



18th Annual
New Music
&
Art Festival

College of Musical Arts
Bowling Green State University

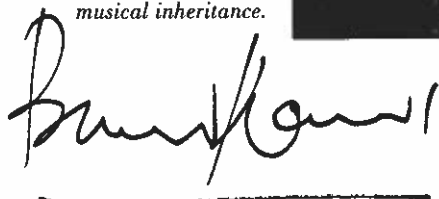
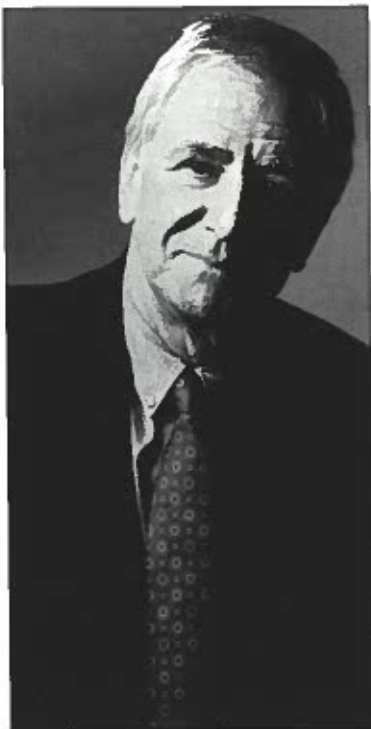
October 15-18, 1997

Special Guest Composer
Bernard Rands

Cleveland Chamber
Symphony—Edwin London,
Music Director,
The CORE Ensemble

Strong Spirits

The phenomenon of music is capable of sustaining ideas, exploration and discovery along a vast spectrum of possibility. No one individual, school of thought or historical period can possibly chart that spectrum. Each composer is responsible for the integrity of their relationship to music, and the rest of us – if we are sensitive and alert – will benefit from the expression of their experience. In this, we are always challenged by the elegance, grandeur, subtlety and courage of the music of our predecessors who have bequeathed to us our musical inheritance.



Featured Faculty Ensembles
Bowling Green String Quartet
Venti da Camera

Featured Student Ensembles
Bowling Green Flute Choir – Judith Bentley, director
Bowling Green Percussion Ensemble – Roger B. Schupp, director
Bowling Green Philharmonia – Emily Freeman Brown, conductor
Bowling Green Wind Ensemble – Bruce Moss, conductor



18th Annual New & Music Art Festival

Bowling Green State University

October 15 ~ 18, 1997
College of Musical Arts,
Fine Arts Center Galleries

Special Guest Composer
Bernard Rands

Special Guests
**Cleveland Chamber Symphony –
Edwin London, Music Director**

The CORE Ensemble

Featured Composer/Presenters
Christopher Andrew Arrell, Larry Austin,
Derek Bermel, Neal Corwell, Donald Crockett,
John Cuciurean, Jacob Druckman, Keith Fitch,
Michael Gandolfi, Rebecca Jemian,
Mark Kilstofte, James Mathes, Walter Mays,
Erica Muhl, Jeffrey Mumford, James Primosch,
Jody Rockmaker, Christopher Scinto,
Judith Shatin, Marilyn Shrude, Sheila Silver,
Lesley Sommer, Chris Theofanidis,
Augusta Read Thomas, John Thow, Lloyd Ultan,
David Vayo, Param Vir, Donald M. Wilson

Exhibitions
Robert Hurlstone – Sculpture

Strong Spirits
Artists: Lesley Dill, Ana Flores, Elizabeth King,
Diana Moore, Kiki Smith, Mary Ann Unger,
Daisy Youngblood. Guest curator: Robert Taplin
with Jacqueline Nathan

Youth Sculpture Project
Artist Joan Damankos, director

18TH ANNUAL NEW MUSIC & ART FESTIVAL

WEDNESDAY, OCTOBER 15

8:00 p.m., CONCERT: **The CORE Ensemble. Crockett, Gandolfi, Mumford, Shatin.**
Bryan Recital Hall

THURSDAY, OCTOBER 16

3:30 p.m., COMPOSITION SEMINAR: **Bernard Rands.** Bryan Recital Hall

7:00 p.m., EXHIBITION OPENING: *Robert Hurlstone: Sculpture.* Kennedy Green Room

7:30 p.m., PRE-CONCERT TALK: Bryan Recital Hall

8:00 p.m., CONCERT: **Cleveland Chamber Symphony – Edwin London, Music Director.**
Druckman, Primosch, Rands, Vir. Kobacker Hall

FRIDAY, OCTOBER 17

9:00 a.m., PANEL: *Composer to Composer: A Dialogue with Bernard Rands.*
Donald M. Wilson, moderator. Bryan Recital Hall

10:30 a.m., CONCERT: **Austin, Muhl, Shrude, Vayo.** Kobacker Hall

2:30 p.m., CONCERT: **Bermel, Fitch, Scinto, Sommer.** Kobacker Hall

6:30 p.m., SLIDE/LECTURE: **Diana Moore.** Room 204, Fine Arts Center

7:30 p.m., EXHIBITION OPENING/RECEPTION: *Strong Spirits. Lesley Dill, Ana Flores, Elizabeth King, Diana Moore,*
Kiki Smith, Mary Ann Unger, Daisy Youngblood.
Dorothy Uber Bryan Gallery

8:00 p.m., CONCERT: **Arrell, Corwell, Mays, Rands, Wilson.** The Bowling Green Wind Ensemble –
Bruce Moss, conductor and chamber works. Kobacker Hall

SATURDAY, OCTOBER 18

9:00 a.m., PAPER PRESENTATION: **Austin, Cuciurean, Jemian, Mathes.** William E. Lake, chair.
Bryan Recital Hall

1:00 p.m., PANEL: *Making Art, Making Music 1997.* Little Theatre, Toledo Museum of Art

2:30 p.m., CONCERT: **Rockmaker, Thomas, Thow, Ultan.** Great Gallery, Toledo Museum of Art

4:30 p.m., PANEL: A panel discussion with Festival guests held in conjunction with the Conductors
Guild Regional Meeting. Bryan Recital Hall

7:00 p.m., EXHIBITION OPENING/RECEPTION: *Youth Sculpture Project.* Artist **Joan Damankos**, director. Willard Wankelman Gallery

8:00 p.m., CONCERT: **Kilstofte, Rands, Silver, Theofanidis.** Bowling Green Philharmonia –
Emily Freeman Brown, conductor. Kobacker Hall

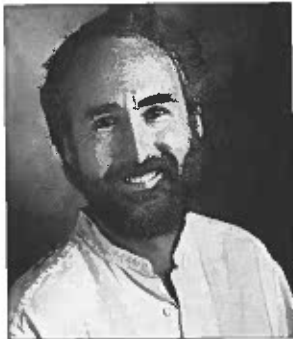
Events take place at BGSU's Moore Musical Arts and Fine Arts Centers, as well as the Toledo Museum of Art. The Moore Center houses Bryan Recital Hall, Kobacker Hall and the Kennedy Green Room. The Dorothy Uber Bryan and Willard Wankelman Galleries are located in the Fine Arts Center. The Toledo Museum of Art houses the Great Gallery and Little Theatre.

All events are free and open to the public. For further information, contact the MidAmerican Center for Contemporary Music at 419/372-2685.

The Festival schedule is subject to change.



The CORE Ensemble



The natural world is an endless source of beauty and inspiration for me, whether (as Thoreau says) in my own backyard or out in the wilderness.

Composing music is a pleasure of the highest order. Playing with the timbres of the real and invented worlds, the intentional and the artifact, are all part of this evolving process.



photo ©Peter Schmitt

For too long in this country, we have separated the artist and art from everyday life when we really know better. My work is inspired by cloud imagery, and the layers that result by the differing rates of speed at which clouds move.

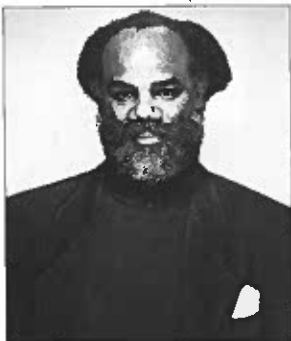


photo by Chad Evans Wyatt

8:00 p.m.
Bryan Recital Hall

The CORE Ensemble

Andrew Mark, cello Hugh Hinton, piano
Michael Parola, percussion

SCREE* (1997) **DONALD CROCKETT**

for cello, piano and percussion

- I. *Adagio, appassionato, flessibile*
- II. *Vivo*
- III. *Molto Moderato*
- IV. *Disparto*

1492 (1992) **JUDITH SHATIN**

for amplified piano and percussion

A WINDOW OF RESONANT LIGHT* (1997) . **JEFFREY MUMFORD**

for cello, piano and percussion

- I. *that which remains*
- II. *Blythe*
- III. *the walls of my Saturday room*
- IV. *suspended in brightness*
- V. *the radiance of evening's interior*
- VI. *within a window of resonant light...*
- VII. *...the glimmering air becomes*
- VIII. *that which remains*

CABLE READY** (1997) **MICHAEL GANDOLFI**

for cello, piano and percussion

- I. *Power Chords*
- II. *The All-Interval Tetrachord Blues*
- III. *Fully Inserted*

*Commissioned for The CORE Ensemble by Bowling Green State University's MidAmerican Center for Contemporary Music, the Duncan Theatre-Palm Beach Community College and the Boston Conservatory as part of a national series of works from Meet the Composer/Arts Endowment Commissioning Music U.S.A., with support from The Helen F. Whitaker Fund.

**Commissioned by The CORE Ensemble as part of a national series of works from Meet the Composer/Arts Endowment Commissioning Music U.S.A., with support from The Helen F. Whitaker Fund.



