

NINTH ANNUAL

NEW MUSIC
- AND ART -
FESTIVAL

NOVEMBER
3-4-5-1988



BOWLING GREEN STATE UNIVERSITY

Welcome to the 9th annual New Music and Art Festival

Welcome to the campus of Bowling Green State University and to the stage of what we hope to be one of the finest, most exciting festivals of new music and art today. This year, special guest composer George Crumb and twenty-five guest composers from across the country take their music to the stage.

The music you hear this weekend — from the opening festivities of the Jubal Trio to the Gala Closing in the School of Art Gallery — is truly “the Music of Our Time,” fast approaching the next millennium and defining who we are and what we are to be.



Music might be defined as a system of proportions in the service of a spiritual impulse.

George Crumb was born 24 October 1929 in Charleston, West Virginia. He received his D.M.A. at the University of Michigan, Ann Arbor, where he studied composition with Ross Lee Finney. Crumb has received numerous awards, honors and commissions (Pulitzer Prize 1968; International Rostrum of Composers (UNESCO) Award 1971; Fromm, Guggenheim, Koussevitzky and Rockefeller Foundations) and is a member of the National Institute of Arts & Letters. Presently he is composer in residence at the University of Pennsylvania.

George Crumb

We welcome Ross Bauer, Burton Beerman, Tina Davidson, Wallace DePue, Don Diekneite, Greg Fish, Donald Grantham, Roger Greive, Lou Harrison, Larry Lipkis, Zhou Long, Carleton Macy, Ursula Mamluk, Bill Meadows, James Moberley, Ron Newman, Stephen Rush, Howard Sandroff, Allen Sapp, Bright Sheng, Harvey Sollberger, Frederick Speck, Diane Thorne, Donald M. Wilson and Yehuda Yannay, and all those involved in “the Music of Our Time.”



On the Cover:
Stephen Pevnick's “The Rainfall Project” The Jubal Trio

New Music and Art Festival IX

THURSDAY, NOVEMBER 3

- 1:30 pm, lecture: Soprano Christine Schadeberg of the Jubal Trio. Kobacker Hall.
 2:00 pm, lecture: Flutist Sue Ann Kahn of the Jubal Trio. Room 2008.
 2:30 pm, lecture: Harpist Susan Jolles of the Jubal Trio. Room 2002.
 6:30 pm, concert: "The New Technology — Music, Computers, and Lasers." **Fish and Knoles.** Bryan Recital Hall.
 7:30 pm, lecture: **Crumb and Mamlök.** Bryan Recital Hall.
 8:00 pm, concert: **Jubal Trio.** Kobacker Hall.

FRIDAY, NOVEMBER 4

- 9:00 am, lecture: Composer to Composers: A Dialogue with George Crumb. Donald M. Wilson moderates. Kobacker Hall.
 10:30 am, concert: **Davidson, DePue, Diekneite, Greive, Sandroff, and Thome.** Bryan Recital Hall.
 1:30 pm, tour: Electronic Music Studio
 2:30 pm, concert: **Davidson, Speck, and Zhou Long.** Kobacker Hall.
 3:30 pm, lecture: Composer Roundtable. All guest composers. Bryan Recital Hall.
 7:00 pm, lecture: Preopening Lecture. "The Rainfall Project: The Artists Comment." **Pevnick and Yannay.** 204 Fine Arts.
 7:30 pm, exhibit opening: "The Rainfall Project." School of Art Gallery.
 9:00 pm, concert: **Crumb, Mobberley, and Sollberger.** Kobacker Hall.

SATURDAY, NOVEMBER 5

- 8:30 am, lecture: "The Midi-Horn" with Gary Nelson. Electronic Music Studio.
 9:30 am, concert: **Mamlök, Meadows, Newman, Bright Sheng, Thome, and Wilson.** Bryan Recital Hall.
 1:30 pm, panel: "Making Art, Making Music 1988." **Stephen Pevnick, Harvey Sollberger, Adrian Tio, Yehuda Yannay.** Little Theatre, Toledo Museum of Art.
 3:00 pm, concert: **Harrison, Macy, and Sapp.** Great Gallery, Toledo Museum of Art.
 8:00 pm, concert: **Bauer, Beerman, Grantham, Lipkis, Rush, and Yannay.** Kobacker Hall.
 10:00 pm, closing: "Electronic Water Musings." **Jeff Halsey with Chris Berger and Michael Petrosino.** School of Art Gallery.

