basketball.

A native of Israel, clarinetist **Hila Zamir** has performed at Merkin concert Hall and Walt Whitman Theater in NY, Alte Oper hall in Germany and Charles Bronfman Auditorium in Israel. She was one of 43 fellows selected to attend the 2016 Bang on a Can Summer Festival at MASS MoCA and has participated in the SPLICE Summer Institute. In 2014, she was a soloist with the Israel Philharmonic Orchestra under the baton of Maestro Zubin Mehta.

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