3:30 p.m., Composition Seminar with Bernard Rands. Bryan Recital Hall

7:00 p.m., Exhibition Opening – Robert Hurlstone: Sculpture. Kennedy Green Room

7:30 p.m., Pre-Concert Talk. Bryan Recital Hall



Cleveland Chamber Symphony — Edwin London, music director

8:00 p.m.
Kobacker Hall

CLEVELAND CHAMBER SYMPHONY

Edwin London, music director
Marlene Ralis Rosen, soprano

The CORE Ensemble

Andrew Mark, cello Hugh Hinton, piano
Michael Parola, percussion

THE FIELD OF OPPORTUNITY (1994) **PARAM VIR**

THE SOUND OF TIME (1965) **JACOB DRUCKMAN**

Marlene Ralis Rosen, soprano

— intermission —

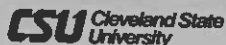
CHAMBER SYMPHONY (1990) **JAMES PRIMOSCH**

TRIPLE CONCERTO (1997) **BERNARD RANDS**

The CORE Ensemble

The Cleveland Chamber Symphony presents a series of at least nine concerts each year at Cleveland State University with additional performances throughout the northeast Ohio region. Its concerts are presented with the generous support of the following foundations and organizations: American Society of Composers, Authors and Publishers; Bascom Little Fund; Bowling Green State University; Cleveland Foundation; Cleveland State University; Aaron Copland Fund for Music, Inc.; Ann and Gordon Getty Foundation; George Gund Foundation; Kulas Foundation; Music Performance Trust Fund of the American Federation of Musicians Local No. 4; National Endowment for the Arts; Ohio Arts Council; Ohio Board of Regents; Old Stone Church; Olivet Institutional Baptist Church; and Virgil Thomson Foundation, LTD.

The Ohio Arts Council helped fund this program with state tax dollars to encourage economic growth, educational excellence and cultural enrichment for all Ohioans.



*I write music in order
to be who I am.*

Parola

CLEVELAND CHAMBER SYMPHONY

VIOLIN I Laura Russell* Pedro Moralse** Norman Ludwig Mary Beth Ions Susan Britton	FLUTE Sean Gabriel† Mary Kay Ferguson	KEYBOARD Mark George†
VIOLIN II Peter Briedis† Timothy Staron Maria Andreini Bonita Maky	OBOE David McGuire† Martin Neubert	MANAGING DIRECTOR Daniel Morgenstern
VIOLA Samuel Bergman† Diana Packer Carol Ross	CLARINET Robert Hill† John Stavash	PERSONNEL MANAGER James Taylor
CELLO Heidi Albert† Susie Lee Miriam Christine Ray	BASSOON Mark DeMio† Jamie Shrock	PRODUCTION MANAGER Scott Elliott
DOUBLE BASS Dianna Richardson†	HORN David Nesmith† Cynthia Wulff	ADMINISTRATIVE ASSISTANT Deborah Cole
HARP Jocelyn Chang†	TRUMPET Jack Brndiar† Heather Zweifel	PROGRAM EDITOR Robert Finn
	TROMBONE James Taylor† Scott Elliott	*Concertmaster **Assistant Concertmaster †Principal
	PERCUSSION Joseph Patrick† Alexander Frederick	

9:00 a.m., Panel – *Composer to Composer: A Dialogue with Bernard Rands*. Bryan Recital Hall
Donald M. Wilson, moderator



*It is our joy and burden to
keep the arts important
in the next century.*

Marilyn Shrupe

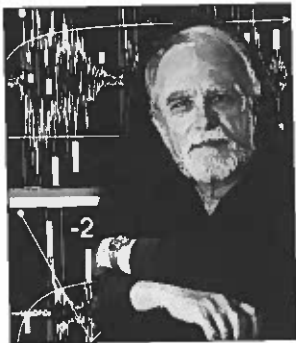
*Like any other creative act,
composition is fundamentally
about exploring uncharted
territory. If it doesn't feel like
a leap into the unknown,
I'm not interested.*

[Signature]



*"He's an electronic composer." An
oxymoron? No...electrons do flow
through my musics – charged
particles outside the atom's nucleus
– a metaphor for my musics since I
composed my first piece.*

Larry Austin



*The desire to compose is insanity. As
an art form, music exists only in
time, temporarily. Composers
must capture time, subdue it,
and communicate through
it the intangible – all
before it dextrously escapes.*

Erica Muhl



10:30 a.m.
Kobacker Hall

SEVEN BAGATELLES (1997) MARILYN SHRUDE

- for two pianos
- Waltz
- Fantasia
- Continuum
- Chorale
- Riff
- Farben
- Toccata

BERES/BUDAI PIANO DUO
Karen Beres William Budai

FIVE SMALL PACKAGES (1987) DAVID VAYO

- for string quartet
- Agitato e molto intenso*
- Calmo*
- Ben ritmico e festivo*
- Cantante*
- Finale: Allegro energico*

BOWLING GREEN STRING QUARTET
Moses Pogossian, violin Nancy Buck, viola
Vasile Beluska, violin Alan Smith, cello

BLUESAX (1996) LARRY AUSTIN

- for saxophone and computer music on tape
- I. BluesInCameroon*
- II. Sidney*
- III. Trane*
- IV. BluesLude*
- V. Hodges*
- VI. Cadenza, ad. lib.*
- VII. BluesOutParker*

John Sampen, soprano and alto saxophone

PULSE/SHIVER/STOMP (1995) ERICA MUHL

for five percussion and piano

- BOWLING GREEN PERCUSSION ENSEMBLE**
- Rick Herrick, percussion Matthew Harder, percussion
- Michael B. Vercelli, percussion Roger B. Schupp, percussion
- Jason Dooley, percussion Ron Stabinsky, piano

2:30 p.m.
Kobacker Hall

TODESTANZEN (1992) KEITH FITCH

for viola and percussion

- I.
- II.
- III.

Nancy Buck, viola
Roger B. Schupp, percussion

INFLECTIONS AND INNUENDOES (1994) . . . LESLEY SOMMER

for flute choir

- 1. *Thin Men of Haddam*
- 2. *Evening All Afternoon*
- 3. *Whistling or Just After*
- 4. *Blackbirds Flying in a Green Light*

BOWLING GREEN FLUTE CHOIR

Judith Bentley, conductor

PICCOLO	FLUTE	ALTO FLUTE
Jennifer Katafias	Melissa Dawn Pear	Amy Thompson
Leah Martindale	Christy Jensik	Christina Kels
	Anne Fillian	
	Shelley Carver	BASS FLUTE
		Stephanie Getz

EVOKING THE DREAM (1996) CHRISTOPHER SCINTO

for flute/alto flute, cello, percussion and piano

Stephanie Getz, flute/alto flute Rick Herrick, percussion
Christopher Stenstrom, cello Kirsten Halker, piano
Marilyn Shrude, conductor

WINNER OF THE 30TH ANNUAL BGSU COMPETITIONS IN
MUSIC PERFORMANCE (COMPOSITION DIVISION)

WANDERINGS (1994) DEREK BERMEL

for woodwind quintet

- I. *Gift of Love*
- II. *Two Songs from Nandom*

VENTI DA CAMERA

Judith Bentley, flute John Bentley, oboe
Edward Marks, clarinet Nancy Lutes, bassoon
Herbert Spencer, horn



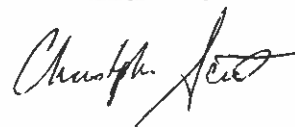
*A piece is like a journey –
a journey by the end of
which we should, in even
some small way, be changed.*



*Sometimes, writing music is like
falling in love. Other times, it's like
changing the catbox.*



*As a composer, it is my art that
allows the audience to see through
my eyes and to feel through my
heart. Enjoy the experience.*



*Music hath charms to soothe the
savage humans.*



6:30 p.m., Slide/Lecture – Diana Moore. Room 204, Fine Arts Center

7:30 p.m., Exhibition Opening – *Strong Spirits*. Dorothy Uber Bryan Gallery
Artists Lesley Dill, Ana Flores, Elizabeth King, Diana Moore, Kiki Smith, Mary Ann Unger
and Daisy Youngblood



I love playing music and I love composing. Most importantly, I love communicating or "making contact" with people. I feel quite fortunate to have found a way to make a living by combining all three of these loves.

Neal Corwell

If I ever get around to finishing my book on compositional techniques, it will include this credendum: "Two wrongs make a right; three wrongs make a style trait."

Donald M. Wilson



With music, I attempt to express what I cannot with words.

Christopher Andrew Arrell



BOWLING GREEN WIND ENSEMBLE

- | | | |
|---------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|
| FLUTE/PICCOLO
Leah Martindale*
Jennifer Katafias*
Carla Gibson
Elizabeth Allen
Chris Lijana
Shelly Carver | CONTRA-BASSOON
Courtney Johnson | TROMBONE
Brian McKibben
Marla Beebe
Jeremy Hackworth
Jeff Gray |
| OBOE
Bryan O'Shea
Ben Carithers
Jennie Dorko | ALTO SAXOPHONE
Steve Leffue
Oz Koren | EUPHONIUM
Ben Pierce
Mike McClintock |
| ENGLISH HORN
Jennie Dorko | TENOR SAXOPHONE
Christopher Blossom | TUBA
Jason Jordan
Jim Gibbons |
| CLARINET
Kevin Nutini
Peg Ortega
Jeanne Lucas
Amy Gibbons
Zach Thomas
Eli Heitmanek
Amy Hoag
Jill Shee | BARITONE SAXOPHONE
Kollister Williams | PERCUSSION
Jessica Strayer
Todd Sparks
Dan Price
Paul Kersey
Matt Currens |
| BASS CLARINET/
CONTRA
Kurt Doles
Jordan Schad | HORN
Kirsten Deitrick
Meridith Southard
Christina Wilcoxon
Wendy Maroon | STRING BASS
Ryan Lindahl |
| BASSOON
Cindy Duda
Heather Secora | TRUMPET
Mark Nixon*
Bradley Zimmerman*
David Buckingham
Kevin Mulder
Carey Elsass
Jon Morgan | PIANO
Ruthanne Fulton |
| | | HARP
Julie Buzzelli† |

*Co-Principal
†BGSU faculty

8:00 p.m.
Kobacker Hall

RITUAL (1997) **NEAL CORWELL**
for euphonium, tuba and tape

Neal Corwell, euphonium
Velvet M. Brown, tuba

MARIMBA STUDY BOOK* (1997) **DONALD M. WILSON**
V. Marimba Quintet

BOWLING GREEN PERCUSSION ENSEMBLE
Rick Herrick, marimba Jason Dooley, marimba
Michael B. Vercelli, marimba Matthew Harder, marimba
Roger B. Schupp, marimba

**THEY WHO HAVE NO ARMS HAVE
CLEANEST HANDS (1996)** **CHRISTOPHER ANDREW ARRELL**
for flute, clarinet, violin, cello, piano and percussion

Judith Bentley, flute Christopher Stenstrom, cello
Edward Marks, clarinet William Budai, piano
Vasile Beluska, violin Michael B. Vercelli, percussion
Emily Freeman Brown, conductor

— intermission —

BOWLING GREEN WIND ENSEMBLE
Bruce Moss, conductor

CEREMONIAL (1992) **BERNARD RANDS**
for symphonic wind band

DREAMCATCHER (1996) **WALTER MAYS**
for concert band

*World Premiere



In an age when dominant artistic trends are often determined by pop culture and mass production, I conceive of my musical compositions as delicate, hand-made objects, whose value lies in the individual feelings and craftsmanship invested in them.