Thursday, November 3

1:30 PM, KOBACKER HALL —

Masterclass with Soprano Christine Schadeberg of the Jubal Trio

2:00 PM, ROOM 2008 —

Masterclass with Flutist Sue Ann Kahn of the Jubal Trio

2:30 PM, ROOM 2002 —

Masterclass with Harpist Susan Jolles of the Jubal Trio

6:30 PM, BRYAN RECITAL HALL —

"The New Technology — Music, Computers, and Lasers"

Amy Knoles, percussion

Greg Fish, composer and sound technician

Piano Phase (1967)

Amy Knoles

Steve Reich

Pentagram (1985) for tape

Greg Fish

A Little Light Music (1987)

Amy Knoles and Greg Fish

Greg Fish

Greg Fish



Greg Fish

Electronic Music has come a great distance from the early experiments with recordings and oscillators towards what I believe is the time when the genre disappears as a separate entity and is absorbed at last into the larger family of "music," capable of the same expressiveness and variety of form as its older cousins. I regard my work as somewhere "on the way" to that end.

Greg Fish received a Bachelor of Music degree from the Wisconsin Conservatory of Music in 1976 and an M.F.A. in composition from the California Institute of the Arts in 1985. Mr. Fish has studied composition and electronic music with Morton Subotnick, Mel Powell, Bernard Rands, Vinko Globokar, Louis Andriessen, Leonard Rosenman, Vincent McDermott, John Downey, Michael Czajkowski, Warren Langley, Barry Schrader, and Alan Chaplin. He has taught electronic music at both the Wisconsin Conservatory and the California Institute of the Arts, and has had works performed at colleges and universities throughout the U.S. as well as in Europe. In addition to the concert medium, he has scored the National Public Radio production of "A Canticle for Leibowitz" and a children's film, "The Rescue," on HBO. Mr. Fish now lives in Los Angeles where he works as a freelance composer and studio engineer and as assistant to Morton Subotnick.



Ms. Knoles has firmly established herself as one of the foremost percussionists of the contemporary music world. She has performed with the Los Angeles Philharmonic New Music Group, the Sante Fe Chamber Music Festival, the Montepulciano Festival Orchestra in Italy, the International Music Theatre Institute in Paris and Amsterdam, The San Francisco Contemporary Music Players, and was a soloist on the 1988 Ojai Festival. Ms. Knoles is a founding member of the California E.A.R. UNIT (a nine member chamber ensemble, dedicated to the promotion and performance of the music of our time).

7:30 PM, BRYAN RECITAL HALL —

Preconcert lecture with George Crumb and Ursula Mamlök. Marilyn Shrude moderates.



Ursula Mamlök

In my music, I have never striven for novelty or originality for its own sake. Rather, my primary concern as a composer has been the consolidation of older and newer techniques as they best serve to express the work at hand.

Ursula Mamlök began to compose as a child. Her musical studies started in her native Berlin and continued at the Mannes College. Ms. Mamlök received her Bachelor and Master of Music degrees from the Manhattan School of Music. Among her teachers were V. Giannini, Roger Sessions, Ralph Shapey, George Szell, and Stefan Wolpe. She has received numerous grants and commissions, most recently from the Koussevitzky Foundation "in recognition of (her) valuable contributions to the music of our time," and a Commendation of Excellence from BMI. Ms. Mamlök has been recorded on CRI, OPUS ONE, Grenadilla, Access, and Leonarda Records, and has been a faculty member of the composition department of the Manhattan School of Music since 1974.

Thursday, November 3

8:00 PM, KOBACKER HALL —

THE JUBAL TRIO

Christine Schadeberg, soprano
Sue Ann Kahn, flute
Susan Jolles, harp

★ Four Songs

Zapyevnaya (Song for Singing)
Nezabudochka tsvetochek (Forget-me-nots)
Pastorale (vocalise)
Pabludnaya (Song After the Meal)

Igor Stravinsky

Book of Hours (1978)

for flute and harp
Matins — Nocturne
Lauds — Sunrise
Prime — 6:00 a.m.
Terce — Mid-morning

Ned Rorem

+ Federico's Little Songs for Children (1986)

Texts: "Canciones para Niños" by Federico Garcia Lorca
La Señorita del Abanico
La Tarde
Cancion Cantada
Caracola
¡El Lagarto está Llorando!
Cancioncilla Sevillana
Canción Tonta

George Crumb

— INTERMISSION —

Three Harp Songs (1975)

August Was Foggy
Falling Asleep
Poem

John Harbison

+ Der Andreas Garten (1986)

Dunkel, geheimnisvoll
Noch schläft der alte Baum
Und Morgen's sanfter Tau
Kleiner Kolibri
Libelle

Ursula Mamlök

Cvičení Pro Gydli (1967)

(Studies for Gydli)
Allegro
Con moto
Lento assai
Molto allegro

Jan Kapr

★ Arranged by The Jubal Trio
+ Written for The Jubal Trio

THE JUBAL TRIO, one of America's leading chamber ensembles, is unique in its combination of harp, flute, and voice. Its concerts feature a remarkably rich and varied repertoire of works ranging from the Renaissance to the avant garde. Winners of the coveted Walter W. Naumberg Chamber Music Award, THE JUBAL TRIO has enriched the chamber music literature by commissioning, performing, and recording the works of America's leading composers.