Walter Mays

Saturday, October 18



9:00 a.m.
Bryan Recital Hall

PAPER PRESENTATION

William E. Lake, chair



“Hemiola Technique and Rhythmic Complexity in Ligeti’s Recent Music”

An examination of traditional European hemiola technique and African pulsation technique in the recent music of Gyorgy Ligeti, leading toward a generalized theory of rhythmic complexity comprising both hypermetric periodicity and attack-point density.

John Cuciurean



“Untied and Interlocked: Compositional Processes in John Adams’s *Shaker Loops*”

The loops of Shaker Loops work in various ways to shape form and reflect changes in compositional procedure.

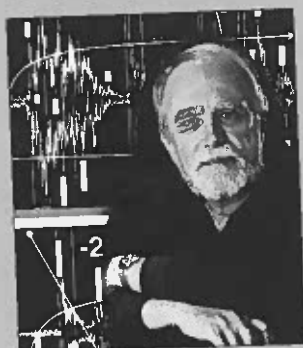
Rebecca Jemian



“Boulez’s Confrontation with Sonata Form: The First Movement of the *Second Sonata for Piano*”

The paper examines Boulez’s expansion of serial procedures and his “confrontation” with sonata form in the first movement of his Second Sonata for Piano.

James Mathes



“The Realization and First Complete Performance of Charles Ives’s *Universe Symphony: A Synthesis of Compositional Process*”

Composer Larry Austin, who completed his realization of Charles Ives’s Universe Symphony (1911-51) in 1993, presents a discussion of the nature of Ives’s sketches for his Universe Symphony and the author’s compositional approach to what has resulted in the first complete performances (1994, Cincinnati, and 1995, Warsaw) and compact disc recording (1994, Centaur) of the work.

Larry Austin

1:00 p.m., Panel – *Making Art, Making Music 1997*. Little Theatre, Toledo Museum of Art
A discussion with Festival guests



I love to draw from other cultures and eras to create a new music that is at the same time a distinct, personal statement, but also one that speaks directly to its listeners and performers.

John H. Thow

There is a certain beauty that arises from craft. However, the methods employed are less important than the overall effect that a composer wishes to achieve.

Jody Rockmaker



I don't think I chose to become a composer, composing chose me. It is my blood, guts, life and death. I want that to come through in my work.

Augusta Read Thomas



photo by James Montanus

Music, the highest form of human endeavor, both humbles and exhilarates me by the challenges working with it impose. Honest, deeply personal, well-crafted expression remains my artistic goal.

Lloyd Ultan



photo by Tom Foley

2:30 p.m.
Great Gallery, Toledo Museum of Art

TO INVOKE THE CLOUDS (1995) **JOHN THOW**
for two flutes

Judith Bentley, flute
Suzanne Thierry, flute

AFTER THE DAZZLE OF DAY (1996) **JODY ROCKMAKER**
for mezzo-soprano, clarinet, horn and piano

- I. *Come said the muse!*
- II. *Unseen Buds*
- III. *Dazzling and tremendous*
- IV. *A child said*
- V. *O You*
- VI. *Memories*

text by
Walt Whitman

Tina Sandor Bunce, mezzo-soprano
Edward Marks, clarinet
Julianne M. Fish, horn
Karen Beres, piano

TWO ETUDES (1996) **AUGUSTA READ THOMAS**
for solo piano

- I. *Orbital Beacons – homage to Berio*
- II. *Fire Waltz – homage to Bartok*

Walter Baker, piano

CURVED MIRRORS (1995) **LLOYD ULTAN**
for oboe, clarinet and piano

- I.
- II.

John Bentley, oboe
Edward Marks, clarinet
Valrie Kantorski, piano

4:30 p.m., Panel. Bryan Recital Hall
A discussion with Festival guests held in conjunction with the Conductors Guild Regional Meeting

7:00 p.m., Exhibition Opening/Reception – *Youth Sculpture Project*. Willard Wankelman Gallery
Artist Joan Damankos, director

8:00 p.m.
Kobacker Hall

BOWLING GREEN PHILHARMONIA

Emily Freeman Brown, conductor
Moses Pogossian, violin

RECURRING DREAMS: VARIATIONS

FOR ORCHESTRA* (1991) **MARK KILSTOFTE**

- Canon Berceuse: rocking, flowing, like deep breaths*
- First Recurrence: restless, agitated, falling*
- Second Recurrence: surging ahead*
- Third Recurrence: driving, pushing*
- Fourth Recurrence: floating amid near-crushing blows*
- Fifth Recurrence: jagged, manic*
- Sixth Recurrence: foreboding, thumping, bumping*
- Seventh Recurrence: insistent, pressing, unyielding*
- Eighth Recurrence: storming, crashing, awash with emotion*
- Slumber Song and Revelation: simply, tenderly*

Christopher James Hisey, conductor

"...BODY AND SHADOW..." (1989) **BERNARD RANDS**

for orchestra

- I.
- II. *Legatissimo: tranquillo e misterioso*

ON THE EDGE OF THE INFINITE (1997) **CHRIS THEOFANIDIS**

for violin and orchestra

Moses Pogossian, violin

THREE PRELUDES FOR ORCHESTRA (1993) . . . **SHEILA SILVER**

- I. Dawn
- II. Wind Over Water
- III. The Mountain

**This project is funded in part by the South Carolina Arts Commission which receives support from the National Endowment for the Arts. Also funded (in part) by the Margaret Fairbank Jory Copying Assistance Program of the American Music Center, made possible through grants from the National Endowment for the Arts, Mary Flager Cary Charitable Trust, Helen F. Whitaker Fund and Chase Manhattan Bank.*



*To compose music that touches
the heart and the mind and
enlivens the listener.*

Sheila Silver

*The challenge is to render the
inexpressible comprehensible, to
speak a highly personal language
and yet be understood, to
(somehow) wrap the enigma in a
no-brainer.*

Mark Kilfte



photo by Charlie Register

*The heart of music for me is a
struggle against something. In my
own music it is to reconcile two
worlds – the very private one of
Ravel's Gaspard de la Nuit with
the very public one of Beethoven's
Ninth Symphony.*

Emily Freeman Brown



BOWLING GREEN PHILHARMONIA

- | | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| VIOLIN I
Lilit Danielian*
Aurelian Oprea**
Adam Vaubel
Rachel Lauber
Laura Heck
Meghann Lay
Deborah Cosner
Denise Blostein
Sarah Long | FLUTE (cont.)
Christy Jensik%
Christina Kesh
Melissa Dawn Pear+
Grigor Poghosyan@ | TRUMPET
Kristi A. Daley
Jason Kozina
David Wisler+@
Brad Zimmerman#% |
| VIOLIN II
Vasile Chintroan†
Lisa Berringer
Eric Siebenaler
Kyle DeLong
Catherine Calko
Nick Russo
Kasha Plapp
Emily Batts
Vanessa Vari
Lindsey Ruehl | PICCOLO
Stephanie Getz
Christina Kesh
Melissa Dawn Pear | TROMBONE
Michael Bowen†
Steven Durr |
| VIOLA
Joanna Myers†
Amy Davis%
Alison Szumigala
Christopher James Hisey
Leah McDonald
Jaclyn Martin
Candace Sampson
Brooke Kirian
Rachel Brigance
Erica Manto | ALTO FLUTE
Stephanie Getz
Christy Jensik | BASS TROMBONE
Jeff Gray |
| CELO
Christopher Stenstrom†
Crystal Kravanya
Andrea Vitullo
Rebecca Tindell
Sara Gunter
Damen Martin | OBOE
Dathan Matesick
Kathy Schulak+@
Taryn West#%
Adam Zygmunt | TUBA
Brett Nichols |
| DOUBLE BASS
Emily Rupp**
Doug Everhart**
Jeremy Maloney
Amanda Taylor
Ryan Lindahl
Nathan McDonald | ENGLISH HORN
Kathy Schulak
Taryn West
Adam Zygmunt | TIMPANI
Rick Herrick |
| FLUTE
Bridgett A. Crocker#
Stephanie Getz | CLARINET
Jeanne L. Lucas+@
Kevin Nutini#%
Teri Oaks | PERCUSSION
Jason W. Dooley
Matt D. Harder
Eric Koltnow
Michael B. Vercelli |
| | EB CLARINET
Teri Oaks | PIANO/CELESTE
Ruthanne Fulton |
| | BASS CLARINET
Kurt Doles | HARP
Emily Dorsch
Kari Williams |
| | BASSOON
Daniel Cousino@
Jason Dorsten#+%
Chris Ewald
Heather Secora | ORCHESTRA
LIBRARIAN
Amy Davis |
| | CONTRABASSOON
Daniel Cousino
Chris Ewald | ASSISTANT
CONDUCTORS
Christopher James Hisey
Stacey Penson |
| | HORN
Jennifer Glick#@
Michele Kalo+.%
Lesley Hancock
Ryan Nowlin
Liz Reese | *Concertmaster
**Co-concertmaster/principal
†Section principal
‡Principal in Silver
+Principal in Rands
%Principal in Kilstofte
@Principal in Theofanidis |

Composer, presenter & artist Biographies

A native of Portland, Ore., **Christopher Andrew Arrell** received a bachelor's degree from the University of Oregon. He is currently pursuing a master's degree from the University of Texas. In addition to performances at the Universities of Texas and Oregon, his music has been presented at the Banff Center for the Arts by the Admony/Kanazawa Duo; Pacific Contemporary Music Center by members of the California E.A.R. Unit; and in Moscow on the electroacoustic television series, *Electroshock*. Arrell's composition teachers include Dan Welcher and Robert Kyr.