Friday, November 4

9:00 AM, KOBACKER HALL —

COMPOSER TO COMPOSERS: A Dialogue with George Crumb
Donald M. Wilson, moderator



Everyone has a public and a private face. The face you see is only the top layer of a long history of faces. My music reflects this composite and the inherent human dilemma — to be heard but not to be found.

Tina Davidson was born in Stockholm, Sweden and grew up in Oneonta, New York and Pittsburgh, Pennsylvania. She began her musical training at the age of five with the piano and later studied at the Conservatory of Wurzburg, Tel-Aviv University School of Music, and the State College of Oneonta. She received her B.A. in piano and composition from Bennington College having studied with Henry Brant, Louis Calabro, Vivian Fine and Lionel Nowak. Davidson is the recipient of numerous grants and fellowships, and has been composer-in-residence at the Chamber Music Conference and Composer's Forum of the East, Millay Colony, Yellow Springs Institute, and the Charles Ives Center. Davidson has been recorded on Mikrokosmik, Callisto and Coronet labels, and has been broadcast over National Public Radio.

Tina Davidson

10:30 AM, BRYAN RECITAL HALL —

Transparent Victims (1987)

for saxophone and tape
John Sampen, alto saxophone

Tina Davidson

Variations Corriganesque (1986)

Walter Baker, piano

Wallace DePue

The Bride's Complaint (1987)

for soprano and computer-generated electronics
Ann Corrigan, soprano

Howard Sandtroff

— INTERMISSION —

Highway Music I (1984) for tape

Don Diekneite

Clarinet Chromatron (1987)

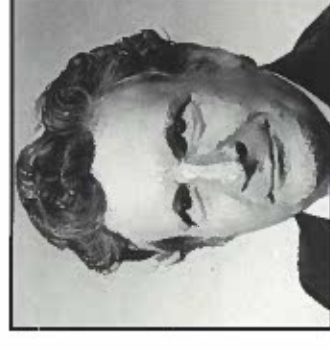
for clarinet and video
Edward Marks, clarinet

Roger Greive/T.J. Hinsdale

Stepping Inward (1987)

John Bentley, oboe/English horn
Bernard Linden, viola
Chris Buzzelli, guitar
Charles Atwood, mandolin
Julie Kemp, harp

Diane Thome



Wallace DePue

As far as I am concerned, music must do one of three things: interest me intellectually, move my soul, or, at least, entertain me. If it fails in all of these, I think it is . . . something else.

Wallace DePue is currently professor of composition and history at Bowling Green State University. He is composer of the operas **Dr. Jekyll and Mr. Hyde**, **Something Special**, and **The True Story of the Three Little Pigs**, and a former Curator of Music for the Toledo Art Museum. Recipient of three Distinguished Teaching Awards at BGSU, Dr. DePue has numerous published compositions for chorus, voice, piano, and instruments, as well as awards from NEA, ASCAP, and the GUND Foundation.

Friday, November 4



Born and raised in Chicago, **Howard Sandroff** received a Master of Music Degree with Honors in Composition from the Chicago Musical College of Roosevelt University and did advanced study in computer music systems at the Massachusetts Institute of Technology. His composition teachers have included Robert Lombardo and Ben Johnston. As Director of the Electronic Music Studio at the University of Chicago, Sandroff is presently performing, teaching and composing with Yamaha's line of Frequency Modulation Synthesizers and Computer Assisted Music Systems. Sandroff has received three (1980, '85 & '86) composition fellowships from the **Illinois Arts Council**, the **National Endowment for the Arts**, as well as research grants from **Columbia College (1982 & '85)**, the **Athena Foundation**, the **University of Chicago**, **Yamaha Music Corporation** and **Chicago Artists Abroad**.

For me, music has no limits. It is not bound by genre or musical language. Every piece is different, and describes its own universe of sound. The main goal is to achieve a perfect balance between contrast and unity, and to create music that is provocative. I believe this can be done successfully regardless of the sonic vocabulary a composer may have.