Larry Austin works in and out of his Denton, Texas studio, gaLarry, continuing his active composing career with commissions, writing, tours, performances, recordings and lectures. He has received numerous commissions, grants and awards. Worldwide performances and recording credits include the 1994 premiere release of his complete realization of Charles Ives's transcendental *Universe Symphony*, also presented on the 1995 Warsaw Autumn Festival by the National Philharmonic of Warsaw. In 1996, he was awarded the prestigious Magistere (Magisterium) prize/title at the 23rd International Electroacoustic Music Competition in France for his composition, *BluesAx* for saxophone and computer music on tape. The award was also presented in recognition of Austin's work and influential leadership in electroacoustic music genres throughout the past 30 years.

Derek Bermel received degrees from Yale and the University of Michigan. Honors include Fulbright and Javits fellowships; ASCAP awards; and residencies at Banff, Bowdoin, Tanglewood and the Lincoln Center Director's Lab. He has received commissions from the American Composers Orchestra, Albany Symphony, De Ereprijs, Birmingham Royal Ballet, Pittsburgh New Music Ensemble, Stony Brook Contemporary Chamber Players, organist William Albright and the New York Youth Symphony. As a clarinetist, he has been hailed by *The New York Times* as "a truly exceptional talent." He has performed as a soloist throughout the United States and Europe, and premiered more than 20 new works. A co-founder of the Dutch-American interdisciplinary ensemble, TONK, Bermel will premiere his clarinet concerto with the American Composers Orchestra in Carnegie Hall next May.

Neal Corwell, former soloist with The United States Army Band in Washington, D.C., and a university professor of brass and electronic music, is currently a free-lance composer and performer with a doctoral degree in euphonium performance and pedagogy. Although he writes for varied ensembles, his current specialty is works for live performers with tape. Four of his compositions were premiered this summer at international music festivals in Italy and the United States. With numerous recordings on the Mark, Crystal, RJR Digital, TRYFAN and Nicolai Music labels, Dr. Corwell has served as composer-in-residence for the Symphony at western Maryland's Deep Creek since 1994.

Donald Crockett is a faculty member of the University of Southern California where he teaches composition and conducts the Contemporary Music Ensemble. Commissions have come from the Los Angeles Chamber Orchestra where he served as the composer-in-residence from 1991-97, Kronos Quartet, Los Angeles Philharmonic, Stanford String Quartet, Pittsburgh New Music Ensemble and The CORE Ensemble. He has received awards from the American Academy of Arts and Letters, Barlow Endowment, BMI, Copland Fund, Kennedy Center Friedheim competition, Meet the Composer and the NEA. His music is published by MMB and recorded on the CRI, Media Magic and Pro Arte labels.

John Cuciurean is a part-time instructor of music theory for the State University of New York at Buffalo and McMaster University. A Ph.D. candidate in music theory at SUNY at Buffalo, he is currently completing his doctoral dissertation titled "A Theoretical Study of the Late Music of György Ligeti." He earned bachelor's degrees in English and music from McMaster University, and an ARCT diploma from the Royal Conservatory of Music in Toronto. Additional research interests include the music of Milton Babbitt and mathematical models of musical systems. His articles have been published in the *Journal of Music Theory*, *Canadian University Music Review* and *Music Theory Online*.

Joan Damankos creates sculpture, mixed-media drawings and wall-hung constructions that chronicle events, passages of time and moments of personal truth. Since 1990, she has been increasingly involved with creating temporary site-specific installations in public settings. Major installations have been commissioned by the Erie Art Museum in Pennsylvania and the Cleveland Museum of Art. She is also an OAC artist in education, working with local communities to create significant art experiences.

With an impressive list of solo exhibitions at museums and galleries from New York to Mill Valley, Calif., **Lesley Dill** has received well-deserved attention for her "poem sculptures." Represented in New York by the George Adams Gallery, she has been featured in major art journals, and received grants and awards from the Joan Mitchell Foundation, New York Foundation for the Arts and the NEA.

Pulitzer Prize-winner **Jacob Druckman** studied with such composers as Aaron Copland, Bernard Wagenaar, Vincent Persichetti and Peter Mennin. Teaching appointments included those at Bard College, the Aspen Festival, Columbia-Princeton Electronic Music Center and Yale. During the 80s, he served as composer-in-residence with the New York Philharmonic where he helped organize a notable series of contemporary concerts. In 1993, the year of his 65th birthday, the state of Connecticut honored him with the title of the Charles Ives Memorial Composer Laureate. The catalog of Professor Druckman's works is long and varied, encompassing string quartets; three pieces entitled *Animus*; choral, ballet, chamber, piano and children's music; and a large number of orchestral pieces. His works have been recorded on such labels as New World, Newport Classics and Deutsche Grammophon.

Keith Fitch is the assistant director of the Mannes College Preparatory Division. He received a doctoral degree from Indiana University, where he studied with Frederick Fox, Eugene O'Brien and Claude Baker. Among his many honors are several annual Dean's Prizes for Composition at Indiana; ASCAP Young Composer awards; National Society of Arts and Letters awards; and an Individual Artist grant from the Indiana Arts Commission. His works have been performed by the Chicago Civic Orchestra, American Composers Orchestra, New York Youth Symphony and the Christopher String Quartet, and have been heard at the Norfolk Chamber Music Festival, June in Buffalo Festival, Atlantic Center for the Arts, Milwaukee PremiereFest and Carnegie Hall. Dr. Fitch's music is published by Non Sequitur Music and MMB Music.

Born in Havana, **Ana Flores** has held recent solo exhibitions at the Helme House Gallery in Rhode Island and Brown University. Her work has been shown in numerous group exhibitions and is included in several respected corporate and private collections. Her inspiration comes from "an intense dialogue with the natural world" in rural Rhode Island and Nova Scotia.

18th Annual New Music & Art Festival

Composer, presenter & artist Biographies

Michael Gandolfi is a faculty member of Harvard and the New England Conservatory. His earliest musical involvement was in rock and jazz improvisation as a self-taught guitarist. He received degrees in composition from the New England Conservatory, as well as fellowships for study at the Yale Summer School, Composers Conference and Tanglewood. He is the recipient of numerous awards including grants from the Fromm, Koussevitzky and Guggenheim Foundations; NEA, American Academy of Arts and Letters, and ASCAP. He has been commissioned by such groups as the Orpheus Chamber Orchestra, London Sinfonietta, Speculum Musicae, Riverside Symphony, San Francisco Contemporary Music Players and Parnassus. His music has been recorded on the Deutsche Grammophon and CRI labels.

Robert Hurlstone, a professor in the School of Art at BGSU, has an extensive national exhibition record as well as shows in Japan, England, France, Germany and Spain. His work is in the permanent collections of New York State's Corning Museum, New York City's American Crafts Museum and the Rahr West Museum in Wisconsin, among others. His awards include an OAC Individual Artist Fellowship.

Rebecca Jemian teaches music theory and bassoon at the University of Louisville. She is currently a Ph.D. candidate in music theory at Indiana University where she is completing her dissertation titled "Textures of Rhythmic Interaction in Music of Carter, Crumb and Adams." She also serves as the program annotator for the Louisville Orchestra and writes program notes for educational concerts of the Chicago Symphony Orchestra. Professor Jemian's interview with John Adams on his *Violin Concerto*, which won the 1995 Grawemeyer Award for Music Composition, is scheduled to appear in an upcoming *Perspectives of New Music*. The interview was co-authored with Anne Marie de Zeeuw.

Mark Kilstofte, a faculty member at Furman University, holds degrees from St. Olaf College and the University of Michigan, where he studied with Leslie Bassett, William Bolcom, Eugene Kurtz, William Albright and George B. Wilson. His awards include grants and fellowships from the MacDowell Colony, Knight Foundation, American Academy of Arts and Letters, and the South Carolina Arts Commission. In addition to winning ASCAP's Rudolf Nissim Award, his music has been selected for inclusion in the National Orchestral Association's New Music Orchestral Project. Dr. Kilstofte also received the West Virginia Symphony/Museum in the Community's Composer Award for his *String Quartet*.

Elizabeth King recently completed a fellowship at the Bunting Institute of Radcliffe College. In New York her work is represented by the Allan Stone Gallery, with the most recent solo show in February 1996. She has exhibited at the San Francisco Museum of Modern Art, Oakland Art Museum, Virginia Museum of Fine Arts, Corcoran Gallery of Art and the Instituto Cultural Peruano Norteamericano in Lima, Peru. Her sculpture was also included in *The Hirshorn Collects: Recent Acquisitions 1992-1996*. A book about her work, *Attention's Loop*, will be published next year by Harry N. Abrams, Inc.

James Mathes, associate professor of music theory at Florida State, received a bachelor's degree in music education from the University of Maryland, and a master's and doctoral degree from Florida State. Dr. Mathes teaches undergraduate courses in accelerated basic theory and the analysis of 19th-century music, as well as graduate courses in music theory pedagogy and analytic techniques. He has published articles and

presented papers based on his research and interests in music theory pedagogy; the relationship between theoretical and practical aspects of music; and the analysis of recent music.

Walter Mays, a faculty member at Wichita State, received a doctorate from the University of Cincinnati where he studied composition with Felix Labunski, Jeno Takacs and John Cage, and chamber music with Walter Levin. Recent awards include the 1996 NBA/Revelli Band Composition Award for *Dreamcatcher*; 1997 MTNA-Shepherd Distinguished Composer for *Rhapsody* for bassoon and piano; and a fellowship from the Kansas Arts Commission. Previous honors include Naumburg and Martha Baird Rockefeller awards, and a Tanglewood commission from the Fromm Foundation. His *Six Invocations* for percussion ensemble won the first Percussive Arts Society Contest in 1974. In 1981 his oratorio, *Voices from the Fiery Wind*, commissioned by the Omaha Symphony, was nominated for a Pulitzer Prize. Dr. Mays' works are published by EMI-Schirmer.

Diana Moore has exhibited most recently at the New Jersey State Museum; Philadelphia's Gallery Joe; Francis Lehman Loeb Art Center at Vassar College; and the Jersey City Museum. Her work is included in public, corporate and private collections, and has been featured in a number of significant group shows. In 1996, she received a design award from the General Services Administration and a Federal Art and Architecture Commission from the Warren B. Rudman Federal Court House Annex in Concord, N.H. Moore is currently working on a commission for Lexington Avenue in New York City.