Don Diekneite was born in St. Louis, Missouri. His degrees include a BM in Theory/Composition from Webster University where he studied with Robert Chamberlin, and an MM and DM in Composition from Indiana University where his principal teacher was Frederick Fox. Most recently, Mr. Diekneite received a Master Artist Fellowship from the Indiana Arts Commission, as well as grants from Meet the Composer. Mr. Diekneite was a lecturer in Music at Indiana University, and last August, accepted a position as composer and audio engineer for Atari Games Inc. in Milpitas, California. For the past three years, he has been working on a series of tape pieces entitled **Highway Music**, which are ideally suited to be listened to while in a car on the interstate.



Roger Greive

Video with new music? All the same, really. . . choose the colors, the tempo, mix it down, sweat it out. Maddening technology. Incredible gifts. Still fun.

Composer **Roger Greive** has degrees in music from the University of Cincinnati College-Conservatory of Music and Bowling Green State University. He was a classical music announcer and radio producer for WQTE-FM in Toledo and founder of the University of Toledo's electronic music studio. More recently, he was an Artist-in-Residence with the Arts Commission of Greater Toledo and the Ohio Arts Council. He is co-owner of Polaris Productions, a music production company. His compositions and video synthesis works have been performed throughout the eastern United States and in Europe. Married to harpist Nancy Lendrim, he lives in Toledo, Ohio.

T.J. Hinsdale, video artist, is a broadcast engineer and technical director for WTVG, Storer Communications, as well as a performing musician. He has been producing video art since 1982, and with Roger Greive has had works performed at numerous art festivals and concerts. Other video works have been commissioned by The Toledo Symphony, the Tower Brass Quintet, and the Arts Commission of Greater Toledo. When not cruising the byways of America on his Harley-Davidson, he resides in Toledo, Ohio.

Since I was a child, I have found composing to be incomparably challenging, absorbing, fascinating and essential to inner growth and happiness.

The first woman to receive a Ph.D. in Music from Princeton, **Diane Thome** also holds an M.F.A. in composition, an M.A. in Theory and Composition from the University of Pennsylvania, and two undergraduate degrees with distinction in piano and composition from the Eastman School of Music. Among her teachers are Dorothy Taubman in piano, Robert Strassburg, Roy Harris, Darius Milhaud, A.U. Boscovich, and Milton Babbitt in composition. Her numerous grants include two NEA Composer Fellowships, awards from the National Federation of Music Clubs, the Martha Baird Rockefeller Fund for Music, the American Music Center, the Jerome Foundation, and the National League of American Pen Women. Besides her works recorded on Tulstar, Crystal, and CRI, in 1989 a complete disc of four of her works will be released on the Opus One label. Diane Thome has taught at Rutgers University and the State University of New York at Binghamton, and is presently an Associate Professor of Music at the University of Washington.



Diane Thome

Friday, November 4

1:30 PM, ELECTRONIC MUSIC STUDIO TOUR



Writing provides the opportunity to think, entertain, perhaps provoke, and very importantly — to share.

Frederick Speck is an Assistant Professor of Music at Emporia State University in Kansas, where he directs instrumental ensembles and teaches conducting and music theory. He earned both the BM and MM at Bowling Green State University, and a DMA at the University of Maryland at College Park. He has received recent recognition through a Pennsylvania Composers Conference Fellowship in 1988, the Sudler International Competition and a Pennsylvania Council on the Arts Fellowship in 1987, and participated as an associate artist at the Atlantic Center for the Arts in 1986. In January 1989 his new orchestral music, **TEXTURES IN AMERICAN SPACE**, will be one of the three works featured at the American Symphony Orchestra League readings by the Denver Symphony Orchestra, Philippe Entremont, music director.

Frederick Speck

2:30 PM, KOBACKER HALL —

Nightstuff and Moonbells (1987)

- I. Nightstuff
- II. Nocturn IV
- III. Light and Moonbells
- IV. River Moon

Ann Corrigan, soprano
Valrie Kantorski, piano
Judith Bentley, flute/piccolo

Frederick Speck

Song of Ch'in (1982)

Bowling Green String Quartet
Paul Makara, violin
Vasile Beluska, violin
Pamela Ryan, viola
Alan Smith, cello

Zhou Long

Never Love a Wild Thing (1986)

for unspecified instrumental ensemble

BGSU New Music Ensemble

Lynne Heinle, flute
Brian Lee, alto flute
Allan Fuller, bassoon
Elizabeth Bousfield, saxophone
Matt Messersmith, saxophone
Michelle Robeson, trumpet
John Huntton, trombone
Jennifer Schreuder, piano
Sharon Yeh, piano
Cecilia Berger, violin
Clare Burovac, violin
Charles Atwood, viola
Judy Jamison, viola
Brian Peshek, viola
Gerald Stacey, cello
Andrew Vadyak, bass
John Barnhart, percussion
Michael Petrosino, percussion

Tina Davidson

Marilyn Shrude, conductor

Although the time to compose only basing on feeling has passed, music still is a kind of expression of human being's mood.

Born in Beijing, China, on July 8, 1953, **Zhou Long** came to the United States and enrolled in the doctoral program at Columbia University in 1985, under the guidance of Professor Chou Wen-chung. Zhou has received numerous awards, grants, and commissions. He is a member of ASCAP and the Chinese Musicians' Association. Collections of his orchestral works, chamber music, music for traditional Chinese instruments, and electronic music have been issued by the China Record Company. He has written for ballet and film. Currently Zhou Long resides in New York City.

3:30 PM, BRYAN RECITAL HALL —

COMPOSER ROUNDTABLE: Dean Robert Thayer moderates.
All guest composers engage in discussion in this open forum.



周龙

Zhou Long

Friday, November 4

7:00 PM, 204 FINE ARTS —

PREOPENING LECTURE: "The Rainfall Project: The Artists Comment."

Water sculpture creator Stephen Pevnick and guest composer Yehuda Yannay comment on their collaboration.

7:30 PM, SCHOOL OF ART GALLERY —

EXHIBITION OPENING: "The Rainfall Project."

After twelve years of serious composing, I finally feel well-trained enough to begin to really express myself. Especially in the last three years, I seem to have found a personal voice (whereas earlier works reflect my training and my mind, the latest pieces seem to reflect more of my life, of my emotions, and my ear). To me, this seems to be a tremendous advancement, and one for which I am eternally grateful.

James C. Mobblerley (b. 1954, Des Moines, Iowa) is a composer of orchestral and chamber music, electronic music, and music for dance, theatre and film. He is perhaps best known for his series of works, entitled **Pluralities**, which combine live performers with electronic music generated originally by the instruments themselves. These works (five at present) have received over 75 performances in the United States and abroad. His music has been published by MagnaMusic-Baton, Inc. and by Modern Editions. He is also the co-author, with Dr. Earl Henry of St. Louis, of a two-volume music theory skills textbook entitled **Musicianship**, which is published by Prentice-Hall. Dr. Mobblerley is presently Assistant Professor of Composition and Director of the Research Center for Electro-Acoustic Music Production at the Conservatory of Music of the University of Missouri-Kansas City.

9:00 PM, KOBACKER HALL —

Caution to the Winds (1987)
for piano and tape

James Mobblerley

Jerome Rose, piano

Kiilapata/Chaskapata (1983)

Amy Moore, piccolo
Lynne Heinle, flute
Mary Delaney, flute
Edith Heins, flute
Tina Roos, alto flute
Suzanne Thierry, piccolo
Shari Ressel, flute
Kathy Bell, flute
Kirsten Van Buhler, flute
Katherine Semerau, flute
Brian Lee, alto flute
J. Mark Scearce, conductor

Harvey Sollberger

Judith Bentley, solo flute

— PAUSE —



Harvey Sollberger

Kafka wrote: "Art is the axe that breaks the frozen sea within us."

The artist: a murderer's rage combined with the cool skill of the surgeon.

Harvey Sollberger was born in Cedar Rapids, Iowa in 1938 and holds degrees from the University of Iowa and Columbia University. Since 1960 the bulk of his professional activity has been centered in New York City, where he has been active as a composer, conductor, flutist, teacher, and organizer of concerts. His work in composition has been recognized by an award from the National Institute of Arts and Letters, two Guggenheim Fellowships, and by commissions from the Koussevitzky Foundation, the Walter W. Naumberg Foundation, the Fromm Foundation/Tanglewood, Music from Japan, and the New York State Council on the Arts. A founder of the Group for Contemporary Music, he is currently entering — with Charles Wuorinen — his twenty-seventh year as Artistic Director of that ensemble. Harvey Sollberger has taught at Columbia University and the Manhattan School of Music and is currently Professor of Music and Director of the New Music Ensemble at Indiana University.