Erica Muhl, associate professor at the University of Southern California, has had performances by such noted organizations as Italy's Orchestra della RAI, Venezuela's National Philharmonic Orchestra, the Arditti Quartet, Cuarteto Latinoamericano and Minnesota Opera. In 1993, she was the recipient of the Whitaker Commissioning Prize from the Women's Philharmonic in San Francisco, which resulted in her critically acclaimed work, *What is the sound of an angel's voice...* Although a native of Southern California, much of Dr. Muhl's training has been European, studying in France with Nadia Boulanger, and in Italy with Franco Donatoni. Other teachers have included Aurelio de la Vega and James Hopkins. Through master classes and symposia she has also worked with William Kraft, John Harbison, Samuel Adler, Chinary Ung, Olly Wilson and George Crumb.

Jeffrey Mumford's works have been performed on such venues as the Aspen Music Festival, Bang On A Can, Finland's Helsinki Festival and by the Saint Paul Chamber Orchestra. Among notable commissions are those from Meet the Composer/Arts Endowment Commissioning Music USA Program; the National Symphony Orchestra; New York New Music Ensemble; and the Walter W. Naumburg and Fromm Foundations. With publications by Quadrivium Music Press and in *Perspectives of New Music*, his works are also recorded on the CRI label. In addition to a Guggenheim fellowship, Mumford's grants and awards have come from the Minnesota Composer's Forum, American Music Center, ASCAP and Meet the Composer. A former student of Bernard Rands, Peter Odegard, Elliott Carter and Lawrence Moss, he received degrees from the Universities of California at Irvine and San Diego.

James Primosch is an associate professor at the University of Pennsylvania, where he directs the Presser Electronic Music Studio. A native of Cleveland, he received early training at Cleveland State and

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later studied with George Crumb, Richard Wernick and Mario Davidovsky at the University of Pennsylvania and Columbia. His music has been performed by the Los Angeles Philharmonic, Saint Paul Chamber Orchestra, Collage, Twentieth Century Consort and Speculum Musicae, among other ensembles. He has received a Guggenheim fellowship; a grant from the NEA; prizes from the American Academy of Arts and Letters; and fellowships to both the American Academy in Rome and Tanglewood, where he studied with John Harbison. An active pianist, Dr. Primosch can be heard on recordings for CRI, the Smithsonian Collection and Crystal labels.

Bernard Rands is considered one of the world's most renowned composers. He has been acclaimed as a major figure in contemporary music with more than 90 works for a wide range of genres, including large choral and symphonic compositions, chamber music, music theatre pieces and instrumental solos. An active conductor, his works are performed regularly throughout the world by leading orchestras and at major music festivals. Among Professor Rands' recent commissions are works for the New York Philharmonic's 100th anniversary; the centenary of Carnegie Hall; Los Angeles Philharmonic; Philadelphia Orchestra; and a cello concerto for the Boston Symphony and cellist Mstislav Rostropovich in honor of his 70th birthday. In addition to the 1984 Pulitzer Prize, he has been honored with a Friedheim award; major prizes from the American Academy of Arts and Letters; awards from the Guggenheim, Fromm and Koussevitzky Foundations; and the NEA.

Since 1988, he has served as the Walter Bigelow Rosen Professor of Music at Harvard, where he was recently named a Walter Channing Cabot Fellow in recognition of his distinguished contributions to music.

During the summer months, he has been a member of the faculty as well as composer-in-residence at the Aspen Music Festival and Tanglewood. Professor Rands also recently completed a seven-year term as composer-in-residence with the Philadelphia Orchestra. Born in Sheffield, England, he attended the University of Wales where he studied music and English literature. He subsequently studied composition in Italy with Luigi Dallapiccola, Bruno Maderna and Luciano Berio, and later in the United States at Princeton and the University of Illinois. He has served on the faculty of the University of California at San Diego, where he established the SONAR new music ensemble. Professor Rands is also a founding artistic director of the Contemporary Music Festival at the California Institute of the Arts.

Jody Rockmaker, associate professor at Arizona State, received a Ph.D. in composition from Princeton. He has also studied at the Manhattan School of Music, New England Conservatory and the Hochschule für Musik und darstellende Kunst in Vienna. His principal teachers include Erich Urbanner, Edward T. Cone, Milton Babbitt, Claudio Spies, Malcolm Peyton and Miriam Gideon. Dr. Rockmaker is also the recipient of numerous awards including a Barlow Endowment commission, Fulbright grant, two BMI awards for young composers, an ASCAP grant, the George Whitefield Chadwick Medal from New England Conservatory and a National Orchestral Association Reading fellowship. He has held residencies and fellowships at the MacDowell Colony, Yaddo, the Djerassi Resident Artists Program, Villa Montalvo and Tanglewood.

Christopher Scinto, originally from West Hempstead, N.Y., is currently a doctoral student and teaching assistant at Arizona State. His compositions have been performed by numerous professional and student ensembles, including the Cleveland Chamber Symphony,

Joseph Wyrko Saxophone Quartet and the NYU New Music Ensemble. Scinto has received awards from Arizona State, ASCAP, BGSU, Composers' Guild, Meet the Composer, MACCM and the National Association for Composers, USA. He holds degrees from Arizona State and BGSU, and has studied composition with Samuel Adler, Chinary Ung, Marilyn Shrude, James DeMars, Randall Shinn, Burton Beerman and Wallace De Pue.

Judith Shatin currently chairs the music department at the University of Virginia, and directs the Virginia Center for Computer Music. A graduate of Douglass College, she holds a master's degree from Juilliard and a doctoral degree from Princeton. Recent performances include those by the Kronos Quartet and The CORE Ensemble. She has also been awarded NEA fellowships as well as grants from the Barlow Foundation and Meet the Composer. With residencies at Bellagio, Brahms Haus, La Cité des Arts, Yaddo, MacDowell and the Virginia Center for the Creative Arts, her works have been recorded on the CRI, New World Records and Neuma labels, and are published by Arsis Press, American Composers Edition and C.F. Peters. Active in a variety of musical organizations, she is currently a board member of the American Composers Alliance.

Marilyn Shrude, professor of music composition/history (composition) and co-director of BGSU's New Music & Art Festival, received degrees from Alverno College and Northwestern. Her honors include a Kennedy Center Friedheim award for orchestral music; an NEA fellowship; a Distinguished Teaching award from BGSU; Alverno College Alumna of the Year award; and most recently the Academy Award from the American Academy of Arts and Letters, and the Ohioana Award. Since 1977, she has been on the faculty of BGSU where she teaches and directs the MidAmerican Center for Contemporary Music. Dr. Shrude is also active as a pianist and clinician, with saxophonist John Sampen, and is chair of the theory and composition department at Interlochen Arts Camp during the summer.

Sheila Silver, on the faculty of the State University of New York at Stony Brook, has a substantial body of solo, instrumental, choral, vocal, chamber and orchestral music, as well as one opera and two feature film scores. Her language is a unique synthesis of tonal and atonal worlds, coupled with a rhythmic complexity which is both masterful and compelling. She has been the winner of many prizes and grants including an American Academy of Arts and Letters Composer award; Rome prize; NEA and Barlow commissions; Bunting Institute fellowship; and Rockefeller, Camargo and Cary Foundation grants. She received a doctoral degree from Brandeis, and has studied with Arthur Berger, Harold Shapero, Seymour Shifrin, Erhard Karkoschka and György Ligeti. Dr. Silver's compositions are published by MMB Music and recorded on various labels.

Kiki Smith has had over 44 solo exhibitions since 1990, showing sculpture, photography and prints internationally at major museums and galleries. Many museums have collected her work, with features in a numerous catalogues and publications. She is represented by the PaceWildenstein Galleries in New York.

Lesley Sommer, visiting assistant professor at Western Washington University, was born in Eugene, Ore. Her music has been performed at Midwest Composers' Symposiums; the NOW Music Festival in Columbus, Ohio; concerts and readings sponsored by the American

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Composers Forum; and SEAMUS. In 1996, she received an ASCAP Young Composers Award for her work, *Inflections and Innuendoes*.

Robert Taplin, of West Haven, Conn., is both an accomplished sculptor with an impressive exhibition record, and a critic whose articles and reviews have been published in major art journals.

Chris Theofanidis serves as the artistic director of the Cirrus Festival in Texas, and teaches composition and directs the new music ensemble at the University of Houston. He holds degrees from Yale, Eastman and the University of Houston. His music has been performed by such orchestras as the National Symphony, Orchestre Philharmonique de Monte-Carlo, Oregon Symphony, Madison Symphony, Omaha Symphony and the California Symphony, where he served as composer-in-residence for two years. His chamber music has been performed by the Muir and Cassatt String Quartets, Speculum Musicae, Absolute Ensemble and at the Tanglewood and Norfolk Chamber Music Festivals. Professor Theofanidis' awards include a Guggenheim fellowship, Fulbright fellowship to France, Barlow prize, Columbia-Bearns prize and several ASCAP Morton Gould prizes.

Augusta Read Thomas, associate professor at Eastman, is currently serving as composer-in-residence with the Chicago Symphony. Her many honors include awards from ASCAP, BMI, the NEA, American Academy of Arts and Letters, Guggenheim Foundation, Naumburg Foundation and the Barlow Endowment. She was recently invited to join the distinguished visiting faculty of the Salzburg Seminar — Session 352 "Music for a New Millennium: The Classical Genre in Contemporary Society," to be held this December. With degrees from Northwestern, Yale and the Royal Academy of Music in London, she also served as a junior fellow in the Society of Fellows at Harvard. Professor Thomas' orchestral works have been programmed by major orchestras throughout the United States and Europe.

John Thow is director of the Berkeley Contemporary Music Players and teaches composition on the faculty at the University of California at Berkeley. Recent honors for his music include those from the American Academy of Arts and Letters and the National Flute Association's Newly Published Music competition. Other awards have been from the American Composers Forum, NEA, Guggenheim Foundation, American Academy in Rome and a Fulbright fellowship. He has received commissions from l'Orchestra Sinfonica della RAI, Musica Viva, Brooklyn Philharmonic, San Francisco Symphony and the Detroit Chamber Winds. His music is recorded on the Neuma and Music & Arts labels, and is published by Carl Fischer, Margun and Fallen Leaf Press. Dr. Thow has studied in the United States with Ingolf Dahl and Leon Kirchner, and in Italy with Luciano Berio and Franco Donatoni.

Lloyd Ultan is the recipient of numerous fellowships, commissions, grants and awards, including a Rockefeller Foundation fellowship in Bellagio, Italy; three MacDowell Colony residencies; and the Norlin/MacDowell Outstanding Composer of the Year Award. He is the founder and past director of the Composer's Residency Program at Wolf Trap Farm Park. Dr. Ultan was responsible for establishing the School of Music at the University of Minnesota where he served as director for 11 years. He has also served as a visiting professor of composition and theory at the Royal College of Music in London; lectured at Cambridge University; and has been a visiting composer on many campuses. He has authored numerous articles and two books, *Music Theory:*

Compositional Problems and Practices in the Middle Ages and Renaissance with a workbook/anthology, as well as *The Composer Entrepreneur*.

Mary Ann Unger has exhibited her sculpture at Trans-Hudson Gallery, the New Jersey State Museum and Klarfeld Perry Gallery in New York. Since 1990, she has received awards and fellowships from the Pollock Krasner, Yaddo and Guggenheim Foundations, and the New York Foundation for the Arts. Sites of her commissioned works include Queen's College; the Ft. Lauderdale, Fla., Courthouse; City Hall Plaza in Tampa, Fla.; Lehigh University; and Ursinus College. Her work has also been included in a number of museum and corporate collections.

David Vayo is an associate professor at Illinois Wesleyan University, where he teaches composition, 20th-century music and Latin American music, as well as coordinates the Symposium of Contemporary Music and the New Music Café concert series. He holds a doctoral degree from the University of Michigan, and studied primarily with Leslie Bassett and William Bolcom. He also received undergraduate and master's degrees from Indiana University where he worked with Frederick Fox and Juan Orrego-Salas. Dr. Vayo has received awards from ASCAP, the American Academy of Arts and Letters and the American Music Center. Recent performances of his works have taken place in Seoul, Atlanta, Amsterdam, Bogotá, Hong Kong and Mexico City, and his *Symphony: Blossoms and Awakenings* has been performed by the St. Louis Symphony under Leonard Slatkin. He currently serves as membership chair for the Society of Composers, Inc.

Param Vir was born in Delhi, India. After reading philosophy at the University there, he began a career in music education and music theater for children. He founded the Music Theater Workshop in 1979 for educational purposes as well as to encourage performances of works by young contemporary Indian composers. He has studied at IRCAM, worked with Sir Peter Maxwell Davies at the Dartington Summer School and in London with Oliver Knussen. His music has been performed at the Aldeburgh Festival, Tanglewood, where he was also a composition fellow, and in Boston and Geneva. Vir is a member of the English National Opera's Contemporary Opera Studio and was a jury member for the Munich Biennale.

Donald M. Wilson, professor of composition/history (composition) and chair of the music/composition department at BGSU, holds degrees from the University of Chicago and Cornell. He has studied with Karel Husa, Robert Palmer and Gunther Schuller. He served as program director of WUHY-FM (now WHY-FM) in Philadelphia prior to coming to BGSU in 1967. Performances of his music have taken place at the Composers Forum in New York, AKI Festival in Cleveland and at many new music festivals throughout the United States. Honors and awards include a Joseph H. Bearns prize and an OMTA award. In addition to teaching composition, theory, analysis, counterpoint and orchestration, Dr. Wilson has served as producer and host of the nationally distributed New Music Festival Radio Series. His research interests include computer music synthesis and notation.

Daisy Youngblood lives and works in Arizona and Costa Rica. Recent solo exhibitions have taken place at the University Gallery at University of Massachusetts, Amherst; Beaver College in Pennsylvania; New York's Tom Cugliani Gallery; and the McKee Gallery which also represents her in New York. Her clay sculptures have been featured in many group exhibitions and catalogues, with reviews and articles in major journals.

Performer & Director Biographies

Walter Baker, associate professor of music performance studies (piano) at BGSU, received degrees from Oberlin and the University of Michigan, where he studied with Emil Danenberg and Benning Dexter. He is a past winner of the Michigan Grinnell Foundation Scholarship, and the Interlochen and Grand Rapids-concerto competitions. His recital and concerto performances include a benefit at the Detroit Institute of Arts, Louisville Baptist Seminary, Toledo Museum of Art recital series, Peabody State Teachers College in Nashville, and the Milwaukee Civic, Grand Rapids and Interlochen Orchestras. In addition, he has received several research grants in the field of 20th-century American piano music.

Vasile Beluska, professor of music performance studies (violin) at BGSU, is a graduate of Southern Methodist University as well as the Liceul de Muzica and Conservatorul de Muzica in Romania. He participated in the Jascha Heifetz Master Class in Los Angeles and is the winner of numerous competitions and awards. His solo and chamber music performances have met with critical acclaim in major cities throughout the United States and Europe. In addition to his duties with the Bowling Green String Quartet, he is currently first violinist of the Chautauqua Faculty String Quartet and violinist with the Mozart Fortepiano Duo. He also serves as a visiting professor of violin at the Academy of Music in Cluj and professor of violin at the Chautauqua Institution.

John Bentley, professor of music performance studies (oboe) and coordinator of the woodwind faculty at BGSU, received a doctorate from the University of Michigan, as well as degrees from the University of Alabama and Peabody. A former student of Florian Mueller, Robert Bloom and Lawrence Morgan, he has performed with the Toledo, Knoxville, Memphis and Nashville Symphonies as well as the Yale Summer Festival Orchestra. He has taught in colleges and universities in Iowa, Michigan and Tennessee, and at Interlochen. Mr. Bentley currently serves as the Ohio chair of the NACWAPI and is a member of the resident faculty woodwind quintet, Venti da Camera.

Judith Bentley, professor of music performance studies (flute) and member of Venti da Camera at BGSU, received degrees and training from Oberlin, Yale, Mozarteum Akademie and the University of Michigan, as well as specialized study in Philadelphia. She has worked with William Kincaid, Julius Baker, Robert Willoughby, Aurele Nicolet and Harvey Sollberger. She has given numerous clinics and soloed or played principal flute with orchestras throughout the United States, Austria and Scotland under conductors Buketoff, Karajan, Leinsdorf, Ormandy and Van Vactor. She has taught at Oberlin, Eastern Michigan, University of Tennessee, Interlochen and the University of Michigan. Previous appointments include a Board of Directors' membership for the National Flute Association, as well as reviewer and editor of *Flute Talk* and the *Flutist Quarterly*. An active member of the National Flute Association, Professor Bentley has recorded on the Orion, Access, Educo, Capstone and Phillips labels.

Karen Beres serves as a part-time instructor in the music performance studies department (piano) as well as the piano coordinator for

the Creative Arts Program at BGSU. She received an undergraduate degree in music education from Lebanon Valley College and a master's degree in piano performance from BGSU. A former student of Virginia Marks, she is active as an adjudicator as well as a solo and chamber musician throughout the United States.

The **Bowling Green Philharmonia** is an 80-piece student ensemble founded in 1918 at BGSU. The orchestra gives at least three concerts each semester covering a wide range of symphonic, oratorio and operatic repertoire. The Philharmonia was invited to perform at the 1993 Ohio Music Educators Conference in Cincinnati, and last year, recorded its first compact disc. Each year the Philharmonia participates in the internationally acclaimed New Music & Art Festival performing works by living composers from around the world. Recent guest composers have included John Adams, Samuel Adler, John Corigliano, George Crumb, Lou Harrison, Karel Husa, David Liptak, Alexina Louie, Gunther Schuller, Roberto Sierra and Joan Tower.

Since its inception at BGSU in 1962, the **Bowling Green String Quartet** has established a reputation for presenting some of the finest interpretations of string quartet and chamber music literature. As faculty members and artists at BGSU, the Quartet fulfills the dual role of teaching at the CMA and presenting a variety of chamber music concerts in residence and on tour.

Emily Freeman Brown, director of orchestral activities and music director of the opera theater at BGSU, studied at the Royal College of Music in London, and holds a doctoral degree in orchestral conducting from Eastman. While at Eastman, she served as associate conductor of the Eastman Philharmonia and conductor for the Eastman Opera Theater. In addition to appearances with European orchestras, she has appeared with the orchestras of Charlotte, Dayton, Dearborn, Rochester, Sheboygan, Sioux City and Toledo; the National Symphony of Chile and Bartók Ensemble in Santiago, Chile; the Syracuse Symphony at the Skaneateles Music Festival; Minnesota Composers Forum; and the Chicago Civic, Cincinnati Chamber and Baltimore Women Composers Orchestras. Her teachers include David Effron, Max Rudolf, Leonard Slatkin, Herbert Blomstedt and Franco Ferrara.

Velvet M. Brown is an assistant professor of music performance studies (tuba) and a member of the resident faculty brass quintet at BGSU. She holds degrees from West Virginia and Boston Universities, and is currently a doctoral candidate at Indiana University. She has performed with the orchestras of Detroit, Fort Wayne, Muncie, Marion and Nashua. Professor Brown is also tubist with the Velvet Brass, the Monarch Brass, and a founding member of the Boston Tuba Quartet, as well as serving as the principal tuba with the New Hampshire Music Festival Orchestra. She has appeared as a featured soloist at the Garrett Lakes Arts Festival; the first International Brassfest at Indiana University; and the International Women's Brass Conference. As a member of the Boston Brass, she has been a prize winner at the Narbonne International Brass Quintet, Raphael Mendez Brass Quintet and the Yellow Springs Chamber Music competitions. She is currently a board member and vice president of the International Women's Brass Conference and a member of T.U.B.A.

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Nancy Buck, assistant professor of music performance studies (viola) at BGSU, is a graduate of Oberlin and the Cleveland Institute. She is a former member of the Canton Symphony, Aspen Chamber Symphony and the Schleswig-Holstein Festival Orchestra in Germany. She participated in the 1994 Tertis International Viola Competition and received a fellowship to the Aspen Music Festival. Professor Buck has performed as a recitalist and chamber musician throughout Europe and the United States, with the Felici String Quartet in Germany. She regularly performs with the Toledo Symphony, Michigan Opera Theatre Orchestra and the Michigan Chamber Orchestra. In addition to her teaching duties, she is a member of the Bowling Green String Quartet.

William Budai, part-time instructor of music performance studies (piano) at BGSU, is also active in the Creative Arts Program at the CMA, and teaches at Bluffton College and in the preparatory division at Heidelberg College. He received an undergraduate degree in music education from Central Michigan, and master's degrees in performance and pedagogy from BGSU. A former student of Virginia Marks, he has performed solo and chamber music throughout the Midwest and was a semi-finalist in the YKAA international piano competition.