Friday, November 4

"Black Angels" (Thirteen Images from the Dark Land)
for Electric String Quartet (1970)

George Crumb

I. Departure

1. Threnody I: Night of the Electric Insects (TUTTI)
2. Sounds of Bones and Flutes (TRIO)
3. Lost Bells (DUO)
4. Devil-Music (SOLO: CADENZA ACCOMPAGNATA)
5. Danse Macabre (DUO)
(DUO ALTERNATIVO: DIES IRAE)

II. Absence

6. Pavana Lachrymae (TRIO)
7. Threnody II: Black Angels (TUTTI)
8. Sarabanda de la Muerte Oscura (TRIO)
9. Lost Bells Echo (DUO)
(DUO ALTERNATIVO: SOUNDS OF BONES AND FLUTES)

III. Return

10. God-Music (SOLO: ARIA ACCOMPAGNATA)
11. Ancient Voices (DUO)
12. Ancient Voices Echo (TRIO)
13. Threnody III: Night of the Electric Insects (TUTTI)

Bowling Green String Quartet

Paul Makara, violin
Vasile Beluska, violin
Pamela Ryan, viola
Alan Smith, cello

— PAUSE —

"A Haunted Landscape" (1984) for Orchestra

The Bowling Green Philharmonia

Robert Spano, conductor

VIOLIN I
Wallace DePue,
co-concertmaster*
Sara Schimelpfenig
Douglas Adams,
co-concertmaster*
Cecilia Berger
Patrick Pearson
Maria Watanakunakorn
Rebecca Christopherson
Clare Burovac
Kathy Hicks
David Rice

VIOLA

Richard S. Webb,
Principal
Judith Jamison
Brian Nitschke
Kris Dinovo
Brian Peshek
David Anderson
Charles Atwood
Sara Smith
Stacy Vaught
Sara Finan
Terri Ocker

CELLO

John Kim, principal
Shawn J. Hudson
Ed Zunic
Gerry Stacy
Rochelle Simon
Jeff Schimelpfenig

BASS

Andrew Vadyak,
principal
Norman Weber
Chris Berger
Nancy Burnett
Tony Makarome

FLUTE

Lynne Heinle
Amy Moore
Shari Ressel
Tina Roos

OBOE

Kirk Green
Sharon Holford
Marge McCracken

CLARINET

Patricia Arnold
Barbara Bongiovanni
Tim Bradley
Sally Johnson

BASSOON

Silagh Chiappetta
Angie Wickert
Hilary Winterer
David Wolf

HORN

Pam DeBoer
Sue Detrick
Joy Frederick
Brian Fulton

TRUMPET

Shawn Ford
Timothy McFadden
Matthew Murdock
Michelle Robeson

TROMBONE

Peter Edwards
Scott Frey
John Huntoon
Tom Weaver

TUBA

Ruben Bolton

HARP

Sonia Inglefield
Rafaele Schilewa
Ivana Tasic

KEYBOARD

Lisa Madaffer

TIMPANI

Mike Petrosino

PERCUSSION

Patrick Kelly
Karen Malacek
Eric Sooy

* rotating positions

George Crumb

Saturday, November 5

8:30 AM, ELECTRONIC MUSIC STUDIO —

"The Midi Horn" with Gary Nelson

9:30 AM, BRYAN RECITAL HALL —

*Two Things (1988)

1. Something
2. Something Else

John Sampen, WX7

Burton Beerman, WX7

Stanley George, WX7

Wesley Miller, WX7

Dennis Lindsay, WX7

Gary Nelson

Ron Newman

Fluxion (1988) for tape

Bill Meadows

*Pentagon (Stabile V) (1988)

1. Intrada
2. Mosaic
3. Scenes (. . . from Old Movies?)
4. Skitzzy Scherzo
5. Paeen

Donald M. Wilson

The Bowling Green Brass Quintet

Edwin Betts, trumpet

George Novak, trumpet

Ivan Hammond, tuba

David Rogers, horn

Paul Hunt, trombone

Three Pieces (1986) for viola and piano

Pamela Ryan, viola

Robert Spano, piano

Bright Sheng

— INTERMISSION —

Five Capriccios (1968) for oboe and piano

John Bentley, oboe

Robert Spano, piano

Ursula Mamlok

Ringing, Stillness, Pearl Light (1986)

for piano and tape

Diane Thome, piano

Diane Thome

*World premiere



Ron Newman

Why do I compose? Because it's fun and I hate to practice. A performer must work daily to keep in shape, but a composer can 'cram' a string of 14-hour days to get the piece done. Be true to thineself.

Ron Newman grew up in the small town of Howell, Michigan. He received his Bachelor of Music degree from North Texas State University with a major in Instrumental Music Education. His Master's and Ph.D. degrees in Music Composition were earned from Michigan State University where he studied with Jere Hutcheson. He was appointed Director of Jazz Studies at Michigan State University in 1979. In addition to composing, Dr. Newman has also given numerous lectures and solo piano recitals on the life and music of Charles Ives, and has appeared as a guest conductor with the MSU Symphony Orchestra.

Saturday, November 5

Experimental music is valuable in helping to define the boundaries of music. But what is fundamentally more important for music is: "What does it sound like?"