Mark Bunce, recording engineer/technician for MACCM and director of Recording Services at BGSU, holds a master's degree in composition from BGSU. He has been involved professionally in recording for over 25 years, and has recorded and engineered numerous compact disc for such labels as Newport Classics, Centaur Records, Opus One, Sony Classics, Orion, Neuma, Vox and Capstone. He has also engineered more than a dozen contemporary music series for public radio, and composed and engineered soundtracks for award-winning corporate videos and PBS signatures. His composition *Waterwings*, for saxophone and interactive computer, has been presented to audiences in Canada, Cyprus, Australia, Italy, Greece and the United States. He also serves as a MIDI and computer consultant for numerous composers and performers.

Tina Sandor Bunce, publicity/publications manager at the CMA and voice coordinator for the Creative Arts Program at BGSU, holds degrees from Oliver College and BGSU. A winner of the Kalamazoo Bach Festival Young Artist Competition, she has appeared with Toledo Opera and been an artist intern with Michigan Opera Theatre. An active oratorio soloist, she has appeared in master classes with Elly Ameling and Udo Reinaman, and was the solo mezzo soprano in the world premiere of Burton Beerman's intermedia dance-opera, *Lives in Crisis: Jesus' Daughter*. The opera will be performed throughout the United States and in Poland, Hungary and Czechoslovakia over the next two years. Bunce has recorded on the Opus One label.

The professional ensemble-in-residence at Cleveland State University, the **Cleveland Chamber Symphony's** primary mission is to present new music, along with older neglected works, in multiple performances of six to eight programs each season. Under the directorship of Edwin London, the orchestra has made an outstanding commitment

to contemporary American composers. Since its inception in 1981, it has presented 123 world premieres as well as numerous "second" premieres. Cleveland's only professional performing group devoted primarily to new music, the orchestra has given concerts throughout northeast Ohio and the United States. The Cleveland Chamber Symphony has received many accolades, including the Letter of Distinction from the American Music Center; the Laurel Leaf Award from the American Composers Alliance; Award of Achievement in classical music from *Northern Ohio Live* magazine; and seven major awards from ASCAP and the American Symphony Orchestra League, including two John S. Edwards Awards for Creative Orchestral Programming.

Since their inception in 1993, **The CORE Ensemble** has gained national recognition for efforts to commission new works featuring the unique instrumental combination of cello, piano and percussion. The group has performed and held residencies throughout the United States in such cities as Boston, Chicago, Miami and Cleveland; throughout California; and at the Universities of Texas and Oregon. In 1995, the ensemble was awarded a three-year Chamber Music America Residency grant at Palm Beach Community College in Lake Worth, Fla. The group has also held residencies at the New Music Festivals of the Boston Conservatory in conjunction with community outreach sponsored by the Community Music Center of Boston. The CORE Ensemble has been active in commissioning new works by a variety of composers, including Augusta Read Thomas, Bernard Rands, Martin Brody and Donald Martino. The group is comprised of cellist Andrew Mark, pianist Hugh Hinton and percussionist Michael Parola.

Julianne M. Fish is the principal hornist with the Symphony at Deep Creek in western Maryland and a founding member of the quintet, Velvet Brass. Formerly, she served as principal hornist with The Air Mobility Command Band of MidAmerica between 1990 and 1997, and has been a member of the Naples Philharmonic, ProMusica Orchestra in Columbus, Ohio, and the All-American College Orchestra at Epcot Center. Fish is currently the operations manager for the International Women's Brass Conference and recently performed the world premiere of Neal Corwell's *Drum Taps* at the 1997 conference. This December, she will travel to Texas to be a guest performer on Strauss' *Ein Heldenleben* with the San Antonio Symphony. Fish attended Ohio State and the Cleveland Institute.

Carol Hess, assistant professor of music composition/history (history) at BGSU, received a Ph.D. in musicology from the University of California at Davis. She has served as a lecturer at Davis and as a research fellow at the University of California at Berkeley. A specialist in 19th- and 20th-century Spanish and Latin American music, Dr. Hess is the recipient of a Fulbright for study in Spain during 1998 and spent this past summer in Spain on a stipend from the NEH pursuing her research on Manuel de Falla. Other awards include grants from the Committee for Cultural Cooperation between American Universities and Spain's Ministry of Culture; Institut d'Estudis Catalans in Barcelona, Spain; Intersection for the Arts in San Francisco; and BGSU. Her publications include a bio-bibliography and two articles on Enrique Granados; an article on Falla in the most recent *Journal of*

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Musicological Research; and entries on Falla and several of his contemporaries for the forthcoming update of the *New Grove Dictionary of Music and Musicians*. In addition to writing a book on music criticism in pre-Civil War Spain, she is currently preparing a monograph on the Mexican composer Silvestre Revueletas.

Hugh Hinton is currently completing a doctoral degree at the New England Conservatory, with additional degree work at Harvard. He has studied with Lev Vlasenko, Russell Sherman and Wha-Kyung Byun, and appeared as a concerto soloist with the Boston, Dallas and New Orleans symphonies. In addition to performances with the Aequalis Ensemble, he was a prize winner in the Robert Casadesus and Washington International competitions. An active solo recitalist, Professor Hinton currently teaches at the Adams House, Harvard and Holy Cross College.

Valrie Kantorski, a faculty member of the Creative Arts Program at BGSU, is the pianist with the Toledo Symphony and the chamber group, Prism. She has performed in chamber music groups at the Salzburg Music Festival, at Carnegie Recital Hall and throughout the United States. She is also a member of the Kantorski-Pope Piano Duo, a three-time recipient of the first prize in the Graves Duo Piano Competition. She has been on the faculties of Florida State, Miami-Dade Community College and Florida International, and has been a member of the Contemporary Baroque Trio, Ft. Lauderdale Symphony Orchestra, Greater Miami Opera Orchestra and the Florida Philharmonic. She has recorded on the Coronet, Capstone and Access labels.

William E. Lake, associate professor of music composition/history (theory) at BGSU, oversees the master's theory program and teaches theory and aural skills. He earned degrees from Indiana University and the University of Michigan. Previous positions include faculty appointments at the University of California at Davis, the University of Wisconsin and Michigan State. His main areas of research include 20th-century music analysis, music cognition and music-theory pedagogy. His articles have been published in *In Theory Only*, *Journal of Music Theory*, *Journal of Music Theory Pedagogy*, *Perspectives of New Music* and *Tempo*. In addition to editing the *Contemporary Music Forum*, a publication of MACCM, Dr. Lake serves as co-editor of *In Theory Only*.

Composer/conductor **Edwin London**, music director of the Cleveland Chamber Symphony, is on the faculty of Cleveland State.

He is recipient of numerous awards, including those from the Guggenheim and Fromm Foundations, NEA, OAC, ASCAP and a recent Meet the Composer Consortium commission for five American professional choruses. He received the 1981 Cleveland Arts Prize and in 1989 was named Individual Artist of the Year by the OAC. He has served on the boards of many organizations including terms as national chair of the American Society of University Composers and co-chair of the composers panel of the NEA. He has twice been cited for excellence by the Ohio Board of Regents. Dr. London's works are published by C.F. Peters and his recordings are available on the Advance and the CRI Acoustic Research/DGG labels. A graduate of

Oberlin, he received a doctoral degree from the University of Iowa and has studied with P.G. Clapp, Philip Bezanson, Luigi Dallapiccola, Darius Milhaud and Gunther Schuller. He is a former faculty member of Smith College, University of Illinois and the University of California at San Diego.

Nancy Lutes is the newly appointed assistant professor of music performance studies (bassoon) and a member of Venti da Camera at BGSU. Previously, she served on the faculty at Wichita State; performed as principal bassoonist with the Wichita Symphony Orchestra; and was a member of the Lieurance Woodwind Quintet. A graduate of Eastman, she has performed with the Rochester Philharmonic, Chicago's Symphony II and Ravinia Festival Orchestra; at the Heidelberg Castle Festival in Germany; and as principal with the National Repertory Orchestra, National Orchestra of New York and with the American Sinfonietta on a recent tour of Europe. As an active clinician, Professor Lutes has presented master classes and recitals at institutions such as Eastman, Michigan State and the University of Wisconsin. An avid chamber musician, she has performed with Monadnock Music in New Hampshire; Icicle Creek's Chamber Music Festival in Washington; and is a founding members of Kansas City's Summerfest Chamber Music Series.

Andrew Mark serves as the chair of the string department at the Boston Conservatory. He has toured internationally as a soloist as well as with the Boston Composers String Quartet and Mark-Miller Cello and Piano Duo. In addition to concerto performances with the Yamagata Orchestra in Japan and the New England Conservatory Orchestra, he has played with the Boston Symphony, Boston Pops Esplanade Orchestra and the Harvard Chamber Orchestra. His many awards include the silver medal at the 1993 Osaka International Chamber Music Competition and the first prize in the United States Artistic Ambassador Competition. He was also one of six finalists in the 1990 East-West Artists International Competition. Professor Mark received degrees from the New England Conservatory, studying with Bernard Greenhouse, Laurence Lesser, Colin Carr and George Neikrug.

Edward Marks, professor of music performance studies (clarinet) and a member of Venti da Camera at BGSU, holds degrees from the University of Maryland, Temple and Curtis. A former student of Joseph Gigliotti and Anthony Gigliotti, he has held positions at Ithaca College, Mary Washington from the University of Virginia, Temple and Interlochen. Former soloist of The United States Army Band in Washington, D.C., he has held principal clarinet positions with the Chamber Symphony of Philadelphia, Pennsylvania Ballet, Camden Symphony, Arlington Civic Opera and the Toledo Symphony.

Bruce Moss, director of band activities at BGSU, is a new-music reviewer for *The Instrumentalist* magazine. Since 1980, he has been music director of the Wheaton Municipal Band in Illinois, a professional summer community ensemble which has been recognized as one of the finest of its kind in the nation. This organization was recently featured in the WGBH-TV Public Broadcasting Service's *American Experience* documentary, "If You Knew Sousa." In addition, he

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organized and conducted a professional wind ensemble for the College of DuPage and has taught courses at Elmhurst and VanderCook Colleges, the Universities of Illinois and Iowa, and Ohio State. Recently elected to the American Bandmasters Association, he holds memberships in such organizations as the College Band Directors National Association, American School Band Directors Association and the National Band Association. Dr. Moss received degrees from the University of Illinois and Ohio State.

Jacqueline S. Nathan, co-director of the annual New Music & Art Festival, has been the exhibition program administrator for the BGSU Fine Arts Center since 1986. She has curated and organized exhibitions with a broad range of contemporary themes and issues as well as received over a dozen grant awards for projects and operating support from Arts Midwest, the OAC and various regional organizations. Nathan holds a master's degree in community arts management from the University of Illinois at Springfield.

Michael Parola, faculty member of the Harid Conservatory and Florida Atlantic University, is an active orchestral timpanist and founder of The CORE Ensemble. As a founding member and percussionist with the Aequalis ensemble, he toured nationally presenting hundreds of concerts and master classes throughout the United States. The ensemble also received national radio broadcasts on NPR's *A Note To You* international radio broadcasts for Voice of America and through its critically acclaimed compact disc on New World Records. Dr. Parola has commissioned many new works for solo percussion, with nationwide performances by such composers as Jorge Liderman, Armand Qualliotine and James Baker III. He received degrees from the State Universities of New York at Purchase and Stony Brook, where he studied with Raymond Des Roches and Richard Horowitz.

Moses Pogossian, assistant professor of music performance studies (violin) at BGSU, was a prize winner in the Tchaikovsky International Competition and a first-prize winner of the USSR National Violin Competition. A graduate of the Komitas Conservatory in Armenia and Tchaikovsky Conservatory of Music in Moscow, he has performed with major Russian orchestras, including the Moscow Philharmonic, and made his American debut with the Boston Pops. Professor Pogossian has performed with the Tuscon, Williamsport and Arlington Symphonies, as well as the Brandenburger Symphoniker in Germany and the New Symphony Orchestra in Bulgaria. As a recitalist and chamber music performer, he has appeared throughout the Soviet Union, Europe and the United States. He also serves as artistic director of the annual Shadyside Chamber Music Festival in Pittsburgh and continues to perform with the Pittsburgh Piano Trio. He has been heard on NPR and has recorded a compact disc of Faure's chamber music with the Apple Hill Chamber Players. Prior to his BGSU appointment, he was on the string faculty at Duquesne.

Marlene Ralis Rosen, a faculty member at Oberlin, holds degrees from Temple and the University of Illinois. Her teachers include Richard Miller, Helen Hodam, Dalton Baldwin, Hugues Cuenod, Gerard Souzay and Paul Ulanovsky. She has been soloist with the

Milwaukee Symphony, Cleveland Chamber Symphony, Philadelphia Brazilian Festival Orchestra, University of Evansville Oratorio Society, Canton Symphony and the New Music Associates of Cleveland State. She has appeared with the Plum Creek Chamber Ensemble, the Fischer Duo and the Ensemble Pierrrot, and given recitals in Germany, Holland, Finland and China. With recordings on numerous labels, Professor Rosen has also appeared as a collaborative musician with Pierre Boulez, George Crumb, John Harbison, Luciano Berio and John Cage.

John Sampen, professor of music performance studies (saxophone) and Distinguished Research/Artist Professor at BGSU, is recognized as a distinguished artist in contemporary music literature. He has commissioned and premiered over 40 works, including compositions by Albright, Bolcom, Cage, Subotnick and Ussachevsky. In 1970, he was a recitalist and certificate winner at the International Geneva Concours in Switzerland. He has since soloed with ensembles from all over the world, including the Nürnberg, Biel, New Mexico and Toledo Symphonies; Osaka Municipal Wind; Orchestra Internazionale d'Italia; and the Pittsburgh New Music Ensemble. A recipient of several NEA consortium and recording awards, he has been involved with commissions, premieres and/or recordings of new music by Albright, Babbitt, Beerman, Martino, Mays, Shrude, Subotnick and Wourinen. Dr. Sampen also served as a jurist for the 1994 Adolfe Sax Concours International de Saxophone in Belgium.

Roger B. Schupp, assistant professor of music performance studies (percussion) at BGSU, holds a bachelor's and master's degree in performance from Central Missouri State, and a doctorate in percussion performance from the University of Texas. He has performed in a variety of ensembles including the Toledo and Austin Symphonies; Kansas City Civic Orchestra; Austin and Toledo Jazz Orchestras; and Opryland U.S.A. where he was a show leader, writer, arranger and musician. As a free-lance musician, he has performed and recorded with such diverse artists and ensembles as The Royal Ballet of London, Broadway touring cast of *A Chorus Line*, Marvin Hamlisch, Tommy Tune, Bob James, Tess Marsalis, Ronnie Milsap, Chuck Berry and Amy Grant. A contributing writer for *Percussive Notes*, he serves on the Percussive Arts Society contest and audition procedures and the Latin Percussion Music Group's Educational Promotion committees. A member of the BGSU Faculty Jazz Sextet, he is active as a Yamaha Corporation of America performing artist/clinician and a clinician for the Latin Percussion Corporation and Sabian Cymbals Ltd. Dr. Schupp has also served on the faculties of the University of Texas and the Interlochen.

Alan Smith, professor of music performance studies (cello) at BGSU, is a graduate of the University of Texas and a former faculty member at the Universities of North Carolina and Arizona, as well as Oberlin. He is the winner of several national competitions, and has been a soloist with the Houston, Shreveport, Abilene, Midland-Odessa, Lima and Filharmonica de Jalisco, Denver, Philadelphia and Washington, D.C. orchestras. He has also performed solo recitals throughout the United States at such venues as the Phillips Collection, National Gallery of Art, University of Mexico, Instituto Culturales Cabañas and Sala

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Carlos Chavez. Ensemble performances have included those at the Kennedy Center, Carnegie Hall and the Canadian National Exhibition. A member of the Bowling Green String Quartet and the Guarneri Duo, Dr. Smith has recorded on the Mutual, Columbia, Access and ASUC labels and served as a clinician at the National String Workshop.

Herbert Spencer, professor of music performance studies (horn) at BGSU, is an active guest soloist, clinician and recitalist throughout the United States and Europe. At BGSU, he serves as coordinator of brass/percussion studies, is a member of the Bowling Green Brass Quintet and Venti da Camera, and directs the Bowling Green Horn Club. A former student of Charles Blabolil, Verne Reynolds, Milan Yancich and John Covert, he received degrees from Eastman and Ithaca College and formerly served as solo hornist with The United States Coast Guard Band. He has performed with the Buffalo, Cleveland, Eastern Connecticut, Hartford, Rochester, New Haven and Toledo Symphonies, as well as the Belgian Radio/Television Philharmonic Orchestra. Professor Spencer has also appeared on the MENC, MTNA and NACWAPI national and regional conventions; the OMEA and International Horn Society workshops; and as an adjudicator and recitalist throughout the United States and Europe. A Visiting Professor of Horn at the Royal Conservatory of Music in Brussels for the past 20 years, he is also a research and development consultant for many horn manufacturers worldwide.

Ron Stabinsky received a bachelor's degree from Wilkes University where he studied piano with Thomas Hrynkiw. Prior to his studies at Wilkes, he was a student of Anne Vanko Liva and his grandfather, Michael Hoysock. In recent years, Stabinsky has collaborated on recitals in Pennsylvania, New York, New Jersey and Ohio. He has also performed concertos with the Schuylkill Symphony Orchestra in Pennsylvania. An active hornist, he currently teaches and serves as the accompanist at the Encore Music Camp in Pennsylvania each summer.

Christopher Stenstrom is a second-year graduate student from Clinton, N.Y., majoring in cello performance at BGSU. He received a bachelor's from Oberlin where he studied with Andor Toth, Jr. and Vagram Saradjian. He has been a member of the Schleswig-Holstein Festival Orchestra as well as the National Orchestral Institute. He currently studies with Alan Smith.

Suzanne Thierry serves as administrative assistant for the MACCM and part-time instructor of music performance studies (flute) at BGSU. She received graduate degrees in music history and performance from BGSU, as well as an undergraduate degree from the University of Alabama. She has studied with Judith Bentley and Sheryl Cohen, and participated in master classes of Samuel Baron, Alain Marion and Jean-Pierre Rampal. An active flutist and pianist in the Toledo area, Thierry has appeared as a guest artist on the Crane Festival of Newmusic. She has also served as a judge in the National Flute Association's Newly Published Music Competition, as well as co-editor of the programs for the national conventions held in Orlando, Fla., and New York.

Venti da Camera is the resident faculty woodwind quintet at BGSU. Formed in 1965, the quintet appears in 20 to 30 concerts off campus each year while its members continue to teach full-time at the University. The ensemble is frequently invited to play for conventions of various music professional organizations. In recent years, the quintet has appeared at the MENC, NACWAPI, CMS and International Double Reed Society's conventions.

Michael B. Vercelli is a first-year graduate student at BGSU majoring in percussion performance. A student of Roger B. Schupp, he is a member of the Bowling Green Philharmonia, Percussion Ensemble and Afro-Caribbean Ensemble, and teaches for the Creative Arts Program. He earned undergraduate degrees in music and education from the University of Connecticut, and has studied with Peter Coutsouridis, Rosemary Small, Bill Reynolds and Alexander Lepak. At Connecticut, he was active with the Wind Ensemble which performed on the ASCAP tribute to Morton Gould at Carnegie Hall attended by President Bill Clinton and Mikhail Gorbachev. Vercelli may be heard on the University of Connecticut Symphony's recording of works by Sidney Hodkinson.

The **Wind Ensemble** is one of seven band ensembles at BGSU. Dedicated to stimulating musical growth while providing a comprehensive education to aspiring music teachers and performers, the band performs literature from the finest contemporary and traditional repertoire, including original works for band and wind ensemble, as well as outstanding orchestral transcriptions. Most students in the ensemble are music majors; however, any student in the University who meets the standards of performance can participate.

Mark Zust is an assistant professor of graphic design at BGSU and holds a master's degree in design from Kent State. Previously, he was principal of Ideologue, a multi-disciplinary design firm in Cleveland. He is currently a partner in Zust & Company, a graphic design and marketing firm which has received numerous local, regional and national awards for design and communications excellence.

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We are grateful to the following for their financial support: MidAmerican Center for Contemporary Music; College of Musical Arts; Office of the Dean; Pro Musica; Fine Arts Center Galleries; School of Art; Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund; Medici Circle; Cultural Events Committee; and the Ohio Arts Council

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