Bill Meadows is an independent composer who has worked in the electronic and electro-acoustical medium for the past fourteen years. Mr. Meadows built much of his early equipment, and currently uses a variety of analog, FM, and digital sampling technologies, with extensive use of customized computer controllers, MIDI sequencers and tape loops. Mr. Meadows' music has been featured at the Los Angeles New Music Festival, the Third Coast New Music Project, the Electronic Music Plus Festival, and at several multi-media performances and area universities. He has received grants from the Texas Composers' Forum, worked with area theatrical productions, and performed with the University of Texas at Dallas New Music Ensemble.



Bill Meadows

. . . it is (therefore) the joint responsibility of the artist to develop his or her craft to meet the challenge of communication and the recipient to learn as much as possible about contemporary modes of expression . . .



Donald M. Wilson

Donald M. Wilson was born and raised in the normal way for someone his age. He stayed in school to avoid the draft and wound up getting a doctorate in composition — somewhat reluctantly because it qualified him to teach music at the university level. As an indirect result of this academic accomplishment Wilson has been at BGSU since 1967. About the only atypical entry in Wilson's otherwise routine resume is his work-experience in radio: in the mid-1960's he was music director, then program director, at what is now called WHY-FM in Philadelphia. During this time he produced a weekly 20th-century-music program called "Tone Roads;" the series was heard over less than a dozen stations from Boston to L.A., but nonetheless received a citation from Columbia University for excellence in music programming for audio. Since 1983 Wilson has produced & hosted the NEW MUSIC FESTIVAL radio series for national distribution via satellite. Now that New Age and Space Music has taken over the public airwaves throughout the U.S., Wilson may revive his initial series under the title "Tone Roads Strikes Back" or "Revenge of Tone Roads."

I view the theories and techniques of composition as means of making the vast array of musical expressions more concise and architecturally coherent. Expressionless music is like veins without blood.

Bright Sheng, born in Shanghai, China, came to the U.S. in 1982, where he attended Columbia University and Queens College. Among his teachers are George Perle, Hugo Weisgall, Chou Wen-chung, Jack Beeson, and Mario Davidovsky. Mr. Sheng's music has been widely performed in the United States, Europe, and China, and has garnered him many awards from such prestigious institutions as the National Endowment for the Arts (1987), American Academy and Institute of Arts and Letters (1984), and Tanglewood Music Center (1985).



Bright Sheng

Saturday, November 5

8:00 PM, KOBACKER HALL —

Fantasy on Mr. Hyde's Song (1987)

Judith Bentley, flute
Edward Marks, clarinet
Barbara Bongiovanni, bass clarinet
Karen Malecek, percussion
Robert Spano, conductor

Vasile Beluska, violin
Alan Smith, cello
Edward Zilberkant, piano/celesta

Donald Grantham

Le Campanone di Leopardi (1979)

Collegiate Chorale
Terry Eder, conductor

Yehuda Yannay

Prophecies (1984) for chorus and tape (in four excerpts)

Collegiate Chorale
Terry Eder, conductor

Larry Lipkis

BOWLING GREEN STATE UNIVERSITY COLLEGIATE CHORALE

SOPRANO	ALTO	TENOR	BASS
Amy Avers (II)	Maria Bentley (II)	David Calland	Benjamin Ayling
Erin Crowe	Pam Creekmur (II)	Jonathan Drake	Joseph Bersalona
Jodi Domer	Kimberly Dieterich	Scott Houston	James Bortak
Michelle Gamblin	Cheryle Dodson	James Kotora	Drew Byer
Julie Gerhart	Donna Elliot (II)	Hughy Smith	David Clapsaddle
Diana Huntoon (II)	Pam Gladden	Daniel Spohr	Bill Danner
Sharon Jordan (II)	Vicki Graves (II)		Phil Dinovo
Cheryl Kauffman	Kathryn Kelly		Jeff Doenges
Michelle Klosterman	Jennifer Schreuder		Todd Hughes
Sara Lindberg (II)	Valery Staskey (II)		Dan Jones
Carol Ohler	Amanda Susteric		Kevin Manley
Cynthia Rand (II)	Lori Tedrow		Jon Szabo
Michelle Rasor (II)	Lori Tomlinson (II)		
Deborah Sheeks			

Terry Eder, Conductor
Jon Szabo, Graduate Assistant
Brian Kieffer, Accompanist



Yehuda Yannay

Music fills those narrow cracks in the existence, where words are too thick to penetrate. Leave me mute to sound and deaf to language so that I can hear you only, beguiling Music.

Yehuda Yannay was born in Rumania in 1937 and emigrated to Israel in 1951. He studied composition in Israel with the late Alexander U. Boscovitch and graduated from the Rubin Academy of Music in Tel-Aviv in 1964. In 1966 he completed a Master of Fine Arts at Brandeis University in composition and electronic music with Arthur Berger and Ernst Krenek. He holds a doctorate from the University of Illinois in Champaign-Urbana where he was associated with the lively avant-garde activities in the late sixties. He has received numerous commissions and grants from prominent performing groups and foundations such as the NEA, NEH, Milwaukee Symphony, The Orchestra of Our Time, Israel Composers Fund, Wisconsin Arts Board and others. His music has been recorded on the CRI, Advance, Levana, and World Music labels. Professional appointments during his career include service as dean of the Israel Conservatory of Music in Tel-Aviv, and since 1970, professor of music theory and composition at the University of Wisconsin-Milwaukee.

Music is a process through which a composer searches for boundaries, and in doing so creates a window of perception onto his world. Enjoy the piece!

Larry Lipkis was born in 1951 in Los Angeles, California. He received degrees in composition from the Universities of California at Los Angeles and Santa Barbara, and from the University of Pennsylvania. His composition teachers include Paul Reale, Alden Ashforth, George Kochberg, Ralph Shapley, and Edward Applebaum. Since 1977, he has been Composer-in-Residence at Moravian College in Bethlehem, Pennsylvania.



Larry Lipkis

Saturday, November 5

Song of Gideon (1987)

Paul Hunt, alto trombone
BGSU New Music Ensemble
John Fulton, horn
Michelle Robeson, trumpet
Ruben Bolton, tuba
Lynne Heinle, piano
John Barnhart, percussion
Blake Walter, conductor

Stephen Rush

— INTERMISSION —

Why we do what we do? In 25 words or less none-the-less. I don't know why. But I definitely don't want to think about it because if I had any sense then I probably wouldn't do it. I do know that at one very early point I didn't know that I could do anything else, then when I realized that I could it was too late. Hooked like a bad habit. Maybe like smoking but more addictive. 103 words — oops!

Burton Beerman is a composer, clarinetist and Director of the BGSU Analog and Digital Music and Recording Studios. He has presented over 100 concerts and masterclasses over the last four years across the United States and Canada with dancer Celesta Haraszti. A graduate of Florida State University and the University of Michigan, Beerman studied composition with Leslie Bassett, Ross Lee Finney, George Wilson, Harold Schiffman, and John Boda. Prizes include first prize from the International Society of Bassists for *Voices* for soprano voice and contrabass, the Martha K. Cooper orchestra prize for *Moments* and a D. Lipscomb prize for *Romance* for piano and tape.

*Shades Of . . . (1988) for electric clarinet and dancer

1. White
2. Blue
3. Grey
4. Red

Burton Beerman

Burton Beerman, clarinet
Celesta Haraszti, dancer

Chimera (1987)

- I. Expectant, with motion
 - II. Very Rhythmic
 - III. Rhythmic, with animation
 - IV. Suspended, flexible tempo throughout
 - V. Energetic, incisive
- Judith Bentley, flute/alto flute
Edward Marks, clarinet
Barbara Bongiovanni, bass clarinet
Herbert Spencer, horn
Karen Malecek, percussion

Ross Bauer

Robert Spano, conductor



Ross Bauer

I'm happy to have the listener understand my music. If some of them find it beautiful, expressive, or interesting as well, so much the better!

Ross Bauer studied at Brandeis University and at New England Conservatory. His principal teachers have included Martin Boykan, Arthur Berger, Luciano Berio, and John Heiss. He has taught at Brandeis and Stanford Universities, and has recently joined the faculty of the University of California, Davis. His honors include a Guggenheim Fellowship, a Composition Fellowship from the National Endowment for the Arts, the Walter Hinrichsen Award from the American Academy and Institute of Arts and Letters, prizes from the International and New England sections of the ISCM, and Fellowships to Tanglewood, the Wellesley Composers Conference (1983, 1986), the MacDowell Colony (1984, 1985, 1987) and the Djerassi Foundation. His music is published by C.F. Peters. He is the former chairman and a founding member of Griffon, a Boston-based new music ensemble and former director of Alea II, the ensemble for new music at Stanford. He is presently at work on a piano concerto.

10:00 PM, SCHOOL OF ART GALLERY

GALA CLOSING: "Electronic Water Musings"
Jeff Halsey with Chris Berger and Michael Petrosino

*World premiere

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Joyce Smar, Toledo Museum of Art
Bill Engelke and Julie Rogier, WGTE/WGLE-FM Toledo
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Yamaha WX7 Wind Controller courtesy of Gattuso's Music Center, Inc.,
Canton, Ohio.

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